Creative Placemaking: Building Partnerships to Create Change

Jamie Levine Daniel, Indiana University-Purdue University Indianapolis

Mirae Kim, Georgia State University

Abstract:

Arts, artists, and creative strategies can be critical vehicles for planning to achieve social, economic, and community goals. Creative placemaking is one type of arts-led planning that incorporates both stakeholder participation and community goals. Yet, questions exist around who participates in the creative placemaking process and to what end. Our study discusses a case where a state-sponsored workshop brings people from diverse backgrounds together to facilitate community development and engagement through creative placemaking. In particular, the event discussed in this study highlights how a one-shot intervention can reshape perceptions of creative placemaking held by planners, non-planners, artists, and non-artists. Our study also shows that while pre-workshop participants tended to identify resource-based challenges, post-workshop participants focused more on initiating collaborations and being responsive to community needs. The different attitudes before and after the state-sponsored workshop demonstrate the importance of facilitating stakeholder understanding and engagement for successful creative placemaking.

Keywords: creative placemaking, economic development, arts and culture, rural, collaboration

Introduction

In its most basic form, planning "attempts to link scientific and technical knowledge to action in the public domain" (Friedmann, 1987, p. 37). The American Planning Association expands this definition to describe planning as the process used to "maximize the healthy, safety, and economic well-being for all residents" and to anticipate future needs in order to "create communities of lasting value" ("What Is Planning?," n.d.). Planners consider all elements of a community, including infrastructure, buildings, and greenspaces, in order to advise on land use decisions related to growth patterns, the location of public services and facilities, preservation, economic development, and environmental issues (Levy, 2017). For such reason, planners are public servants, builders of community consensus, entrepreneurs, advocates, and agents of social change (Levy, 2017). They operate in a process that is both social and political in nature. As such, Friedmann (1987) lists many actors in this space, including but not limited to public administrators, political scientists, statisticians, environmentalists, architects, and community organizers.

Creative placemaking is a specific type of planning that intentionally leverages the power of the arts, culture, and creative initiatives to implement changes in communities. In a 2010 white paper, the National Endowment for the Arts (NEA) introduced the concept of 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" (Markusen & Gadawa, 2010, p.3). The definition features strategic actions initiated through cross-sector partners and a place-oriented enterprise through and with the arts (Markusen & Nicodemus, 2014). More importantly, a creative placemaking approach contributes to livability, diversity, and economic goals by addressing local residents' public safety, aesthetic and expressive needs, and promoting environmental transformation by improving public infrastructure and designing landscape. Arts and culture-based creative placemaking also helps to attract more local spending that can result in additional local government tax revenue. For instance, community members can spend more on local venues instead of traveling other towns for

entertainment and cultural activities (Markusen & Gadawa, 2010). According to the Arts and Economic Prosperity 5 report (Cohen, 2017), the arts and cultural sector generated nearly $28 billion in the total government revenue and created about 4.6 million full time equivalent jobs in 2015.

Creative placemaking "revitalizes 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" (Markusen & Gadawa, 2010, p.3). The goal is to create places that are "cultural industry crucibles where people, ideas, and organizations come together, generating new products, industries, jobs, and American exports" (Markusen & Gadawa, 2010, p.5). The creative placemaking approach differs from other planning and cultural policy initiatives because it involves a much boarder array of stakeholders, emphasizes the role of non-arts stakeholders, and cultivates non-traditional arts funders (Nicodemus, 2013). Further, creative placemaking constructs a platform through which unique cross-sector partnerships can be built. In the past few years, arts agencies in cities like San José and Minneapolis have collaborated or merged with economic and community development agencies to leverage the partnerships to become central players for planning (Markusen & Gadawa, 2010). This kind of initiative has brought artists to the center of community planning, highlighting their potential for creatively designing "locally informed, human-centric, and holistic" solutions ("Introduction | ArtPlace," n.d.; Redaelli, 2016).

This study focuses on a concrete intervention designed to foster creative placemaking initiatives among local stakeholders, with a specific focus on small and/or rural communities. The following section briefly discusses the role of artists and arts and cultural organizations in planning. The description of the intervention, a state-sponsored workshop about creative placemaking, follows. Using this case, we explore how stakeholders perceive the role of arts and culture in creative placemaking differently before and after the state-sponsored workshop. Findings emphasize the need for creative placemaking stakeholders to enhance the shared understanding of creative placemaking goals and focus on building platforms for collaborations among artists, planners, non-artists, and non-planners. Successful creative

placemaking cases suggest that building partnerships across sectors and levels of government is the key yet forging partnerships and assembling adequate financing have constantly come up as challenges (Markusen & Gadawa, 2010). As such, the concluding section discusses how a one-time intervention such as a state-sponsored workshop can be cost-effective to amplify the potential effect of creative placemaking.

Arts, Artists, and Creativity as Planning Tools

Artists and the arts can interact with planning in multiple ways: fostering the incorporation of diverse voices, facilitating creative expression, and encouraging participatory processes. "The artist in today's society has a mandate to act in ways that no other agents of governance could themselves afford to do" (Metzger, 2011, p.222). Artists can disrupt linear thinking (Gordon, 2005) by introducing informational entropy (Lehrer, 2012; Thomas, Pate, & Ranson, 2014), and illuminate social dynamics between stakeholder groups (Gordon, 2005). Artists can also shape atmosphere (Metzger, 2011), and provide avenues to understanding social dynamics (Gordon, 2005).

Even though planning can and should span across several disciplines, the actual planning process can fall short of properly incorporating local voices as planners are often defined by their "established professional role" (Metzger 2011, p.222). They are not, for example, trained as storytellers (Dang, 2005). However, since planning affects many stakeholders, the process should be built to incorporate diverse voices and use a bottom-up lens and people scale (Cilliers & Timmermans, 2014) in order to tell a community's own story. This approach fosters the contribution of a broad range of perspectives from local community members who prioritize micro-level issues rather than the macro-level focus of top-down leadership (Pollock & Sharp, 2012).

Existing research highlights the role of artists as well as arts and cultural organizations in planning (e.g.: Evans, 2005). However, a need exists to examine how meaningful interventions can bring in artists and non-artists as planning catalysts. As Metzger (2011, p. 215) notes, "Both Sandercock (2003, 2004)

and Hillier (2002, 2007) have used art analogies to expand our mode of thinking about planning theory and practice, but neither of them suggests any concrete measures as to how the analogies between art and planning can be put into concrete practice in the form of planner-artist collaborations within the planning process." Further, arts and culture-focused planning research focuses mainly on urban cities (Evans & Foord, 2008; Florida, 2002; Hall, 2000; Landry, 2006), leaving the cases in suburban or rural areas out of the picture. Finally, successful artist-planning collaborations rely on non-artist, non-planner stakeholder support for implementation, but the literature to date tends to focus on mainly the role of professional planners and, to a lesser degree, artists (e.g.: Borén and Young, 2017; Dang, 2005; Evans and Foord, 2008; Landry, 2005).

Successful creative placemaking initiatives combine intentional incorporation of artist expertise and creativity along with diverse local voices. They are expected to "be prompted by an initiator with innovative vision and drive, tailor strategy to distinctive features of place, mobilize public will, attract private sector buy-in, enjoy support of local arts and cultural leaders, and build partnerships across sectors, missions, and levels of government" (Markusen & Gadawa, 2010, p. 5). Dynamic stakeholder relationships are critical to successful creative placemaking initiatives, and as such, these relationships require sufficient time to foster trust exchanging ideas (Kovacs & Biggar, 2017). Like many planning initiatives, creative placemaking encourages a bottom up focus that incorporates a wide range of stakeholder views. However, as Ashforth and Kavaratzis (2016) note, questions exist around the idea of which stakeholders participate and how they influence the process.

One key to successful integration of artists and creative initiatives is intentional incorporation of their participation in the process, rather than bringing in artists as auxiliary participants after all major decisions are made (Garrett-Petts & Klohn, 2013). Unfortunately, the incorporation of artists and creativity thus far has been mostly perfunctory or tokenistic, such as the incorporation of Aboriginal arts during the 2000 Sydney games (Garcia, 2004). As Mathews (2014, p. 1030) describes in relation to Toronto, Ontario's Distillery District redevelopment, "the rote incorporation of artists and craftspeople at

the Distillery results in tokenism, highlighting how the 'just add artists and stir' mentality is fraught with issues related to retention and engagement." However, if done intentionally, incorporating artists into the ranks of other planning actors can make creativity a central means to achieve community health, safety, and economic well-being.

Our Case: A State-Sponsored Creative Placemaking Workshop

In recognition of the factors leading to successful creative placemaking collaborations, the Indiana Arts Commission (IAC) implemented a creative placemaking workshop with the goal of fostering collaborations across placemaking actors. The IAC targeted local community leaders, planners, economic developers, tourism or cultural administrators across the state in one place. The IAC promoted the workshop with preference given to participants coming from small and/or rural communities as follows: "This high-energy day and a half-long workshop will introduce the practice of creative placemaking as a viable strategy for small and/or rural Indiana communities and neighborhoods." (Prosperity Indiana, 2017). For this purpose, the IAC requested that each community send at least 2 representatives (preferably one non-artist).

The program for the day-and-a-half long workshop emerged from a series of meetings with local artists, planners, and community stakeholders. Given that some communities had been already actively engaged in creative placemaking initiatives, the workshop offered concurrent sessions on two tracks: a foundations track for those new to the approach, and a deepening track for more experienced creative placemaking stakeholders. The workshop also included panels for all participants; networking opportunities with representatives of statewide creative placemaking stakeholders including the IAC, Office of Community and Rural Affairs, and Indiana Housing and Community Development Authority; a bus tour of creative placemaking in Indianapolis (open only to participants from communities with more than one participant, thus ensuring session participation); and a live creative placemaking activation as a concluding event.

Before the workshop, attendees were asked to fill out a survey that served as a registration form. This survey was designed to get participants to identify their connections to and perceptions of creative placemaking, including, roles and challenges, as well as local priorities. Out of 120 participants, 110 submitted usable pre-workshop surveys that also served the registration purpose (91.67% response rate). Registration and evaluation survey instruments are available as appendices.

After the day-and-a-half long workshop, attendees were asked to fill out a post-workshop survey. This survey asked attendees to identify their key takeaways, unexpected learnings, whether their pre-event questions were answered, questions remaining, and creative placemaking-related actions they committed to taking within the next 30 days. Of the workshop attendees, 74 participants submitted usable post-event evaluation surveys (61.67% response rate).

Findings

We present our findings in three sections: the characteristics of attendees, pre-workshop participant perceptions, and post-workshop participant perceptions.

1. Workshop Attendees

The IAC specifically prioritized participation of small and/or rural Indiana communities; therefore, findings are broken down according to rural and urban classifications. Purdue University's Indiana County Classification Scheme informed the categorization of each county as rural, rural/mixed, and urban. Just under half of participants (48%) come from rural (22%) or rural/mixed (26%) counties, with the remainder coming from urban counties.

Creative placemaking relies on artist input, planning capacity, political support and funding. As such, attendees were asked to label their identification with placemaking based on their roles as artists, planners/political stakeholders, and non-political resource-controlling stakeholders:

1. *creator* (artists, non-planner: engaged in art-and-culture-based placemaking initiatives),

2. *coordinator* (non-artist, planner, public official or other stakeholder with political, regulatory, zoning, or other such responsibilities in the community, non-funder),

3. *catalyst* (non-artist, non-planner, non-political placemaking stakeholder, e.g.: funder), or

4. *consumer* (non-artist, non-planner, non-resource-controlling stakeholder; patron of arts-and-culture-based placemaking initiatives).

The terminology for these roles evolved during pre-workshop planning sessions with various community stakeholders. Those engaged in the planning sessions agreed that these roles adequately captured the breadth of connections that people can have with creative placemaking without being too technical or full of jargon. Table 1 maps artistic, planning/public, and non-political roles to the terminology developed by the IAC's stakeholders.

[Table 1 about here]

Over half (57%) of the attendees identified themselves as creators, and 66% of the remaining attendees identified their role as coordinators, aka, coordinators in the planning sphere. Table 2 provides participant details related to role identification and county location.

[Table 2 about here]

2. *Pre-Workshop Participant Perceptions*

Local Priorities

To get a sense of community priorities, participants were asked to identify their own local government's two main priorities. Responses were coded based on ArtPlace's Community Development Matrix ("Introduction | ArtPlace," n.d.), which identifies ten areas that constitute healthy communities: agriculture and food, economic development, education/youth, environment/energy, health, housing, immigration, public safety, transportation, and workforce development. Since the prompts were open-ended, some additional categories emerged based on participant responses: poverty, infrastructure, arts/culture, community growth/quality of life, government/management, urban development, and community involvement. As table 3 shows, participants identified *economic development* as the top priority across all county types, accounting for 32% of all priorities. *Infrastructure* was the only other priority representing slightly over 10% of identified priorities. In addition, participants from all counties recognized community growth/quality of place, poverty, education/youth, workforce development, arts/culture, government/management, housing, and health priorities. Public safety represented 8% of priorities, but the majority of this identification came from urban counties. As might be expected, development only registered as priority in urban counties.

[Table 3 about here]

Sense of Creative Placemaking

During registration, participants responded to the following prompt: "An example of a creative placemaking initiative in my community is." No definition of creative placemaking was included. This was a deliberate choice in order to get a snapshot of what the term meant to participants. We used the information provided by participants to research these projects online on their respective organization and community websites (where available). Using these publicly available descriptions of these projects we categorized the responses (again using ArtPlace's Community Development Matrix categories). As table 4 demonstrates, over 80% of all initiatives identified were related to *economic development*, most of which were tied to art in some ways, including cultural districts and events around gallery hops (e.g.: First Fridays). The only other initiative type with a double-digits share in any given county type were

education/youth-related projects. They represented 10% of initiatives in urban counties (5% of total initiatives in all counties).

[Table 4 about here]

Creative Placemaking Challenges

Challenges to creative placemaking generally fell within three categories: *resource-based, community buy-in*, and *political/government buy-in*. As table 5 demonstrates, the first two categories accounted for over two thirds (68%) of challenges identified. In rural and rural/mixed counties, a greater number of creators identified challenges related to community buy-in as compared to resources, while urban creators focused on resource-based issues. Yet, we should note that the need for more buy-in also represent the resource-based issues. Participants across all counties identified issues related to the value of arts (without specifically mentioning community support).

[Table 5 about here]

3. Post-Workshop Participant Perceptions

Over 88% survey respondents to the post-workshop survey indicated they got answers to their biggest pre-workshop questions about creative placemaking that we discussed above. The following section presents participant takeaways from the workshop and creative placemaking action items that participants plan to take following the workshop.

Workshop Participant Takeaways

Participants were asked to identify up to three takeaways, and their responses are summarized in table 6. The top takeaways focused on *networking/communication, idea generation, planning+creativity,* and *recognition of stakeholder needs*. Of note, resource-based takeaways reflected 9% of takeaways.

[Table 6 about here]

Participants also reflected on new or unexpected learnings. Some of the themes from the key takeaways appeared in these learnings, including idea generation (e.g.: ideas for public art), the need for "cross communication between all levels focused on economic development celebrating and recognizing place," the diversity of attendees and the attendant strong networking, and evidence of successful projects, including "the need for small victories." The IAC's focus on small and/or rural communities reflected here, as well, with participants noting the following:

- "many great ideas that can be applicable to rural communities
- "how to direct conservative community members when working in smaller towns
- "seeing creative placemaking in rural communities were pleasant surprise [*sic*] based on conversations I have had with attendants"

Next Steps

During the post-survey, participants shared creative placemaking actions that they would be willing to take within the 30 days following the workshop. Table 7 summarizes an overview of the responses. Almost all (97%) answered that they would focus on outreach of various kinds, implementing specific initiatives, or brainstorming/idea generation. Only a few (approximately 3%) specifically mentioned resource acquisition. The focus on outreach that both public officials/managers and the general

public reflects that their main takeaways are closely related to networking/communication and stakeholder perceptions/needs.

[Table 7 about here]

Discussion and Conclusion

Creative placemaking combines intentional incorporation of artists experience with the expression of diverse local voices, including both arts and non-arts stakeholders. This case examines the impact of a state-sponsored creative placemaking workshop on individual perceptions of the concept and implementation challenges. Prior to the workshop, the majority of participants identified initiatives related to economic development. Resource limitations and community buy-in represented over two-thirds of the challenges that participants identified, reflecting both tangible and intangible resource development related challenges to creative placemaking. After the workshop, participants focused more on the intangible aspects of creative placemaking, including networking, idea generation, and recognition of stakeholder needs.

As with most social science research, this study has several limitations that must be noted. This case study approach yields results that are mainly exploratory and not generalizable. Future research should build on our exploratory findings to further examine the mechanism to create artist-planner-non-artist-non-planner collaborations to meet broader community needs, as well as the community factors that may influence such mechanisms. The study is also limited since we were able to link individual pre-workshop and post-workshop forms only for small number of responses (29 out of 120). This matched set was too small to provide statistically significant effectiveness of the workshop on individual participants,

although the descriptive findings still allowed the opportunity to observe the role of such platforms to foster collaborative creative placemaking.

Despite these limitations, this case highlights the impact one short intervention can have in educating communities about creative placemaking and fostering the collaborations necessary for implementation. The participants of the creative placemaking workshop indicated challenges related to educating about the value of arts, culture, and creative placemaking in general. Ultimately the one-time intervention that help enhance stakeholder understanding and engagement can create lasting spillover effects on the community that have interest in creative placemaking but need additional nudges. Creative placemaking stakeholders can use the language of economic development to demonstrate the value of these initiatives as well as to foster community support for and collaboration. Indeed, American for the Arts has long adopted this strategy to demonstrate the value of arts and culture in communities with its Arts & Economic Prosperity project (for example, see Cohen, 2017). In particular, the project aims to address the "misconception that communities support arts and culture at the expense of local economic development," and to emphasize that "communities are investing in an industry that supports jobs, generates government revenue, and is the cornerstone of tourism" (Cohen, 2017, p.9).

Even though participants identified resource-based issues to be the major challenge when asked before the workshop, resource-based takeaways reflected only 9% of the attendees' takeaways from the workshop. This tracks with research showing that barriers to network goals and collaboration are not only – or often, primarily – resource-based (Levine Daniel & Moulton, 2017). This also suggests that participants walked away focused on the collaborative and creative elements connected to arts and culture-led planning. The actions to which they committed themselves when leaving the workshop also reflected a shift in participant focus away from resources and towards community engagement and collaboration. Since the majority of attendees were creators initially concerned with resource-based challenges, this type of intentional intervention demonstrates one way to move creative placemaking discussions beyond (or potentially in the face of) resource-based capacity issues. Indeed, earlier study that

looked at multiple cases of creative placemaking identified forging partnerships across sectors to be one of the prominent challenges and emphasizes the need to attract buy-in from the private sector as well as from the general public (Markusen & Gadawa, 2010). The results of our case study suggest that intentional intervention led by local government as well as arts and cultural leaders can make it easier to overcome such challenges.

Further, the need to reach out to various community members brings the role of artists into the full circle. Artists are valuable assets with entrepreneurial talents ripe for development in creative places. They have the capacity to use creative ways that amplify many community voices as well as bring diverse perspective to coordinators and catalysts, which traditional planners often fail to address. This approach has broader applications to other institutions and sectors that help with revitalization and help combat exclusion (e.g.: sports) (Lees & Melhuish, 2015). The exploration of a one-shot government intervention described in our case study provides some insights regarding how to overcome one of the biggest challenges in the creative placemaking approach where artists and arts organizations serve as catalysts for planning.

This study addresses gaps in the creative placemaking literature related to implementation of stakeholder outreach and engagement, as well as creative placemaking in non-urban areas. A creative placemaking approach should make more efforts to answer the questions such as "who is a stakeholder," for the framework employed here demonstrates multiple connection levels to creative placemaking, as well as "so what should we do" or "how can we achieve the goal arts- and culture-led planning?" for stakeholders. These questions reflect Nicodemus' (2013) conceptualization of creative placemaking. Answering these questions will make creative placemaking approaches more successful and help to create intentional, inclusive collaborations that expand beyond artists and planners.

Disclosure Statement

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Author Biographies

Jamie Levine Daniel is assistant professor in the School of Public and Environmental Affairs at Indiana University–Purdue University Indianapolis. Her research interests include nonprofit capacity, roles, organizational identity, and collaboration. Her work has appeared in *Nonprofit and Voluntary Sector Quarterly*, *Nonprofit Management and Leadership*, the *Journal of Social Entrepreneurship*, and *Administration & Society.*

Mirae Kim is an assistant professor in the Andrew Young School of Policy Studies. Mirae Kim created the Nonprofit Organization Research Panel (http://norpanel.org) when she was an assistant professor at University of Missouri and continues to lead the project at GSU. Her research interests include nonprofit financial management, the role of 501c3 organizations in civil society, nonprofit arts management, and interorganizational partnerships. Her research articles have appeared in the *Public Administration Review, Nonprofit and Voluntary Sector Quarterly, Nonprofit Management and Leadership, American Review of Public Administration, Administration & Society* and *Journal of Public Budgeting, Accounting & Financial Management.*

Appendix A: From the Ground Up Registration

Professional Title (leave blank if you do not have one)

I work for:

Business address:

I am here in the following capacity (choose 1)

- ☐ Personal
- ☐ Professional (representing an organization)

Check the role that **BEST** represents your connection to creative placemaking (choose 1):

- ☐ Creator – engaged in art-and-culture-based placemaking initiatives
- ☐ Coordinator – public official or other stakeholder with political, regulatory, zoning or other such responsibilities in the community
- ☐ Catalyst – non-political placemaking stakeholder (e.g.: funder)
- ☐ Consumer – patron of arts-and-culture-based placemaking initiatives
- ☐ None – not connected to art-and-culture-based placemaking initiatives

An example of a creative placemaking initiative in my community is:

My main question about creative placemaking is:

The biggest challenge to creative placemaking in my community is:

Note: The Indiana Arts Commission is interested in understanding creative placemaking and challenges at the local level. The registration information you have provided will provide valuable insights into these questions. Efforts will be made to keep your personal information confidential, and participation is voluntary.

You can contact Dr. ███████████ at ██████@████edu. This research has been approved by the █████ University's Institutional Review Board (IRB) process. For questions about your rights as a participant in this study or to discuss study-related concerns or complaints with someone who is not part of the research team, you may contact the Indiana University Human Subjects Office at ████████ or IRB@██edu. Your response is important, and your cooperation is appreciated.

- ☐ Check here to opt out of having your registration information used for research.

Appendix B: From the Ground Up Evaluation

This evaluation will be collected by researchers at SPEA (i.e.: not anyone affiliated with the Indiana Arts Commission). Identifying information will be removed before evaluation contents will be shared with the IAC. Your participation is voluntary, but the feedback you provide is valuable to the IAC in order to help them meet your support and programming needs.

What are your top 3 takeaways from this event? (Use the back of the sheet if necessary.)

Was there anything new and/or unexpected that you learned from this event?

Did you go on the bus tour?

☐ Yes
☐ No

Before coming to this workshop, was your biggest question about creative placemaking?

Was your question answered? If yes, what did you learn?

What question(s) do you still have?

What actions related to creative placemaking do you plan to take in the next 30 days?

Optional:

Name

I am here in the following capacity (choose 1)

☐ Personal
☐ Professional (representing an organization)

Note: The Indiana Arts Commission is interested in understanding creative placemaking and challenges at the local level. The registration information you have provided will provide valuable insights into these questions. Efforts will be made to keep your personal information confidential, and participation is voluntary. This research has been approved by the ▮▮▮▮ University's Institutional Review Board (IRB) process. For questions about your rights as a participant in this study or to discuss study-related concerns or complaints with someone who is not part of the research team, you may contact, the ▮▮▮▮ University Human Subjects Office at ▮▮▮▮▮ or IRB@▮.edu. Your response is important, and your cooperation is appreciated.

☐ Check here to opt out of having your registration information used for research.

Table 1: Mapping participant roles to creative placemaking actors

Role	Artist	Planner and/or Public Official	Non-political (resource controlling) Stakeholder
Creator	Yes	No	No
Coordinator	No	Yes	No
Catalyst	No	No	Yes
Consumer	No	No	No

Table 2: Attendee Role Self-Identification, By County Type

Participants by Role and County Type	Rural	Rural/Mixed	Urban	Total	
Creator	12	17	34	**63**	Frequency
	19.05%	26.98%	53.97%		%Total Role
engaged in art-and-culture-based placemaking initiatives	50.00%	58.62%	72.34%		%Total County
	10.91%	15.45%	30.91%	**57.27%**	% Overall Total
Coordinator	8	8	12	**28**	
public official or other stakeholder	28.57%	28.57%	42.86%		
with political, regulatory, zoning, or other such responsibilities in the	33.33%	27.59%	25.53%		
community	7.27%	7.27%	25.45%	**25.45%**	
Catalyst	3	3	8	**14**	
	21.43%	21.43%	57.14%		
non-political placemaking stakeholder (e.g.: funder)	12.50%	10.34%	17.02%		
	2.73%	2.73%	7.27%	**12.73%**	
Consumer	1	0	1	**2**	
	50.00%		50.00%		
patron of arts-and-culture-based placemaking initiatives	4.17%		2.13%		
	0.91%		0.91%	**1.82%**	
Other/Unidentified	0	1	2	**3**	
		33.33%	66.67%		
		3.45%	4.26%		
		0.91%	1.82%	**2.73%**	
Total	**24**	**29**	**47**	**110**	
	21.82%	**26.36%**	**42.73%**		

Table 3: Perceived Government Priorities

Government Priories by County Type[1]	Rural	Rural/ Mixed	Urban	Priority Total	Respondent Examples
Economic Development	7%	12%	13%	**32%**	Economic development, economic sustainability, bringing in local business
Infrastructure	5%	2%	3%	**10%**	Infrastructure-water, sewer, internet
Community Growth/Quality of Place	2%	3%	3%	**8%**	Community growth, improving quality of place
Poverty	1%	1%	6%	**8%**	Impoverished populace, poverty
Public Safety	0%	1%	6%	**7%**	Crime prevention, safety
Education/Youth	1%	2%	4%	**7%**	Keeping top-notch schools
Workforce Development	2%	1%	2%	**5%**	Jobs
Arts/Culture	1%	1%	3%	**4%**	Cultural development
Government/Management	1%	1%	2%	**4%**	Fiscally responsible government, manage city resources, making basic services easy
Housing	1%	1%	2%	**4%**	Workforce housing, housing shortage downtown
Health	1%	1%	1%	**2%**	Drug epidemic, fitness
Transportation	1%	0%	1%	**2%**	Traffic control
Urban Development	0%	0%	2%	**2%**	Urban development
Other/Unclear	1%	0%	1%	**2%**	Site activation, educate visitors
Community Involvement	1%	0%	0%	**1%**	Community buy-in, community involvement
Environment/Energy	0%	1%	0%	**1%**	Electric rates

n=165 (86 1st priorities, 79 2nd priorities)
[1]Based on Purdue University's Indiana County Classification Scheme

Table 4: Participant Perceptions of Creative Placemaking in their Communities, by County Type

	Rural	Rural/Mixed	Urban	Total		Examples
Agriculture/Food	1	0	1	**2**	Frequency	Farmers market; Food Truck Square
	50%		50%		%Total Role	
	5%		2%		%Total County	
	1%		1%	**2%**	% Overall Total	
Economic Development	16	19	34	**70**		Art in the Alley; First Fridays; Cultural districts
	23%	27%	49%			
	80%	79%	80%			
	19%	22%	40%	**81%**		
Education/Youth	2	4	4	**10**		The Cloud Observatory; Art for Learning's Fresh StART Program
	20%	40%	40%			
	10%	17%	10%			
	2%	5%	5%	**12%**		
Environment/Energy	1	0	1	**2**		Bike Park
	50%		50%			
	5%		2%			
	1%		1%	**2%**		
Housing	0	0	2	**2**		Tiny House Roadshow
			100%			
			5%			
			2%	**2%**		
Workforce Development	0	1	0	**1**		ARC Artisans
		100%				
		4%				
		1%		**1%**		
Total	**20**	**24**	**42**	**86**		
	23%	**28%**	**49%**			

Table 5: Creative Placemaking Challenges Identified by Role and County

	Rural		Rural/Mixed		Urban		Total		Sample language
	# of Challenges	% of Challenges	# of Challenges	% of Challenges	# of Challenges	% of Challenges	# of Challenges	% of Challenges	
Resource-Based	**6**	**7%**	**7**	**8%**	**18**	**21%**	**31**	**36%**	People and dollars; isolated assets; parking meters
Creator	3	4%	2	2%	12	14%	17	20%	
Coordinator	1	1%	5	6%	4	5%	10	12%	
Catalyst	2	2%		0%	2	2%	4	5%	
Community Buy-In	**7**	**8%**	**9**	**11%**	**11**	**13%**	**27**	**32%**	Getting excitement/support; getting folks to understand the value and "why" of creative placemaking initiatives
Creator	5	6%	5	6%	7	8%	17	20%	
Coordinator	1	1%	2	2%	1	1%	4	5%	
Catalyst		0%	2	2%	3	4%	5	6%	
Consumer	1	1%		0%		0%	1	1%	
Political/Government Buy-In	**2**	**2%**	**1**	**1%**	**3**	**4%**	**6**	**7%**	Collaboration of government entities at all levels
Creator	1	1%	1	1%	3	4%	5	6%	
Catalyst	1	1%		0%		0%	1	1%	
Other	**3**	**4%**	**8**	**9%**	**10**	**12%**	**21**	**25%**	Quantifying results; valuing the arts
Creator	1	1%	7	8%	5	6%	13	15%	
Coordinator	2	2%		0%	2	2%	4	5%	
Catalyst		0%	1	1%	3	4%	4	5%	
Grand Total	**18**	**21%**	**25**	**29%**	**42**	**49%**	**85**	**100%**	

Table 6: Participant Takeaways

Participant Takeaways
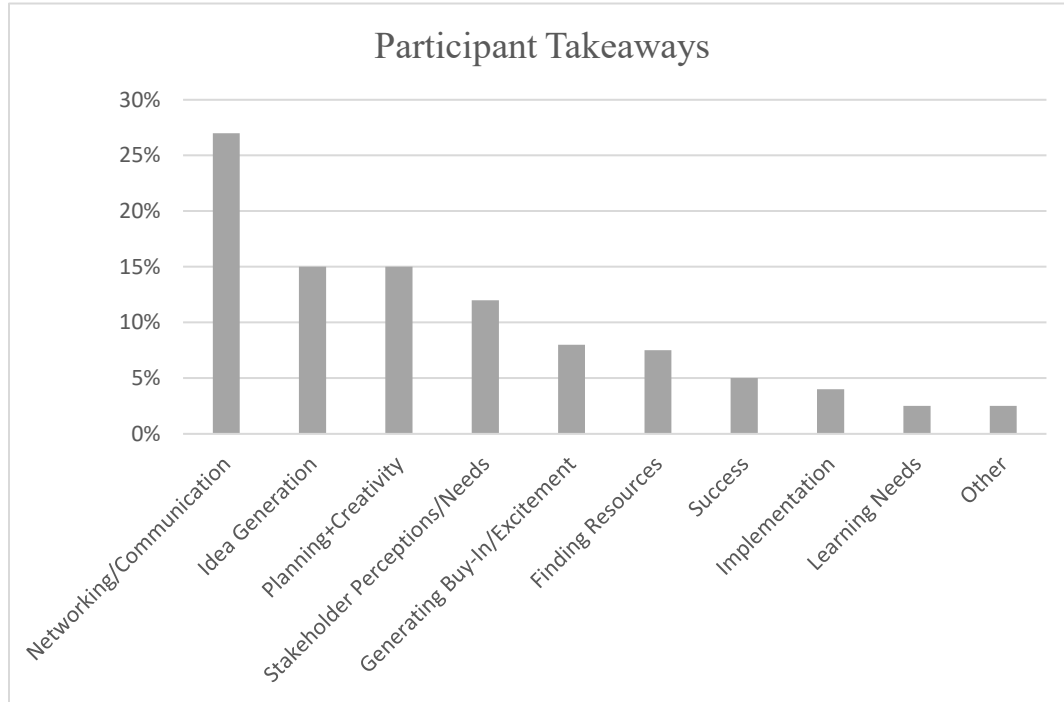
Table 7: Types of Proposed Actions

Action Type	# of Actions	% of Actions	Examples
Community Outreach - Consumers, General Public	26	42%	Set up an arts council; Ask neighbors/community members what they want to see; Plan a brainstorming community meeting
Idea Generation	15	24%	Brainstorm visit with other attendees/similar communities; Get together with other workshop attendees from community to plan concrete steps
Concrete Actions-Specific Initiative or Place	15	24%	Patronicity Project; Apply to creative places crosswalk painting at charter schools
Community Outreach - Coordinators, Catalysts	4	6%	Present to town manager/encourage actions with elected officials; engage local municipalities; Invest in local study
Concrete Action-Resource Acquisition	2	3%	Grant application

n=62