

**ARTPLACE  
AMERICA  
10 YEARS**

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# About ArtPlace

ArtPlace America (ArtPlace) is a ten-year, \$150 million collaboration among a number of foundations, federal agencies, and financial institutions. Operating from 2010 to 2020, ArtPlace's mission was to position arts and culture as a core sector of community planning and development and to strengthen the field of creative placemaking.

ArtPlace worked to enlist artists as allies in cultivating equitable, healthy, and sustainable communities across the United States. ArtPlace worked toward this goal by supporting demonstration projects through the National Creative Placemaking Fund; organizational change through the Community Development Investments program; cross-sector research and resource strategies to embed practice across the field of community development; knowledge and network strategies within the fields of arts and culture, local government, and higher education; and storytelling and convening work.



# Welcome

Welcome to the story of ArtPlace America — the story of an entity created to amplify the power of the arts in building healthy, equitable, and sustainable communities.

The core innovation of ArtPlace's funders was to bring a range of private philanthropy into a coordinated partnership, as a way to define, fund, and build a field of creative placemaking.

Since the release of the *Creative Placemaking* white paper for the NEA's Mayors' Institute on City Design, both ArtPlace and the field have evolved and shape-shifted. The deep and nuanced stories of the many people who have contributed to its current strength and beauty are not all represented here, but we acknowledge them all with gratitude and humility.

The power of arts and culture, in many forms, to sustain and enrich communities has been understood and employed for thousands of years. ArtPlace's work in this more recent era has been to build a shared identity around the notion of creative placemaking as a practice that people responsible for the well-being of communities would recognize and embrace.

To do that required collaboration with community-minded artists, community-based organizations, national institutions, government leaders, researchers, banks, and visionary philanthropies. The pages that follow tell stories of these collaborations — just a few of the many, many stories that could be told. They also chronicle ArtPlace's evolution from an idea to an established entity to a force for change.

Early in its existence, the decision was made to establish a ten-year horizon for the work, with a sunset in 2020. So this publication is also a summing up of ArtPlace. You'll read how the ten-year limit gave ArtPlace's work focus, urgency, and freedom. You'll also learn how ArtPlace has been embedding knowledge, networks, and narratives, working with partners to carry the torch of creative placemaking, placekeeping, and placetending long past 2020. Through this work, we hope ArtPlace's closure will be less like a sunset and more like a supernova.

This is a story about how people and organizations who care about communities, from a wide range of practices, perspectives, and histories, got together, did their best to learn each other's values and languages, collaborated through challenges, and ultimately unleashed the power of the human imagination to try to improve the ways our communities serve the needs, hopes, and dreams of their residents.

We hope this story inspires you.

# 2010

## ArtPlace's Origins, Twentieth-Century Innovation, and an Economic Crisis



**ArtPlace was created in 2010 by a consortium of private funders in conversation with the National Endowment for the Arts to advance the field of creative placemaking, the current ArtPlace definition of which is “the intentional integration of arts, culture, and community-engaged design strategies into the process of equitable community planning and development. It’s about artists, culture-bearers, and designers acting as allies to creatively address challenges and opportunities. It’s about these artists and all of the allies together contributing to community defined social, physical, and economic outcomes and honoring a sense of place.”**

**As the organization has grown and developed, the term creative placemaking has become increasingly familiar to artists, community development professionals, local government officials, and others concerned with the health of American communities.**

While the term *creative placemaking* emerged in the twenty-first century, the concept is much, much older. Art has shaped places ever since people have lived in them. Cultural evolution has always been driven by human creativity, and that creativity has birthed the art that has inspired and shaped communities. Long before Columbus’s arrival, people had already occupied these continents for millennia. Many Indigenous peoples, not only in North and South America but around the world, see their lifeways, including their arts, as intrinsically connected to the places they inhabit.

### **A New Relationship Between Government, Art, and Place**

The year 2010 was a tense time in the United States. Despite the Great Recession’s “official” end the previous year, when gross domestic product (GDP) finally began a slow rise, much of industry and most Americans were still reeling economically. The budgets of many federal agencies remained stagnant, and some of them, like the NEA, saw their funding cut by more than 7 percent. The NEA’s newly appointed

chairman, Broadway producer Rocco Landesman, recognized the need to figure out a new way to operate, founded on connecting the arts and government on the basis of place. In the recession’s aftermath, the two-year old Obama administration had been advancing place-based strategies — measures that addressed entrenched community challenges by looking at the livability of the communities as a whole, rather than just focusing on, say, education or public health. Landesman began making the case to his new colleagues that art could — and should — play a much bigger role in shaping and strengthening communities and thus enhancing livability. Drawing on the work of the Mayors’ Institute on City Design, Landesman began laying plans for what would become the Our Town grant program, which would make significant investments in arts and culture projects with the specific purpose of shaping the future of places in the direction of greater livability, while incentivizing various sectors of local government, artists, and arts organizations to work together.

But the agency needed help. “We felt the resources at the NEA were very limited,” said Landesman in a 2014 Aspen Institute interview. “And we wanted to greatly leverage up and increase those resources and





## JUL 2010

### NEA Assembles Funders

Chairman Landesman convenes private foundations, federal agencies, and banks to explore collaborating around creative placemaking

## DEC 2010

### ArtPlace Is Born

Initial group of funders formalized an agreement to collaborate on a new endeavor

create an entity in the private sector that would work alongside the NEA in creative placemaking.” This is how ArtPlace was conceived. With contributions from his wife, philanthropy professional Debby Landesman, and NEA Deputy Chairman Joan Shigekawa, he sketched a plan to put the public-private partnership to work on the task of revitalizing communities through arts and culture. He hoped to eventually create a new field where artists, arts organizations, culture-bearers, and designers would all have a seat at the community planning table. With the help of Luis Ubiñas and Darren Walker at the Ford Foundation, Landesman convened a group of the heads of the nation’s largest foundations and pitched the idea, to which they enthusiastically agreed. Jamie Bennett, the current executive director of ArtPlace,

often refers to this coalition as a “big bag of money and an idea.”

### From Ancient America to the WPA, and Beyond

The influence of creative placemaking, an idea rooted in pre-colonial Native practice, can be found throughout the twentieth century. Beginning with the City Beautiful movement in the 1890s and early 1900s and the establishment of the Federal Art Project of the Works Progress Administration (WPA) in 1935, art and artists have been a deliberate part of modern U.S. urban policy. The establishment of the National Endowment for the Arts (NEA) and the National Endowment for the Humanities in the middle of the

century, along with the Comprehensive Employment and Training Act of 1973 (CETA), which supported artists to work in community settings in the 1970s, helped a burgeoning community arts movement grow and deepen.

As these community arts movements were taking hold, there was an ongoing effort by artists and the arts sector to be recognized for their role in community and social change work. By the 1990s and early 2000s, urban economists had caught on and were heralding the value of arts and the creative economy, just as a broader movement back into cities began to spur new investments in urban spaces, and as cultural heritage tourism began becoming more popular, creating a renewed platform for rural revitalization. Moreover, in the latter part of the century and the early 2000s, in urban planning and community development spaces, conversations were deepening about the role of amenities, design, and creative economies in building communities.

Community organizing, which had a sporadic but meaningful history of layering in the work of cultural organizers and artist-activists, was gaining new prominence with Obama’s historic election, while at the same time the broader art field was increasing its

discourse around “social practice” — the idea of artistic practice that focuses on engagement with people and communities. Some of these movements have at times been in conflict and sometimes in dialogue with each other. For example, creative economy work has different drivers than cultural equity work. Nevertheless, while there is not a cohesive, unified movement, there is a shared ability to draw on many different influences. With the NEA and ArtPlace, creative placemaking was to more formally position artists and their work as a vital resource for local engagement and community development.

### Santo Domingo’s Opportunity – and Challenge

In 2010, the people of the Santo Domingo Pueblo (also known as Kewa Pueblo) in New Mexico found themselves with an opportunity and a challenge. The Rio Metro Regional Transit District had just installed a Rail Runner commuter rail station near the pueblo, giving tribal members easy access to Albuquerque to the southwest and Santa Fe to the northeast. People living in the pueblo had been creating artwork for centuries — distinctive pottery from the clay of the





The Creative Placemaking white paper by Ann Markusen, Markusen Economic Research Services, and Anne Gadwa, Metris Arts Consulting, defined creative placemaking as “partners from public, private, non-profit, and community sectors strategically shap[ing] the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative Placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.” This summation served as the frame for the NEA’s launch of the Our Town grant program and invigorated a national conversation around the role that arts and culture played in community development in 2010.

region, turquoise inlay work, and more. The intimate relationship between the pueblo and its artists has continued to the present, where more than seventy-five percent of its people earn the main part of their living from art-making. The Rail Runner would provide much-needed access to art markets in Albuquerque and Santa Fe — but access to the Rail Runner station itself was difficult and dangerous. The station was located about two miles from the pueblo’s main village, and since few residents had vehicles, getting there involved walking along a narrow-shouldered highway posted for 25 miles per hour, but which many cars took at twice that speed.

ArtPlace would eventually play a role in supporting the Santo Domingo community in solving this problem — and in honoring the deepest roots of arts and place-making in the Americas. But first, of course, it had to come fully into being.

### Art and Planning in the Pueblo

When the Knight/Gallup Soul of the Community study was first published in 2010, asking citizens across the United States what elements of community life made them feel most attached to their towns and cities, respondents cited “social offerings, openness, and aesthetics” as more important than a strong local

economy, good schools, or safe streets. It looked like Americans as a whole were already enthusiastic — and hopeful — about what arts and culture could do for them. Of course, the people of the Santo Domingo Pueblo already knew what arts and culture did for them. It was their lifeblood. And that’s why the pueblo’s Planning Department wanted to make certain that art was an integral part of a new vision for the pueblo. The department began collaborating with architect and member of the Northern Cheyenne nation Joseph Kunkel, embedded in the Santo Domingo Tribal Housing Authority as an Enterprise Rose Fellow, to develop a master plan for the entire pueblo, along with a number of other community-development projects. In many ways, Kunkel’s work was an early guidepost and indicator of the emerging creative placemaking field. Working with Kunkel, the department secured one of the NEA’s Our Town grants, to create a Cultural Arts District at Santo Domingo. The point of the plan was to ease the tribe’s housing shortage while respecting its cultural values and celebrating its artistic heritage. One important part of it was to build an affordable-housing development across the road from the Rail Runner station in an area known simply as Domingo. Another was to rebuild the nearby Santo Domingo Trading Post, where local artists had marketed their works before a fire gutted the building in 2001.





## Joint Planning – Including the Community

Residents of the Domingo development had to make that dangerous two-mile walk along the highway — to get to the village in the opposite direction from those heading to the train station. The solution to this was the creation of a trail planned jointly with the Santo Domingo Tribal Housing Authority and the Santo Domingo Planning Department who engaged various organizations and members of the community, including the Tribal Council, the Santa Fe Art Institute, the local Natural Resources Department, and the Johns Hopkins Center for American Indian Health, which tracked broader health outcomes related to the trail. As a new national entity, ArtPlace would also become a key partner in 2014 by funding the integration of art into a section of the trail. That section, the Santo Domingo Heritage Trail, was laid out to cover 1.5 miles of the walkway and to celebrate the millennia-long artistic traditions of the people of the Santo Domingo Pueblo by creating six “art nodes” along the way. “The project had a layered funding structure that included support from the Bureau of Indian Affairs, the New Mexico Department of Transportation, and the tribe itself,” says Kunkel. “ArtPlace funded the part of the community engagement process that addressed what it means to work with local artists. It funded artists’ participation in the design of each of the art nodes, and it funded fabrication.” Given that so many community members rely on the arts as a main source of income, Kunkel notes, “it’s also about making sure that artists’ voices are involved in the development process — and, when they are involved, that they’re paid for their knowledge.”

Part of the ArtPlace funding was also used to ensure that as development moved forward, community engagement would continue to be a priority. “Typically,” Kunkel says, “there aren’t any dollars in housing budgets to do prolonged engagement processes; most funding is focused on bricks and mortar. But the thing is, it’s hard to get the bricks and mortar correct if you are not asking basic questions like what does it mean to live in your community? How did the whole housing crisis in Indian Country begin in the first place? ArtPlace’s support was crucial in helping us pose and address questions like those.”

ArtPlace funding also brought renowned public artist Mary Miss to the pueblo to support the Santo Domingo artists. “Every three months, Mary and her partner, George Peck, would host a three- or four-day workshop with the local artists,” Kunkel says. “These community members are professional artists; their art

has been passed down from generation to generation — but historically they’ve worked at the scale of a wristlet, a pot, silversmithing, painting, etching. The workshops were about scaling their work up to the scale of the landscape, and Mary was great at supporting that.” A longtime collaborator with Mary Miss, the landscape architecture firm Olin Studio did much of the master planning work.

## What’s Ahead

At the time of publishing this book, the basic infrastructure of the walkway is in place and Kunkel says that there will be “large Santo Domingo pottery work with both traditional and contemporary design, as well as paving that incorporates traditional turquoise inlay work with the Thunderbird motif into brick patterns. Mural works call out Santo Domingo culture along the path. Shade structures and seating areas allow people to sit in the landscape and enjoy the vistas.”

Considering the project as a whole, Kunkel alludes to the theme that opened this chapter when he reminds us that Native peoples have honored place since time immemorial. “The whole concept of creative placemaking has by now merged into a much larger question about Indigenous placekeeping,” he says. “But the term comes down to asking the question, what is the power of place when we think about development?”

And in the case of Santo Domingo, what is the power of the culture, of the community, of the people of the pueblo?” Cynthia Aguilar, Santo Domingo’s tribal librarian and a former board member of the Tribal Housing Authority, has some answers to that question. For her, the art that will soon line the walkway announces the pueblo’s place in space and time. “The students who come to the library where I work do not see themselves on the shelves,” she says. “Santo Domingo is not present in print. And at the same time, we are a visual people. So art is the best way to express who we are, how we are a part of New Mexico, the United States, and the world.”

I received a call in July 2010 from Darren Walker of the Ford Foundation, asking if I would help develop the specifics for a new initiative just blessed at a meeting attended by the National Endowment for the Arts (NEA) and the leadership of seven major national foundations. The meeting was convened by Rocco Landesman, chair of the NEA, and Luis Ubiñas, president of the Ford Foundation. The overall concept was to “promote arts and culture in building livable, sustainable communities.” The challenge presented was to further define the initiative; develop a structure for funding, governance, and operations; and secure financing commitments of approximately \$15 million by the end of the year.

I worked with Rocco Landesman, Joan Shigekawa, and Jamie Bennett of the NEA, and Darren Walker, with top-notch legal advice from Patterson Belknap Webb & Tyler, to create multiple agreements that provided the mechanisms for funding and operating the initiative. By December 31, 2010, the funders had signed these agreements and committed \$12 million in grants and \$12 million in loans to the program. During this formative period, the number of funders grew to ten foundations and six financial institutions. And during these intense five months, our team addressed issues and accomplished tasks relating to the unique role of the NEA in working collaboratively with private-sector organizations; the engagement of the Nonprofit Finance Fund as investment advisor and fund recipient, which allowed the ArtPlace initiative to be launched and operated without establishing a separate, formal entity; addressing funder geographic and art form preferences; obtaining legal clearance to use the ArtPlace name; selecting Carol Coletta to serve as director of the new initiative; integrating a loan component to the financial structure; working through individual foundation grant-making processes; and developing an action plan for the period following the ArtPlace launch.

— James Pickman

James Pickman has worked for over 50 years in the for-profit, nonprofit, and government sectors, and has advised foundations, nonprofit entities, and government at all levels in developing and managing programs supporting community development, the arts, social services, and historic culture and tourism.



# 2011

# ART



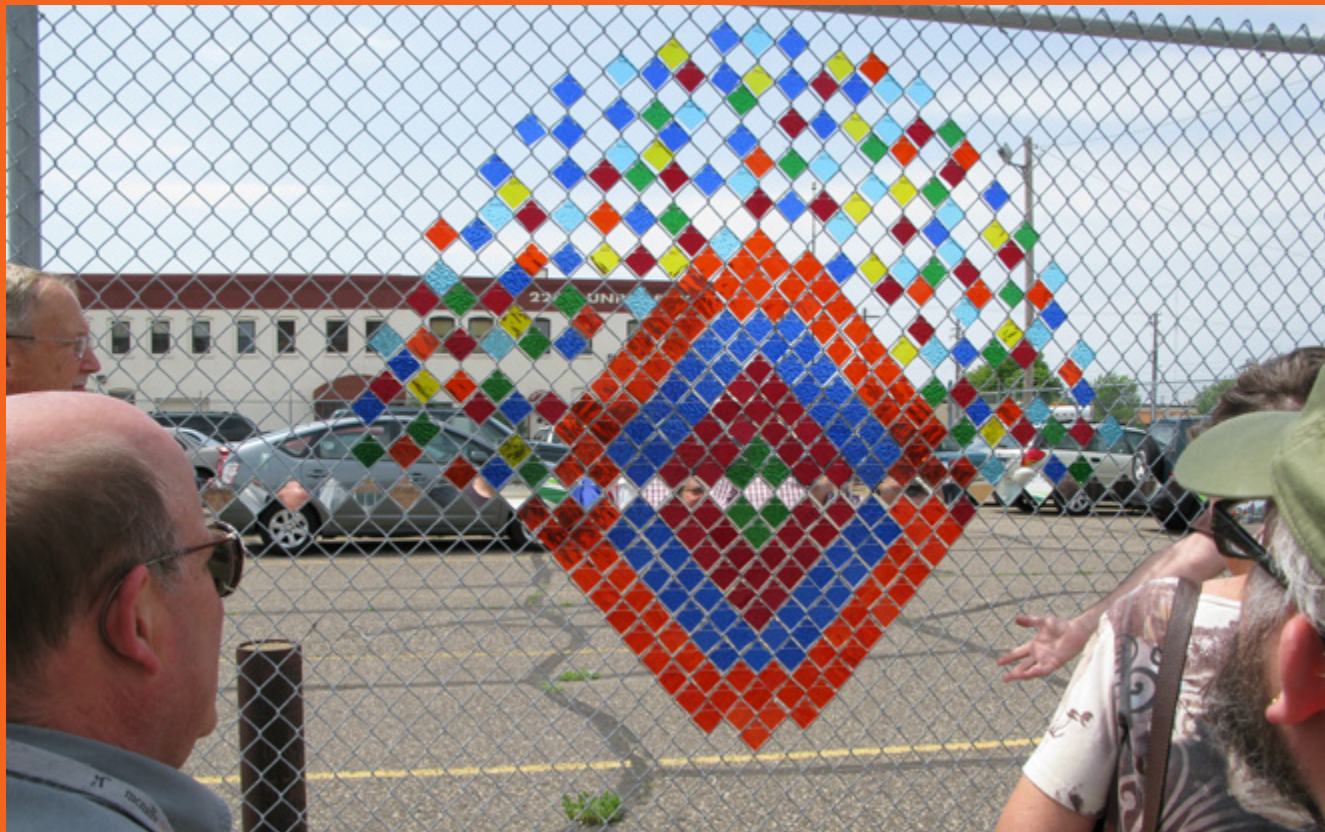
# Defining and Launching

# HERE





At the end of 2010, with funders on board and federal authorities gaining interest in creative placemaking, ArtPlace didn't yet have a leader. In January of 2011, renowned urbanist Carol Coletta, who had served for years as the head of Chicago-based CEOs for Cities, was hired as the organization's first executive director, and a year of organizing – including staffing up – and self-definition began.



ArtPlace wanted to put the idea of creative placemaking on the map, and that meant clarifying and demonstrating what the practice looked like all over the country. To that end its first round of funding was by invitation. Coletta and her new staff – Bridget Marquis, Tim Halbur, and Shreya Parekh – looked at applicants for grants from the brand-new NEA Our Town program, along with other people and groups in the ArtPlace funder network who were doing work in line with the new paradigm, and sent them requests for proposals. The idea was to highlight initiatives that reflected both the current reality and the potential of the approach – a portfolio of projects that would help illustrate the work and then serve as a launch pad for the public debut of ArtPlace.

The 34 first-round projects included a wide range of geographies and partners: from an Office of Planning-driven project to support temporary art interventions in public space and vacant buildings in Washington, D.C., to a farm/art collaboration to spur economic development and solidarity in rural Wisconsin, to a unique multi-artist initiative in Saint Paul, Minnesota.

**Springboard for the Arts Presents “Irrigate”**

The Irrigate project, piloted by Springboard for the Arts in Saint Paul, invited hundreds of local arts practitioners to take part in a wildly varied “ecosystem” of artworks and art happenings, all aimed at bringing fun, joy, and uplift to neighborhoods challenged by a disruptive construction project.

When construction began on the Central Corridor Light Rail Transit line (later dubbed the Green Line) linking the downtowns of Minneapolis and Saint Paul, many rejoiced; the Twin Cities, which had scrapped their streetcar systems in the 1950s, were going to have a second mass-transit rail route, eventually connected to the already-operational Blue Line linking downtown Minneapolis with the airport. At the same time, the transit line planning was full of contention as communities along the route fought for stops in their neighborhoods that have suffered a long history of displacement, disinvestment, and insufficient resources.

Regardless of whether one was feeling excited or had trepidations, the reality would be three years of highly disruptive digging and building, much of it



## JAN 2011

### NEA Our Town Launched

The NEA publicly launches its first grant program focused on creative placemaking

## JAN 2011

### Carol Coletta Hired

National urban influencer Carol Coletta is hired to lead the ArtPlace initiative

## JUN 2011

### White House Meeting on the Arts

Funders participate in first-ever White House West Wing Meeting on arts and community development

## JUL 2011

### First Round of Grants

ArtPlace awards its first round of grants to 34 projects totaling \$11.5 million

## SEP 2011

### NYTimes Announces ArtPlace

The New York Times announces ArtPlace creation on the front page of its arts section

down the middle of University Avenue. In Saint Paul, University runs through the Frogtown neighborhood, and on it Hmong, Lao, Vietnamese, and other immigrants have, since the light rail's inception, established a flourishing business district, with restaurants, hair and nail salons, groceries, garages — small businesses operating on narrow margins. Years of reduced access could be fatal to many of them. At the time it was a stretch of small buildings dotted with vacant car dealerships that had moved to the burbs, and full of small, locally owned businesses that give great flavor and authenticity to the area.

A majority of people of color owned businesses here, and in particular Black- and Asian-owned businesses, were also threatened all along the 11-mile Saint Paul stretch, from the Midway neighborhood to downtown. Rondo, an historic African American community, had been through this before. In the 1930s it was a vibrant, vital community that was in many ways independent of the white society around it. The construction of I-94 in the 1960s shattered this tight-knit community, displaced thousands of African-Americans into a racially segregated city and a discriminatory housing market, and erased a now-legendary neighborhood. This time around, news reports and editorials anticipated loss of business and economic turmoil.

With funding from ArtPlace, Springboard for the Arts leveraged community connections to train over 600 local artists and foster nearly 200 artist-led projects over three years — projects that helped alter the media narrative and bolster community spirit and cohesion.

In downtown Saint Paul, Laura Zabel, Jun-Li Wang, and their colleagues at Springboard were on the front lines. "We started seeing the effects of the construction firsthand," says Zabel, executive director of Springboard. "There was a huge hole in the ground outside our building. That was the spark: just witnessing in our own neighborhood what a large disruption this was going to be and thinking, what could artists bring to the table to help neighborhoods and communities?"

For most of its life, Springboard had concentrated on helping individual artists develop their careers. But they'd also been looking to expand their self-identified mandate into community development and building reciprocal relationships between artists and their communities. Wang, an experienced community organizer, was brought on board by Zabel to lead the new direction in 2010. She first piloted the concept of supporting artists to engage with community issues and creative placemaking by collaborating with the Friendly Streets Initiative, an effort to help residents conceive how to make their street more bike- and pedestrian-friendly. So in 2011 Wang was ready to spearhead a much more ambitious project, funded by ArtPlace, and in partnership with Twin Cities Local Initiatives Support Corporation (LISC) and the city of Saint Paul, and eventually titled Irrigate.

The plan was to engage local artists to support businesses in the construction zone by creating projects that called attention to the shops, restaurants, and organizations, and celebrated the neighborhoods they were part of. In an atmosphere of apprehension about the immediate economic future of the avenue, the projects would remind everyone that the area was still vibrant and would continue to be so.

Springboard had other goals as well. "At this moment of building huge physical infrastructure in the city," says Zabel, "we asked if we could build a parallel infrastructure of relationships, between artists and businesses and neighborhood organizations. We wanted to provide the conditions for artists to develop new skills in working in community development and big community issues; for neighborhood organizations and small businesses to experience the value of artists; and to create opportunities for people to come together and have moments of joy and surprise in a time that was pretty challenging."

Wang called upon her close connections with the area's district councils — organizations that foster residents' engagement in community and with city planning processes — who then collaborated with Springboard to reach out to artists who lived and

worked in the affected neighborhoods. "The district councils know their neighborhoods," Wang says. "They can talk at a granular, grassroots level. For Irrigate, the question was: how do we support what's and who's already here?" Other community and cultural organizations partnered and provided connections as well.

The result, says Zabel, was that a broad cross-section of artists applied to do an Irrigate project. "Some had been comfortable calling themselves artists for years," she says, "and others maybe had never called themselves artists before, but had a creative practice or a cultural practice or tradition, and were interested in what they could do in their own community."

Springboard held free workshops for artists in collaboration and creative placemaking, and pretty soon neighborhood residents and the wider Twin Cities community were getting glimpses, one after another, of just how much was happening under the Irrigate banner: primarily through nearly 200 modest artist projects. Alliances between artists and businesses were forged; murals were created, outdoor dance classes were held, photography exhibits appeared in store windows, and concerts popped up in restaurants.

### The Narrative Shifts

Over time, the doom-and-gloom media atmosphere was invaded by activities to do and see, stories of excitement, innovation, cooperation, and hope. Wang notes that it wasn't just the economic-disruption narrative that began to shift — for instance, the image of Frogtown, an inner-city neighborhood with multiple challenges, began to alter too. "For people in the neighborhood, it was suddenly, 'Look! I have cool neighbors, they're active, they're doing beautiful things.' And for outsiders: 'That's a neighborhood where cool things happen.'"

"Doing lots of little projects, instead of focusing on a single big, iconic piece of art, created multiple

opportunities for media attention," Zabel says. "That created an alternative, positive media narrative. Each project was its own little story about something interesting, unique, or fun, and about the people and the cultures in the neighborhood." The dizzying final count of positive mass- and social-media mentions was over 50 million.

"It turns out," Zabel says, "that if you pay people who live and work in and understand and care about a neighborhood to do creative things, you can have a much bigger impact than hiring a PR firm to try to create an 'outside' narrative."

Just as important were the connections made. Zabel points out that the district councils and other organizations have continued to work with artists, and many Irrigate artists have continued to work on community-based projects. "Irrigate unearthed or made more visible a whole new set of leaders in the neighborhoods," she says. Artists started going to city meetings and proudly identifying themselves as "Irrigate artists."

People in the neighborhoods began seeing artists differently, too. "They began to say, 'An artist can be anybody,'" says Wang. "'This is my neighbor, this is somebody down my block and they're doing an Irrigate project.' People started to become much more aware that there were these artists all over and these artists wanted to engage."

### An Organization Arrives

Meanwhile, ArtPlace's funders were busy laying the groundwork for creative placemaking to become a conversation that would transcend its origins in the arts sector. Funders took part in a meeting on arts and community development in the West Wing of the White House in June with a number of cabinet secretaries — a major opportunity to bring the creative placemaking message to federal officials at a variety of agencies, especially those where its founders believed artists could play an important role in federally funded programs.







“One of the major foundational ideas of ArtPlace early on,” says ArtPlace Deputy Director Lyz Crane, “was to align with different federal programs that were focused on place to think about how arts and culture strategies could support their goals. For example, how could there be a better connection between practitioners applying to the NEA and programs and funds that were available from the EPA or USDA?”

As 2011 progressed, ArtPlace became poised to launch more publicly. In September, the *New York Times* heralded the advent of ArtPlace on the front page of its arts section: “ArtPlace likens its role to providing venture capital,” wrote Robin Pogrebin, “seeding projects that already enjoy strong local support and connecting with an area’s development strategy to attract more private and public dollars.” Pogrebin quoted Carol Coletta, summing up the strategy: “We’re doubling down on the investments a city has already made.”

The *New York Times* article coincided with the announcement of \$11.5 million in ArtPlace’s first round of 34 grants all across the country, as well as an open call for its second round of grants, designed to begin surfacing ideas and projects outside of the early founders’ networks.

With these values in place — collaboration and support for what was already working — ArtPlace was established as a funder of projects aimed at the economic revitalization of communities across the nation.



When I was appointed ArtPlace director, I was looking for something that would create excitement for others. I wanted great spokespeople, demonstration projects — something that wouldn’t just look good for a year but rather would be a model for others, change-making enough that people would follow the lead. When you’re trying to establish a thing, you have to get it off the ground quickly and know you’re going to make some mistakes, without being afraid to leap with great imagination. That involves risk taking, but also some rigor about the outcomes.

The thing that always blows my mind is that nobody really cares about the outcomes. People care about stories, so you’d better do something early on that gives you good storytellers, people who are charismatic and charming, people that others look up to and want to emulate.

It was really all about trying to catch that lightning and get others to buy into it. I wanted us to create enough sparks that the fire would catch in lots of places that we never control. Let’s get as much attention as we can and create a set of metrics so that lots of people can use them, or that at least it will frame a discussion about why this stuff is important to you even if you don’t care about art or placemaking.

I thought we, along with the NEA Our Town work, did a good job of seeding the concept, and making enough grants and making enough noise with those grants that we put the idea of creative placemaking on the map. I think we started a very robust discussion that was well worth having.

— Carol Coletta

Carol Coletta is president and CEO of the Memphis River Parks Partnership. Previously, she served as executive director of the Mayors’ Institute on City Design, a partnership of the National Endowment for the Arts, U.S. Conference of Mayors, and ArtPlace America.

# 2012

# Measuring and Field-Building





## ArtPlace's second year saw the organization striving to answer some important questions:

**Just how would the organization know that creative placemaking was making an impact, how much of an impact it was having, and in what areas?**

**Developing measures for the practice could help serve two goals. First, Coletta and her team wanted to lay a firm, results-centered foundation for the embryonic discipline of creative placemaking. Second, measuring outcomes would allow ArtPlace to demonstrate to funders that this cooperative consortium was allowing their pooled funds to achieve a scale of outcomes that no single foundation was able to on its own.**

The central concept that the team landed on was the idea that creative placemaking could drive “vibrancy” and in turn broader economic development. To that end, Carol Coletta worked with the Portland, Oregon-based firm Impresa Consulting, led by Joe Cortright, to develop metrics that would indicate creative placemaking was activating measurable changes in three dimensions — people, activity, and value in a place — as proxies for vibrancy.

That’s how the organization’s Vibrancy Indicators were born. They were announced at a meeting of the Municipal Art Society of New York in April and became a central focus for conversation in the burgeoning field over the coming year.

The Vibrancy Indicators were not a *definition* of vibrancy, but simply data from publicly available data sets that would allow ArtPlace to observe how the communities in which they were invested were changing over time alongside the investments. However, the indicators quickly garnered criticism for being rooted largely in economic factors as dimensions of change. Some of these included rate of employment, job opportunities, percentage of locally owned businesses, and the growth of “creative” businesses and occupations, such as media, information, and the arts.

After the explosion of “creative class” conversations and critiques in the 2000s, arts sector and community groups were concerned about the pervasive narrative that the arts were a major driver of gentrification and displacement. ArtPlace’s Vibrancy Indicators were critiqued as perpetuating that notion by suggesting that the change that mattered could be measured largely in dollars and cents.

As ArtPlace continued in its role of facilitating creative placemaking, these early conversations in the field about what *change* looks like and how to understand it, measure it, and communicate it would become a critical catalyst for involving more of the field in determining how to define its own success, and on whose terms.

### A Building in Harlem

If some of ArtPlace’s critics were worried that creative placemaking promoted gentrification and displacement, community members in Sugar Hill, Harlem, might well have voiced the same concerns as they watched a remarkable structure taking shape: a striking new sculptural apartment building

designed by the internationally known Ghanaian-British architect Sir David Adjaye OBE, RA. Was this a haven for moneyed newcomers to the neighborhood?

Not at all. The residential component of the Sugar Hill complex, at the intersection of St. Nicholas Avenue and 155th Street, is distinctive for the depth of its affordability, with 70 percent of its 124 apartments accessible to households of very limited means, including 20 percent who have experienced homelessness. In a neighborhood challenged by unemployment, disinvestment, and poverty, it’s a deliberate statement of hope, sophistication, and beauty. It’s also home to a tuition-free, arts-oriented preschool, and to a remarkable arts institution: the Sugar Hill Children’s Museum of Art and Storytelling (SHCMAS), whose planning was supported by ArtPlace funding in its third round.

The mixed-use residential building, the preschool, and the museum taken together are the most ambitious project to date of Broadway Housing Communities (BHC), a nonprofit that’s been on the scene in upper Manhattan since 1983, rehabbing vacant and abandoned buildings to give formerly homeless people and others who need it a beautiful, dignified place to live. It’s a housing-equity organization with a love for art.

### A Different Kind of Children’s Museum

As for the SHCMAS, unlike what one might expect from a regular children’s museum, this is not just a high-concept play space. It’s a serious art museum, displaying sophisticated work by contemporary artists, many from the neighborhood — a neighborhood made legendary by Harlem Renaissance figures such as Langston Hughes and later luminaries like Supreme Court justice Thurgood Marshall and baseball great Willie Mays. Today Sugar Hill is mainly home to families with roots in the Dominican Republic, Puerto Rico, and other Latin American countries.

The museum reaches out to its intended audience — kids from three to eight — in special ways. There are, as the museum’s name suggests, storytelling sessions, but they’re enlivened by theater, dance, and music, along with artmaking by the children. The museum’s artist-in-residence (AIR) program resembles those in other major cultural institutions: the artist selected is given workspace and asked to spend a year creating a new body of work. But they also share the work with kids by



**Vibrancy Indicators Launched**

ArtPlace team and Impresa Consulting launch Vibrancy Indicators at Municipal Arts Society event

**2012 Grants Announced**

2012 ArtPlace grants are announced to 47 projects totaling \$15.4 million

holding get-togethers during which the children ask questions and explore artmaking in response to the artist's work. The preschool's children are instrumental to the selection process during demonstration sessions with each AIR finalist.

**An "Aspirational Leap"**

The overall Sugar Hill Project — the building and its amenities — represented a bold venture for BHC, which had rehabbed and developed six other properties, two of which ended up with art galleries where community artists showed their work. But it had never before attempted a build-from-scratch project, let alone one that included a full-fledged museum.

The initial Sugar Hill plans had called for a gallery much like those in BHC's other properties. But conversations between BHC founder and executive director Ellen Baxter and noted Harlem artist Faith Ringgold, with whom BHC had collaborated on a book of children's artistic responses to 9/11, upped the ante. Ringgold believed that Sugar Hill should honor its residents with the permanence and dignity of a museum, and Baxter agreed.

"Our two community art galleries had been sponsoring exhibitions since the mid-1990s," Baxter says. "It was a real aspirational leap that we were making from sponsoring community galleries to creating an established cultural institution. ArtPlace's support was crucial for the planning of the museum and the hiring of the initial staff to conceive how we were going to actually operationalize our dreams for this new form of museum. We weren't exactly sure what this all meant — to make a museum in an economically disadvantaged community."

But Baxter and her colleagues were determined. "It was the principle of it that we believed in," she says, "and in the history of the Sugar Hill neighborhood, its heritage. A museum represents something permanent; it's a symbol of a society that protects its treasures — a symbol of civility. ArtPlace supported our dreams and our leap." The ArtPlace award, she

adds, "also really catapulted our visibility and identity. The money was important, but what was equally important was making the cultural arts field aware of the project."

**An Architect Who Listens**

When the time came to choose an architect for the Sugar Hill Project, BHC sent out an RFP to 26 New York firms, including Adjaye's, which had just opened a New York office. "We had a panel of architects we'd collected to help us make this decision," Baxter says. "What that design committee said was 'Ellen, you've got to be out of your mind if you don't pick David Adjaye.' And working with him turned out to be absolutely delightful. He's very hands-on in terms of decision-making and he's an exceptional listener."

For his part, the architect was excited and challenged by the multiple uses the building would incorporate. "It presented an opportunity to tap into what I call an 'urban system,'" Adjaye says. "A building that was not just about housing, but brought together elements of education, generational interchange, commerce, and culture. For me, it's incredibly important to think beyond the physical building and to ask how it assists in the life of the people."

**A Laboratory**

One major way the Children's Museum "assists in the life of the people," according to one analysis, is that sustained art exposure creates pathways for learning. Baxter prefers to put that in more personal terms. "The most magical and unusual impacts that we've witnessed, and that continue to be revealed, are what happens between the artists and the children," she says. "Especially the artists in residence. They work with the children for a whole year. The kids sit on the floor and make things with them that are inspired by the artist's materials and their work — and they really come to understand that







particular artist’s practice, their personality, the materials they work with, what they think about.”

As for the museum as a whole, Baxter calls it a laboratory. “The museum is really a laboratory between the preschool, children coming in when it’s open to the public, artists in residence and art educators, school groups... It has so many different dimensions.” The complexity of this “laboratory” idea has intentionally worked to destigmatize (from an urban design perspective) who goes into such a building, who belongs there, and who is welcome. It could no longer be seen as simply a low-income housing project, but something multidimensional that could be used and loved by anyone.

**Toward Field-Building, and a Summit**

As projects like Sugar Hill were continuing to gain momentum and recognition, the ArtPlace team was also beginning to make plans to expand its activities beyond regranting and the Vibrancy Indicators and into broader field-building work. The goal? Amidst the criticism of the Vibrancy Indicators and concern that

creative placemaking was just another trendy term, ArtPlace sought to establish a base of practitioners and advocates who would help advance the practice.

To that end, Coletta and her staff began planning a gathering of the funded projects to kick off the next year with a significant goal: to create a sense of commonality, a common language, and shared interests and aspirations centering on creative placemaking, and to bring practitioners together for the first time to say who they were, what they were doing, and how they could together inspire a broader movement for arts in place.

The idea of field-building: foundations love that. I think it really helped ArtPlace, because people felt like they were building a field, and that’s a big deal. It’s been quite remarkable; there is a firmly built-out field of creative placemaking: stakeholders and norms and standards and understandings about what this idea is all about. There’s good research and scholarship. I think you’ve got a lot of funders who understand this area who didn’t before, and who didn’t fund in this area before. A lot of goodwill has been created because of it.

— Darren Walker

Darren Walker is president of the Ford Foundation. He is a member of Governor Cuomo’s Reimagining New York Commission and co-chair of NYC Census 2020. Previously he was vice president at the Rockefeller Foundation and COO of the Abyssinian Development Corporation, Harlem’s largest community development organization.





# 2013

# A Summit and a Strategic Plan





**This watershed year for ArtPlace began with a press tour and its first Creative Placemaking Summit, in Miami Beach. It ended with a new strategic plan in place that would refine the ArtPlace mission and give the initiative a new shape as a ten-year program that would “sunset” in 2020.**



Building on the Vibrancy Indicators, ArtPlace released *America's Top Art Places* in early January. The report highlighted twelve neighborhoods in eleven metro areas, showcasing places that rated strongly on vibrancy measures. They had in common dense combinations of arts and culture businesses and workers alongside independent retailers and other key kinds of street-level retail.

The release came with a six-city press tour. Later in the year, ArtPlace would release a similar list for rural places. In both cases, the goal was to ignite new conversations in the press about arts in communities by celebrating places where investments in arts and culture were driving vibrant economies.

### Questions and Inspirations

The first annual Summit was a gathering of funded projects along with key external partners and funders. The goal was to help build a network of practitioners who would serve as ambassadors for the work in their communities and share stories and ideas. The Summit included a number of peer-driven conversations on how and what funded projects were doing, along with a lot of discussion on how to engage new partners. For example, how could ArtPlace and its allies engage with federal, state, and local governments? How could intersections between the public and private sector promote the work? And how could the work add up to meaningful messages and a set of meaningful models for people who deal with community change on a daily basis?

The Summit was also, of course, a chance for far-flung organizations with commitments to creative placemaking to get to know each other and each other's work. As Maarten Jacobs, executive director of the Near Westside Initiative in Syracuse, New York, told ArtPlace at the time, "It was such a privilege to be with a hundred or so other practitioners, from around the country, all doing amazing work in their communities by harnessing the power of creative placemaking. During the Summit I took dozens of pages of notes with lists and lists of new and creative ideas based on the work of the other ArtPlace grant recipients."

### Appalshop: Rethinking a Vision

One theme that arose from the Summit was the idea that there were a number of practitioners who had

been doing this work long before ArtPlace existed, but also that this new engagement at the federal level represented an opportunity to build on and validate work that wasn't always seen by formal systems.

One organization in the heart of Appalachia that had been harnessing the power of creative placemaking—the synergy of creative arts and community—for decades before the term was coined was Appalshop. And interestingly enough, its origin story also began with federal support and with the United States' War on Poverty.

The roots of Appalshop were first set down in 1969, when a recent graduate of Yale's architecture school, Bill Richardson, came to the eastern Kentucky town of Whitesburg, armed with grants from the Office of Economic Opportunity and the American Film Institute and with faith in the power of film to change lives. Working with like-minded local people, he set up the Appalachian Film Workshop, with a threefold goal: to train Appalachian youth to use 16mm film equipment; to aid the local economy by offering vocational training; and, through the films the young people made, to create images of the richness of Appalachian culture—musical, artistic, historical, human. The point was to counter the dominant narrative of the region as little more than a sinkhole of poverty.

The organization soon came to be known by its foreshortened nickname, Appalshop, and as the years passed, it grew and grew into a multitasking community-service organization rooted in arts and culture. As its website says, "Today Appalshop operates a radio station, a theater, a public art gallery, a record label, an archive, a filmmaking institute, a reproductive justice program, a community development program, and a frankly dizzying array of other initiatives, all in a renovated warehouse."

But the road to today's Appalshop had some twists and turns. In the 1980s the original film workshop became the Appalachian Media Institute (AMI)—but by the beginning of the new century, it was struggling to survive.

"In the early 2000s, documentary film was no longer considered to be powerfully innovative, and philanthropy was moving into different kinds of support, including support for more urban-centered youth," says Appalshop Executive Director Alexander Gibson. "AMI was in a really tough place, and ArtPlace came onto the scene to help us revitalize our vision for it, as well as to support other initiatives."



## JAN 2013

### ArtPlace Summit

The ArtPlace community gathers in Miami

## JAN 2013

### America's Top ArtPlaces Report

America's Top ArtPlaces Report is released

## APR 2013

### Jeremy Nowak Takes Lead

Jeremy Nowak's tenure as interim Executive Director begins

## SEP 2013

### Creative Placemaking Roundtable

ArtPlace partners with Aspen Institute to host mayors at the Aspen Creative Placemaking Roundtable

## SEP 2013

### 2013 Grants Announced

2013 ArtPlace grants are announced to 54 projects totaling \$15.2 million

### Three-Pronged Support

The ArtPlace grant, awarded in 2015 but based on work that had begun years before, was intended to help Appalshop ramp up arts, media, and technology training for youth; strengthen cultural institutions in Whitesburg and the surrounding Letcher County; and help diversify the county's economy by developing opportunities based on local traditions and supporting entrepreneurs with plans for creative businesses. The key to it all was creative placemaking.

"The ArtPlace support to Appalshop came in the form of a creative placemaking grant," says Gibson. "ArtPlace came in early on this concept of creative placemaking in Appalachia. Our interpretation of creative placemaking meant developing a diversified economy for where we are. The grants allowed us to do a lot of planning and thinking and strategizing, which led to everything else."

This expansion of Appalshop's mission, Gibson says, was rooted in the organization's relationship with Gladstone "Fluney" Hutchinson, an economics professor and provost at Lafayette College in Pennsylvania and former director-general and executive chairman of the Planning Institute of Jamaica. Hutchinson, an expert on fostering economic growth in the developing world, believes in community cooperation and grassroots resource-building rather than traditional top-down development and aid models. Hutchinson saw and admired what Appalshop had done in the cultural sphere, and he helped the organization see how it could extend its reach further to meet the needs of the local economy through cooperative ventures.

Hutchinson's influence was felt most directly on the build-out of a network of local organizations called Letcher County Culture Hub. The alliance includes community centers in several towns in the county; Whitesburg's farmers' market and public library; EpiCentre Arts, a support center for artists in the region; the Letcher County Cycling Club; and Whitesburg's Downtown Retail Association — in all, twenty-plus bodies and growing.

Supported by community organizers at Appalshop, the Culture Hub has started businesses, revived musical and other cultural events, and spurred public-policy initiatives aimed at energizing the county's economy. Discussions among the members are guided, says Gibson, by the communication styles that Appalshop has always employed: "Story circles, respect, listening, not commenting on what someone's saying, letting them finish, repeating their contribution back to them, making sure everyone is heard."

It's an approach that the Appalshoppers, who tend to be on the liberal side of the political spectrum, have found crucial in gaining the support of local residents who might not share their political convictions, but who have come to respect their commitment to the county's future.

### Performing Our Future

ArtPlace support also helped bring to birth Performing Our Future, a program that "exports" the Culture Hub approach to other localities. "Performing Our Future," says Gibson, "is the umbrella term to describe our satellite group experiments, our proving grounds." Created by Appalshop's award-winning grassroots performance troupe Roadside Theater and led at the time by veteran Appalshop organizer Ben Fink, the initiative links Letcher County Culture Hub with the Arch Social Community Network in West Baltimore, Black Belt Citizens Fighting for Health and Justice in Alabama, and Rural/Urban Flow in Milwaukee and Sauk Counties, Wisconsin. In the Appalshop mode, the groups combine cultural work — storytelling, music, theater, film, and more — with community organizing and community business-development and wealth-building. As the project's website notes, "we own what we make" — the resources created by community cooperation stay in the community.

And ArtPlace's just-in-time support of the Media Institute, Gibson says, led to even bigger things. A Boston-based video-game developer

called Giant Otter Media had grown dissatisfied with the coding work they were outsourcing to India. Appalshop's development director, Ada Smith, got wind of their problem and suggested that they hire former AMI multimedia trainees at the same rate of pay. Mountain Tech Media was the result, an LLC that did sophisticated web development right in the heart of Letcher County.

Gibson notes that most of the projects spurred by ArtPlace's grant have now been taken up by the Educational Foundation of America (EFA) — but the support to widen its horizons that ArtPlace originally gave Appalshop made the projects possible.

"If we hadn't had the creative placemaking dollars from ArtPlace, we wouldn't have engaged

Fluney Hutchinson," he says. "If we hadn't engaged Fluney, we wouldn't have had the strategy, and the strategy led to all the rest."

### New Partners, a Change of Leadership, and a New Road Map

Leveraging new partners and funders was always a major goal of ArtPlace. Building on the foundation that had been set by the West Wing meeting in 2011, ArtPlace was interested in developing a larger strategy for the initiative that would deepen its integration around federal policy and lending activities. Luckily, it had an incredible asset to draw on in





Jeremy Nowak, who was engaged to help build out a road map for ArtPlace.

Nowak was one of the original funders of ArtPlace while serving as president of the William Penn Foundation, and after leaving the foundation, he was happy to assist with his unique qualifications. Nowak had founded and led The Reinvestment Fund in Philadelphia and, while there, had done a lot of thinking, writing, and investing around arts and culture and their role in community revitalization. He had also been involved in a number of federal programs, as well as another funder collaborative, Living Cities, doing significant community development work at the national level. Altogether, he brought a unique combination of experience with lending, federal policy, and foundation strategy that would soon prove to be invaluable.

In March of 2013, Executive Director Carol Coletta announced that she was leaving to take up a position with the Knight Foundation. With the future of the initiative unclear, ArtPlace's funders saw Nowak as a logical choice to serve as interim director. The remaining staff at ArtPlace worked with Nowak and the funders over the following months to go back to basics and ask some important foundational questions: Was ArtPlace just a short-term initiative, or did it have a longer-term role to play in the landscape? Was its primary function to regrant pooled funds, or were there other measurable goals that this particular collaborative might advance with their collective might?

Meanwhile, ArtPlace was continuing to build out new programs to advance the idea of creative placemaking with new audiences. For example, ArtPlace had its eye on mayors and built a partnership with the Aspen Institute to host the Aspen Creative Placemaking Roundtable. Modeled on the earlier Mayors' Institute on City Design, it invited six mayors from around the country to bring challenges to a body of creative placemaking practitioners who would help design new ideas for them in real time.

This kind of audience-driven field-building would be inspiration to building out a broader mandate for the organization. Over the summer, Nowak hammered out a new plan with staff and participating funders that would embody a few key changes for the next phase of the initiative.

First, it would create a set time frame for the organization: one decade. "The ten-year time horizon was critical," says Lyz Crane, who worked closely with Nowak on the plan, "because it would allow us to develop a strategy over a defined period, with a

somewhat known set of resources, without having to create and maintain a permanent institution. We believed this would allow ArtPlace to operate with urgency and a campaign-like mentality, and to work more closely with existing infrastructure to sustain the field past our term limit, rather than becoming a new intermediary competing with many great organizations already doing good work."

Second, the new plan embodied a stronger field-building mandate that would give ArtPlace greater license to expand its purview into new kinds of grant-making and research.

And finally, it laid out a philosophical approach to the work that rooted the idea of creative placemaking in broader notions of community development and connected it to a long history of practice that had been advancing this kind of work long before ArtPlace came to pass.

This broadening of the frame from economic development to community development would become the basis for ArtPlace to significantly expand its ways of working, revisit its mission, and articulate foundational concepts of creative placemaking in new ways. As most of the original staff departed to join Coletta in her new role by the end of the year, 2013 became a critical transition year for the organization, laying the groundwork to start fresh in 2014 with new ideas, personnel, and programs.





In 2013, I wrote a piece entitled “Creative Placemaking and the Politics of Belonging and Dis-belonging” about this developing field and ArtPlace. I referred to the song “Bewitched, Bothered and Bewildered” as a prompt to talk about the deficiencies I saw unfolding. Subsequently, I’ve been surprised by how my critique and the concept of *belonging* as central to placemaking practice has become a sticky word for many who are engaged with community cultural development.

I’m still “bewitched, bothered, and bewildered” by the many ways creative placemaking operates in theory and practice. As a policy maker, my North Star in this field has been an understanding that before you have places of belonging you must feel you belong. That the built environment of mixed-use structures or spatial design operates inside the policy frame of planning is OK, but that is not enough if creative placemaking ignores the justice and social cohesion that enliven place.

In the early days of this developing field, I was often asked, why aren’t more folks of color a part of this undertaking? — as if I, as a Latino, should know the answer. After some reflection and fatigue with this question, I stated that the problem with creative placemaking is its failure to articulate whether it’s a property rights or human rights movement. In America, we POCs are repeatedly seen and treated as property without human rights, and the field of creative placemaking has not examined toughly our nation’s racist legacy and its complicity with this line of thinking — especially in the actions of placemaking and the white spatial imaginary at play in policies and practices in this field.

In recent years, ArtPlace has moved beyond this cage of thought, especially through its investments in community cultural development. It needs to move down this path with more intention and lift up arts-based civic engagement practices as manifestation of creative placemaking. It also needs to reflect on the governance system embedded in the creative placemaking stakeholders’ community:

the real estate developer, the city manager, the artists, the city planner, the elected officials, the foundation program officer, and the neighborhood spokesperson who have agency in these entanglements.

In my writings about spatial justice I’ve used the term *creative placekeeping*, which has much traction in Oakland, California, where I reside. In the face of displacement brought on by gentrification and creative placemaking as a property rights movement, a neighborhood, a locale asserts its humanism through keeping the stories of a place alive, by keeping a beloved landmark, or by keeping the renters in their home.

As ArtPlace comes to its end of a worthy undertaking, let us set aside its policies and turn to its poetics. Let’s think of creative placemaking/creative placekeeping in the context of affect, for example, how the New Orleans Blues, the Chicago Blues, or the Oakland Blues shape and identify a place, sculpting the aesthetic speech of a locale. And how Ella Fitzgerald singing “Bewitched, Bothered and Bewildered” speaks to the allure of creative placemaking/placekeeping and its desire for connection to land, neighbors, home, and the mess of it all.

### — Roberto Bedoya

Roberto Bedoya is the Cultural Affairs Manager for the City of Oakland where he most recently shepherded the City’s Cultural Plan, “Belonging in Oakland: A Cultural Development Plan.” Throughout his career he has consistently supported artists-centered cultural practices and advocated for expanded definitions of inclusion and belonging in the cultural sector. His essays, such as “Creative Placemaking and the Politics of Belonging and Dis-belonging,” “Spatial Justice: Rasquachification, Race and the City,” and “Poetics and Praxis of a City in Relation,” have reframed the discussion on cultural policy to shed light on exclusionary practices in cultural policy decision-making.

# 2014

# Redirection Takes Root





**ArtPlace's bold declaration of a new direction came with another change. As Jeremy Nowak's tenure as interim director was coming to an end, a new executive director was named: Jamie Bennett, a philanthropy professional with wide experience in the arts sector who had worked as Rocco Landesman's chief of staff at the NEA during the genesis of ArtPlace.**

**In January 2014 Bennett officially took up his new position. Leading a staff of one – Lyz Crane, the sole staff member who transitioned from the early team and was now promoted to deputy director – Bennett immediately began laying the groundwork to operationalize the strategic plan.**

**But first, preparations for a second Creative Placemaking Summit, slated for March, had to be attended to.**

## Declarations in LA

When the Summit convened at the Omni Hotel in Los Angeles, ArtPlace had a chance to embed its new emphasis on broad field-building into the very structure of the gathering. While the 2013 Summit had proceeded in the usual manner of plenary sessions plus multiple breakouts, 2014 attendees spent most of their time in a single big group. "The idea was to create a shared conversation about field-building, a commons," says Crane, "and to position ArtPlace as a container, not a viewpoint."

Bennett addressed people from the gathered funded projects and others, laying out ArtPlace's new direction. He dubbed the grantees "delegates" who would advance the cause of creative placemaking and support its transition from a movement to a field. He affirmed that ArtPlace would commission and support creative placemaking research for the benefit of all practitioners, and that the organization would lead and foster a range of field-building strategies and activities in the creative placemaking community.

Crane also presented at the Summit on "Creative Placemaking: In(tention)s + Out(come)s," a message designed to root creative placemaking outcomes in the broader notion of intentionality, rather than in a single set of outcomes (such as the Vibrancy Indicators) that would be applied to any community. This concept would eventually lead staff to develop what became known as ArtPlace's "four points" of creative placemaking:

- 1 What is the geographic community?  
– grounding the practice in place-based change
- 2 What is the desired community change?  
– establishing a clear intention to address a challenge or opportunity, and making sure that intention is defined by the community
- 3 How will the arts help achieve that change?  
– intentionally directing artistic practice and activities toward the desired change
- 4 How will you know that change is happening?  
– allowing each project and community to self-define what change (and success) looks like

## New Staffers, New Tools

As Bennett settled in, it was clear that the 2013 strategic plan – focused on fostering creative

placemaking as a discipline within the complex context of community development – needed a firm scaffolding of research, theory, and practice if it was to move forward with real momentum in the seven years that remained before ArtPlace's sunset.

As the year progressed, ArtPlace added key staff members to help build out this vision. F. Javier Torres was brought on to help evolve the national grant-making, at this point about to enter its fifth round, to align with the new direction. Jamie Hand was hired to take charge of devising new research strategies and saw her mandate as supporting ArtPlace's field-building goals by developing resources for creative placemaking practitioners that were "both useful and used." Prentice Onayemi was hired as Director of Partnerships and Communications to help develop strategies for reaching new audiences.

Together, Hand and Onayemi, working with the newly cast team, developed a tool that would be officially launched in 2015 to help guide the organization for the rest of its existence: the Community Development Matrix.

The matrix highlighted ten areas by which, as an ArtPlace blog post explained at the time, "the community planning and development world self-organizes." In its final form, the ten sectors were Agriculture and Food, Economic Development, Environment and Energy, Health, Housing, Immigration, Public Safety, Transportation, Workforce Development, and Youth Development. It also included five types of actors who are commonly involved in community change: Civic, Social, and Faith-Based; Commercial; Government; Nonprofit; and Philanthropic.

The purpose of the matrix was for ArtPlace to begin thinking about field-building from an "audience-based" approach. Basically, this meant identifying who and what the people and professions are that embody comprehensive community planning and development, and how ArtPlace might understand how arts and culture can play a role in their practice. This matrix would soon become the basis for much of ArtPlace's work in research, communications, and grant-making.

## A Summing-Up

At a meeting of the Funders Council in October, ArtPlace's funders approved the implementation plan that Bennett and the new team had developed over the course of 2014. The year ended with the launch of a special issue of the *Community Development*



## JAN 2014

### Jamie Bennett Takes Lead

Jamie Bennett's tenure as Executive Director begins

## MAR 2014

### ArtPlace Summit

The ArtPlace community gathers in Los Angeles

## JUN 2014

### 2014 Grants Announced

2014 ArtPlace grants are announced to 55 projects totaling \$14.7 million

*Innovation Review*, published by the Federal Reserve Bank of San Francisco and guest-edited by Laura Callanan, senior deputy chairman of the NEA, with help from many others, including ArtPlace's Jamie Bennett, Lyz Crane, and Prentice Onayemi. In ten essays, a range of contributors summed up the theoretical and practical progress of creative placemaking to date.

Bennett's essay in the collection, "Creative Placemaking in Community Planning and Development: An Introduction to ArtPlace America," not only reintroduced the organization and underlined its commitment to community development ("ArtPlace has adopted the language of community planning and development as the framework and context for understanding the impact of our investments," Bennett wrote); it also put forward four crucial areas of community betterment that had emerged from projects funded by ArtPlace — economic development, civic engagement, resiliency (recovery after calamity), and quality of life — along with four ways creative placemaking worked: anchoring, activating, "fixing," and planning. Sixteen write-ups of funded projects followed, illustrating these principles in practice — a mosaic of ArtPlace's contributions in the organization's first four years.

### The Village of Arts and Humanities

ArtPlace's shift from an economic-development paradigm centered around the Vibrancy Indicators to a more broadly based community-development model that allowed for a wider range of potential outcomes came as a pleasant surprise for one organization.

When Aviva Kapust and her colleagues at the Village of Arts and Humanities in Philadelphia applied for a National Creative Placemaking Fund (NCPF) grant from ArtPlace in 2014, they were pretty sure they wouldn't get it. They were skeptical about the creative-placemaking concept as they had seen it discussed and applied previously, and, Kapust says, they weren't willing to be as specific about what they were going to do as most funders required.

They were proposing to hire artists in residence for

a sprawling complex of rehabbed row houses and community art-parks and gardens, whose programming focused on community development through the arts. "But we couldn't necessarily tell them who the artists were going to be," Kapust says, "or what the projects were going to be. All we could say was that we had this process for answering those questions, and we had this program that has a certain set of values."

### From African Dance to Community Development

Those values are rooted in the origin of the Village, which lay in the work of a remarkable dancer and choreographer named Arthur Hall. In 1968 he and some friends established the Ile Ife (Yoruba for "House of Love" or "House of Creation") Black Humanitarian Center in North Philadelphia. Here Hall taught West African dance and drumming to community members. Ile Ife dancers and drummers toured internationally, and the center became a focal point of the Black Arts Movement in North Philly, a symbol of pride and hope during the 1970s, a time of turmoil and disinvestment in the neighborhood.

When Hall hired public artist Lily Yeh in 1986 to transform a vacant lot adjoining the building into Ile Ife Park, he set in motion the transformation of Ile Ife into the Village of Arts and Humanities. Yeh, stonemason Joseph (JoJo) Williams, mosaicist James "Big Man" Maxton, and many other community members went on to create more than twenty parks, gardens, and sculptures in the neighborhood, with images and motifs from African sacred traditions and local styles of expression. Meanwhile, the Village became a nonprofit under Yeh's leadership, promoting arts-based neighborhood revitalization in myriad ways.

### An Old-School Plan

A previous director of the Village had initiated a plan for a conventional artist residency, with a mid-career professional artist working in a well-equipped studio,







## OCT 2014

### New Directions

Staff propose and funders approve suite of new field-building strategies and approaches to grant-making

## OCT 2014

### Matrix Unveiled

ArtPlace adopts the Community Development Matrix to guide its field-building work

and had secured a Knight Foundation grant for it, one that required matching funds.

"That residency plan never really sat well with us," Kapust says. This was partly because the row houses the organization owned didn't offer the right kind of studio space, but mostly because the idea of an artist flying in to deliver artworks to the community didn't jibe with the Village's convictions.

"I don't recall asking Knight's permission to change the residency plan completely," Kapust says. "But we did! We redesigned it in the image of what we felt the Village itself was, and what life before it had been — products of artists working with, alongside, and for community members, using art as a tool. Art-based thinking, art-based doing, to create change in a very tangible, legible, inspirational, and aspirational way.

"Really what that looked like in practice," she adds, "was art-based community development, or creative placemaking, right?"

To Kapust and her team's considerable surprise, ArtPlace said yes to their far-from-finalized application, giving the Village a \$280,000 grant to augment the Knight funding. "We used the Knight money to rehab some row houses as residences for multiple artists," Kapust says, "and the ArtPlace grant mainly went towards salaries for the visiting and the neighborhood artists, and towards supporting the events they would create."

### Food, Music, Hope—and Relationship

What emerged was a trio of ambitious projects.

Led by the Philadelphia-based community-arts collective Amber Art and Design, The Village Table was a series of four sit-down four-course public dinners in the Village's Meditation Park. Community members could score VIP tickets to the events by building tables and other furniture, or by contributing a personal recipe. The cards on which contributors wrote their recipes also had questions to answer about neighborhood needs, which turned out to be a highly efficient way of surveying residents'

opinions, with an 85 percent response rate. Recipe contributors were also invited to help harvest meal ingredients at the Village's PhillyEarth urban demonstration farm. And the meals served as kick-offs for other dinners in which nutritionists counseled attendees about healthy eating options.

King Britt, a Philadelphia DJ, producer, and composer with an international following, launched a community-based record label called Playback Musik, working with neighborhood artists to produce a full-length album, which debuted on local radio station WKDU and at a live concert and film showing. Another live event was The Stoop, a series of six outdoor listening parties at the artists' residence. Participants and passersby were invited to share songs and respond musically to social issues.

And the ongoing People's Paper Co-Op, led by Mark Strandquist, Courtney Bowles, Faith Bartley, and neighborhood artists, connects formerly incarcerated people with artists, lawyers, and others to help them advocate for themselves as they navigate life after incarceration. One notable, and symbolic, element is a papermaking initiative in which formerly incarcerated people turn their printed criminal records into paper pulp, out of which they create new, blank sheets of paper that are sewn together in a huge quilt. The overall Co-Op project involved many other efforts to help the formerly incarcerated and advocate for criminal-justice reform. Today the project focuses solely on female ex-offenders because, as Kapust notes, "It became very, very clear from the Co-Op's work that there were, like, 150 percent more resources for men who were formerly incarcerated than for women."

The artist-residency work had many aspects and many impacts. But looking back, Kapust sees their major significance in terms of relationship.

"One of the greatest results was that brand-new and really, really different relationships were forged between people who had never interacted with each other," she says. "Multigenerational relationships. Relationships between genders. And people who had never experienced learning and creating together."





What most stands out to me is the utterly unsexy matrix, ushered in under Jamie Bennett's leadership. It was such a stark contrast from ArtPlace's slick, colorful rollout and efforts like its Vibrancy Indicators, which garnered media attention but generated controversy with folks working on the ground. ArtPlace thoughtfully parsed the foci (housing, transportation, health, etc.) and sectors of the community development world. This allowed it to strategically orient all its work towards the goal of getting arts and culture strategies to be a core component of community development. It's made considerable inroads towards that goal.

—Anne Gadwa Nicodemus

Anne Gadwa Nicodemus is a choreographer/arts administrator turned urban planner who founded Metris Arts Consulting and leads its work. She oversees strategic direction and daily operations and frequently serves as lead technical contributor for projects.





**2015**

**Expanding  
Investments**





**If 2014 was the year of new leadership and new theoretical and research directions for ArtPlace, 2015 was a year when many of these developments began to take concrete form, through new ways of grant-making, field-building, and doing research.**

At a January gathering at the Federal Reserve Bank of San Francisco, the creative placemaking issue of the *Community Development Innovation Review* to which ArtPlace had made major contributions was released, and Jamie Bennett officially unveiled a major new initiative for ArtPlace: the Community Development Investments (CDI) program.

The CDI program was a manifestation of the new focus on community development as a sector that embodies what the program guidelines described as “critical steward[ship] of long-term community vision.” The program was designed to shift the practice of local community development organizations to incorporate arts and culture strategies sustainably into how they did their work. It represented an opportunity to learn from organizations that hadn’t done significant work with arts and culture about what it would take to gain the necessary skills, tools, and relationships to establish arts-based approaches to achieving community outcomes.

After its announcement in San Francisco, the program received 261 applications from around the country. Lyz Crane, as program director, traveled with Jeremy Nowak and New York City-based designer Willy Wong to visit each of twenty-one finalists over six weeks of intensive site visits, and eventually selected six organizations that would become a part of an incredible opportunity. Each organization would receive \$3 million, significant technical assistance, and a three-year runway to learn how to work with artists, culture-bearers, and designers to support their missions.

The six organizations were announced in August and chosen explicitly to represent a wide range of regions, communities (urban, rural, tribal), market conditions, and demographics. They included the Fairmount Park Conservancy in Philadelphia, Pennsylvania; the Jackson Medical Mall Foundation in Jackson, Mississippi; the Little Tokyo Service Center in Los Angeles, California; the Southwest Minnesota Housing Partnership in southwestern Minnesota; the Zuni Youth Enrichment Project in Zuni Pueblo, New Mexico; and the Cook Inlet Housing Authority in Anchorage, Alaska.

### **A Mysterious Opportunity**

The August announcement came at a high level: from President Barack Obama, during a visit to Anchorage in which he discussed Arctic and Native Alaskan issues with local officials, and congratulated Cook

Inlet Housing Authority (CIHA) on the grant it was receiving from ArtPlace.

It was a grant, says Carol Gore, executive director of the Native housing agency, that felt a bit mysterious at first.

“It was the first time ever that we’d applied for funding,” she says, “and we weren’t allowed to say what it was for! It was this nebulous thing that was about transformation through the inclusion of arts and culture, and we kept scratching our heads and saying, hey, we’re in the housing business! We’re used to saying, look at this really cool housing thing that we’ve done. But the grant wasn’t about that.”

The grant was about CIHA and artist allies coming up with ways to incorporate arts and culture, in the broadest sense, into community development. As a Native organization, CIHA was used to embodying Indigenous cultural values in its work. “I’m Alaska Native,” says Gore, “and I’ve always promoted the approach we take, both in our internal communication structure and in how we respond to neighborhoods. I would call it the village approach: everyone is essential and everyone matters.”

And CIHA’s orientation was toward community development too, not just erecting buildings. “We were always focused on creating housing that would respond best to a neighborhood, to what neighborhood people were talking about and concerned about, their community assets,” Gore says. “So we were halfway in, in terms of the CDI goals. But what we were concerned about, to be honest, was that ArtPlace would say, okay, you’re Alaska Native, where are your totem poles?”

### **Learning Each Other’s Languages**

ArtPlace didn’t bring up totem poles. Instead, says Gore, it kept challenging Cook Inlet to come up with out-of-the-box projects in cooperation with artists.

But there was an initial obstacle: CIHA and local artists needed to build trust and work towards a common goal. In addition to the confusion caused by a non-arts organization receiving a \$3 million arts grant, there were still some bad memories from a previous community initiative to create an arts center in Anchorage’s Mountain View neighborhood. Local artists had recently felt “burned,” as Gore puts it, by the failure of that effort to build an arts center.

CIHA, with \$3 million from ArtPlace, began approaching local artists. “We didn’t intend to build an art center,” says Gore, “and we could not clearly





articulate how, or even why, we wanted to work with artists. In the first year, we had to learn to speak each other's languages." To that end, CIHA engaged consultants Asia Freeman from the Bunnell Street Arts Center in Homer, Alaska, and Michael Rohd from the Center for Performance and Civic Practice to frame how artists and CIHA could co-design artist interventions to help make an impact in the neighborhoods where CIHA was working.

"Eventually came these ah-has, where they understood where we were coming from, and we understood where they were coming from," says Gore. "When they realized we wanted to pay them to help us get it right, to help us figure out different ways to engage the community and our residents, it was incredible. Some of the experiments we did with the artists were pretty transformative, not just for us, but for the artist community, too."

### **The Church of Love**

The focal point of most of these coming-together experiments was an aging, obsolete church building

right next to CIHA's headquarters on Spenard Road. The church had belonged to a Korean-American congregation before the worshippers found a new home elsewhere. CIHA planned to tear it down for parking space. But then the Light Brigade, a local troupe of performers in need of a space to create large-scale art installations for outside exhibits, approached CIHA about the availability of vacant space, which eventually led to a discussion about using the empty church building. CIHA agreed, with trepidation. "We were concerned about insurance, about electricity, about fire, but we said yes," says Gore. Soon CIHA was letting other artists use the building, redubbed the Church of Love by those artists, and the results showed that there was a need and a role for such a space in Spenard. When the ArtPlace grant came in, the idea of keeping the church and using it to further the grant's creative-placemaking goals took shape.

Those goals were ambitious. Landscape architects and artists worked to connect and enliven the agency's multi-building campus, which now centered on the Church of Love, creating a semi-public plaza, adding planters and an interactive



## JAN 2015

### CDI Program Launched

Community Development Investments program is announced at Federal Reserve Bank of San Francisco event

## MAY 2015

### ArtPlace Summit

The ArtPlace community gathers in Philadelphia

## JUN 2015

### Research Strategies Launched

Research Strategies releases first RFPs for field scans to map sectors of community development

## JUL 2015

### 2015 Grants Announced

2015 ArtPlace grants are announced to 38 projects totaling \$10 million

## AUG 2015

### CDI Participants Announced

Six CDI organizations receiving \$18 million total are announced via Obama briefing

“messaging wall” using wooden letters. These efforts were aimed at activating spaces to engage neighbors to increase safety and help build community. “We really want to portray Spenard Road as something with the potential to be very vibrant and alive; something that’s illuminating,” Chad Taylor of Anchorage’s Intrinsic Landscapes told the *Anchorage Daily News*.

Artists also created a colorful, on-the-ground mural reimagining the area’s dangerous 3-foot-wide sidewalks as ample 5-foot, 8-foot, and 10-foot passageways. Other on-site works recalled the history of Spenard as Dena’ina land as well as its more recent, funkier past as a strip-club and massage-parlor mecca. And when a massive project to repave Spenard Road threatened the continuity of local businesses, performance artists trained scores of people to perform mime routines at the businesses, highlighting and drawing people to them.

Soon the community at large began seeing the church space as a resource. Rock and hip-hop shows, new-circus performances, art installations, plays about homelessness and suicide, and many other events started taking place in this informal community center. For a year during the early experimental phase, the Anchorage Community House — which holds book club meetings, food swaps, classes, cooking lessons, and retreats — occupied the rear portion of the building. Today there are for-rent artist studios in the back of the building with a long waiting list, and the church is undergoing a significant rehabilitation to preserve it as a community and cultural hub that is central to CIHA’s housing and community development investments in Spenard.

### A New Place at the Table

The experience inspired CIHA, always concerned in a general way with community development, to create a formal community-development division, Gore points out. At a deeper level, it “moved our community from thinking of culture as a physical thing to seeing it as something we live,” Gore says. “And I think it changed

our relationship with the city, too, because now they’re asking us, what would you do? Can you help us find people to help us think through this issue? We’re at tables that we never thought we would be at, because they see us now as bringing some creative thinking and innovative approaches to those tables.”

### ArtPlace’s Research Strategies Take Shape

To understand the impact of the CIHA grant and the five others in the CDI program, ArtPlace initiated a new partnership with PolicyLink, an Oakland, California-based research and advocacy organization focused on racial and economic justice and equity. PolicyLink, rooted in the community-development world, would research and document the CDI work all along its three-year run, with an orientation toward sharing the results with practitioners who could learn from the experiences of the grantee organizations.

Establishing the relationship with PolicyLink was a joint effort between Crane, working on the CDI program, and Jamie Hand, who was also busy in 2015 launching the first phases of ArtPlace’s new cross-sector research strategy. The year as a whole represented an opportunity to tie together ArtPlace’s programs with the Community Development Matrix as the backbone: the national grants demonstrating model work across different cells of the matrix, the CDI program developing support structures for stakeholders who work across multiple sectors, and the research strategies identifying and translating outcomes of the work in order to engage new sector-specific audiences.

### Reintroducing the National Creative Placemaking Fund

While the CDI program was launching, F. Javier Torres was busy refining the guidelines and procedures for what was the National Grants program and what became the National Creative Placemaking

Fund (NCPF). In 2015, Torres brought on Leila Tamari, and the pair together worked through every aspect of the grant guidelines to increase transparency and equity. One of the first things they did was convene a group of practitioners in the field to discuss the process and glean insight on how to make it more responsive to the field.

NCPF had always been designed not just to provide funds to great projects around the country, but to surface the many ways across sectors, artistic disciplines, and contexts that creative placemaking could operate. The grant was competitive, receiving over 1,200 applications annually and only funding about 30 to 50 of those projects, fewer than 5 percent. From the beginning it had a complex review process that included external reviewers and site visits.

Torres and Tamari’s goals were to reduce the administrative burden on applicants; ask more questions around community dynamics and intentions of applicants that would make it easier to identify when projects were truly community-led; and root the applications within the two new tools that were guiding ArtPlace’s approach to creative placemaking: the “four points” and the Community Development Matrix.

To accomplish this, they streamlined the application questions to focus on the “four points,” as developed in 2014; they added questions designed to surface community involvement; they increased the numbers and kinds of reviewers and panelists who were a part of the review process; they overhauled the site visit process; and they asked applicants to think about how their projects related to the various sectors and players of the matrix. The latter would allow them to consider topic areas in which ArtPlace had already significantly invested and gaps where they might focus special attention.

As such, the funded projects were able to be mapped to the matrix in a way that would become very useful in the new research strategies, which focused on articulating and translating “what the arts can do” in language that resonated with each of the ten sectors. While the research work began in 2015, it would be 2016 that saw its more formal debut to the public as “Translating Outcomes.” All together, these three programs (NCPF, CDI, and Translating Outcomes) represented ArtPlace’s signature approach to field-building, with the Community Development Matrix at the heart of it all.







Working with ArtPlace has brought additional and unique opportunities to Cook Inlet Housing, as we began to demonstrate that we are more than a housing entity — different funding opportunities that we would never have had if it weren't for ArtPlace. It expanded our résumé in a positive way. It also caused us to think differently about our organization. We always talked as though we were in the community development business, but we didn't have a department that intentionally focused on community development. We do now. The community development department is in charge of making sure our real estate acquisitions are strategic, that they're done with buy-in from the neighborhood, that we know what the expectation is of the neighborhood, that we're enhancing their existing community assets — all of those things we thought we were doing — but now it's a lot more intentional.

— Carol Gore

Carol Gore is president/CEO of Cook Inlet Housing Authority (CIHA). Previously, she was vice president of income-producing real estate for Cook Inlet Region, Inc., where she managed a national and Alaska-based portfolio valued at more than \$200 million.



# 2016

# Building Knowledge and Networks





**With the Community Development Investment (CDI) program underway and the National Creative Placemaking Fund (NCPF) rolling with its new guidelines, 2016 was the year in which ArtPlace began to ramp up its Translating Outcomes initiative—a five-year, multidisciplinary research strategy designed to establish connections between arts and culture activities and the countless community development goals that were surfacing in the ArtPlace grant portfolios and across the field.**

Rather than attempting to develop a single approach or system for evaluating creative placemaking project impacts — which vary widely depending on local context, stated goals, and partners — the Translating Outcomes strategy was to conduct deep dives into each of the sectors of the matrix in order to analyze, make legible, and give language to how arts and culture practitioners have long been partners in helping to achieve each sector’s goals. Overall, the initiative served as an incremental, segmented approach to building creative placemaking knowledge for and *with* a diverse range of community development practitioners interested in taking up creative placemaking work.

### **Finding the Sweet Spot**

The research process designed by Jamie Hand had three steps. The first was to commission a field scan — a written research report, based primarily on interviews with practitioners, that described the arts and culture activity already happening in a given sector, alongside an analysis of key goals or needs in that sector that arts and culture might address. An open RFP went out in 2015 to researchers to create the first three scans — housing, public safety, and health. Danya Sherman, who was selected to lead the housing field scan that year, joined the ArtPlace team in 2016 to support the research strategies work in a broader capacity.

In commissioning the field scans, “we were asking questions like: What are the biggest priorities in, for example, the housing sector?” says Hand. “What do housing practitioners care about? What are the outcomes that the housing sector is already measuring? We were really trying to understand our audience in the housing sector, while also trying to understand how artists are showing up in support of housing issues. The ultimate goal was to bring these two analyses together to find a sweet spot, an alignment of what the housing sector needs help with, and what we know the arts can do to help.”

Another major goal of the field scans was to help artists understand the languages of the different sectors of community development, and to help people working in each of the sectors understand how artists talked about their work. This process of translation, or developing a shared language that could advance creative placemaking work, was seen as critical to support the complex, messy processes that happen in multidisciplinary or comprehensive work.

The next step was to convene a cross-sector working group to vet the field scan research, make field-building recommendations, and build a community of like-minded practitioners. Early 2016 saw the first two of these gatherings — a public safety working group held in Oakland, California, co-convened with Local Initiatives Support Corporation (LISC) and Alameda County Deputy Sheriffs’ Activities League (DSAL), and a housing working group held in Detroit, Michigan, co-convened with Enterprise Community Partners and The Kresge Foundation — followed by publication of the housing and safety field scans at the ArtPlace Summit in April. Working groups participants were carefully selected to achieve a diverse constellation of voices, highlighting the perspectives of artists, practitioners, community members, and thought leaders who are closest to the work, positioning them as both experts and critical stewards of the creative placemaking field.

After the working group gathering came the third step, where a resource would be developed — a tool, report, or other program that could help guide community development practitioners who wanted to bring arts and culture strategies into their sphere, whether it was youth development, housing, immigration, or any of the other sectors. Through all three steps, ArtPlace explicitly cultivated strategic, non-arts partners to lead the resource development, building alliances and networks that would ensure support for creative placemaking practice beyond the termination of ArtPlace in 2020.

### **A Water-Based Partnership**

Research for the environment and energy sector began in the fall of 2016 and was led by Helicon Collaborative, a California- and New York-based research firm and consultancy committed to sustainability, equity, and the arts. The following year, just after ArtPlace’s 2017 Summit in Seattle, Helicon facilitated the arts, culture, and environment working group, which brought together twenty-six people to examine and deliberate on the initial research findings. Representatives of the U.S. Environmental Protection Agency (EPA), the Natural Resources Defense Council, the Trust for Public Land, and many other prominent environmental organizations joined environmentally concerned artists and thinkers at the table. The resulting field scan, entitled *Farther, Faster, Together: How Arts and Culture Can Accelerate Environmental Progress*, lifted up a







## FEB 2016

### Working Group: Community Safety

Co-conveners: LISC Safety and Alameda County Deputy Sheriff's Activities League (Oakland, CA)

## MAR 2016

### Working Group: Housing

Co-conveners: Enterprise Community Partners and Kresge Foundation (Detroit, MI)

## APR 2016

### ArtPlace Summit

The ArtPlace community gathers in Phoenix

## DEC 2016

### 2016 Grants Announced

2016 ArtPlace grants are announced to 29 projects totaling \$11 million

recurring theme across the research and deliberations, and in creative placemaking projects across the country: water.

Among the working group participants was US Water Alliance program manager Danielle Mayorga, attending on behalf of executive director Radhika Fox who had, in an earlier interview, expressed interest in the power and possibilities of arts and culture.

"Danielle immediately got it," says Jamie Hand. "We had Grist, we had the Sierra Club, we had all of these other potential partners in the environmental sector raising their hand to collaborate in some way. But something about the way Danielle responded was special, and then Radhika too, at the CEO level. Partnering with the US Water Alliance was one of the most immediate and intuitive matches I've experienced in all of the ten sectors that we've been looking at."

The US Water Alliance, headquartered in Oakland, California, and Washington, D.C., is a nonprofit membership organization, supported by water utilities, private companies, and water-focused nonprofits, and devoted to public education and policy advocacy about water issues. Under the banner "One Water," it urges investment in the nation's water infrastructure, striving to influence lawmakers, businesses, policy organizations, labor groups, and others.

### One Water

The One Water concept advanced by the US Water Alliance represents a holistic view that sees all water — drinking water, wastewater, stormwater, gray water, and other states of H<sub>2</sub>O — as a single resource to be managed sustainably to promote multiple values, including a clean environment, economic growth, and thriving urban and rural communities, with an emphasis on racial and social equity. Given the wide-ranging nature of its work, Fox sees the role of her organization as opening up the field of water

management and advocacy to new ideas. "The whole point of the Alliance," she says, "is to be this collaborative platform that's pushing the sector to innovate in all kinds of things — equity issues, smart water systems, and so on — so promoting arts and culture was basically another dimension of that role for us."

"For the most part," she adds, "the way in which art has shown up in the water sector is, well, you build a treatment plant and you paint a mural on it — that kind of thing, right? But ArtPlace exposed us to all of these very different ways that arts and culture could be meaningfully built into water-management processes and other areas. There was a lot of learning, and finding a common language, of course. Jamie and her team were figuring out how you frame things in a way that's relevant to this sector of water, and we were learning about how you engage with artists and culture-bearers in ways that are respectful of their approach and their wisdom."

### Collaborative Learning

The partnership with the US Water Alliance had two key elements: creation of a "blueprint" for water managers to better understand arts and culture strategies and opportunities, and integration of the arts (and artists) into the Alliance's annual One Water Summit. Both efforts were guided by an advisory committee comprised of water and wastewater utility managers, green infrastructure and conservation professionals, and artists and designers deeply engaged in water-related issues.

"Listening to the advisory group wrestle with key concepts, and push each other to better understand the barriers and constraints within both water management and arts-based work," notes Hand, "was precisely what revealed the important lessons and examples to share."

The ensuing publication, *Advancing One Water Through Arts and Culture: A Blueprint for Action*, highlighted eight projects in the water sector, ranging from an exploration of the meaning of water in Native

communities via storytelling, dance, and games, led by the National Tribal Water Center in Alaska, to community conversations about climate change and sea-level rise in Miami, New York, and several other major cities, led by artists Eve Mosher and Heidi Quante.

This blueprint also underlined seven ways that artists and arts organizations can advance an integrated and inclusive approach to water management, in keeping with One Water goals. Among the strategies outlined, the report notes that "Artists can be valuable allies as water leaders seek to build bridges between different stakeholder groups who may have different languages, perspectives, and goals." Similarly, "arts-driven experiences can help people open up in ways that other professional settings do not, allowing them to broaden their perspective and see things from other points of view."

This stakeholder-facing role for artists resonated with Fox, who says, "I want to push the water sector to think about all the different ways that you can bring artists in on the front end of a process — whether it's designing the treatment plant, or whether it's thinking about how you do a kind of community engagement that's authentic, and not just the same old public meeting."

To make a real splash, the Water Alliance planned to release the blueprint at its next annual One Water Summit, where several supplemental programs and panels could reinforce the new ideas being put forward. Under Fox's leadership, One Water Summits have increasingly been showcases for new concepts and approaches to water practice and policy, bringing together delegations of stakeholders from all corners of the water industry. For the first time ever, the 2018 One Water Summit, held in the Twin Cities of Minneapolis and Saint Paul, included a delegation of over a hundred artists hailing from across the country and from the Minnesota region.

One offsite session was held at the Water Bar & Public Studio, a Minneapolis arts venue for "water tastings" — samplings of water from various municipal water systems — where artist Shanai Matteson,

collaborative director of the Water Bar, helped lead discussions and workshops on water issues. Matteson, who was a member of the advisory committee and had originally been introduced to the US Water Alliance at ArtPlace's working group meeting in Seattle, had this to say about that 2018 gathering: "Together with partners, we served water from cities across the country. We were fortunate to be joined by water utility leaders from Philadelphia, Kansas City, Tucson, and a number of other places. While we served water together, we learned about their plans to utilize arts and culture to more deeply engage the people and communities they serve with the critical water issues that must be addressed together."

### Expanding Partnerships and Practice to Advance the Work

As ArtPlace continued to increase both its participation and partnerships in major conferences across professions, and its own convening to expand its network of allies and ambassadors, the latter part of 2016 was marked with two major events in the burgeoning field.

In October the organization joined the University of Iowa's Rural Policy Research Institute and Art of the Rural, an arts-based promoter of rural culture and rural-urban dialogue, at the Next Generation Rural Creative Placemaking Summit on the University of Iowa campus in Iowa City.

At the time, many folks in rural communities felt like the language of creative placemaking wasn't yet fully representing the rural experience. This conference represented a significant step toward highlighting that imbalance. Grantees and allies of ArtPlace, including the Santo Domingo project lead, architect Joseph Kunkel; Laura Zabel, director of Springboard for the Arts; and Appalshop staffers, were among those who gave presentations in sessions that ranged from the role of agriculture and of universities in rural placemaking to the growth of ethnic



diversity in the countryside and how community health and economic development are fostered by rural placemakers. Jamie Bennett joined a closing keynote panel entitled “Arts and Culture Inclusion in National Placemaking Partnerships—Lessons Learned and Future Guideposts.”

In a video interview during the Summit, Bennett summed up one important rationale for the gathering—one that could apply to the ongoing ArtPlace Summits and to ArtPlace’s burgeoning partnerships as well. “A lot of us here are facing the exact same opportunities and the exact same challenges,” he said. “So it’s really about coming together as a community of practice—a community where we can share with each other our joys, of course—but more usefully, share the challenges and obstacles that we’re confronting in our work.”

This focus on rural creative placemaking wasn’t limited to a one-time-only event. As ArtPlace continued to refine its grant guidelines, the organization sought to ensure that rural projects were receiving as much focus and attention as those in more populous areas. Through its direct grant-

making programs (NCPF and CDI), ArtPlace has invested \$25 million of its NCPF grant dollars, or 29 percent, to rural and Native organizations.

The second gathering, in December 2016, would also celebrate a landmark moment in the field. ArtPlace partnered with the National Endowment for the Arts (NEA) and Partners for Livable Communities to host a launch event for the new NEA publication *How to Do Creative Placemaking* at the Wilson Center in Washington, D.C. The event, which was live streamed and recorded, brought together practitioners from across the field with an audience of national policymakers and press to help reset the notion of creative placemaking from being a new concept to one that was rooted in a mature practice. Indeed, many of the practitioners in the room had spent decades developing deep experience and expertise in arts-based community development. The event at the Wilson Center was a valuable opportunity to celebrate that history and validate the work at the federal level and on a national stage.

Right at the outset, ArtPlace and the US Water Alliance just decided to trust each other. We at the Alliance decided to trust that you’ve got a set of wisdom and capacities around arts and culture that we don’t have, and that we have a set of wisdom and capacities around water that you don’t have. I remember, ArtPlace would sometimes offer framing or edits to things, and I’d say, no, that’s just not going to resonate. Or the other way: this is the perspective that artists and culture-bearers have, and you don’t want to come across as extractive, or as tokenizing them. We were really honest with each other, and respectful of what we knew that the other might not.

— Radhika Fox

Radhika Fox is CEO of the US Water Alliance. Previously, she directed the policy and government affairs agenda for the San Francisco Public Utilities Commission, and served as the Federal Policy Director at PolicyLink, where she coordinated the organization’s policy agenda on a wide range of issues, including infrastructure investment, transportation, sustainable communities, economic inclusion, and workforce development.





# 2017

# The Partnership Principle





**In 2017, the last year that ArtPlace would grant individual projects under the National Creative Placemaking Fund, Leila Tamari, senior program officer at ArtPlace, and F. Javier Torres, director of national grantmaking, were administering the grants in line with the new guidelines they'd developed in the previous couple of years. And, as elsewhere in ArtPlace's work, the grant-making was focusing more on partnership and attempting to upend the potentially damaging power dynamics of a national funder making local investments.**

"The partnership effort really started with geography," says Tamari, "because many of our funders were committed to supporting work in specific places. So, to encourage strong applications from those places [and others we hadn't funded previously], we had to do a lot of outreach — we had to act like organizers." They began by setting up outreach sessions, bringing together multiple stakeholders who might never have previously been in the same room. Some of the very first conversations with people who might later become finalists and grantees would begin at these outreach sessions.

The emphasis on partnership was also reflected in the application questions and the overall process. There was a need to better understand the intentions, values, and truths behind each application, which often hid behind a veil of "grant-speak." The semifinalist process was a next step in relationship building, and simply an opportunity to learn more, via video call, about the work and people steering the proposed project.

#### **Seeing the Sites**

Once the finalists were selected, Torres and Tamari visited each of them with an external panelist. A site visit, Tamari recalls, in advance of making a grant, is "incredibly important for any kind of place-based work, because you might not be able to get an understanding of the actual relationships and dynamics of the people and the place until you're together in person."

She and Torres supported the finalists in preparing for the site visits and in submitting their full proposal. Whether clarifying the application questions or conversations from the site visits, or being a sounding board and helping brainstorm and forecast what kinds of questions the panel might ask, speaking with honesty about the process was important on all sides, because ultimately, everyone was learning together.

#### **Taller de Permiso**

One of the projects funded in this last NCPF year epitomized just how multifaceted creative placemaking had become over the years. Three artist-organizer-activists combined their talents to address a neighborhood challenge in the border city of Brownsville, Texas. Many residents of the Buena Vida neighborhood

supported themselves in the informal economy — selling street food, clothes, and other things, often without permits from the city, which were costly and time-consuming to obtain.

Celeste De Luna, Nansi Guevara, and Christina Maria Xochitlzihuatl Sukhgian Patiño Houle responded by constituting themselves as Las Imaginistas and launching a program they called Taller de Permiso, which can be translated either as Permit Workshop or Permission Workshop. The double meaning was important, because the project sought both to help informal-economy workers navigate the municipal permitting process and to encourage people in the community to give themselves broader and deeper permission to *dream*, to *know*, and to *act*. Taller de Permiso unfolded as multiple projects under those three permissions. The group intended to question the colonial framing of permitting — who has the right to give permission. A Zapatista saying, "The people command and the government obeys," informed some of their thinking around power.

Patiño Houle, a visual and media artist, theater director, and choreographer, was running an artist residency as part of a 2016 NEA Our Town project in downtown Brownsville called the Activating Vacancy Arts Incubator, administered by the Dallas-based community-design nonprofit buildingcommunityWORKSHOP (known as bcWorkshop). De Luna, a printmaker, and Guevara, a visual artist and illustrator who also works with textiles, were two of the resident artists helping community members create works of art about life in the Rio Grande Valley and the political, economic, and social issues that shaped that life. As the three collaborated on the six-month project, they became aware of the Buena Vida neighborhood, adjacent to downtown and right on the border with Mexico.

As part of their Our Town work, the trio were interviewing small business owners downtown and connecting with Buena Vida residents. "The thing that was really compelling to all three of us from the beginning was immigration," Patiño Houle says, "because it's something that's very important to each of us in our personal lives. But as we were working, the thing we would hear from immigrant community partners and from immigrant advocacy groups was that, of course, they were frustrated with the difficulties in getting citizenship. But what was really getting in the way of their survival on a daily basis, and keeping them from having the quality of life they envisioned, was that their



## MAY 2017

### ArtPlace Summit

The ArtPlace community gathers in Seattle

## MAY 2017

### Working Group: Environment

Co-conveners: Grist and the Sierra Club (Seattle, WA)

## JUL 2017

### Working Group: Transportation

Co-conveners: Transportation for America/Smart Growth America and Big Car Collaborative (Indianapolis, IN)

## DEC 2017

### 2017 (Final) Grants Announced

Final round of annual grants; 2017 ArtPlace grants are announced to 23 projects totaling \$8.7 million

entrepreneurial spirit was being blocked by the city's regulations."

One small business owner told her that it had taken him so long to get his permit to open up that he had paid months and months of rent without having any income. "He didn't have a clear way to understand what precise list of permits he needed, so every time he would get a permit, the city would say okay, fine, now you need this other permit. He would wait for that permit, only to be told, you can't even get that permit until you get this other permit."

The trio decided to address the dilemma — with imagination — and Las Imaginistas were born.

They connected with ArtPlace when the organization did an outreach presentation at bcWorkshop. "Following that presentation we had a conversation about continuing our work together by designing a project as collaborators," says Patiño Houle.

### Dream

Under the rubric Permission to Dream, they organized a "Dream Parade" in 2018, in which Buena Vida *vendedores* (vendors) and other residents marched with signs that displayed, in words and images, their dreams for their small businesses and their community as a whole. The marchers voiced traditional activist chants that the Imaginistas rewrote to refer to dreams about the future.

A second Dream Parade followed the next year, and in place of one in 2020, the Imaginistas and their vendor collaborators joined the big parade that headlines the Charro Days Fiesta, a beloved cross-border celebration in February.

"There's a lot of cultural understanding here of the idea of dreaming," says Patiño Houle. "Immigrants come to the U.S. because they're dreaming of something better and investing their lives in that, so that's been really resonant with people for them to continue to connect to their dreams, even as we've moved into the Permission to Know phase and the Permission to Act phase of the project."

### Know and Act

The "Know" phase comprises multiple projects from 2018 to the present: small-business incubation workshops in cooperation with the University of Texas—Rio Grande Valley; printmaking and civic-engagement workshops for young people; and a vendor guide, distributed throughout the Brownsville region, with information about how *vendedores* and other *emprededores* (entrepreneurs) can sell their wares under existing law. The guide is adorned with art produced by traditional Mexican block-printing processes, which the young people studied in the art workshops.

"And then we've had a number of *mercaditos*, little markets, where our vendors have been selling on a semiregular basis," Patiño Houle says. "The vendors have also made a mobile market stand that has done some pop-ups. Then at the end of this year we'll release a video that helps explain some of the challenges with the current permitting system and how people can get involved to change it."

To wrap up the "Know" phase, Taller de Permiso issued a report, co-authored with ArtPlace partner Civic Arts, about how permitting for mobile vendors works in Brownsville and how the laws could be changed to better accommodate the vendors. It also initiated talks with city commissioners about creating a pilot vending zone where vendors could sell with a special permit tailored to their needs.

The "Act" phase focused around *cafecitos* ("little coffees") — gatherings where vendors, Imaginistas, and Taller staffers exchanged ideas about what to do next, and how to bring their concepts and needs to city council members. "Then COVID happened," says Patiño Houle. "So we went through a re-strategizing for the current moment and have created a co-op incubator in collaboration with Border Workers United. Twelve vendors will work over a year to launch the region's first co-op, and it's the only women-led co-op that we have heard of in the entire state."

### From "Why Can't I?" to "Why Do They?"

Patiño Houle is proud that the Imaginistas and the Taller did more than just train people in small-business practices — they created a community within the community. "Now community members talk to one another and help one another," she says. "And they end up imagining and dreaming their own ideas."

One of the challenges of colonialist thinking and economic injustice, she adds, is that it feels personal. "It feels like *I can't* pay the rent. *I don't know* how to get money for food. *I'm getting* a ticket for vending illegally. But then you hear a bunch of other people having the exact same experience, getting a ticket for vending on the street, and you begin to ask, why are they giving tickets for selling food on the street? We need a permit, but none of us can read it because it's in English. Then the question becomes, why is it in English, as opposed to why don't I speak English?"

"When community members come together the questions change and the community becomes so much more powerful."

### Where Are the Gaps?

While the NCPF projects were continuing to ask questions around how local communities come together, ArtPlace was busy looking at its own national community and how to support its long-term sustainability.

The research strategies were continuing to add field scans, working groups, and partnership investments across the sectors of the Community Development Matrix, with the 2017 release of the environment field scan and working group and the transportation field scan and working group in Indianapolis, Indiana, in partnership with Transportation for America. This process of identifying a critical audience rooted in a community development sector, analyzing its frameworks, and forming partnerships to advance practice that were embedded in existing infrastructure within that

sector was by that point proving to be a valuable model for how ArtPlace could make strategic investments at the field level.

Indeed, as ArtPlace's signature National Creative Placemaking Fund was culminating, the organization was seeking to expand its notion of what it meant to foster the field of creative placemaking. With its 2020 sunset in mind, it seemed evident that winding down the national grant program would allow ArtPlace to start putting more of its time and resources toward answering the question: How will creative placemaking continue to thrive and grow without the large node of activity that ArtPlace has represented in the field?

This third phase of work would seek to build on what the staff had learned from major investments in projects (NCPF) and organizations (CDI) and continue to develop and expand on the deep work happening through its research strategies in supporting knowledge and networks. Meanwhile, with Communication hires Marirosa Garcia in 2015, Adam Erickson in 2016, and Sarah Westlake in 2017, ArtPlace was ready to begin significantly expanding its storytelling and convening functions.

Together, the staff embarked on a strategic planning process that would prove foundational for a suite of new strategies in its final three years.









The power of ArtPlace is that it has described arts and culture as something important and central in contemporary American society. Across a host of community development sectors, it's influenced real decisions affecting neighborhoods and communities, and through that work it's supported a wide range of creative initiatives and the practitioners whose artistic practice helps us see problems and solutions differently. I think that is a major achievement.

Philanthropy should have more time-bound initiatives. The time constraint is both a productive challenge and an opportunity; the limited time period gives permission to be brave and take risks. It focuses attention on progress and innovation rather than on the balance necessary to make an organization last.

—Judilee Reed

Judilee Reed is program director of Creative Communities at the William Penn Foundation, overseeing its arts, culture, and great public spaces grant-making portfolios, as well as national initiatives. Previously, she led the Thriving Cultures Program at the Surdna Foundation and was executive director of Leveraging Investments in Creativity (LINC).





# 2018

# A Culture of Convening





**From its beginnings, ArtPlace has valued and promoted relationship building in the field through convening. Peer learning has been a natural result, all in service of helping relationships and ideas spread as core to the foundation of a healthy field of practice.**

**The organization's annual summits have set the tone for its concept of collaborative partnership; they have been forums in which to generate and exchange ideas about creative placemaking and to support the building of communities-within-communities. ArtPlace set up the summits to create a space where people from many different professional and community backgrounds could connect in meaningful ways: artists, housing developers, funders, researchers, health practitioners, and more. They came from every corner of the United States and from tribal, rural, suburban, and urban communities.**

With its national grant program ended, 2018 became a year of increased focus for bringing communities together, including ArtPlace's ongoing work with the six CDI organizations; its working groups, rooted in the ten sectors of the Community Development Matrix and the field scans of the sectors; partnerships emerging from the working groups; and a new series of regional events focused on creating new on-ramps for local practitioners interested in joining the conversation.

### **Intimate Connections**

A major evolution around the summits had happened the year prior, with Adam Erickson's first national summit. The 2017 gathering in Seattle had a new feature: small, intimate sessions focused on values and inspired by readings.

"We thought about how we could make the summit look and feel a bit less like a traditional conference and more like a community-building opportunity," says Erickson, director of communications at ArtPlace. The small gatherings were modeled on the Executive Leadership Seminars of the Aspen Institute, where Erickson had managed the arts program before coming to ArtPlace. Summit attendees sat together in small groups, reading and responding to excerpts from authors, like critical race theorist bell hooks and poet Claudia Rankine, who epitomized values that were important to ArtPlace.

"In these seminar discussions, we decided that we would talk about why we do what we do, and what drives us," says Erickson. "It wasn't about titles. There were no name tags saying, I'm the president of this foundation or the executive director of that organization. It was really about a truly national, diverse group of people who were doing or supporting similar things, coming together to make deep human connections." The 2018 Summit in Louisville, Kentucky, and the 2019 Summit in Jackson, Mississippi, would continue this format as a signature ArtPlace offering.

### **Regional Confabs**

In this year, too, ArtPlace developed a new partnership with the National Consortium for Creative Placemaking (NCCP) that would see an explosion of activity around the country in the form of regional leadership summits.

"We were thinking that it's going to be really important that people who are in similar regions or in

the same state get a chance to get to know each other in better ways, deeper ways," says Erickson, "to share information and foster a community of practitioners, funders, and researchers. So we started to think about hosting regional summits."

At about the same time, the NEA announced a grant to the New Jersey-based NCCP to support multiple regional creative placemaking gatherings. "I started to talk with the NCCP's executive director," says Erickson, "and soon we on the ArtPlace team decided that we would like to support their efforts, which we hoped would help build a long-term capacity beyond us and serve as a useful platform for new conversations."

The 2018 regional summits, each of which had between 150 and 300 participants, were held between March and October in Chattanooga, Tennessee; Denver, Colorado; the Newark, New Jersey area; Charleston, West Virginia; and College Park, Maryland. Rural and urban communities were represented, and presentations and discussions covered many of the community-development areas that had become keystones for ArtPlace, including public safety, gentrification, equity, and economic development.

### **Hidden Gems**

After working in philanthropy and training leaders in cross-cultural understanding, Hanmin Liu and his wife, Jennifer Mei, began doing grassroots community organizing of a special kind when they founded the Wildflowers Institute in 1998. Wildflowers studies the informal ways that communities organize themselves, then works to channel support for these under-the-radar networks of community power. ArtPlace had funded Wildflowers' San Francisco-based project, Hidden Gems of the Tenderloin, in 2014. But after the 18-month funding period ended, the ArtPlace-Wildflowers connection continued in the realm of convening.

By 2018, ArtPlace was regularly finding new ways to engage its grantees and other practitioners in the field, and designing and contributing to field-wide conversations. For example, when ArtPlace inaugurated its small-group seminars, it asked several distinguished people in its various spheres of cooperation and influence to be moderators. One of them was Liu.

Besides moderating at summit seminars, Liu has spoken at plenary sessions and contributed to







## MAY 2018

### ArtPlace Summit

The ArtPlace community gathers in Louisville

## OCT 2018

### Working Groups: Public Health

Univ. of Florida Creating Healthy Communities initiative convenes over 250 leaders in 2018 and 2019

## DEC 2018

### NTI Course Launched

First “Leveraging Arts and Culture for Affordable Housing and Equitable Community Development” at NeighborWorks Training Institute

project-planning sessions. He and Mei presented workshops on their approach to preventing the displacement of artists during gentrification. The Wildflowers connection is a prime example of ArtPlace’s partnership-building as a means of field-building.

Looking back on 2014, Liu says, “What was as important as, perhaps even more important than, the funding was that ArtPlace promoted our work consistently over the years that we’ve been with them—it’s six years now. It started with the funding but then it really moved towards a much richer relationship and a sharing and a building together that I think was absolutely vital to our success of a new way of community organizing.” By doing this kind of building from straightforward grant funding to network support, ArtPlace has fostered learning and sharing among national colleagues.

In the Hidden Gems project, Liu and his colleagues did a grassroots census of artists in the Tenderloin, a San Francisco neighborhood whose large concentration of single-room-occupancy hotels and other relatively affordable living spaces makes it one of the few enclaves in a rapidly gentrifying city where people of limited means can find homes (although gentrification is nibbling away at affordable housing there as well). For many who know it only in passing, it’s little more than a “bad neighborhood,” and Liu, too, warns against romanticizing it; but Wildflowers’ door-to-door canvassing discovered a rich culture of creativity, powered by artists who have made permanent homes in the Tenderloin.

As Liu put it in a report on the project, “Our most important accomplishment over the past eighteen months is uncovering a sustainable creative force in the Tenderloin. The six hundred and fifty artists we have identified in the Tenderloin are internally driven to create and express themselves. This galaxy of artists constitutes a self-organized community art incubator.”

### From Census to Celebration

The Tenderloin artists that Wildflowers found were, for the most part, creating for themselves or a small circle of friends rather than for the art market or the other commercial creative spheres. Some have struggled with addiction, homelessness, or involvement with the justice system. Some are refugees or the children of refugees. All have found ways to create and express themselves in the midst of all of the challenges faced by people whose material resources are limited.

Liu, Mei, and their collaborators were initially focused on simply locating and identifying the artists. As they met with them and saw their work, it became clear that many of them were depicting or otherwise expressing their relationship with the Tenderloin. The artworks were so powerful, so illuminating of the lives and the values of Tenderloin residents, that Wildflowers decided to turn what had been mainly a census into a celebration. The project included grants to support some of the artists, and Liu and colleagues decided that the grants should be formally awarded in a public ceremony, a ceremony that would also act as a fresh look at the Tenderloin and what it meant to some of its most imaginative interpreters.

The ceremony, which was supported by Marion R. Weber, Kalliopeia Foundation, and friends of Wildflowers, took place in the auditorium of the Kelly Cullen Community, a former YMCA building converted into low-income housing for people experiencing chronic homelessness.

The awards ceremony marked the end of the ArtPlace-funded project, but Wildflowers remained committed to Tenderloin artists. They organized a culture lab for a group of the award winners, in which they were encouraged to develop their personal visions and narratives of the neighborhood further. At the end of 2016, community leaders from different neighborhoods, elected officials from around the Bay Area, funders, and artists were invited to a town hall gathering at which the culture lab artists presented and performed.

### The Message: Care and Healing

Then, in June 2018, Wildflowers announced Hidden Gems II—a second awards program, with a ceremony to be held in 2019. Artists were invited to submit work that specifically reflected stories of the neighborhood and illuminated its unique characteristics.

For Liu and Mei, the messages delivered by these works, and by their interviews with the artists, were clear and moving. “They expressed a longing to be with others who insist on caring with an open and tender heart, on protecting others and being protected, and on being free to be themselves,” says Liu. “They were telling us, ‘We know the homeless on our street, and we take care of them. We know the drug dealers on the corner, because we went to school with some of them, and we also know that they know us and they actually protect us.’ This notion of caring and protecting others and being protected is very, very strong; it’s the informal code of the community, how they actually create safety in the neighborhood.”

Healing was another theme that emerged vividly, as refugee artists, artists of color, and others revealed the traumas they were dealing with—racism, incarceration, memories of war, and other pain. “What Tenderloin people are creating,” says Liu, “is an environment, a cultural environment that nurtures healing, and the artists are revealing it and contributing to it.”

### Looking Ahead

When Liu and Mei invited city officials and national funders to the town hall to experience the artists’ work, they were hoping to affect policy, and that hope continues. “But it will take time for policymakers and funders to shift from planning change to being attentive and receptive to what is working in the neighborhoods,” says Liu.

It’s crucial, Liu and Mei say, that policymakers understand how the community works through the lens of the artists—how Tenderloin residents create safety by protecting one another. “How do we heal?” Liu asks. “Healing isn’t about medication, right? Healing is about coming to terms with yourself and the trauma that you’ve experienced. In the Tenderloin they’re making it happen.”

Residents have created what Liu calls “a culture of necessity. Elders and young people and drug dealers and homeless come together and are conscious of one another and help one another; they get and give a helping hand. And that happens every day.

“Our policymakers need to know that when they think about safe conditions, when they think about health and healing, they need to ask, how are people doing it themselves, and how do we strengthen that? How should public spaces be designed to mirror what is healing others? How should neighborhood developments illuminate and foster a culture of caring and protecting in public spaces?”

### Gatherings About Health

Health, healing, and policy were central themes in ArtPlace’s research strategies, too, as it continued its Translating Outcomes work. In 2018, ArtPlace announced a major research partnership with the University of Florida’s Center for Arts in Medicine for an initiative called Creating Healthy Communities: Arts + Public Health in America. The two-year project sought, in the words of the official announcement, “to accelerate innovations at the intersections of the arts, creative placemaking, community development, and public health.”

As with other sectors, the health research would rely on traditional academic research paired with deep participation and engagement from artists, practitioners, and policymakers. Under the leadership of director Jill Sonke, however, the Center for Arts in Medicine held not just one cross-sector working group, but nine. Groups convened in Cincinnati, Ohio; Austin, Texas; Athens, Georgia; Washington, D.C.; Los Angeles, California; Portland, Oregon; Lexington, Kentucky; and Orlando, Florida, in formats ranging from intimate focus groups and policy roundtables to multi-day conclaves and major conferences. Additional organizations such as the Alliance for Arts in Research Universities (a2ru) and the National Organization for Arts in Health (NOAH) partnered on several of these gatherings, with over 300 individuals lending their personal and professional perspectives to the research.

One gathering, in March 2019, was particularly notable as it represented a culmination of all that came before. Twelve researchers, with wildly diverse expertise ranging from social work and behavioral science to urban planning and neuro-aesthetics, convened for a weeklong writing retreat in Micanopy, Florida, to mine the learnings from prior gatherings and co-author what would become the public health field scan. After incorporating feedback from another nineteen external reviewers, the *Creating Healthy Communities Through Cross-Sector Collaboration*



white paper was jointly published by the Center for Arts in Medicine and ArtPlace America.

The University of Florida partnership would deepen even further in 2019, when the Center for Arts in Medicine received seed funding, as part of ArtPlace's investments in higher education, to support a special issue of *Health Promotion Practice* with the Society for Public Health Education — modeling precisely what ArtPlace focused on in its final two years: embedding creative placemaking in organizations and networks that could assure its ongoing sustainability.

### Toward Embedding

The strategic planning process that began in 2017 continued in 2018 largely behind the scenes. The Community Development Investments program finished up its three-year term and work had begun in earnest by PolicyLink to capture the big ideas from that initiative. Slowly, a new strategy emerged as the staff worked together on a vision that would bring additional resources to audiences ArtPlace had not yet engaged.

Within that new vision, ArtPlace was also poised to make one final evolution to its grant-making philosophy. As long-time staff member Javier Torres departed, ArtPlace brought on staffer Maura Cuffie with a new charge: to determine, in its final years, how ArtPlace could direct resources that de-center its role and free up the power residing in the practitioners and places that make up the field of creative placemaking.





Artists, activists, community developers, council members, public health professionals, tribal leaders, and economic developers are just a few of the diverse actors convened over the years by ArtPlace. Their participation in ArtPlace-led national summits, panels, and facilitated gatherings has seeded a movement that is here to stay: a movement that acknowledges that arts and culture play a critical role in the well-being of communities everywhere; a movement that, thanks to ArtPlace, will live well into the next decade and beyond.

Creative placemaking practice has evolved significantly since the term was first coined in 2010. ArtPlace's annual summits and other field gatherings presented a forum for lifting up ground-breaking practice and supporting the field's evolution. They offered a unique and profound space for artists and local leaders to reflect on their practice while simultaneously connecting with peers from across the country. A space to learn, ponder, and celebrate the unique role that arts and culture play in community transformation.

Via field working groups, community development investments, and other gatherings, ArtPlace invited new allies to join the movement. From transportation officials to public safety leaders, these allies have become key champions of arts and culture as a powerful tool to advance equitable communities. Through convening these meetings, ArtPlace has forged lasting cross-sector relationships on both the national and hyperlocal levels. New relationships and connections were seeded across geography, inclusive of rural, tribal, urban, and suburban places.

The sheer diversity of the creative placemaking field is perhaps the most notable legacy of ArtPlace's leadership in convening and connecting. This moment in our nation's history demands a future that has yet to be imagined — a future that will require collective action to advance racial justice, and ingenuity to overcome the devastation of a global pandemic. Thanks to ArtPlace, the arts and community development sectors have forged collaborative relationships that hold the power to boldly and creatively chart a way forward.

— Jen Hughes

Jen Hughes is the director of Design and Creative Placemaking for the National Endowment for the Arts. She oversees grant portfolios that support the design and creative placemaking fields, as well as leadership initiatives that include the Mayors' Institute on City Design and the Citizens' Institute on Rural Design.



# 2019

# Transforming Practice





**In 2019, ArtPlace was finally ready to announce a suite of activities that it believed would help continue to strengthen creative placemaking as a field and deepen its roots as a practice that lived within many players and institutions.**



By this point, ArtPlace had done a lot of research to support its new investments. In 2018, ArtPlace worked with The Kresge Foundation, Arizona State University, and the National Endowment for the Arts to commission a fieldwide survey. The results demonstrated that creative placemaking was spreading into new sectors. The survey assessed the growth of creative placemaking in the context of Bridgespan’s Strong Field Framework, which looks at the strength of a variety of components:

- Shared identity**
- Standards of practice**
- Knowledge base**
- Leadership and grassroots support**
- Funding and supporting policy**

Sarah Calderon, managing director of ArtPlace, says, “We compared our field to other recently developed fields, such as palliative care and green buildings, to understand how they were built and how they grew” because of their very strong standards of practice.

With the survey, the organization was looking for areas in which creative placemaking was on the rise but could benefit from further support, or where it could achieve outcomes that defined a stronger field.

At the 2019 Summit in Jackson, Mississippi, ArtPlace announced that in its final years it would be undertaking a wide range of new activities. This would include more investment in each of the ten matrix sectors through its research strategies and building on the learnings from the CDI program in the community development space. ArtPlace would also be bringing a similar philosophy to advancing the creative placemaking practices of local government staff; identifying a new suite of strategies that would focus on the arts sector and artists; and partnering with higher education to disseminate resources and fund research and projects. There would also be a continued expansion of storytelling and convening work as well as providing significant resources to local regions to support their own visions for long-term creative placemaking practice. If that sounds like an ambitious plan for two years, it was.



## JAN 2019

### New Field Investments

ArtPlace develops new partnership and grant opportunities in higher education, arts and culture, and local government

## MAR 2019

### Working Group:

#### Agriculture and Food

Co-conveners: Farm Credit Council, Rural Coalition, DAISA Enterprises, Inc., and Resora (Albany, GA)

## MAY 2019

### Working Group: Immigration

Co-conveners: Welcoming America, City of Asylum Pittsburgh, and Kelly Strayhorn Theater (Pittsburgh, PA)

## MAY 2019

### ArtPlace Summit

The ArtPlace community gathers in Jackson

## JUN 2019

### LCLF Launches

Local Control, Local Fields program launches in Philadelphia, Massachusetts, and Central Appalachia

## NOV 2019

### Higher Education Grants

ArtPlace announces 7 investments in higher education institutions totaling \$2 million

### Placemaking in Higher Education

One way to move rapidly in these new strategies was to identify partners that were ready to go. “We were looking for audiences that we knew were almost there,” says Calderon. “The work was starting to bubble up in higher education, for example.” Calderon reached out to a number of institutions to learn what was happening on campuses with respect to creative placemaking: instruction, degree programs, scholarships, and so on.

“There were social-practice arts programs being offered,” she says. “Some of the conservatories were changing the way that they were thinking about preparing artists to go into the world; there was a shift toward understanding that artists needed to have more job opportunities when they left school. So we knew that there was intrinsic interest and motivation in higher education, and we could provide some extrinsic motivation for them to do more.” ArtPlace invited twenty-five academic institutions to submit proposals.

In the fall of 2019, ArtPlace invested \$2 million in seven institutions of higher learning: Arizona State University, the Maryland Institute College of Art, The New School in New York, and the universities of Florida, Michigan, Oregon, and New Mexico. The schools had been vetted not only for their alignment with creative placemaking, but for their ability to influence the field nationally and their commitment to ArtPlace’s values of diversity, equity, and inclusion.

Calderon says that she was “very impressed with the schools we chose — in particular, their thoughtfulness about pedagogy and curriculum. Especially about the prerequisites that people need before they can really grasp what creative placemaking is: understanding place, understanding arts and culture — that is, taking an expansive view of both — and equitable community planning and development.”

They approached creative placemaking in many different ways. The Herberger Institute for Design and the Arts at Arizona State, for instance, was funded to support the creation of concentrations

and minors relevant to placemaking, and to support curriculum development and research. The university is also looking to integrate creative placemaking into degree programs and other initiatives.

The Alliance for the Arts in Research Universities (a2ru), a consortium of 30 schools based at the University of Michigan and focused on connecting the arts, and art-oriented research, to wider social goals, is developing a creative placemaking hub. “We funded them,” says Calderon, “to collect resources and have them be free and available to everyone — [to have] everything that’s out there about creative placemaking in one place.”

### The Indigenous Vision

And at the University of New Mexico, ArtPlace invested in the Indigenous Design and Planning Institute (iD+Pi) to help it create Engaging Indigenous Creative Placemakers — Connecting the Dots, a learning exchange that will share case studies and curricula among planning programs at the country’s Tribal Colleges and Universities (TCUs), linking them with twenty-three ArtPlace-funded projects in Indian country.

iD+Pi was founded in 2011 by Theodore (Ted) Jojola, a Distinguished Professor at UNM and a Regents’ Professor in the Community and Regional Planning Program in the university’s School of Architecture and Planning. Jojola, an enrolled member of the Pueblo of Isleta in central New Mexico, has forged a notable career teaching, researching, and writing in the fields of architecture, planning, Native American studies, and human rights. He founded iD+Pi after being incensed by a glaring omission in an exhibition in the School of Architecture’s gallery, organized by the American Institute of Architects.

“It was supposed to be highlighting the 150 most enduring buildings in the United States,” he says. “And there was Thomas Jefferson, all that classical work, but absolutely no recognition of

Indigenous architecture. I said, ‘Something is wrong here.’ The Institute was set up in order to even the playing field.”

Tribes in New Mexico and elsewhere in the Southwest are invited to draw upon the iD+Pi’s expertise and scholarship to support their planning projects. According to Jojola, Indigenous planning begins by seeing the land as a collective good to be preserved over long stretches of time, rather than a private good that changes hands. Indigenous planners take a holistic view of the communities in which they work, considering culture, spirituality, language, and landscape. And they take a long view — what the Institute calls a seven-generation planning model, taking into account the legacy and prospects of one’s great-grandparents, grandparents, and parents, oneself, and then one’s children, grandchildren, and great-grandchildren. A key point to understand is that truly significant endeavors may take more than one lifetime to complete.

“There’s a lot of responsibility placed on younger Indigenous people today,” says iD+Pi program specialist Michaela Shirley, a Diné (Navajo) tribal member from Arizona, “because we’re trying to learn about our own cultures and uphold the work and the memory of our ancestors — and that includes their sacrifice of their lives and lands. There’s an obligation to steward the land, the water, the plant life, and the animal life. But how can you protect those entities if you don’t know the places that you come from? You get at that knowledge through your culture, your identity, and your language.”

She adds that Indigenous people face multiple challenges — “our built environment, our housing, our education, our ability to preserve and maintain our culture, traditions, and languages. Everyone has been telling us, from the outside, how we should approach these problems. The Indigenous planning theory and process is about finding those answers within ourselves.”

### Chance Meetings in Seattle

The first link between the Institute and ArtPlace was forged back in 2015, when iD+Pi was granted \$225,000 to continue a successful program at Zuni Pueblo in western New Mexico. The pueblo had become the first native Mainstreet community in the nation in 2012. The NM Mainstreet, an affiliate of Mainstreet America, chose iD+Pi to be the tribe’s design partner in revitalizing the local economy while preserving artistic and cultural traditions. The 2015 ArtPlace National Creative Placemaking Fund grant allowed iD+Pi to partner with the pueblo.

Jojola and Shirley were in attendance at the 2017 Summit in Seattle. Along with other grantees, they found themselves running into a number of other Native Americans who were involved with ArtPlace-supported placemaking projects. “We just sent out a call saying, hey, anybody who’s interested in Indigenous anything, we’d like to get together during one of the breaks and introduce ourselves,” Jojola says. “To our surprise, at least a couple dozen people showed up who were largely strangers to one another.”

It was a “light-bulb moment,” Jojola says. He and Shirley began thinking about how the Institute could mobilize all this Indigenous experience and expertise and connect it with the networks to which iD+Pi belonged.

They realized that, as Jojola puts it, “there’s almost a one-to-one correlation between the projects represented by the people who attended and a tribal community college nearby. That’s where the title ‘Connect the Dots’ comes from. We asked the groups doing the projects, have you been working with your tribal community colleges, and have they ever reached out to you? We’ve developed workshops on placemaking and been advisors to various regional forums of the TCUs. We tell them, you know, there are organizations that are actually applying these ideas and they are very close to you.”



## A Point of Motivation

The consortium has begun with iD+Pi's work with Diné College in Tsailé, Arizona, the oldest tribally controlled college on the continent. Jojola sees the partnership there as a two-step process. In the first year iD+Pi works directly with their newly established Bachelor of Fine Arts program in order to see how they can integrate Indigenous planning concepts into their curriculum. This will include engaging and integrating local Diné artisans into placemaking/ placeknowing studios designed to empower them by formulating regional approaches that create diversified and local economies. "Then, secondly," he says, "use them as an example for other tribal community colleges throughout the country to see whether or not they might be interested in following suit."

Connecting the TCUs with the ArtPlace projects in their vicinity, and helping them integrate the lessons of these projects into their curricula, is academically important, says Jojola, "because it becomes a point of motivation for students. When they see their own people, their own communities, doing these kinds of things, it's no longer an abstraction. It's real and it's meaningful and it can begin to pipeline them into careers oriented towards planning and development, as well as creative placemaking."

## More Lessons, More Players

Higher education wasn't the only venue for sharing lessons and tools to transform practice. With the culmination of the Community Development Investments program, PolicyLink began releasing extensive research and documentation exploring how community development organizations could form meaningful partnerships with artists, what internal transformations organizations had to make to accommodate new work, how arts-based strategies contributed to local community organizing, and what the impact of arts-based strategies was on key community development outcomes and social fabric.

These lessons came in the form of policy briefs, strategically placed articles, conference sessions, a brand-new website ([communitydevelopment.art](http://communitydevelopment.art)) for PolicyLink to share knowledge long-term, and a capstone publication in partnership with the Federal Reserve Bank of San Francisco that would serve as a seminal piece showcasing the evolution of conversations around creative placemaking from 2014 to 2019. *Transforming Community Development*

*Through Arts & Culture* was released at a major event in November 2019 at the Yerba Buena Center for the Arts in San Francisco, followed by a similar event in partnership with the Federal Reserve Bank of New York in early 2020. These events featured a number of voices from around the field exploring the connections between arts, culture, and equitable development.

The publication also featured articles by many of ArtPlace's other partners who were involved in further developing learning tools for the field. For example, ArtPlace's research work in the housing sector had spurred a series of learning visits and the development of a new course at the NeighborWorks Training Institute, "Leveraging Arts and Culture for Affordable Housing and Equitable Community Development," led by ArtPlace research associate Danya Sherman and consultant Theresa Hwang of Department of Places. The research team had also supported Enterprise Community Partners to expand its well-known Enterprise Rose Fellowship to include artists, in addition to architects and designers, as embedded fellows in community development organizations.

One other partnership that ArtPlace advanced was with the National Alliance of Community Economic Development Associations (NACEDA), which helped create opportunities at the biannual People & Places conference to help share lessons for community development practitioners. ArtPlace also supported NACEDA to develop a body of work with the states of Minnesota, New Jersey, and Texas to look at state policy innovations that would support creative placemaking.

Lyz Crane also began to work on documenting lessons learned from providing technical assistance to the CDI participants, much of which had happened through an ongoing partnership with the Center for Performance and Civic Practice. Dubbed the CDI Core Competencies, this framework would become useful in considering the range of knowledge and skills needed for community development entities to incorporate arts and culture.

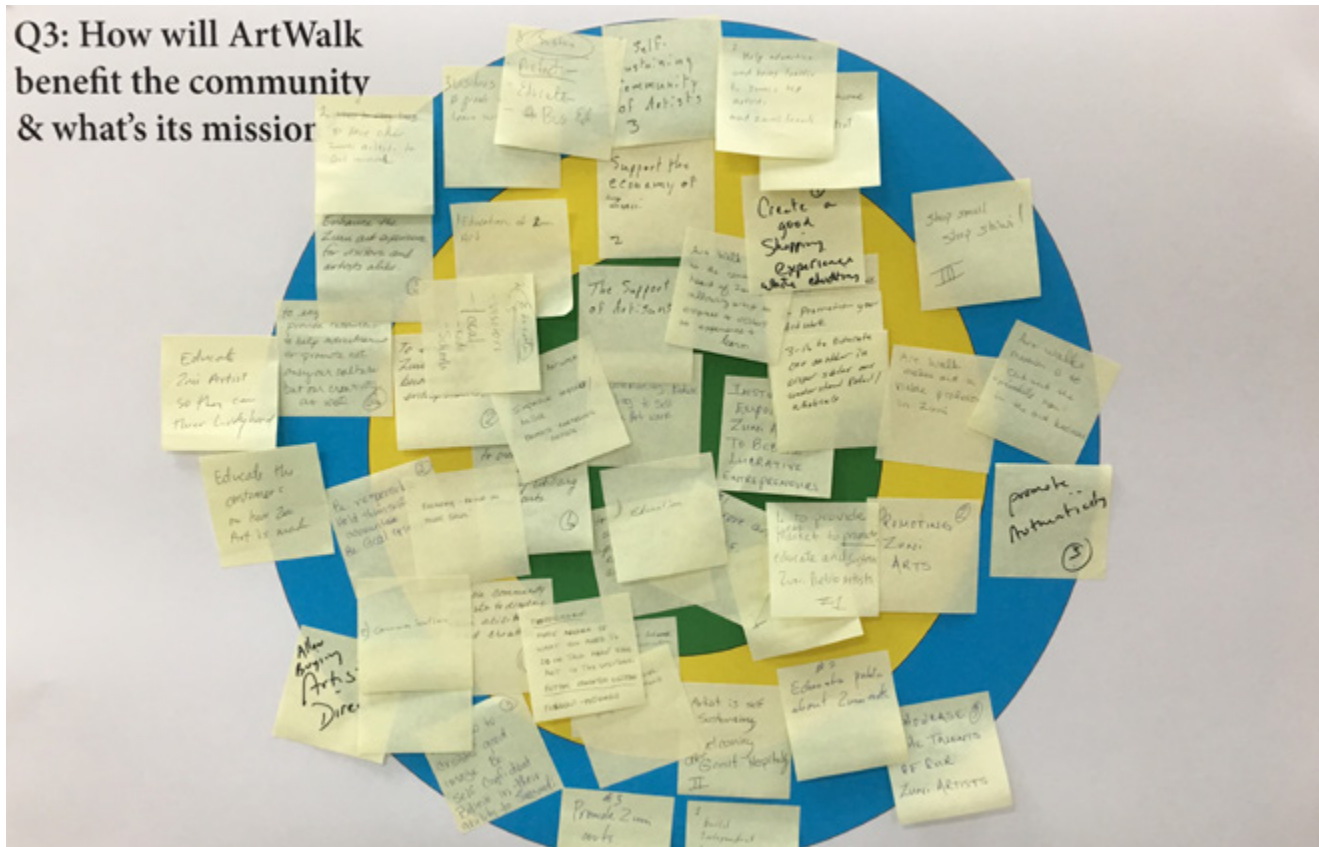
The forays into policy, government, and skill-building around comprehensive practice were also taking place in a new suite of strategies focused on local government. ArtPlace was already investing in artists in government settings through its research partnerships in several sectors. Building on recommendations from the transportation working group, Transportation for America was facilitating artist-in-residence programs in Minnesota's and Washington's Departments of Transportation, the







Q3: How will ArtWalk benefit the community & what's its mission?



first-ever state-level artist residencies in the country. In the immigration sector, research partner Welcoming America began piloting arts-based welcoming plans across its network of local government partners committed to building cohesion among new and long-term residents.

In partnership with the national organization Civic Arts, ArtPlace formed two new relationships that would allow it to expand its support for local government staff extensively. The first, with the International City/County Management Association, would result in the creation of a new guide for creative placemaking geared toward city managers. The second, with Engaging Local Government Leaders, would develop a new resource base, content, and cohort program for local government staff interested in learning how to do creative placemaking in their own communities.

### Arts Leading

ArtPlace also saw additional crucial opportunities beyond higher education to invest in the most important players of all in creative placemaking: artists and the systems that support them. With so much of their focus over the years on driving demand in the community development side of the equation, 2019 represented a chance to double down on the arts side with two big announcements in the fall.

The first of these investments was in ioby, a national crowdfunding platform dedicated to community development and social change with a strong commitment to racial equity (the name stands for “in our backyards”). Knowing that there were many artists across the country who already had a strong practice of community-based work, Leila Tamari worked with ioby to match up to \$15,000 for crowd-funded projects led by artists addressing community issues. The Artists Lead! initiative was both an opportunity to get more resources directly to artists and a chance for ioby to build out its capacity to support artists doing community work.

Tamari also stewarded a new partnership with the National Assembly of State Arts Agencies (NASAA). Dubbed Strengthening the State Arts Agency Support System for Creative Placemaking, this collaborative initiative supported research and convenings aimed at the exchange of ideas about community development and placemaking among state arts agencies and related stakeholders.

The plan called for NASAA to write a resource guide full of tips on how to support creative placemaking by tapping into resources from the housing, rural development, and economic development sectors. ArtPlace and NASAA also agreed to facilitate conversations and connections between the state arts agencies and other bodies devoted to community development and creative placemaking, including with NACEDA, which was also looking at state policy.

“The arts agencies themselves, along with their communities of artists, arts organizations, and local arts agencies, have tremendous influence and power that will fundamentally shape the future of this field,” said ArtPlace’s Leila Tamari when the initiative was announced.

The new Local Control, Local Fields initiative also commenced in 2019. With so many new programs and projects underway by the end of 2019, ArtPlace was poised for a busy final year — but no one could have anticipated what 2020 would have in store.



At PolicyLink we work with lots of partners, so it would not have been unusual to co-sponsor an event with the Federal Reserve Bank of San Francisco. But a four-hour gala of eclectic artistic performances, provocative dialogues, and the audience of several hundred at the Yerba Buena Center for the Arts dancing to close it out, and an only slightly smaller event two months later at the imposing headquarters of the Federal Reserve Bank of New York? That could only happen with ArtPlace America.

These gatherings launched the 2019 theme issue of the SF Fed's journal, *Community Development Innovation Review*, in which twenty-five authors — theater directors, foundation presidents, Indigenous traditional artists, bankers, architects, planners, and people from many other backgrounds — described and reflected on the Community Development Investments initiative, which was created by ArtPlace and documented by PolicyLink. The cultural and geographic diversity of the CDI communities embodied ArtPlace's commitment to tribal, rural, and urban places; and the candor, cooperation, and generosity we have experienced from the grantees and their collaborators validated ArtPlace's goal of establishing a peer learning cohort that generated genuine lessons for the field. We should perhaps make that *fields*, plural, because another of ArtPlace's key intentions has been to reach a broad array of distinct audiences of people in a position to make significant change.

This was our year to reach those leaders at their events, through their magazines and online channels, through social media, and via our website and publications. So we shared what we had learned with community developers, public health leaders, parks advocates, arts organization managers, social investors, and people in many other sectors.

Communicating in many dialects is harder than speaking in just one, but it is well worth it and exactly what this inter-sectoral, multicultural, interdisciplinary field of arts, culture, and equitable development needs.

— Victor Rubin and Jeremy Liu

Victor Rubin, MCP, PhD, an urban planning researcher, consultant, and teacher, is a Senior Fellow at PolicyLink, a national nonprofit institute advancing policy change for economic and racial equity. He leads the documentation of ArtPlace America's Community Development Investments.

Jeremy Liu is a Senior Fellow at PolicyLink, where he guides a national initiative to integrate arts, culture, and creative placemaking into policy change and equitable development. He is the former executive director of two community development corporations and a practicing artist.



# 2020

# Closings and Openings





By its final year, ArtPlace’s activities looked wildly different than at its inception. Having begun as a single grant-making program with a heavy emphasis on communications, ArtPlace was now invested in a wide range of partners that hit every corner of the Community Development Matrix. The ArtPlace team, which had remained lean at nine full-time and two part-time staffers, saw these deep partnerships as the core strategy for field-building through “embedding” the work to last beyond the organization’s existence. The strategy was to build the capacity and knowledge to advance creative placemaking in organizations and platforms that would support the field long past ArtPlace’s sunset.



In addition to these partnerships and the increasing body of knowledge and research being developed, the final years were also an opportunity to continue to innovate on everything the organization had built around both grant-making and communications.

#### **Vesting Local Control of Local Fields**

In 2019, ArtPlace announced an ambitious new initiative to disburse a final significant amount of resources through a process that would subvert many traditional notions of what grant-making looks like. The project was called Local Control, Local Fields.

The core idea and value driving the initiative was that people are experts in their own place; moreover, that it would be critical for places and regions to be able to self-organize around the work to advance the field of practice long-term. In this way, ArtPlace was adding a new lens to its field-building strategies—from investing in projects through NCPF and in organizations through CDI; to cultivating industry partnerships in the community development, arts, and higher education sectors; to attending to whole

geographies comprising people and institutions who can advance creative placemaking work through many and varied roles.

“We...knew that folks on the ground absolutely have the insight required to make really big, fieldwide decisions but are rarely supported when they’re brought to the table,” wrote ArtPlace’s Maura Cuffie when the project was rolled out. “So, while one goal for us is to *make space for people to practice and flex their field-building muscle*, we knew that many forms of support would be required along the way.”

The program called for the creation of up to forty-person Assemblies in five locales: the city of Philadelphia; the state of Massachusetts; the six-state region of Central Appalachia; the San Joaquin Valley region in California; and the region encompassing over twenty-three Native nations as well as Minnesota, North Dakota, and South Dakota. The Assemblies, made up of artists, organizers, community developers, funders, and more—people within the region who have a relationship to arts, culture, and equitable development—were charged with making decisions about how to use a pool of funds provided by ArtPlace ranging from \$1.45 million to \$4.5 million.



## JAN 2020

### Working Group: Workforce Development

Co-conveners: Jobs for the Future, NORC at the University of Chicago, and Sweet Water Foundation (Chicago, IL)

## APR 2020

### LCLF 2nd Round

Local Control, Local Fields launches in San Joaquin Valley and Upper Midwest (MN/SD/ND and 23 Native nations)

## JUN 2020

### COVID-19 Response

Univ. of Florida Creating Healthy Communities initiative launches repository for arts and public health during COVID-19

## AUG-NOV 2020

### Working Group: Youth Development

Co-conveners: Creative Generation (virtual)

## OCT 2020

### ArtPlace Summit

The ArtPlace community gathers virtually

## NOV 2020

### Working Group: Economic Development

Co-conveners: The Democracy Collaborative and Boston Ujima Project (virtual)

In the spirit of modeling new ways of driving resources, ArtPlace centered its role in this program away from being an initiator of transactions and instead toward being a steward of process. Cuffie, who was bringing a wide range of experience in arts-based facilitation to the mix, worked with process facilitators to, in her words, “make use of imaginative gathering spaces to guide an Assembly toward building a big vision about their local field.” As ArtPlace conveyed to each group, the funding was already guaranteed to be theirs. It was up to them to work together in a facilitated process to provide ArtPlace with just three things to transfer the resources: a big vision, a way to make decisions, and a place to hold funds.

The results ranged from proposals for Native

reparations and generational ripple-gifting in Massachusetts to new models for grant-making that placed grant recipients as advisors in Central Appalachia. The Massachusetts, Central Appalachia, and Philadelphia Assemblies held five or six meetings each throughout 2019, with further coordinating activities continuing throughout 2020. They each surfaced and unpacked some of the major complexities around power, resources, and collective action that are at the heart of movement building.

### A New Kind of Assembly in Philadelphia

The Philadelphia Assembly began with a simple emailed invitation and a big proposition: Would you

join this Assembly, invite one other person to join, and work collectively to determine how best to utilize \$2 million in the name of Philadelphia’s local field of creative placemaking? “Now, looking back, it makes sense that most of the folks we invited thought, ‘Is this a scam?’” says Maura Cuffie, a sender of long emails.

Filled with the flutter of embarking on something new and unknown, the first gathering of the Philadelphia Assembly in June 2019 was rife with generative tension. After listening to an explanation of the program’s design and intentions, the Assembly came back with big questions, like *Why would ArtPlace do this now?*, *How can we trust that we can really do anything with the funds?*, and *This is an unfair amount of work on a group of people who collectively are already overburdened—how is this worth my time?*

In every way, it was because of the candor shared by the members in that session that the group became more than a constellation of amazing practitioners—an actual assembly. Each gathering that followed presented a new opportunity for deepened commitment and energy toward the task at hand *and* more opportunities for ArtPlace to make good on its commitment to relinquish control.

The facilitation team, Esteban Kelly and Daniel Park of the US Federation of Worker Cooperatives (USFWC), brought rigor and utmost care to the process. They worked across many modalities—play, story-telling, somatic breath and stretch work, guided dialogue, visual-thinking strategies, hardcore analysis, and more. While the first gathering was about transparency and analyzing the state of creative placemaking in Philadelphia, the ones that followed centered on visioning and values and then applying those to big ideas for using the funds. By the second half of the process a smaller core group was nominated to turn ideas into viable proposals for the Assembly to ratify in time for the final gathering.

They ended up with a suite of strategies that put the people first. For this Assembly, field-building became about supporting the folks who are already doing creative placemaking work—not forcing them to do more projects, but investing in their livelihoods

and their innovations, and building power through relationships. In their words:

Philadelphia is a place of opportunities, boundaries, borders, and determination. Understanding this, the Assembly shares a commitment to the practice of arts, culture, and equitable community development. Some may call it creative placemaking. For us, it’s about the frontline people who have been here, been committed, and are doing the work to keep the place despite the many challenges they face.

This suite of ideas addresses immediate and long-term needs. We believe in sustaining creative practice, land, livelihoods, dialogue across neighborhoods and disciplines, and ultimately, the joy, imagination, and hope of those who keep the place.

The first of the strategies to be ratified was the formation of a cooperative organization—an entity that would build on the spirit of the Assembly’s vision for communal ownership through democratic process and power-building. This coop would generate three additional strategies: an equity-centered granting program to offer gifts of recognition to practitioners; a rotating loan fund and sou-sou (cohort-based and participatory infusions of capital that recycle the initial principal); and a mission-aligned investment portfolio to further protect and shore up the places and local ventures that make up the field. Notably, the Assembly decided to prioritize Black women, girls, and gender-nonconforming folks in the implementation of its strategies.

This brilliant vision was hard won and took incredible courage and love for the city of Philadelphia for the Assembly to get to this point. Navigating how race, class, gender, power, and the nonprofit sector inform the very reality of how resources are distributed is not easy.

Although the scheduled gatherings ended in October 2019, the shared meals, laughter, informed





Translating Outcomes:  
Cross-Cutting Analysis

ArtPlace’s research strategies culminate in a comprehensive, participatory look-back across all ten sectors

debate, and critical care did not evaporate. A small group from the Assembly began creating plans to realize their strategies. But as this interim core began to get its footing, the reality of a global health pandemic and the public reckoning with police brutality and systemic anti-Black racism brought urgency, crisis, and their accompanying fatigue. While the core group continued building their capacity as a team and working with the values declared by the Assembly, it was clear that some of the strategies would need to be adapted. In light of all these factors, the group decided that at this time, it needed to simply put *money on the streets*. In 2020, they were able to distribute \$230,000 in the form of no-strings-attached relief grants to artists and practitioners, as well as honoraria putting artists and practitioners to work, and to bolster existing aid efforts in the city of Philadelphia. The results will inform how their strategies will be modified in 2021 to match the changing times.

**Finding Light in Times of Disruption**

If the Philadelphia story taught ArtPlace anything, it was that showing up vulnerably and transparently is key to adapting well. But nothing could have prepared the organization for what would happen when the world shut down due to the emergence of the coronavirus. For a program reliant on in-person gathering, trust-building, and planning, losing the ability to convene in person seemed like a devastating blow.

However, Cuffie quickly pivoted with the help of her facilitators, Sandy Agustin, Melissa Olson, Pato Hebert, and Daniel Park, and was able to launch the San Joaquin Valley and Midwest region processes virtually. This time, in the midst of the new kinds of challenges COVID-19 was presenting for communities and artists alike, the emerging themes around *land and livelihood* were even more apparent. The two Assemblies arrived at strategies that would release funds immediately using methods that center the agency of people on the ground rather than traditional funders, as well as funds that attend

to what new sprouts might grow. Following the work of all of these groups will be a surefire way to learn about how practitioners are leading the charge to do philanthropy differently.

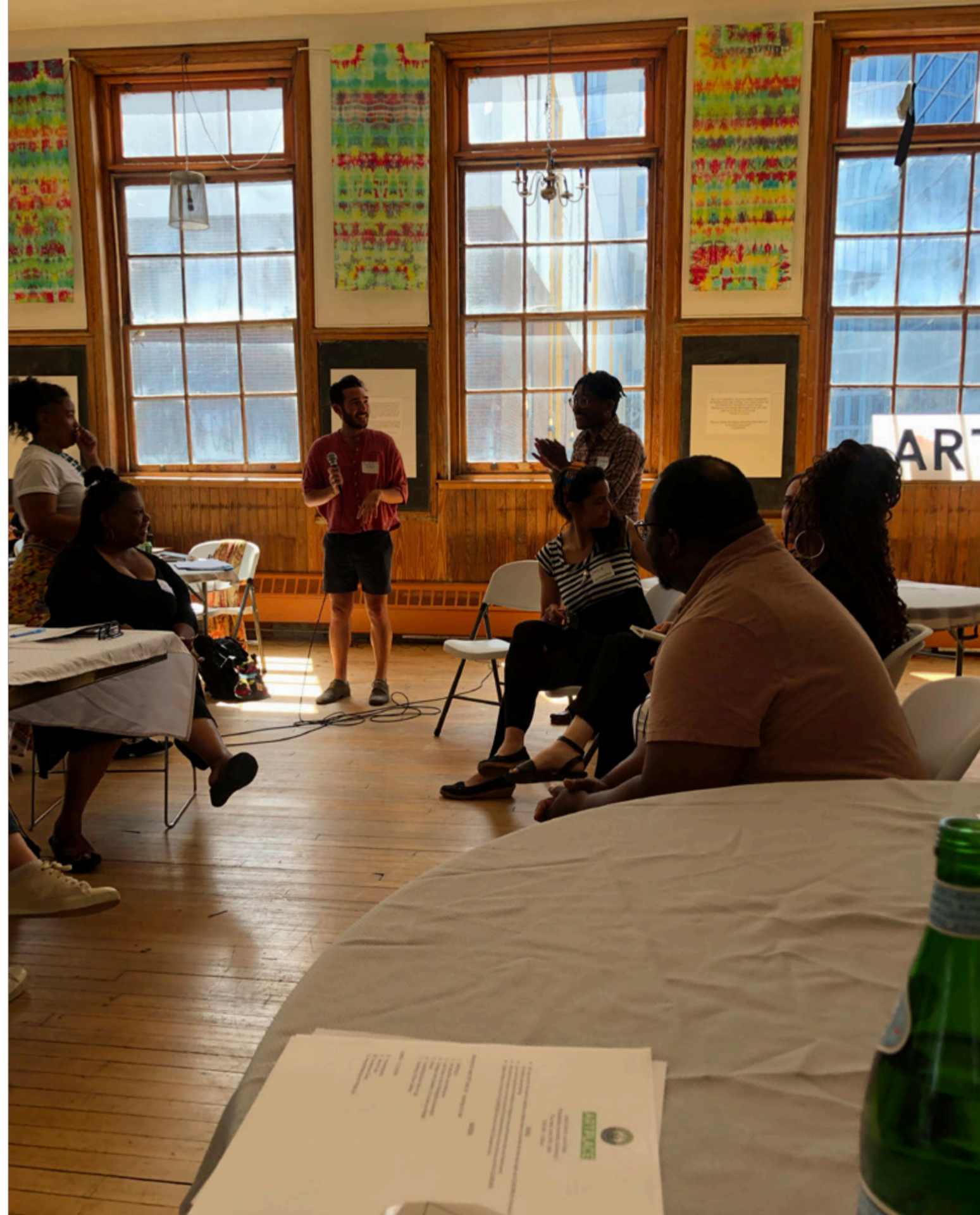
**Road Warriors Grounded**

The pandemic halted most travel for early 2020. Amidst the many impacts on the way work happened, this also became an opportunity for the ArtPlace staff to reflect on how much of its work over the years had depended on airplane seats, hotel desks, and rented cars, essential tools for anyone working nationally on place-based work.

While all staff had maintained a heavy travel schedule, no one had spent more time on the road than Executive Director Jamie Bennett, who had played a huge role in advancing the field as educator, representative, and connector. Bennett’s extensive networks and networking brought a constant input of ideas, people, and initiatives that the rest of ArtPlace’s activities could draw on, connect to, and advance.

Over the years, Bennett’s was a frequently seen face at conferences and meetings that sought to advance big ideas—in the arts sector, community development, philanthropy, and beyond. Tasked with communicating a complex practice in a way that new audiences could understand, Bennett’s ability to share ideas and willingness to show up to important conversations were a bedrock force for ensuring creative placemaking was constantly on the radar.

“One of the jobs of any national intermediary is ‘journalist’: part of our charge is spending time listening to and learning from those who know more than us about something and then sharing that with those who know less about it,” says Bennett. “Our colleagues at Helicon Collaborative talk about this as being ‘trans-local’ work — creating a national community of people who are each deeply embedded in a different place. Being grounded this year has forced us to be more creative about the ways that technology can be used to make some of these connections even more easily.”





## Ten Sectors in Ten Years

The shift to virtual connections also had an impact on other areas of work at ArtPlace, whose cross-sector research strategies were proceeding steadily toward the goal of having a field scan, working group, and resource(s) developed in each of the ten sectors.

The year 2019 had seen the launch of a body of work focused on arts, culture, and immigrant integration with Welcoming America, an international membership organization that supports local communities working to be more inclusive of new Americans. In 2020, ArtPlace continued working closely with agriculture and food systems partner DAISA Enterprises to advance conversations around arts and culture in the food sector, in particular with the USDA, creating a renewed focus on the importance of federal agencies in the ecosystem of support for creative placemaking work.

In January 2020 ArtPlace hosted its workforce development working group in partnership with Jobs for the Future and NORC at the University of Chicago, one of its last in-person gatherings. Over the summer, the youth development sector research was launched in partnership with Creative Generation, while the

economic development sector research was refined to focus on the role of arts in community wealth building — a final opportunity to move away from creative placemaking's early roots in creative economy theory.

While the pandemic ended in-person convenings and caused the planned working groups for youth development and community wealth building to shift to virtual settings, for one sector it created an opportunity. Building on the momentum of the Creating Healthy Communities initiative, the University of Florida Center for Arts in Medicine worked with dozens of collaborators and partners to develop a suite of resources articulating the role of the arts in COVID-19 response and recovery efforts, including an online repository highlighting arts-based strategies for communication, connection, resiliency, and recovery, and a series of policy briefs that were distributed widely to state and local government leaders.

While collaborating via video and across time and space, ArtPlace also spent 2020 finalizing some additional contributions to the field. These included an in-depth look at the ways in which arts and culture could drive social cohesion, a report developed in partnership with a consortium of funders who were all seeking to unpack a term that was used regularly in

the field but frequently fuzzy in interpretations and outcomes. It also included the development of in-depth case studies focused on rural and tribal communities that could be used in academic settings and beyond to better understand the work.

ArtPlace was also partnering with The Kresge Foundation, the National Endowment for the Arts, and Drexel University on an examination of how creative placemaking projects were funded, in service of helping the field understand how to support projects after ArtPlace's sunset. Senior Fellow Erik Takeshita, who had joined the staff in 2019, was also looking at financing from a different standpoint, helping to advance conversations at Social Capital Markets (SOCAP) around integrated capital models that can support innovative arts-infused community work.

And finally, the ArtPlace research team of Jamie Hand and Danya Sherman dedicated their final months at ArtPlace to a meta-analysis of all ten sectors, identifying patterns and themes in the research and creating a participatory process for the rest of the ArtPlace staff, all past research partners, and the field at large to reflect on what has been learned and to weigh in on a comprehensive research agenda for the next chapter of the creative placemaking field. This cross-cutting analysis, always intended to be the concluding step of the research strategies, would be a final contribution to help expand the core underlying theory of creative placemaking beyond economic development and into a space that was truly comprehensive.

## The Stories of ArtPlace

With the pandemic and uprisings of 2020, and the march toward its sunset, ArtPlace's communications team had never had a more critical or difficult job. And yet this team was well prepared to face the multiple tasks of continuing to expand the audience for creative placemaking work, ensuring the work was consistently well-situated in organizational values, and finding new ways to tell creative placemaking stories to drive national dialogue on timely topics. By 2020, the communications team had already built a lot of good muscle to prepare it for the task. Editorial Director Sarah Westlake had worked throughout her tenure to provide editorial structure, with monthly themes that allowed the organization to feature content on the blog, in video (via a partnership with DIY Docs, a free app-based video sharing platform), and across social media, from its funded projects,

partners, and practitioners, that spoke to core issues and topics that were both timely and timeless.

In this final year, the team made the decision to double down on its content production with a new focus: how arts and culture were helping people make sense of the ongoing crises in public health and systemic racism. They did this by commissioning a series of blogs by BIPOC, rural, and queer artists to share what was happening in their communities and livelihoods.

The importance of storytelling had been a value for the organization since the beginning. Stories have the power to show complexity and context, as well as share lessons that can't be captured by dry data or formal analyses. Taken together, ArtPlace's strength over its tenure overwhelmingly came from leveraging its three main superpowers: convening people from many sectors and backgrounds who make the work happen at every level to forge robust networks; embedding the work in a constellation of partners to drive effective systems change to last beyond the organization; and telling a good story to move hearts and minds at every step of the way.









# Epilogue

This book is one capstone, among many, to the story of ArtPlace. The end of 2020 — including the culminating virtual Summit open to all — brought many opportunities for the staff to share lessons and ideas from a decade of work, to identify throughlines, and to open questions to be explored past its tenure.

## On Creative Placemaking

The story of ArtPlace, however, cannot be complete without looking at the organization's relationship to the definition and use of the term *creative placemaking*. The creation of ArtPlace by some of the largest funders in the nation and the simultaneous introduction of the term had a seismic impact at its inception. Practitioners who had been working at this intersection of arts and culture and community development long before ArtPlace were wary of this big investment. There was concern that the push for clear definitions of creative placemaking practice and standardized metrics tied to notions such as vibrancy risked perpetuating models of grant-making and development that had the potential to do harm in communities.

Every year that passed, and with a focus on being responsive to the field, ArtPlace's approach to advancing the work grew increasingly rooted in the premise that traditional community development was not always working for many, BIPOC and rural folks in particular. Dialogue with those who work

most closely in the areas of both arts and community development fundamentally reshaped ArtPlace's definitions and standards of practice around creative placemaking, grounding it in equitable development values, processes, and outcomes. ArtPlace sought to continually adjust the language it used, the way it used resources to drive change, and the way it understood its own power in the field, in the hopes of not replicating harm.

It was not always successful at that. However, articulating a vision of equitable, healthy, and sustainable communities became a north star for the team members to better define their own practice. They identified a goal of bringing more artists as well as arts and culture organizations to the community development "table," but also did not presume that was sufficient in driving toward their vision. They worked to develop partnerships and ways of framing that would push the systems they were working within to consider not just the ways that the arts sector could support their goals, but also where the arts sector could help address their blind spots, particularly around equitable development practices and achieving equity. They contributed to the development of frameworks such as the one offered in "Creative Placemaking Values: A Guide for Practitioners, Funders, and Evaluators," produced in concert with Arizona State University, The Kresge Foundation, the National Endowment for the Arts, and Margy Waller to help support practitioners in equitable creative placemaking project design.

Even so, the field is still contending with the question of language and values, and inequitable practices still happen. Whatever it is called, creative placemaking means making choices about *whose* culture, whose values, whose visions, whose aesthetics, whose identities, whose stories, and whose ideas are shaping communities. There are many folks who will always prefer *creative placekeeping* or *creative community development* to the term *creative placemaking*, or will rightfully critique the kind of power that such a funder consortium can have over a whole field of work. However, as



the work continues past ArtPlace's sunset, this legacy of learning and pivoting over time and the commitment to decentering power is as worthy of examination as is the list of its accomplishments.

### **A Strong Field**

And while this book has represented the story of ArtPlace, it does not represent the story of the field. The idea of decentering ArtPlace over the long term was a critical design strategy by the entity itself. While most would agree that ArtPlace's programs, relationships, and resources had a defining role in the field of creative placemaking, its role was always intended — particularly given the built-in sunset — to be a catalyst for others to take up the work. The constellation of institutions and practitioners that touch the work is deep and complex and has been bolstered by this decade of concentrated investment, but it extends far beyond ArtPlace's reach.

Community leaders of all kinds — artists, community organizers, community development organizations, local government staff, arts and culture organizations, as well as practitioners in public health, community safety, transportation, and more — are regularly advancing local projects, deepening their practice, building valuable knowledge with each other and in systems, and serving as the core of a strong, decentralized, multifaceted, and resilient network that is the heart of the field.

The infrastructure around advancing practice in the field has also deepened, as has the sharing of knowledge around how to do this work. Higher education institutions, researchers, intermediary organizations, trainers, conveners, and more are centering the experience of creative placemaking practitioners in building new ways to advance the work with new and seasoned audiences alike.

In particular, this work has now also become deeply embedded in many of the national systems that make up the field of community development. The original design of ArtPlace's cross-sector research work became a model for the whole institution in how it approached field-building: compiling work happening across the country and interviewing field leaders to understand the interests and needs of another sector; gathering together practitioners and field leaders to build relationships and a shared framework for work at the intersection; and investing in partners to develop targeted resources and interventions that will help drive new, arts-integrated practices within the sector. This approach has led a wide number of national service organizations, policy groups, and collectives that didn't formally have knowledge and skills around arts and culture to build capacity institutionally and among their members, embedding the work in ways that are not dependent on ArtPlace.

The establishment and strengthening of these relationships and intersections is also helping to inform a wide range of new local, state, and federal policies that incentivize and support this work. Philanthropic funders, too, are finding ways to support outcomes and methodologies that cross traditional grant-making silos — allowing more funds from community development to support arts-led processes, and more arts-based funding to support work that drives community outcomes.

Altogether, the field is robust. While ArtPlace played many roles, often leading from behind, thousands more have had, and will continue to have, an even greater role in ensuring this work continues well into the future. At the core, whether embracing the term *creative placemaking* or calling this work by another name, what unites all of these entities is a belief that bringing arts and culture into equitable community development creates an opportunity to better address the places where our existing systems are falling short, and to find new ways to steward the building and preserving of healthy, equitable, and sustainable communities.



When I was serving as the chair of the National Endowment for the Arts, during the first Obama administration, we made what is now called creative placemaking our number one priority. We were focused on the points of intersection between art and communities, the ways in which art can promote economic development, civil cohesion, and a feeling of pride about a place. Each "place" is unique, but whether we're talking about a small rural town or a major metropolis, art can play a decisive role in making that place better.... After only a few months of organizing and staffing, ArtPlace took flight as an independent, privately funded entity committed to the singular purpose of creative placemaking. With the establishment of ArtPlace, creative placemaking had a place of its own.

— Rocco Landesman, former Chairman,  
National Endowment for the Arts

I remember being struck by Rocco Landesman and Joan Shigekawa's savvy. To have a truly significant impact, they had to look beyond the NEA's modest budget to private philanthropic foundations and other federal agencies. I was excited about the potential to draw new attention, resources, and momentum to the practice of arts-based community development. American cities, neighborhoods, towns, tribes, and regions had already been practicing it for decades without the moniker.

— Anne Gadwa Nicodemus, founder,  
Metris Art Consulting, and co-author of  
the 2010 white paper *Creative Placemaking*



When you talk about ArtPlace and its success and its unusual combination of private philanthropy, federal involvement and engagement at the highest level, and corporate philanthropy coming from the banks, I think that it's really unprecedented in the history of the NEA — and one of the most interesting things about it is that we made the decision that it should be an independent entity. We thought the idea was too important and too full of potential to have it be caught up in political change. Because it very often happens that when an administration changes, new leadership comes in with new ideas, and in order to implement them, they have to downsize the ideas of the previous leader.

—Joan Shigekawa, Former Acting Chairman, National Endowment for the Arts

I was able to participate in the big celebration of ArtPlace in spring 2019 in Jackson, Mississippi. I learned that ArtPlace, along with the NEA, had succeeded in both broadening the missions of artists and arts organizations in the U.S. and demonstrating how they have much to offer communities, large and small, urban and rural.... an achievement that has had a major impact on diversifying the arts in general. And engaging with communities has generated many creative artworks and art forms, too!

—Ann Markusen, Director of the University of Minnesota Humphrey School's Project on Regional and Industrial Economics and co-author of the 2010 white paper *Creative Placemaking*

Some say creative placemaking preceded ArtPlace, and they are right — community arts, art education, and social protest art have all highlighted ways that artists' creative skill and vision help people achieve myriad goals. But centering community goals as a dimension of creativity and artistic practice didn't necessarily have a category of its own — a category that insisted that the work should be dynamic and complex, with far-reaching objectives that sometimes looked like community development goals, sometimes artistic goals, and sometimes both. Creative placemaking is a means and an end.

The success of ArtPlace isn't represented by a dedicated funding stream or continuation of some version of ArtPlace. It is represented by the maturation of banking, health, community development, and other sectors and their recognition that creativity, art, and culture can help those sectors advance their goals. In other words, the success of ArtPlace is evident when creative process, art, and culture are understood as integral parts of our attempts to solve the many challenges we face as a complex, pluralistic society.

—Judilee Reed, Program Director of Creative Communities, William Penn Foundation

One of the reasons ArtPlace succeeded is that it sat in the gaps between architecture and landscape architecture and art — fields that had boundaries around them. Creative placemaking was much more fluid. There were no boundaries because we were inventing something new. The moment called for boundary crossing, whether that meant crossing from the physical realm to the social, or from real estate value to social and racial equity. ArtPlace has situated art, architecture, and landscape architecture in a much larger context, more about people and the way they experience a place. For me, that's probably the greatest contribution of ArtPlace and its attendant activity.

—Carol Coletta, President and CEO, Memphis River Parks Partnership and former Executive Director, ArtPlace America



I think ArtPlace pushed funders to work in a more intersectional way. It brought different disciplines and different types of expertise in foundations together, and it probably made certain foundations more effective because of that. We at the Ford Foundation have been one of the largest funders of ArtPlace, and I can say that it has surpassed our expectations. ArtPlace and the movement for creative placemaking have been among the most gratifying and impactful initiatives I've worked on in twenty years in philanthropy.

—Darren Walker, President, Ford Foundation

Creative placemaking has already unlocked new ways of thinking within both community development and arts and culture. Community development is a different creature entirely when it moves beyond bricks and mortar to the animating principles of equitable human development. It's imperative that we work together to ensure that creative placemaking's ways of working live on, regardless of what specific model or support structure might emerge. Whether in the block club or the national think tank, we must all think critically about how we ensure that arts and culture can bolster the social and racial justice work ahead of us. We must continue to safeguard the artists, community development practitioners, and resident leaders from the vulnerability that comes from challenging systems — a vulnerability that may be even more pronounced in the months and years to come. That's the way that we do justice to the immense work that ArtPlace's staff have already carried out over the turbulence of the past decade, and it's how we fuel the next phase of creative change that our country so desperately needs.

—Rip Rapson, CEO, Kresge Foundation and Chair of ArtPlace Funders Council

Intentional focus on building community power and uplifting community voice will be important for driving the future of this work. It has built the capacity and skill of community developers to understand what it means to work with artists, and their transformative power. This is being embedded organizationally as more community developers have dedicated staff and skills for formally incorporating this practice. I believe that if we are to truly address structural racism, climate change, and inequality through effective public policy and investment, we must understand our shared humanity and our interdependence. The complexity and interconnectedness of these issues has made them challenging to visualize and address, but I believe creative placemaking could be an effective way to look at them together.

—Laura Choi, Vice President of Community Development, Federal Reserve Bank of San Francisco

You don't have to look too hard to find the ways that art and artists have been instrumental in helping the country navigate a turbulent phase. Today, amid a global pandemic, an economic recession, and protests over police brutality, we must consider the convergence of these life-altering events when talking about the future of creative placemaking. I imagine a future field anchored in racial and social justice — shared power and collective action at the local level. Debates over the practice, what it is called and who should carry it forward, will no longer matter. The challenges we face are too great, and we have too much work to do. I believe the future of creative placemaking will seek to reckon with and redress the well-meaning but harmful consequences of previous creative, development, and planning activities that may have perpetuated racist, xenophobic, and colonial practices. This has been happening in many communities across the country where it's considered a core value, but it will continue to be a necessary exploration.

—Regina Smith, Managing Director for Arts and Culture, Kresge Foundation



# Acknowledgments

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<b>Cross-Sector Working Groups</b>
<b>Economic Development</b>
TBA November 2020
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Shanai Matteson, <i>Water Bar &amp; Public Studio, Minneapolis, MN</i>
Danielle Mayorga, <i>US Water Alliance, San Francisco, CA</i>
Elizabeth Monoian, <i>Land Art Generator Initiative, Pittsburgh, PA</i>
Sudha Nandagopal, <i>Seattle Office of Sustainability and Environment, Seattle, WA</i>
Brady Piñero Walkinshaw, <i>Grist, Seattle, WA</i>
Emmanuel Pratt, <i>Sweet Water Foundation, Chicago, IL</i>
Rebecca Saldaña, <i>Washington State Senate, Seattle, WA</i>
Alvaro Sanchez, <i>The Greenlining Institute, Oakland, CA</i>
Rachel Shiozaki, <i>Sierra Club, Oakland, CA</i>
Andrew Simon, <i>Grist, Seattle, WA</i>
Amelia Urry, <i>Grist, Seattle, WA</i>
Clark Wilson, <i>U.S. Environmental Protection Agency, Washington, DC</i>
Jonah Yellowman, <i>Utah Diné Bikéyah, Monument Valley, UT</i>

<b>Food &amp; Agriculture</b>
Lorena Andrade, <i>La Mujer Obrera, El Paso, TX</i>
Lisa Bellanger, <i>Three Fires Ojibwe Spiritual and Educational Society / Rural Coalition, Minneapolis, MN</i>
Katie Byerly, <i>The Kresge Foundation, Detroit, MI</i>
Jaime Chavez, <i>Rural Coalition, Tijeras, NM</i>

Lydia Clemmons, <i>The Clemmons Family Farm, Charlotte, VT</i>
Nicolas de la Fuente, <i>Desert Botanical Garden, Phoenix, AZ</i>
Christa Drew, <i>DAISA Enterprises, Boxboro, MA</i>
Thomas Driscoll, <i>National Farmers Union Foundation, Washington, DC</i>
Chuck Fluharty, <i>Rural Policy Research Institute (RUPRI), Smithfield, OH</i>
Julia Freedgood, <i>American Farmland Trust, Northampton, MA</i>
Amatul Hannan, <i>Nama Farm, Montpelier, VT</i>
Greg Hanscom, <i>Grist, Atlanta, GA</i>
Jerry Hebron, <i>Oakland Avenue Urban Farm, Detroit, MI</i>
Jennifer Hughes, <i>National Endowment for the Arts, Washington, DC</i>
Amy Kitchener, <i>Alliance for California Traditional Arts, Fresno, CA</i>
Katy Lackey, <i>US Water Alliance, Washington, DC</i>
Susan Lightfoot Schempf, <i>Wallace Center at Winrock International, New Orleans, LA</i>
Stephen Luoni, <i>Director, University of Arkansas Community Design Center, Fayetteville, AR</i>
Mina Matlon, <i>Imagining America, Sacramento, CA</i>
Gary Matteson, <i>Farm Credit Council, Epsom, NH</i>
Malini Ram Moraghan, <i>DAISA Enterprises, Chicago, IL</i>
Clifford Murphy, <i>National Endowment for the Arts, Baltimore, MD</i>
Sadia Nawab, <i>Inner-City Muslim Action Network (IMAN), Chicago, IL</i>
Lorette Picciano, <i>Rural Coalition, Washington, DC</i>
Rich Pirog, <i>Michigan State University, Center for Regional Food Systems, Holt, MI</i>
Emmanuel Pratt, <i>Sweetwater Foundation, Chicago, IL</i>
Bob Reeder, <i>Rural LISC, Columbia, SC</i>
Maria Elena Rodriguez, <i>DAISA Enterprises, Carolina, PR</i>
Tara Rodríguez Besosa, <i>El Departamento de la Comida, Hatillo, PR</i>
Daniel Ross, <i>DAISA Enterprises, Hadley, MA</i>
Jay Salinas, <i>Wormfarm Institute, Sauk County, WI</i>
Steve Saltzman, <i>Director of Food System Finance, Durham, NC</i>
Shirley Sherrod, <i>Southwest Georgia Project, Albany, GA</i>
Carlton Turner, <i>Mississippi Center for Cultural Production, Utica, MS</i>
Nia Umoja, <i>Cooperative Community of New West Jackson, Jackson, MS</i>
Dwayne Wharton, <i>The Food Trust, Philadelphia, PA</i>
Mark Winne, <i>Johns Hopkins Center for a Livable Future, Santa Fe, NM</i>
Carol Zippert, <i>Society for Folk Arts and</i>

<i>Culture / Rural Coalition, Eutaw, AL</i>
Ariela Zycherman, <i>U.S. Department of Agriculture, National Institute of Food and Agriculture, Washington, DC</i>
<b>Health—DC Convening</b>
Elaine Auld, <i>Society for Public Health Education (SOPHE), Washington, DC</i>
Steven Boudreau, <i>Rhode Island Department of Health, Providence, RI</i>
Kimberlee Campbell-Smith, <i>University of Florida, Center for Arts in Medicine, Tampa, FL</i>
Anita Chandra, <i>RAND Corporation, Washington, DC</i>
Randy Cohen, <i>Americans for the Arts, Washington, DC</i>
Yessica Corporán, <i>Grantmakers in the Arts, New York, NY</i>
Nick Dawson, <i>Kaiser Permanente, San Francisco, CA</i>
Emmeline Edwards, <i>NIH National Center for Complementary and Integrative Health, Bethesda, MD</i>
David Fakunle, <i>DiscoverME/RecoverME, Baltimore, MD</i>
Daisy Fancourt, <i>University College London, London, UK</i>
Janet Fulton, <i>Centers for Disease Control, Atlanta, GA</i>
Tasha Golden, <i>University of Louisville, Louisville, KY</i>
Kristina Gray-Akpa, <i>Grantmakers in Health, Washington, DC</i>
Maggie Grieve, <i>NeighborWorks America, Washington, DC</i>
Gay Hanna, <i>Merril Arts Inc., Arlington, VA</i>
Max Helgemo, <i>University of Florida, Center for Arts in Medicine, Gainesville, FL</i>
Yumiko Ikuta, <i>Department of Health and Mental Hygiene—NYC, New York, NY</i>
Sunil Iyengar, <i>National Endowment for the Arts, Washington, DC</i>
Sara Kass, <i>Walter Reed National Military Medical Center, Bethesda, CA</i>
Bridget Kerner, <i>National Association of City and County Health Officials, Washington, DC</i>
Tracey Knuckles, <i>Bloomberg Philanthropies, New York, NY</i>
Morgan Kulesza, <i>Georgetown Lombardi Arts &amp; Humanities Program, Washington, DC</i>
April Kyle, <i>Southcentral Foundation, Anchorage, AK</i>
Vincent Lafronza, <i>National Network of Public Health Institutes (NNPHI), Washington, DC</i>
Julia Langlely, <i>Georgetown Lombardi Arts &amp; Humanities Program, Washington, DC</i>
Kathy LeBackes, <i>WISE Entertainment, Los Angeles, CA</i>
David Leventhal, <i>Dance for PD, New York, NY</i>
Jeremy Liu, <i>PolicyLink, Oakland, CA</i>
Jennifer Lo, <i>Boston Public Health</i>

<i>Commission, Boston, MA</i>
Bridget Madden, <i>University of Florida, Center for Arts in Medicine, Gainesville, FL</i>
Susan Magsamen, <i>Arts+Mind Lab, Johns Hopkins, Baltimore, MD</i>
Aly Maier, <i>University of Florida Center for Arts in Medicine, Gainesville, FL</i>
Carmen Martin, <i>Kaiser Permanente, Denver, CO</i>
Kathryn Matthew, <i>Institute of Museum and Library Services, Washington, DC</i>
Leslie Meehan, <i>Primary Prevention, Tennessee Department of Health, Nashville, TN</i>
Rebecca Morley, <i>Robert Wood Johnson Foundation, Princeton, NJ</i>
Amanda Navarro, <i>PolicyLink / Convergence Partnership, New York, NY</i>
Irfana Jetha Noorani, <i>11th Street Bridge Park, Washington, DC</i>
Onye Ozuzu, <i>University of Florida, Gainesville, FL</i>
Margery Pabst Steinmatz, <i>Pabst Charitable Foundation for the Arts, Orlando, FL</i>
Paul Pietsch, <i>National Association of State Arts Agencies (NASAA), Washington, DC</i>
Deborah Reed, <i>University of Kentucky, Lexington, KY</i>
David Richards, <i>American Public Health Association (APHA), Washington, DC</i>
Julia Ryan, <i>Local Initiatives Support Corporation (LISC), New York, NY</i>
Kelley Sams, <i>University of Florida, Center for Arts in Medicine, Gainesville, FL</i>
Jill Sonke, <i>University of Florida, Center for Arts in Medicine, Gainesville, FL</i>
Stacey Springs, <i>Harvard Medical School, Providence, RI</i>
Eddie Torres, <i>Grantmakers in the Arts, New York, NY</i>
Megan Van Voorhis, <i>Community Partnership for Arts and Culture, Cleveland, OH</i>
Jennifer Vey, <i>The Brookings Institute, Washington, DC</i>
Margy Waller, <i>Topos Partnership, Cincinnati, OH</i>
Sarah Weiner, <i>Association of Schools and Programs of Public Health (ASPPH), Washington, DC</i>
Elizabeth Weist, <i>Association of Schools and Programs of Public Health (ASPPH), Washington, DC</i>
Primus Wheeler, <i>Jackson Medical Mall Foundation, Jackson, MS</i>
Naj Wikoff, <i>Arts on Call, Keene Valley, NY</i>
<b>Health—Writing Group</b>
Anita Chandra, <i>RAND Corporation, Washington, DC</i>
Lydia Clemmons, <i>The Clemmons Family Farm, Charlotte, VT</i>
David Fakunle, <i>DiscoverME/RecoverME, Baltimore, MD</i>
Samantha Francois, <i>Tulane University, New Orleans, LA</i>

Tasha Golden, <i>University of Louisville, Louisville, KY</i>
Maria Jackson, <i>Arizona State University, Los Angeles, CA</i>
Susan Magsamen, <i>Arts+Mind Lab, Johns Hopkins, Baltimore, MD</i>
Margery Pabst Steinmetz, <i>The Pabst Steinmetz Foundation, Orlando, FL</i>
Victor Rubin, <i>PolicyLink, Oakland, CA</i>
Kelley Sams, <i>University of Florida, Center for Arts in Medicine, Gainesville, FL</i>
Jill Sonke, <i>University of Florida, Center for Arts in Medicine, Gainesville, FL</i>
Stacey Springs, <i>Harvard Medical School, Providence, RI</i>
<b>Housing</b>
Ramona Alexander, <i>Dudley Street Neighborhood Initiative, Boston, MA</i>
Miriam Axel-Lute, <i>Shelterforce Magazine, Albany, NY</i>
Ellen Baxter, <i>Broadway Housing Communities, New York, NY</i>
Laurel Blatchford, <i>Enterprise Community Partners, Washington, DC</i>
Julie DeGraaf Velazquez, <i>McCormack Baron Salazar, St. Louis, MO</i>
Eileen Fitzgerald, <i>Stewards of Affordable Housing for the Future, Washington, DC</i>
Salin Geevarghese, <i>U.S. Department of Housing and Urban Development, Washington, DC</i>
Rick Goodemann, <i>Southwest Minnesota Housing Partnership, Slayton, MN</i>
Colin Hamilton, <i>Artspace Projects, Minneapolis, MN</i>
Theresa Hwang, <i>Department of Places, Los Angeles, CA</i>
Fred Karnas, <i>The Kresge Foundation, Troy, MI</i>
Rasmia Kirmani-Frye, <i>New York City Housing Authority, New York, NY</i>
Danielle Lewinski, <i>Center for Community Progress, Detroit, MI</i>
Mark Matel, <i>Nuestra Comunidad Development Corporation, Roxbury, MA</i>
Ben Phillips, <i>Housing Partnership Network / Develop Detroit, Los Angeles, CA</i>
Gina Reichert, <i>Power House Productions, Detroit, MI</i>
Danya Sherman, <i>MIT Department of Urban Studies and Planning, Cambridge, MA</i>
Ascala Sisk, <i>NeighborWorks America, Washington, DC</i>
Regina Smith, <i>The Kresge Foundation, Troy, MI</i>
Ken Stewart, <i>Rebuild Foundation / University of Chicago Arts + Public Life, Chicago, IL</i>
Katie Swenson, <i>Enterprise Community Partners, Boston, MA</i>
Nick Tilsen, <i>Thunder Valley Community Development Corporation, Porcupine, SD</i>
Nia Umoja, <i>Cooperative Community of New West Jackson, Jackson, MS</i>
Sherry Wang, <i>Goldman Sachs Urban Investment Group, New York, NY</i>

Diana Yazzie-Devine, <i>Native American Connections, Phoenix, AZ</i>
Jeff Yuen, <i>New Jersey Community Capital, New Brunswick, NJ</i>
<b>Immigration</b>
John Arroyo, <i>University of Oregon, College of Design, Planning, Public Policy and Management, Eugene, OR</i>
Rev. Ryan Eller, <i>Define American, Louisville, KY</i>
Nadia El-Zein Tonova, <i>Arab Community Center for Economic and Social Services (ACCESS), Detroit, MI</i>
David Flores, <i>Casa Familiar, San Ysidro, CA</i>
Malik Gillani, <i>Silk Road Rising, Naperville, IL</i>
Cooper Green, <i>Interfaith Mission Service, Huntsville, AL</i>
Ashley Hanson, <i>Place Base Productions, Granite Falls, MN</i>
Amy Herzfeld-Copple, <i>Western States Center, Portland, OR</i>
Taryn Higashi, <i>Unbound Philanthropy, New York, NY</i>
Mara Kimmel, <i>Anchorage Museum / First Lady of Anchorage, Anchorage, AK</i>
Isha Lee, <i>Welcoming America, Atlanta, GA</i>
Laura Marcus Green, Ph.D., <i>American Folklore Society, Columbia, SC</i>
Jennifer Novak-Leonard, <i>Northwestern University, Chicago, IL</i>
Onye Ozuzu, <i>University of Florida, Gainesville, FL</i>
Vanja Pantic-Oflazoglu, <i>Welcoming America, Atlanta, GA</i>
Christina Patiño Houle, <i>Las Imaginistas, Brownsville, TX</i>
Rachel Peric, <i>Welcoming America, Chevy Chase, MD</i>
R. Henry Reese, <i>City of Asylum, Pittsburgh, PA</i>
Carolina Rubio-MacWright, <i>Self-employed, Brooklyn, NY</i>
Hazami Sayed, <i>Al-Bustan Seeds of Culture, Philadelphia, PA</i>
Meg Shoemaker Little, <i>Welcoming America, Louisville, KY</i>
Janera Solomon, <i>Kelly Strayhorn Theater, Pittsburgh, PA</i>
Rachel Strutt, <i>Somerville Arts Council / Nibble, Somerville, MA</i>
Lynnette Tessitore, <i>City of Chula Vista, Chula Vista, CA</i>
Dan Wallace, <i>New American Economy, New York, NY</i>
Bryan Warren, <i>City of Louisville, Louisville, KY</i>
Cynthia Woo, <i>Boston Chinatown Neighborhood Center, Boston, MA</i>
Ze Min Xiao, <i>Salt Lake County Mayor's Office for New Americans, Salt Lake City, UT</i>
Christa Yoakum, <i>Nebraska Appleseed, Immigrants &amp; Communities Program, Lincoln, NE</i>



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**Safety**  
Roseanna Ander, *University of Chicago Crime Lab, Chicago, IL*  
Hilary Bass, *Alameda County DSAL (Deputy Sheriffs’ Activities League), Ashland, CA*  
Enrique Betancourt, *Citizens Security Initiative at Chemonics International, Washington, DC*  
Rev. Jeffrey L. Brown, *Rebuilding Every Community Around Peace (RECAP), Boston, MA*  
Roger Cummings, *Juxtaposition Arts, Minneapolis, MN*  
Christine Drennon, *Trinity University, San Antonio, TX*  
Jorge Ferreira, *Alameda County Sheriff’s Office, Ashland, CA*  
Bisa French, *Richmond Police Department, Richmond, CA*  
Aviva Chaya Kapust, *The Village of Arts and Humanities, Philadelphia, PA*  
Jeremy Liu, *PolicyLink, Oakland, CA*  
Erica Mateo, *Center for Court Innovation, New York, NY*  
Lynne McCormack, *Local Initiatives Support Corporation (LISC), Providence, RI*  
Amoretta Morris, *Annie E. Casey Foundation, Baltimore, MD*  
Martin Neideffer, *Alameda County Sheriff’s Office, Ashland, CA*  
Blake Norton, *The Police Foundation, Washington, DC*  
Larisa Ortiz, *Larisa Ortiz Associates, New York, NY*  
Oscar Perez, *Providence Police Department, Providence, RI*  
Marty Pottenger, *Art at Work / Terra Moto Inc., Portland, ME*  
Caroline Ross, *The Urban Institute, Washington, DC*  
Julia Ryan, *Local Initiatives Support Corporation (LISC), New York, NY*  
Amy Sananman, *NYC Mayor’s Action Plan for Neighborhood Safety, New York, NY*  
Nina Simon, *The Santa Cruz Museum of Arts & History, Santa Cruz, CA*  
Deanna Van Buren, *Designing Justice Designing Spaces, Oakland, CA*

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**Transportation**  
Geoff Anderson, *Smart Growth America, Washington, DC*  
Chris Appleton, *WonderRoot, Atlanta, GA*  
Emiko Atherton, *National Complete Streets Coalition, Washington, DC*  
Scott Bogren, *Community Transportation Association of America, Washington, DC*  
Rochelle Carpenter, *Nashville Metropolitan Planning Organization, Nashville, TN*  
Stephanie Gidigbi, *Natural Resources Defense Council, Washington, DC*  
Tedd Grain, *Local Initiatives Support Corporation Indianapolis, Indianapolis, IN*

Neil Greenberg, *Detroit Department of Transportation, Detroit, MI*  
Susie Hagie, *Colorado Department of Transportation, Denver, CO*  
Sabina Haque, *Artist, Portland, OR*  
Scott Hercik, *Appalachian Regional Commission, Washington, DC*  
Joseph Kunkel, *Sustainable Native Communities Collaborative, Santa Fe, NM*  
Joung Lee, *American Association of State Highway and Transportation Officials, Washington, DC*  
Dana Lucero, *Oregon Metro, Portland, OR*  
Alan Nakagawa, *Los Angeles Department of Transportation, Los Angeles, CA*  
Amanda Newman, *Health for America, Takoma Park, MD*  
Mallory Nezam, *Transportation for America, Oakland, CA*  
Ben Stone, *Transportation for America, Detroit, MI*  
Peter Svarzbein, *Artist / El Paso City Councilman, El Paso, TX*  
Anthony Taylor, *Major Taylor Bicycling Club of Minnesota, Minneapolis, MN*  
Shin-Pei Tsay, *Gehl Institute, New York, NY*  
Sarita Turner, *PolicyLink & Transportation Equity Caucus, Washington, DC*  
Jim Walker, *Big Car, Indianapolis, IN*  
Patricia Walsh, *Americans for the Arts, Washington, DC*  
Orson Watson, *Consultant, Boston, MA*  
Sara Zimmerman, *Safe Routes to School, Berkeley, CA*

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**Workforce Development**  
Joe Altepeter, *Downtown Women’s Center, Los Angeles, CA*  
Marsha Armstrong, *City of Newark, Newark, NJ*  
James Bryant, *Full Employment Council of Kansas City, Kansas City, MO*  
Jasmin Cardenas, *Independent Artist and Chicago Workers Collaborative Arts Activist, Chicago, IL*  
Lisa Chensvold, *National Fund for Workforce Solutions, Washington, DC*  
Tamara Clunis, *Vice President of Academic Affairs, Amarillo, TX*  
Brandon Dennison, *Coalfield Development, Ona, WV*  
Lauren Eyster, *Urban Institute, Washington, DC*  
Tammi Fergusson, *White House Initiative on HBCUs, Washington, DC*  
Deepa Gupta, *Blue Lotus Advisors, Chicago, IL*  
Carol Hafford, *NORC at the University of Chicago, Washington, DC*  
Nancy Hoffman, *Jobs for the Future, Boston, MA*  
Chris Hope, *The Loop Lab, Cambridge, MA*

Deron Johnston, *Brownsville Community Justice Center, Brooklyn, NY*  
Angie Datta Kamath, *CUNY, New York, NY*  
Esteban Kelly, *US Federation of Worker Cooperatives, Philadelphia, PA*  
Seung Kim, *Local Initiatives Support Corporation (LISC), Chicago, IL*  
Abigail Langston, *PolicyLink, Oakland, CA*  
Sandra Lee, *Jobs for the Future, Boston, MA*  
Wendy Levy, *Arts2Work (The Alliance for Media Arts & Culture), Spokane, WA*  
Andrea Messing-Mathie, *Jobs for the Future, Chicago, IL*  
Kelly Miyamura, *Hawaii P-20, Honolulu, HI*  
Yadira Montoya, *NORC at the University of Chicago, Chicago, IL*  
Jennifer Novak-Leonard, *Northwestern University, Chicago, IL*  
Bryan Parker, *First Peoples Fund, Rapid City, SD*  
Leslie Payne, *James Irvine Foundation, San Francisco, CA*  
Emmanuel Pratt, *Sweetwater Foundation, Chicago, IL*  
Jia Li Lok Pratt, *Sweet Water Foundation, Chicago, IL*  
Judilee Reed, *The William Penn Foundation, Philadelphia, PA*  
Michael Reynolds, *NORC at the University of Chicago, Chicago, IL*  
Gwendolyn Rugg, *NORC at the University of Chicago, Chicago, IL*  
Nelda Liliana Ruiz, *Southwest FolkLife Alliance / VozFrontera, Nogales, AZ*  
Randy Smith, *Rural Community College Alliance, Holdenville, OK*  
Meghan Sobocienski, *Grace in Action, Detroit, MI*

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**Youth Development**  
Mohammed Al Garawi, *Alchemy, Akron, OH*  
Deborah Bicknell, *Deborah E. Bicknell Consulting, Portland, ME*  
Mary Bordeaux, *First People’s Fund, Rapid City, SD*  
Sarah Calderon, *ArtPlace America, Brooklyn, NY*  
Samantha Francois, *Tulane University, New Orleans, LA*  
Dreama Gentry, *Partners for Education at Berea College, Berea, KY*  
Ashraf Hasham, *City of Seattle Office of Arts and Culture, Seattle, WA*  
James Horton, *Carnegie Hall, New York City, NY*  
Alberto Mejia, *National Association of Latino Arts and Culture, Austin, TX*  
Muntaha Mohamed, *Muskie School of Public Service, Youth and Community Engagement, Portland, ME*  
Rachael Osgood, *Creative Action, Austin, TX*  
Jess Peña, *Fairbanks Arts Alliance, Fairbanks, AK*  
Imani Scruggs, *4H at OSU Extension Cuyahoga County / Alchemy, Cleveland Heights, OH*

Laenne Thompson, *Forum for Youth Investment, Washington, DC*  
Marquis Victor, *Elevated Thought, Lawrence, MA*  
Dennie Palmer Wolf, *WolfBrown, Boston, MA*

## Cross-Sector Publications

### Field Scans & Commissions

#### April 2016: Housing

Sherman, D. (2016). Exploring the Ways Arts and Culture Intersects with Housing: Emerging Practices and Implications for Further Action. ArtPlace America.

#### April 2016: Safety

Ross, C. (2016). Exploring the Ways Arts and Culture Intersect with Public Safety: Identifying Current Practice and Opportunities for Further Inquiry. Urban Institute / ArtPlace America.

#### September 2017: Transportation

Stone, B., and Nezam, M. (2017). Arts, Culture, and Transportation: A Creative Placemaking Field Scan. Smart Growth America / ArtPlace America.

#### February 2018: Environment

Frasz, A., and Sidford, H. (2018). Farther, Faster, Together: How Arts and Culture Can Accelerate Environmental Progress. ArtPlace America / Helicon Collaborative.

#### July 2018: Environment

Mayorga, D., Frasz, A., and Demit, M. (2018). Advancing One Water Through Arts and Culture: A Blueprint for Action. US Water Alliance.

#### September 2018: Community Safety

Treskon, M., Esthappan, S., Okeke, C., and Vásquez-Noriega, C. (2018). Creative Placemaking and Community Safety: Synthesizing Cross-Cutting Themes. Urban Institute.

#### May 2019: Agriculture and Food Systems

Drew, C., Rodriguez, M., Ross, D., and Hand, J. (2019). Cultivating Creativity: Exploring Arts & Culture in Community Food Systems Transformation. DAISA Enterprises, LLC / ArtPlace America.

#### September 2019: Public Health

Sonke, J., Golden, T., Francois, S., Hand, J., Chandra, A., Clemmons, L., Fakunle, D., Jackson, M. R., Magsamen, S., Rubin, V., Sams, K., and Springs, S. (2019).

Creating Healthy Communities through Cross-Sector Collaboration. University of Florida Center for Arts in Medicine / ArtPlace America.

#### September 2020: Immigration

Arroyo, J. (2020). Bridging Divides, Creating Community: Arts, Culture, and Immigration. ArtPlace America / Welcoming America.

## Higher Education

### Higher Education Grantees

Alliance for the Arts in Research Universities, *Ann Arbor, MI*  
Arizona State University, Herberger Institute for Design and the Arts, *Tempe, AZ*  
Maryland Institute College of Art, *Baltimore, MD*  
The New School, College of Performing Arts, *New York, NY*  
University of Florida, Center for Arts in Medicine, *Gainesville, FL*  
University of New Mexico, Indigenous Design and Planning Institute, *Albuquerque, NM*  
University of Oregon, College of Design School of Planning, Public Policy and Management, *Eugene, OR*

### Higher Education Readers & Panelists (2019)

Maribel Alvarez, Arizona State University Policy Fellow, *Tempe, AZ*  
John Arroyo, University of Oregon, *Eugene, OR*  
Laurie Baefsky, University of Colorado–Denver, *Denver, CO*  
Roberto Bedoya, Arizona State University Policy Fellow, *Oakland, CA*  
Dan Borelli, Harvard, *Cambridge, MA*  
Tom Borrup, University of Minnesota, *Minneapolis, MN*  
Barbara Brown Wilson, University of Virginia, *Charlottesville, VA*  
Sarah Calderon, ArtPlace NYU, *Brooklyn, NY*  
Chingwen Cheng, Arizona State University, *Tempe, AZ*  
Jennifer Cole, Arizona State University, *Tempe, AZ*  
Paul Coseo, Arizona State University, *Tempe, AZ*  
Lyz Crane, ArtPlace America, *Brooklyn, NY*  
Wanda Dalla Costa, Arizona State University, *Tempe, AZ*  
Ramona Denby-Brinson, Arizona State University, *Tempe, AZ*  
Leslie Donaldson, Carnegie Mellon, *Pittsburgh, PA*  
Ronit Eisenbach, University of Maryland, *College Park, MD*  
Estrella Esquilin, Arizona State University, *Tempe, AZ*

Stephani Etheridge-Woodson, Arizona State University, *Tempe, AZ*  
Maryrose Flanigan, Alliance for the Arts in Research Universities (A2RU), *Ann Arbor, MI*  
Allison Hall, Arizona State University Herberger Institute for Design and the Arts online, *Tempe, AZ*  
Theresa Hwang, NeighborWorks Training Institute CP 101 course, *Los Angeles, CA*  
Suzanne Ishee, New Jersey Institute of Technology, *Newark, NJ*  
Maria Rosario Jackson, Arizona State University, *Tempe, AZ*  
Ted Jojola, University of New Mexico, *Albuquerque, NM*  
Richard Knopf, Arizona State University, *Tempe, AZ*  
Erica Kohl-Arenas, Imagining America, *Davis, CA*  
Jonathan Koppell, Arizona State University, *Tempe, AZ*  
Anne Kotleba, Arizona State University, *Tempe, AZ*  
Joe Larios, InSite Consultants, *Phoenix, AZ*  
Abby Neyenhouse, Maryland Institute College of Art, *Baltimore, MD*  
Lynn Osgood, University of Texas–Austin, *Austin, TX*  
Sandra Price, Arizona State University, *Tempe, AZ*  
Diane Ragsdale, The New School, *New York, NY*  
Robert Ransick, Bennington College, *Bennington, VT*  
Eleonora Redaelli, University of Oregon, *Eugene, OR*  
Michael Rohd, Arizona State University & Center for Performance and Civic Practice, *Tempe, AZ*  
Victor Rubin, PolicyLink, *Oakland, CA*  
Jason Schupbach, Arizona State University, *Tempe, AZ*  
Danya Sherman, ArtPlace, *Brooklyn, NY*  
Regina R. Smith, Kresge, *Troy, MI*  
Mary Stephens, InSite Consultants, *Phoenix, AZ*  
Theresa Sweetland, Forecast Public Art, *Minneapolis, MN*  
Johanna Taylor, Arizona State University, *Tempe, AZ*  
Celina Tchida, Arizona State University, *Tempe, AZ*  
Steven Tepper, Arizona State University, *Tempe, AZ*  
Carlton Turner, Arizona State University Sipp Culture, *Tempe, AZ*  
Clyde Valentin, Southern Methodist University, *Dallas, TX*  
Ximena Varela, American University, *Washington, DC*  
Sixto Wagan, University of Houston, *Houston, TX*  
Sherry Wagner Henry, University of Wisconsin Bolz Center, *Madison, WI*



Jun-Li Wang, Springboard, *Minneapolis, MN*  
 Sunny Widmann, National Arts Strategies, *Alexandria, VA*  
 Thomas Young, New Hampshire Institute of Art & National Consortium for Creative Placemaking, *Union, NJ*  
 Milagros Zingoni, Arizona State University, *Tempe, AZ*  
 Andrew Zitcer, Drexel, *Philadelphia, PA*  
 Megan Joyce, Arizona State University (note taker), *Tempe, AZ*  
 Tasha Love, Arizona State University (note taker), *Tempe, AZ*  
 Virginia Miller, Arizona State University (note taker), *Tempe, AZ*  
 Rachel Sherman, Arizona State University (note taker), *Tempe, AZ*

## Local Control, Local Fields

<i>Assemblies</i>
<b>23 Native Nations, Minnesota, North Dakota, and South Dakota</b>
Fowzia Adde, <i>Immigrant Development Center, MN</i>
Rachel Asleson, <i>Reach Partners, ND</i>
Mary Bordeaux, <i>Racing Magpie, SD</i>
Keith BraveHeart, <i>Oglala Lakota College, SD</i>
Lauren Carlson, <i>Artist, MN</i>
Vicki Chepulis, <i>Five Wings Arts Council, MN</i>
Anna Claussen, <i>Voices for Rural Resilience, MN</i>
Nicole Crutchfield, <i>City of Fargo, ND</i>
John Davis, <i>Bush Fellow, MN</i>
Holly Doll, <i>Native Artists United, ND</i>
Willow Doll, <i>Native Artists United, ND</i>
Michelle DuBray, <i>Pinto Horse Woman Consulting, SD</i>
Julie Garreau, <i>Cheyenne River Youth Project, SD</i>
Jessica Gorman, <i>The Advocate Tribune, MN</i>
Ashley Hanson, <i>Department of Public Transformation, MN</i>
Christopher Luehr, <i>Joyful Noize Productions LLC, MN</i>
Ka "Oskar" Ly, <i>ArtCrop, MN</i>
Abdurrahman Mahmud, <i>Mixed Blood Theatre, MN</i>
Keila Anali Saucedo, <i>Don't You Feel It Too?, Pangea World Theater, MN</i>
Peter Strong, <i>Racing Magpie, SD</i>

<b>Central Appalachia</b>
Linda Caldwell, <i>Tennessee Overhill Heritage Association, TN</i>
Donna Collins, <i>Ohio Arts Council, OH</i>
David Cooke, <i>Berea College Appalachian Fund, KY</i>
Hasan Davis, <i>Speaker, Hasan Davis Solutions, KY</i>
Beth Flowers, <i>AIR Institute, MD</i>
Shannon Ford, <i>Tennessee Arts Commission, TN</i>
Mark Freed, <i>Town of Boone Cultural Resources Department, NC</i>

Alex Gibson, *Appalshop, KY*  
 Robert Gipe, *Higher Ground, KY*  
 Savannah Hall, *Appalachian Artisan Center, KY*  
 Dana Hantel, *Coalfield Development Corporation, WV*  
 William Isom II, *East Tennessee PBS, TN*  
 Judi Jennings, *Louisville Family Justice Advocates, KY*  
 Gwen Johnson, *Hemphill Community Center / Black Sheep Bakery, KY*  
 Jules Kessler, *STAY Project, Stay Together Appalachian Youth, WV*  
 Renee Margocsee, *Tamarack Foundation for the Arts, WV*  
 Lori McKinney, *Director of The RiffRaff Arts Collective, WV*  
 Margo Miller, *Appalachian Community Fund, TN*  
 Brett Morris, *Junior Appalachian Musicians, Inc., VA*  
 Lou Murrey, *STAY Project, Stay Together Appalachian Youth, TN*  
 Devin Preston, *Program Lead, High Rocks Educational Organization, WV*  
 Jill Marie Robertson, *Independent Artist, KY*  
 Leslie Schaller, *ACEnet, OH*  
 Lora Smith, *Appalachian Impact Fund, KY*  
 Michael Tierney, *Step by Step, WV*  
 Joe Tolbert Jr., *Art at the Intersections, TN*  
 Stephanie Tyree, *WV Community Development Hub, WV*  
 Catherine Venable-Moore, *Writer, Independent Artist, WV*  
 Julie Walters Steele, *Reynolds Homestead, VA*  
 Betsy Whaley, *Mountain Association Community Economic Development Corporation (MACED), Berea, KY*  
 Kandi Workman, *Step by Step, WV*

<b>Massachusetts</b>
Ramona Lisa Alexander, <i>Dudley Street Neighborhood Initiative, MA</i>
Rhonda Anderson, <i>Native Youth Empowerment Foundation, MA</i>
Blair Benjamin, <i>Assets for Artists, MASS MoCA, MA</i>
bashezo boyd, <i>Artist, MA</i>
Maria Cartagena, <i>Holyoke Bound, MA</i>
Susan Chinsen, <i>Boston Asian American Film Festival &amp; ArtsEmerson, MA</i>
Luis Cotto, <i>Mass Cultural Council, MA</i>
Cynthia Espinosa, <i>City of Holyoke, MA</i>
Nia Evans, <i>Boston Ujima Project, MA</i>
Andrae Green, <i>Artist, MA</i>
Priya Green, <i>Artist, MA</i>
Cariel Klein, <i>Double Edge Theatre, MA</i>
Jennifer Lin-Weinheimer, <i>CreateWell Fund, MA</i>
Lori Lobenstine, <i>Design Studio for Social Intervention, MA</i>
Jess Martinez, <i>TDI Fellow, MassDevelopment, MA</i>
Allentza Michel, <i>Powerful Pathways, MA</i>

Jasmine Rochelle, *Goodspeed, Native Youth Empowerment Foundation, MA*  
 Alyssa Saunders, *Mt. Auburn Associates, MA*  
 Barbara Schaffer Bacon, *Animating Democracy, Americans for the Arts, MA*  
 Larry Spotted Crow Mann, *Native Youth Empowerment Foundation, MA*  
 Kim Szeto, *New England Foundation for the Arts, MA*  
 Francisco Torres, *TDI Fellow, MassDevelopment, MA*  
 Jessica Vilas Novas, *Lawrence Public Library, MA*  
 Ngoc-Tran Vu, *Artist, MA*  
 David Weeden, *Mashpee Wampanoag Tribe – Tribal Historic Preservation Officer, MA*  
 Berta Welch, *Aquinnah Cultural Center, MA*

<b>Philadelphia</b>
Veronica Ayala Flores, <i>Local Initiatives Support Corporation (LISC), Philadelphia, PA</i>
Pamela Bridgeforth, <i>Philadelphia Association of CDCs, Philadelphia, PA</i>
Denise Brown, <i>Leeway Foundation, Philadelphia, PA</i>
Tommy Joshua Caison, <i>North Philly Peace Park, Philadelphia, PA</i>
Betsy Casanas, <i>Semilla Arts Initiative, Philadelphia, PA</i>
Michelle Currica, <i>Samuel S. Fels Fund, Philadelphia, PA</i>
Vashti Dubois, <i>The Colored Girls Museum, Philadelphia, PA</i>
Leigh Goldenburg, <i>The Wilma Theater, Philadelphia, PA</i>
Tonnetta Graham, <i>Strawberry Mansion Community Development Corporation, Philadelphia, PA</i>
Cassandra Green, <i>Mill Creek Community Partnership, Philadelphia, PA</i>
Erica Hawthorne-Manon, <i>Small But Mighty Arts, Philadelphia, PA</i>
Lenora Jackson-Evans, <i>Strawberry Mansion Neighborhood Action Center, Inc., Philadelphia, PA</i>
Aviva Kapust, <i>The Village of Arts and Humanities, Philadelphia, PA</i>
Melissa Kim, <i>Local Initiatives Support Corporation (LISC), Philadelphia, PA</i>
Dave Kyu, <i>Asian Arts Initiative, Philadelphia, PA</i>
Wit Lopez, <i>Till Arts Project, Philadelphia, PA</i>
Trapeta Mayson, <i>Artist, Philadelphia, PA</i>
Vernoca Michael, <i>West Philadelphia Cultural Alliance, Philadelphia, PA</i>
Stasia Monteiro, <i>HACE CDC, Philadelphia, PA</i>
Christopher Rogers, <i>West Philadelphia Cultural Alliance, Philadelphia, PA</i>
Tinamarie Russell, <i>North Central Susquehanna Philadelphia Community Development Corporation, Philadelphia, PA</i>
Andrew Simonet, <i>Artists U., Philadelphia, PA</i>
Jamaine Smith, <i>Project HOME, Philadelphia, PA</i>

Jennifer Turnbull, *Spiral Q, Philadelphia, PA*  
 Catzie Vilayphonh, *Laos in the House, Philadelphia, PA*  
 Yolanda Wisher, *Philadelphia Contemporary, Philadelphia, PA*  
 James Wright, *People's Emergency Center, Philadelphia, PA*  
 Carol Zou, *Artist, Philadelphia, PA*

<b>San Joaquin Valley</b>
Tianna Arredondo, <i>Environmental Justice Organizer, CA</i>
Orion Camero, <i>SustainUS, CA</i>
Lilia Gonzales Chavez, <i>Fresno Arts Council, CA</i>
Lisa Herrick, <i>Fresno Arts Council, CA</i>
Amy Kitchener, <i>Alliance for California Traditional Arts, CA</i>
Ome Quetzal Lopez, <i>Dulce UpFront, CA</i>
Consuelo Medina, <i>Kings Cultural Center, CA</i>
Juan Medina, <i>Kings Cultural Center, CA</i>
Hugo Morales, <i>Radio Bilingue, Inc., CA</i>
Cecilia Moreno, <i>Latinx/Indigenous Youth Fostering Active Civic Engagement Through the Arts, CA</i>
Chike Nwoffiah, <i>Silicon Valley African Film Festival, CA</i>
Osogu A-Braddy Ozoekwe, <i>African Arts and Culture Institute (AACI), CA</i>
Patricia Pratt, <i>Urbanists Collective, CA</i>
Sol Rivas, <i>Building Healthy Communities, CA</i>
Ashley Rojas, <i>Fresno Barrios Unidos, CA</i>
Carly Tex, <i>Advocates for Indigenous California Language Survival, CA</i>

<b>Facilitators</b>
Sandra Agustin, <i>Inspire to Change, MN</i>
Saskia Epstein, <i>Power Launch Philanthropy, MA</i>
Pato Hebert, <i>NYU, Arts, Politics, Public Policy, CA</i>
Esteban Kelly, <i>US Federation for Worker Cooperatives, PA</i>
Melissa Olson, <i>Inspire to Change, MN</i>
Daniel Park, <i>US Federation for Worker Cooperatives, PA</i>
Tanya Torp, <i>Step by Step, KY</i>
Thomas Watson, <i>Rural Support Partners, NC</i>

## Local Government Partners

Civic Arts, *Austin, TX*  
 Engaging Local Government Leaders, *Portland, OR*  
 International City/County Management Association, *Washington, DC*

## National Creative Placemaking Fund (NCPF)

<i>NCPF Grantees</i>
<b>2011</b>
Art & Ag Project (Yolo County Arts Council d/b/a YoloArts), <i>Yolo County, CA</i>
Artspace Hawaii (Artspace), <i>Honolulu, HI</i>
Black Cinema House Live/Work Space (Rebuild Foundation), <i>Chicago, IL</i>
Creative Work Fund (Creative Work Fund / Walter and Elise Haas Fund), <i>Contra Costa, Monterey, Napa, San Benito, San Joaquin, Santa Cruz, Solano, Sonoma, and Stanislaus, CA</i>
CultureBlocks (The Reinvestment Fund), <i>Philadelphia, PA</i>
FAB Lab (TechTown), <i>Detroit, MI</i>
Farm/Art Dtour (Wormfarm Institute), <i>Sauk County, WI</i>
5M (Intersection for the Arts), <i>San Francisco, CA</i>
Gateway Cities (MassINC, Brockton), <i>Fall River, Fitchburg, Haverhill, Holyoke, Lawrence, Lowell, New Bedford, Pittsfield, Springfield, and Worcester, MA</i>
GOOD Ideas for Cities (GOOD), <i>Various</i>
Gore Park (1st ACT Silicon Valley), <i>San Jose, CA</i>
The Ground Floor (Berkeley Repertory Theatre), <i>Berkeley, CA</i>
Home + Place (Houston Grand Opera Association, Inc.), <i>Houston, TX</i>
Irrigate (Springboard for the Arts), <i>St. Paul, MN</i>
Live Arts Contemporary PAC (FringeArts), <i>Philadelphia, PA</i>
Louisiana Philharmonic Orchestra (LPO), <i>New Orleans, LA</i>
MiKE (Greater Milwaukee Committee), <i>Milwaukee, WI</i>
Museum of Contemporary Art Detroit (MOCAD), <i>Detroit, MI</i>
New Town Square (Performing Arts Center Trust, Inc., [PACT] d/b/a the Adrienne Arshnt Center for the Performing Arts of Miami-Dade County), <i>Miami, FL</i>
The Platform (Watts House Project), <i>Los Angeles, CA</i>
Portland Institute for Contemporary Art (PICA), <i>Portland, OR</i>
P.S. 109 (Artspace), <i>New York, NY</i>
Queens Art Express (Queens Council on the Arts), <i>Queens, NY</i>
Red Cloud Indian School (The Heritage Center at Red Cloud Indian School), <i>Pine Ridge, SD</i>
Spaceworks (Mayor's Fund to Advance New York City), <i>New York, NY</i>
SpringBoard (ArtWorks Cincinnati), <i>Cincinnati, OH</i>
Sugar Hill Arts District (University Cultural Center Association), <i>Detroit, MI</i>
Swarm Street (Central Indiana Community

Foundation), *Indianapolis, IN*  
 Temporiums (Office of Planning, Government of the District of Columbia), *Washington, DC*  
 Trey McIntyre Project (Trey McIntyre Project), *Boise, ID*  
 Vibrancy Indicators (Impresa, Inc.), *Portland, OR*  
 Whirligig Project (Vollis Simpson Whirligig Park and Museum), *Wilson, NC*  
 The Wing (Wing Luke Museum of the Asian Pacific American Experience), *Seattle, WA*  
 ZER01 Garage, Zero1 (The Art and Technology Network), *San Jose, CA*

<b>2012</b>
Anpetu Was'te Cultural Arts Market (Native American Community Development Institute), <i>Minneapolis, MN</i>
Art-Force Program (Public Art Collaborative Art-Force Program and Regional Technology Strategies, Inc. – RTS), <i>Siler City, Greenville, and Sanford, NC</i>
The Art House Resident Program (Out North Contemporary Art House), <i>Anchorage, AK</i>
ARTSIPELAGO (Quoddy Tides Foundation d/b/a Tides Institute & Museum of Art), <i>Eastport, ME</i>
Artspace Magic City Lofts (Artspace), <i>Minot, ND</i>
The Bell School Campus (Artspace), <i>New Orleans, LA</i>
Broadway Cultural Quarter (City of Los Angeles Department of Cultural Affairs), <i>Los Angeles, CA</i>
Building Imagination in California's Central Valley (California State University, Stanislaus College of the Arts), <i>Modesto, CA</i>
The Chicago Avenue Arts District (Pillsbury House + Theatre –PH+T), <i>Minneapolis, MN</i>
Chinatown North Social Practice Lab (Asian Arts Initiative), <i>Philadelphia, PA</i>
City Artist in Residence (Public Art Saint Paul), <i>St. Paul, MN</i>
Collinwood Rising (Northeast Shores Development Corporation), <i>Cleveland, OH</i>
Creative Citymaking (Intermedia Arts), <i>Minneapolis, MN</i>
Cultural Living Room (Detroit Institute of Arts), <i>Detroit, MI</i>
Dance as a Learning Platform (Hubbard Street Dance Chicago), <i>Chicago, IL</i>
Esperanza's Cultural Continuum (Esperanza Community Housing Corporation), <i>Los Angeles, CA</i>
Fairmount Indigo Line Cultural Corridor (The Boston Foundation), <i>Dorchester, MA</i>
Flint Public Art Project (Flint Public Art Project), <i>Flint, MI</i>
Food Chain (Wormfarm Institute), <i>Sauk County, WI</i>



Gather: Curating Community Through Music (Community MusicWorks—CMW), *Providence, RI*

Glass House Collective (Glass House Collective), *Chattanooga, TN*

The Higher Ground Project (Higher Ground Coalition / The Appalachian Program at Southeast Kentucky Community & Technical College), *Cumberland, KY*

Historic Higo Garden Hub (Wing Luke Museum of the Asian Pacific American Experience), *Seattle, WA*

The Hunger Cycle (Cornerstone Theater Company), *Los Angeles, CA*

Illuminating Downtown (City of San Jose Public Art), *San Jose, CA*

Imaginative Alaska Experience (Alaska Native Heritage Center), *Anchorage, AK*

The Light Box at Goldman Warehouse (Miami Light Project, Inc.), *Miami, FL*

Memphis Music Magnet (Community L.I.F.T.—Memphis Music Magnet & Memphis Symphony Orchestra), *Memphis, TN*

New Orleans Jazz & Heritage Center (New Orleans Jazz & Heritage Festival and Foundation, Inc.), *New Orleans, LA*

The Northern Initiative (Anchorage Museum Association), *Anchorage, AK*

Paradise Garden Revival (Chattooga County, Georgia), *Summerville, GA*

Pop Up SLAM & Façade (STREB Inc.), *Brooklyn, NY*

The Porch at 30th Street Station (University City District), *Philadelphia, PA*

Roosevelt Row Cultural District (Roosevelt Row Community Development Corporation), *Phoenix, AZ*

St. Claude Arts District & Parkette Program (St. Claude Main Street, Inc. [SCMS] and CivicCenter), *New Orleans, LA*

SALTQUARTERS (Near West Side Initiative Inc.), *Syracuse, NY*

SCI-Arc Arts District Anchor Project (Southern California Institute of Architecture—SCI-Arc), *Los Angeles, CA*

Sitka Arts Campus (Alaska Arts Southeast, Inc.), *Sitka, AK*

Skate House (Squash House, Play House, Power House Productions), *Detroit, MI*

The Soul of Brooklyn (Museum of Contemporary African Diasporan Arts—MoCADA), *Brooklyn, NY*

South on Main (The Oxford American Literary Project), *Little Rock, AR*

Sugar Hill Children's Museum of Art & Storytelling (Broadway Housing Communities), *New York, NY*

Temporary Contemporary (Friends of the Bass Museum, Inc. d/b/a Bass Museum of Art), *Miami Beach, FL*

Washington Park Arts Incubator (The University of Chicago), *Chicago, IL*

WaterFire's Learning Lab (WaterFire Providence), *Providence, RI*

Wynwood Arts BID (Wynwood Arts District Association, Inc.), *Miami, FL*

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**2013**

Art Lives Here (Joe's Movement Emporium), *Mount Rainier, Brentwood, North Brentwood, and Hyattsville, MD*

Arts & Ecology Community Campus at Brightwalk at Historic Double Oaks (McColl Center for Visual Art), *Charlotte, NC*

Arts @ the Feed & Grain (Community Foundation of Northern Colorado), *Loveland, CO*

ArtWeek (Citi Performing Arts Center; currently Boch Center), *Boston, MA*

Bedlam Lowertown: Arrivals and Departures (Bedlam Theatre), *St. Paul, MN*

Black Radical Brooklyn: Funk, God, Jazz, & Medicine (Creative Time), *Brooklyn, NY*

Blue Ox Art Putt (Can Can Wonderland [formerly Blue Ox]), *St. Paul, MN*

Broad Avenue Water Tower Depot (Binghamton Development Corporation / Historic Broad Business Association), *Memphis, TN*

Building a Better Modesto (Modesto Art Museum), *Modesto, CA*

Carver Bank: A North Omaha Town Hall (Bemis Center for Contemporary Arts), *Omaha, NE*

Cine Al Fresco (Living Arts Trust, Inc. d/b/a O Cinema), *Miami, FL*

City Gallery (Harrison Center for the Arts), *Indianapolis, IN*

CoSign (American Sign Museum), *Cincinnati, OH*

CreateHereNowCT (State of Connecticut Department of Economic and Community Development / CT Office of the Arts), *Statewide, CT*

Creational Trails (Greater Milwaukee Committee), *Milwaukee, WI*

Defiant Gardens for Fargo-Moorhead (Plains Art Museum), *Fargo, ND, and Moorhead, MN*

Department of Making + Doing (Breadboard / University City Science Center), *Philadelphia, PA*

Design/Relief (AIGA NY), *New York, NY*

Destination Frankford (Philadelphia City Planning Commission [PCPC]), *Philadelphia, PA*

The Façade (Lincoln Park Coast Cultural District), *Newark, NJ*

FringeArts on the Waterfront (FringeArts), *Philadelphia, PA*

Garden to Garden Artway (City of Asylum), *Pittsburgh, PA*

The Great Chicago Fire Festival (Redmoon Theater), *Chicago, IL*

The Idea Foundry in Franklinton (Franklinton Development Association), *Columbus, OH*

ideaXfactory (City of Springfield, Missouri), *Springfield, MO*

Innovative Urban Play Space Competition (District of Columbia Office of Planning), *Washington, DC*

Junction Box—1075 Park Avenue West (Wonderbound—Ballet Nouveau Colorado [BNC]), *Denver, CO*

Lanesboro Arts Campus (Lanesboro Arts Center), *Lanesboro, MN*

Light Brigade (Anchorage Park Foundation), *Anchorage, AK*

LuigART Makers Spaces (LexArts, on behalf of the North Limestone Cultural Development Corporation), *Lexington, KY*

MACLA—A New Cultural Model (Movimiento de Arte y Cultura Latino Americana [MACLA]), *San Jose, CA*

The Mad River Industrial Art Park (Dell'Arte), *Blue Lake, CA*

Neah Bay Village Longhouse Commons (Makah Tribe), *Neah Bay, WA*

Office of Neighborhood Development (Performing Arts Center Trust, Inc. [PACT] d/b/a the Adrienne Arshst Center for the Performing Arts of Miami-Dade County), *Miami, FL*

OhHeckYeah (Brian Corrigan), *Denver, CO*

Old Town Artists Residency (Bunnell Street Arts Center), *Homer, AK*

Prattsville Art Center and Residency (Town of Prattsville), *Prattsville, NY*

RADAR L.A. Festival & Residencies (REDCAT, CalArts), *Los Angeles, CA*

Rainforest Theatre Festival (Perseverance Theatre, Inc), *Douglas, AK*

Rebuild in North St Louis (Rebuild Foundation), *St. Louis, MO*

REVOLVE Livernois (Detroit Economic Growth Association [DEGA] REVOLVE Program), *Detroit, MI*

River Stage at the Waterfront (Delaware River Waterfront Corporation [DRWC]), *Philadelphia, PA*

Silent Lights (Artist Build Collaborative), *Brooklyn, NY*

The Walter Soboleff Center (Sealaska Heritage Institute), *Juneau, AK*

Sonoran Desert Retreat Center & Residencies (International Sonoran Desert Alliance [ISDA]), *Ajo, AZ*

Tattnall Square Center for the Arts (The Corporation of Mercer University), *Macon, GA*

Times Square Transformation (Times Square Alliance), *New York, NY*

Transit (Baltimore Office of Promotion & The Arts [BOPA]), *Baltimore, MD*

The Trust for Governors Island Public Art Commissioning Program (Governors Island Corporation, d/b/a The Trust for Governors Island—The Trust), *New York, NY*

12th Avenue Arts (Capitol Hill Housing

Foundation), *Seattle, WA*

21st Century Café Society (Mesa Arts Center, City of Mesa), *Mesa, AZ*

Uniontown Creativity Center (Uniontown Community Development Association), *Uniontown, WA*

UNSCENE! (Shreveport Regional Arts Council), *Shreveport, LA*

Upcycle St. Clair (St Clair Superior Development Corporation), *Cleveland, OH*

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**2014**

Abbott Square Art Zone (Santa Cruz Museum of Art & History), *Santa Cruz, CA*

Advancing the Avenue: The New Hampshire Avenue Project (Dance Exchange), *Takoma Park, MD*

ArtFarm for Social Innovation, Brickbottom Creative Common (Somerville Arts Council), *Somerville, MA*

ArtiS(tr)ea (Quoddy Tides Foundation d/b/a Tides Institute & Museum of Art), *Eastport, ME*

Art on Main Street—Downtown Haines and Historic Fort Wm H. Seward Revitalization (Alaska Arts Confluence), *Haines, AK*

Arts Alley Atlantic City (The Noyes Museum of Art), *Atlantic City, NJ*

Beyond the Concert Hall—Connecting Neighborhoods (Virginia Arts Festival), *Norfolk, VA*

Bronx Music Heritage Center (Women's Housing and Economic Development Corporation), *Bronx, NY*

Byway of Art (Center for Rural Affairs, Macy, Decatur, Lyons, and Oakland), *Oakland, NE*

Camden Night Gardens (CNG) (Cooper's Ferry Partnership [CFP]), *Camden, NJ*

Charlotte Rail Trail (Charlotte Center City Partners), *Charlotte, NC*

The Creative Business Incubator (University of Chicago), *Chicago, IL*

Creative Innovation Zone (CIZ), d/b/a I.D.E.A.S. 40203 (The Chamber, a 501(c)(6) Contemporary Art Chamber of Commerce / Old Louisville Business & Professional Association Inc.), *Louisville, KY*

Crossroads Cultural Arts Center (CCAC) (Clarksdale Revitalization, Inc), *Clarksdale, MS*

Drawing Lines (City of Austin, Economic Development Division), *Austin, TX*

Duwamish Revealed (Environmental Coalition of South Seattle [ECOSS]), *Seattle, WA*

Fairmount Cultural Corridor (Dudley Street Neighborhood Initiative, Roxbury), *Dorchester, MA*

The Fargo Project: World Gardens Commons (City of Fargo), *Fargo, ND*

Free State Boulevard: From the Studios to the Streets (Lawrence Arts Center, Inc.), *Lawrence, KS*

GENERATIVE (Juxtaposition Arts), *Minneapolis, MN*

Green Streets (Citizen Film), *Oakland, Richmond, San Francisco, CA*

Grenada Street Folk Garden (Cooperative Community of New West Jackson [CO-OP NWJ]), *Jackson, MS*

Hidden Gems of the Tenderloin (Wildflowers Institute), *San Francisco, CA*

Hinge Arts at the Kirkbride (Springboard for the Arts—Lake Region Office), *Fergus Falls, MN*

Illuminating Futures: Ashland Massachusetts (Dan Borelli), *Ashland, MA*

ImaginArt in the Alleys (City of Marion), *Marion, IA*

INHABIT (Community MusicWorks), *Providence, RI*

Lake Street Arts Corridor (Pangea World Theater), *Minneapolis, MN*

The Light Box, Wynwood's Epicenter for Contemporary Performance & Creativity (Miami Light Project, Inc.), *Miami, FL*

Little Rock's Creative Corridor (City of Little Rock), *Little Rock, AR*

Lost Pines Art Center (Bastrop Fine Arts Guild), *Bastrop, TX*

Macon Maker Faire (College Hill Alliance c/o The Corporation of Mercer University), *Macon, GA*

Next Stage Arts—HAH! (Next Stage Arts Project, Inc.), *Putney, VT*

Nuestro Lugar: Engaging, Creating, and Activating Community Folklore in North Shore, CA (Kounkuey Design Initiative—KDI), *North Shore (unincorporated Riverside County), CA*

Oakland Is Proud (EastSide Arts Alliance), *Oakland, CA*

O.N.E. Mile (the Metropolitan Observatory of Digital Culture and Representation [MODCaR]), *Detroit, MI*

Pearl Street + DesignPhiladelphia PopUp Place (Asian Arts Initiative with Center for Architecture), *Philadelphia, PA*

Play the L.A. River (The Regents of the University of California, Non-profit Receiver for Project 51), *18 cities in the Los Angeles area, CA*

Pop Start (Coleman Center for the Arts), *York, AL*

Public Art on the Greenway (Rose Kennedy Greenway Conservancy), *Boston, MA*

Reclaim Appalachia (Coalfield Development Corporation), *Huntington, WV*

The River Arts Greenway in Downtown Hazard, KY (Pathfinders of Perry County), *Hazard, KY*

Roosevelt Row Artists' District: Creative Placemaking in Downtown Phoenix (Roosevelt Row Community Development Corporation), *Phoenix, AZ*

Santo Domingo Heritage Trail Arts

Project (Santo Domingo Tribal Housing Authority), *Santo Domingo Pueblo, NM*

South Elm Projects (Elsewhere, A Living Museum), *Greensboro, NC*

SPACES: Artists-in-Residency Program at The Village of Arts and Humanities (The Village of Arts and Humanities), *Philadelphia, PA*

Spotlight Southwest Virginia: Strengthening Downtowns Through Performing Arts Networking (The Barter Foundation, Incorporated d/b/a Barter Theatre), *Marion, Galax, Blacksburg, Bristol, Clintwood, Pulaski, Abingdon, Stuart, and Pennington Gap, VA*

STARworks Center for Creative Enterprises (Central Park NC), *Star, NC*

thinkEAST: Living Charrette to Shape a New Creative Community, Fuse Box Austin (Fusebox Festival), *Austin, TX*

The Traipse and Portage Alley (City of New London), *New London, MN*

Transforming Dilworth Plaza with Pulse (Center City District Foundation), *Philadelphia, PA*

Tribune Building Project (Encourage Community Foundation, Inc.), *Wisconsin Rapids, WI*

Urban Innovation Gallery in Boston's Neighborhood Border Zone (Design Museum Boston), *Boston, MA*

Willoughby Arts Complex (The pARTnership), *Juneau, AK*

YoungArts: Creating "Outside the Box" (National Foundation for Advancement in the Arts, Inc.), *Miami, FL*

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**2015**

Art@Bartram's (Philadelphia Mural Arts Program), *Philadelphia, PA*

ART | ECO: Placemaking Patagonia (Tucson Audubon Society), *Patagonia, AZ*

Artes Pa'lante (Hyde Square Task Force), *Boston, MA*

Art Shanty Projects On-Ice Program (Art Shanty Projects), *White Bear Lake, MN*

Avis Elsmere Plaza and Market (Young Nation), *Detroit, MI*

The Ballot Box Project (Northeast Shores Development Corporation), *Cleveland, OH*

Bridging DC: Arts and Civic Interventions at the 11th Street Bridge Park (Building Bridges Across the River), *Washington, DC*

Create Northeast Detroit (Create NED) (Allied Media Projects), *Detroit, MI*

Department of Play (Department of Play), *Boston, MA*

Five Points Arts & Cultural District (Five Points Cultural Commission), *Montgomery, AL*

Grand Canyon National Park (Desert View Inter-Tribal Cultural Heritage Center and Native Artists Program, American Indian Alaska Native Tourism Association), *Grand Canyon, AZ*



Housing2Home (The Haven), *Charlottesville, VA*

Illuminating Trinity (City of Providence, Department of Art, Culture +Tourism), *Providence, RI*

Jamestown Arts Park (Jamestown Fine Arts Association), *Jamestown, ND*

Little Five Points Arts Alive Program, Little Five Points Arts District (Horizon Theatre Company), *Atlanta, GA*

The Mardi Gras Indian Campus: Eyes on the Park (Foundation for Louisiana), *New Orleans, LA*

Mining the Meaning (Appalshop, Inc.), *Whitesburg, KY*

Mosque Alert (Silk Road Rising), *Naperville, IL*

Northeast Denver Art (Culture and Health Trail, Urban Land Conservancy), *Denver, CO*

The One Boston Initiative (ArtsEmerson), *Boston, MA*

Ranch Lines—Moving Rural Verse (Western Folklife Center [WFC]), *Elko, NV*

Re-locate Kivalina (Three Degrees Warmer), *Kivalina, AK*

Rolling Rez Arts Mobile Unit (First Peoples Fund), *Kyle, SD*

Roots & Wings (R&W) (Kentucky Center for African American Heritage), *Louisville, KY*

School 77: Participatory Design + Democratic Development (People United for Sustainable Housing), *Buffalo, NY*

A Sense of Place: Engage Through the Library! (Libraries of Eastern Oregon [LEO]), *Hood River, OR*

SLO Map (Cal Poly Corporation), *San Luis Obispo, CA*

Solving Real Places for Real People: Revitalizing Zuni MainStreet (Indigenous Design & Planning Institute), *Zuni Pueblo, NM*

Soul Food Cypher: Community Engagement Through the Craft of Freestyle Lyricism (Soul Food Cypher), *Atlanta, GA*

Streetscaping Filbert Street (Reading Terminal Market), *Philadelphia, PA*

Sunset Bridge Project (Sunset Bridge Project), *San Jose, CA*

San Francisco Market Street Prototyping (Yerba Buena Center for the Arts), *San Francisco, CA*

The Underline (Miami-Dade Parks, Recreation and Open Spaces Dept.), *Miami, FL*

Unearthing the Future: the Art of Reverse Archeology— Interstate 280 in Orange, NJ (ValleyArts), *Orange, NJ*

The Well: A Civic Water Celebration Park (The Kingsley Association), *Pittsburgh, PA*

West Broadway Business District Arts Initiative (West Broadway Business and Area Coalition), *Minneapolis, MN*

West Park Cooperative Community Land Trust: A.R.i.S.E! (Voice of Calvary Ministries), *Jackson, MS*

Youth Solutions (Y=S) (Arts Council of New Orleans), *New Orleans, LA*

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**2016**

The Apex Project (Detroit Afrikan Music Institution), *Detroit, MI*

Bright Art Paths: Create, Engage, Inspire (Sidewalk Festival of Performing Arts), *Detroit, MI*

Casa Familiar’s Living Rooms at the Border (University of California, San Diego Center on Global Justice), *San Ysidro, CA*

Detroit Cultivators (Oakland Avenue Urban Farm), *Detroit, MI*

Eden Lives! (Alameda County Deputy Sheriffs’ Activities League), *San Leandro, CA*

Illumia — Illuminating the Intersections of People, Place, & Ideas (Urban Impact Lab), *Miami, FL*

Invisible Heritage: Identity, Memory, and Our Town (Crucian Heritage and Nature Tourism, Inc. [CHANT]), *Frederiksted, VI*

La Farmacia Popular (Farmworker Association of Florida, Inc.), *Florida City, FL*

The Lawndale Space on the Alley Project (Grace in Action), *Detroit, MI*

Mālamalama Maui (Lehua Simon), *Pu’unene, HI*

Mesa Project (Pata Viva Partnership / Bryce Richard), *Las Cruces, NM*

Mississippi Center for Cultural Production (Turner World Around), *Utica, MS*

Old Stone Mill Center of Arts and Creative Engineering (Old Stone Mill Center LLC), *Adams, MA*

154: Profiles of Health and Belonging (Mixed Blood Theatre), *Minneapolis, MN*

Pao Arts Center (Boston Chinatown Neighborhood Center, Inc), *Boston, MA*

Perry Ave Commons (Sweet Water Foundation), *Chicago, IL*

Power of Words Project & Cultural Economic Development Strategy (Central Upper Peninsula Planning and Development), *Escanaba, MI*

Public Safety in the Promise Zone (People’s Emergency Center CDC), *Philadelphia, PA*

Reclaim (LaShawnda Crowe Storm and Phyllis Viola Boyd), *Indianapolis, IN*

Regenerative Community: Community House (Thunder Valley CDC), *Porcupine, SD*

Somos Machuchal (Casa Taft 169), *San Juan, PR*

Spaces of Opportunity (Desert Botanical Garden), *Phoenix, AZ*

Sprout Growers & Makers Marketplace (Region Five Development Commission / North Central Economic Development Association), *Little Falls, MN*

A Tale of Two Cities (McColl Center for Visual Art), *Charlotte, NC*

This Machine Has a Soul! (Warm Cookies of the Revolution), *Denver, CO*

Thrive Campus (Opa-Locka Community Development Corporation), *Opa-Locka, FL*

Traditional Arts of Bears Ears—Hopi, Zuni, Diné, and Ute (Utah Diné Bikéyah), *Bluff, UT*

The Waniyeteu Wowapi Lakota Youth Arts Institute (Cheyenne River Youth Project), *Eagle Butte, SD*

WaterWorks 2017 (Future West), *Bozeman, MT*

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**2017**

The Adaawe-Wigamig Business Center (4 Directions Development), *Red Lake, MN*

Art of Recovery (Appalachian Artisan Center of Kentucky, Inc.), *Hindman, KY*

Arts Campus Project (Double Edge Theater Productions, Inc.), *Ashfield, MA*

At Home in Harrison (Redeemer Center for Life), *Minneapolis, MN*

Broadband Infrastructure Plan (Pueblo de Cochiti), *Cochiti Pueblo, NM*

Civic Power Studio (The Village of Arts Humanities), *Philadelphia, PA*

ConNECKted (The Charleston Rhizome Collective), *Charleston, SC*

East Helena Food & Culture Hub (The Myrna Loy Center), *East Helena, MT*

El Sonido del Agua (buildingcommunityWORKSHOP), *Edinburg, TX*

Envisioning Nolensville Pike Corridor (Conexión Américas), *Nashville, TN*

Heartbeat of San Jose Japantown (San Jose Taiko), *San Jose, CA*

The Lillies Project (Caroline Armijo), *Walnut Cove, NC*

The Loop Lab (Cambridge Arts Council), *Cambridge, MA*

Manuia Samoa (Queen Muhammad Ali), *Fagaitua, AS*

Neighborhood Office and Incubator Space (NOIS) (Garage Cultural), *Detroit, MI*

Pop-Up Resource Village (Designing Justice + Designing Spaces), *San Francisco, CA*

Returning to Our Ancestral Homelands (Ekvnv Yefolecvlke), *Weogufka, AL*

Rise Westwood (Re:Vision), *Denver, CO*

A Sense of Place (Clemmons Family Farm), *Charlotte, VT*

South Macon Agrihood (One South CDC), *Macon, GA*

Taller de Permiso (Las Imaginistas), *Brownsville, TX*

Voz Frontera (Southwest Folklife Alliance) *Nogales, AZ*

Wall (In) (Arts for Learning/Miami, Inc.), *Miami, FL*

**NCPF Readers & Panelists**

Polly Adema (LOI Reader, 2016), *Arts Mid-Hudson (Director, Folk Arts Program), New Paltz, NY*

Ernesto Alfaro (Panelist 2016, 2017), *American Planning Association, Houston, TX*

Roya Amirsoleymani (LOI Reader, 2015), *Portland Institute for Contemporary Art, Portland, OR*

John Anderson (LOI Reader, 2014, 2015), *unabridged Architecture, St. Louis, MO*

Ivy Maile Andrade (LOI Reader, 2016), *UH-M, Kilauea, HI*

Aviva Argote (LOI Reader, 2015), *Hauser Center for Research, Harvard University, Cambridge, MA*

John Arroyo (LOI Reader, 2014, 2015), *Urban planner, Cambridge, MA*

Salome Asega (LOI Reader, 2015, 2016, 2017), *Artist, New York, NY*

Lindsie Bear (LOI Reader, 2015, 2017), *Heyday, News from Native California, Berkley, CA*

Chris Beck (Panelist, 2014, 2015), *US Department of Agriculture, Washington, DC*

Roberto Bedoya (LOI Reader, 2016), *Writer/ Arts Consultant, Tucson, AZ*

Liora Beer (LOI Reader, 2015), *ArtMorpheus, Boston, MA*

Marc Bleyer (LOI Reader, 2017), *Office of the Deputy Mayor for Planning and Economic Development of Washington, DC, Washington, DC*

Jamie Blosser (LOI Reader, 2017), *AIA, Santa Fe, NM*

Paul Bonin-Rodriguez (Panelist, 2015), *University of Texas at Austin, Austin, TX*

Denise Brown (LOI Reader, 2015), *Leeway Family Foundation, Philadelphia, PA*

Latosha Brown (LOI Reader, 2016), *Director, Atlanta, GA*

Liz Burden (Panelist, 2014), *Visual/Media Artist, Tucson, AZ*

Sarah Calderon (Panelist, 2016), *ArtPlace America, New York, NY*

Clayton Campbell (Panelist, 2014), *Visual Artist & Writer, Los Angeles, CA*

Raven Chacon (LOI Reader, 2016), *Artist, Albuquerque, NM*

Cynthia Chavez Lamar (LOI Reader, 2014), *Indian Arts Research Center, Santa Fe, NM*

Lillian Cho (LOI Reader, 2015), *Asian American Arts Alliance, Short Hills, NJ, 2015*

Kevin Clark (LOI Reader, 2017), *New Music USA, MAP Fund, Seattle, WA*

Grisha Coleman (LOI Reader, 2014), *Composer, Performer and Choreographer, Tempe, AZ*

Brian Corrigan (Panelist, 2014), *OhHeckYeah, Denver, CO*

Sage Crump (LOI Reader, 2016), *National Performance Network, New Orleans, LA*

Matthew Dalbey (LOI Reader, 2015), *Environmental Protection Agency, Washington, DC*

Shannon Daut (LOI Reader, 2014, 2015), *Alaska State Council on the Arts, Anchorage, AK*

Kay Decker (LOI Reader, 2016), *NWOSU, Freedom, OK*

Brandon Dennison (LOI Reader, 2016, 2017), *Coalfield Development Corporation, Wayne, WV*

Derek Douglas (LOI Reader, 2014), *University of Chicago, Chicago, IL*

Tammy Dowley-Blackman (Panelist, 2015), *Proteus Fund, Amherst, MA*

Kimberly Driggins (Panelist, 2014), *DC Office of Planning, Washington, DC*

Susan DuPlessis (Panelist, 2015, 2016), *South Carolina Arts Commission, Columbia, SC*

Varuni Edussuriya (LOI Reader, 2015), *Los Angeles, CA*

Kara Elliott-Ortega (Panelist, 2017), *City of Boston, Boston, MA*

Jennifer Erickson (Panelist, 2015, 2016), *Metro Area Planning Council, Framingham, MA*

John Feodorov (LOI Reader, 2016), *Western WA University, Seattle, WA*

Kristin Fleischmann Brewer (LOI Reader, 2016), *Pulitzer Arts Foundation, Saint Louis, MO*

Adam Fong (LOI Reader, 2015), *Center for New Music, San Francisco, CA*

Tara Foster (LOI Reader, 2015), *Joan Mitchell Center New Orleans, New Orleans, LA*

Brian Friedman (LOI Reader, 2016), *Northeast Shores Development Corporation, Cleveland, OH*

Bradford Frost (LOI Reader, 2015), *Director, Detroit Corridor Initiative, Capital Impact Partners, Detroit, MI*

Michael Gerace (LOI Reader, 2016, 2017), *Re-Locate Kivalina, Anchorage, AK*

Alex Gilliam (LOI Reader, 2016), *Artist, Philadelphia, PA*

Ben Grant (Panelist, 2015), *SPUR, San Francisco, CA*

Pamela Green (LOI Reader, 2017), *Consultant, Gulfport, MS*

Raquel Gutierrez (LOI Reader, 2016, 2017), *Artist, Huntington Park, CA*

Juana Guzman (Panelist, 2015), *I Juana Know, Chicago, IL*

Andrea Hanley (Panelist, 2015), *Museum of Contemporary Native Arts, Santa Fe, NM*

Juanita Hardy (LOI Reader, 2016), *Consultant, Silver Spring, MD*

John Haworth (LOI Reader, 2017),

*National Museum of the American Indian, Brooklyn, NY*

Anjee Helstrup-Alvarez (LOI Reader, 2015), *Movimiento de Arte y Cultura Latino Americana (MACLA), San Jose, CA*

Kamilah Henderson (LOI Reader, 2016), *Community Foundation for Southeast Michigan, Detroit, MI*

Tatiana Hernandez (Panelist, 2016), *Hemera Foundation, Boulder, CO*

Ashleigh Hite (LOI Reader, 2015), *Heritage Auctions, Dallas, TX*

Kathleen Holt (LOI Reader, 2015), *Oregon Humanities, Portland, OR*

Theresa Hwang (LOI Reader, 2017), *Department of Places, Culver City, CA*

Carolina Jayaram (LOI Reader, 2015), *United States Artists, Chicago, IL*

Kendra Jenkins (Panelist, 2016, 2017), *Consultant, Philadelphia, PA*

Susan Jenkins (LOI Reader, 2016), *Cherokee Preservation Foundation, Waynesville, NC*

Judi Jennings (Panelist, 2015), *Kentucky Foundation for Women, Louisville, KY*

Judi Jetson (LOI Reader, 2015, 2017), *Local Cloth, Inc., Asheville, NC*

Sharnita Johnson (Panelist, 2016, 2017), *Geraldine R. Dodge Foundation, Morristown, NJ*

Seitu Jones (Panelist, 2017), *Artist, St. Paul, MN*

Dwight Joyner (Panelist, 2016), *Artist and entrepreneur, Palm Springs, CA*

Aviva Kapust (LOI Reader, 2017), *The Village of Arts and Humanities, Philadelphia, PA*

Gulgun Kayim (Panelist, 2014), *Director of Cultural Affairs, Minneapolis, Minneapolis, MN*

Bree Kessler (Panelist, 2015), *University of Alaska Anchorage, Anchorage, AK*

Melissa Kim (Panelist, 2017), *Local Initiatives Support Corporation (LISC), Philadelphia, PA*

Becky Koepnick (LOI Reader, 2015), *The Boston Foundation, Boston, MA*

Gavin Kroeber (LOI Reader, 2016), *Studio for Art & Urbanism, St. Louis, MO*

Tina Kuckkahn (LOI Reader, 2017), *The Evergreen State College, Olympia, WA*

Joseph Kunkel (Panelist, 2016, 2017), *Sustainable Native Communities Collaborative, SANTA FE, NM*

Timothy Lampkin (Panelist, 2016, 2017), *Higher Purpose Co., Clarksdale, MS*

Jim Lasko (LOI Reader, 2015) *Redmoon Theater, Chicago, IL*

John Jota Leaños (LOI Reader, 2017), *UC Santa Cruz, San Francisco, CA*

Bryan Lee, Jr. (Panelist, 2016), *Arts Council New Orleans, New Orleans, LA*

Liz Lerman (LOI Reader, 2014), *Choreographer, Baltimore, MD*

Jeremy Liu (LOI Reader, 2014), *Creative*



Development Partners, Oakland, CA  
 Lori Lobenstine (LOI Reader, 2015), *Design Studio for Social Intervention, Boston, MA*  
 Julia Lopez (LOI Reader, 2016), *Artist, Philadelphia, PA*  
 Anne-Marie Lubenau (LOI Reader, 2015, 2016), *Bruner Foundation, Boston, MA*  
 Oskar Ly (Panelist, 2016), *Asian Economic Development Association, St Paul, MN*  
 Leia Maahs (LOI Reader, 2015), *Folklife Initiatives, Tucson, AZ*  
 Barbara Major (LOI Reader, 2016), *Regional Transit Authority of New Orleans, New Orleans, LA*  
 Zachary Mannheimer (LOI Reader, 2017), *Iowa Business Growth Company, Des Moines, IA*  
 Meyokeeskow Marrufo (LOI Reader, 2016, 2017), *Artist, Nlce, CA*  
 Vijay Mathew (LOI Reader, 2015), *HowlRound, Boston, MA*  
 Alberto Mejia (Panelist, 2015), *Dougherty Arts Center, City of Austin, Austin, TX*  
 Andrew Michael (LOI Reader, 2017), *Artist, Anchorage, AK*  
 Alan Michelson (LOI Reader, 2015), *Artist, New York, NY*  
 Yvonne Montoya (LOI Reader, 2016, 2017), *Safos Dance Theater, Tucson, AZ*  
 Charlayne Murrell-Smith (LOI Reader, 2016), *Boston Childrens Museum, Boston, MA*  
 Alyce Myatt (LOI Reader, 2015, 2017), *Alyce Myatt Consulting, Baltimore, MD*  
 Alan Nakagawa (Panelist, 2017), *Artist, LADOT, Los Angeles, CA*  
 Tariana Navas-Nieves (Panelist, 2017), *Denver Arts & Venues (City & County of Denver), Denver, CO*  
 Donna Neuwirth (Panelist, 2014, 2015), *Wormfarm Institute, Reedsburg, WI*  
 Kristina Newman-Scott (LOI Reader, 2017), *State of Connecticut, Hartford, CT*  
 Chelina Odbert (LOI Reader, 2015, 2017), *Kounkuey Design Initiative (KDI), Los Angeles, CA*  
 Victoria Olivier (LOI Reader, 2017), *Detroit Future City, Detroit, MI*  
 Michelle Angela Ortiz (LOI Reader, 2015), *Stockton Rush Bartol Foundation, Philadelphia, PA*  
 Jordan Poole (LOI Reader, 2016), *Paradise Garden Foundation, Summerville, GA*  
 Alison Popper (LOI Reader, 2015), *Handel Architects / Architecture for Humanity, New York, NY*  
 Bob Reeder (Panelist, 2015, 2016, 2017), *Rural LISC, Washington, DC*  
 Gianna Rendina-Gobioff (LOI Reader, 2017), *Gobioff Foundation, Tampa, FL*  
 Rachel Reynolds Luster (LOI Reader, 2015), *Oregon County Food Producers + Artisans Co-Op, Thayer, MO*  
 Assata Richards (LOI Reader, 2017), *Sankofa Research Institute, Houston, TX*

Eric Robertson (LOI Reader 2014), *Community LIFT, Memphis Music Magnet, Memphis, TN*  
 Natalie Robles (LOI Reader, 2015), *Consultant, Santa Fe, NM*  
 Michael Rohd (LOI Reader, 2015), *The Center for Performance and Civic Practice, Chicago, IL*  
 Reuben Tomàs Roqueñi (LOI Reader, 2014), *Native Arts and Cultures Foundation, Portland, OR*  
 Marie Rodriguez (LOI Reader, 2016), *Architect, Houston, TX*  
 Daniel Ross (LOI Reader, 2017), *DAISA Enterprises, LLC, S Hadley, MA*  
 Jermaine Ruffin (LOI Reader, 2015), *Michigan State Housing Development Authority, Lansing, MI*  
 Ellen Ryan (2015, 2017, LOI Reader), *Urban planner, Philadelphia, PA*  
 Warwick Sabin (LOI Reader, 2014), *Arkansas Regional Innovation Hub, Little Rock, AR*  
 Eleanor Savage (LOI Reader 2015, 2016), *Jerome Foundation, St. Paul, MN*  
 Christopher Schutte (LOI Reader, 2017), *Municipality of Anchorage, Anchorage, AK*  
 Christopher Scott (LOI Reader, 2017), *Nonprofit Community Development, Philadelphia, PA*  
 Sanjit Sethi (LOI Reader, 2015), *Santa Fe Art Institute, Santa Fe, NM*  
 Cassim Shepard (LOI Reader, 2015, 2016), *Artist / Urban Omnibus, Brooklyn, NY*  
 Michaela Shirley (Panelist, 2017), *Indigenous Design + Planning Institute, Albuquerque, NM*  
 Charles Shorter (LOI Reader, 2015), *Davis Brody Bond, New York, NY*  
 Fahad Siadat (LOI Reader, 2015), *Composer, New York, NY*  
 Dan Siepmann (LOI Reader, 2015), *New Haven Symphony, New Haven, CT*  
 Susan Soroko (LOI Reader, 2017), *Arlington Economic Development, Arlington, VA*  
 Sean Starowitz (Panelist, 2016, 2017), *Artist/City of Bloomington, Bloomington, ID*  
 Gary Steuer (Panelist, 2014, 2015), *Bonfil-Stanton Foundation, Denver, CO*  
 Brandi Stewart (LOI Reader, 2015, 2016), *Nathan Cummings Foundation, New York, NY*  
 Dameun Strange (LOI Reader, 2016), *Composer, Saint Paul, MN*  
 Caitlin Strokosch (Panelist, 2017), *National Performance Network / Visual Artists Network, New Orleans, LA*  
 Tracy Taft (LOI Reader, 2014), *International Sonoran Desert Alliance, Ajo, AZ*  
 Leila Tamari (LOI Reader, 2015), *Creative Time, New York, NY*  
 Julia Taylor (Panelist, 2014), *Greater Milwaukee Committee, Milwaukee, WI*

Ryan Taylor (LOI Reader, 2017), *Author, Bismarck, ND*  
 F. Javier Torres (Panelist, 2014), *The Boston Foundation, Boston, MA*  
 Anne Trumble (LOI Reader, 2015), *Emerging Terrain, Los Angeles, CA*  
 Kade L. Twist (LOI Reader, 2015), *Artist, Santa Fe, NM*  
 Denise Uyehara (LOI Reader, 2015), *Arizona State University, Tucson, AZ*  
 Mark Valdez (Panelist, 2015), *Network of Ensemble Theatres, Los Angeles, CA*  
 Leo Vazquez (LOI Reader, 2015), *National Consortium for Creative Placemaking, Columbus, OH*  
 Margy Waller (LOI Reader, 2015), *Art on the Streets, Cincinnati, OH*  
 Geraldine Wang (Panelist, 2014), *Consultant (former W. Penn Foundation), Philadelphia, PA*  
 Leslie Ward (Panelist, 2016, 2017), *Teaching artist (dance)/writer/ sustainable farmer, Lebanon, OR*  
 Scott Watson (LOI Reader, 2015), *City of Charleston Office of Cultural Affairs, Charleston, SC*  
 Melinda Weekes-Laidlow (LOI Reader, 2016), *Weekes in Advance, Brooklyn, NY*  
 Primus Wheeler (LOI Reader, 2017), *Jackson Medical Mall Foundation, Jackson, MS*  
 Germaine Williams (LOI Reader, 2016, 2017), *The Pittsburgh Foundation, Pittsburgh, PA*  
 Clark Wilson (Panelist, 2015, 2016, 2017), *US Environmental Protection Agency, Washington, DC*  
 Willy Wong (Panelist, 2014, 2015), *NYC & Company, New York, NY*  
 Nathan Young (LOI Reader, 2015), *Artist, Tahlequah, OK*

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# Special Thanks

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# 2010-2020