Creative Placemaking
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Report Purpose

This document was commissioned to explore Placemaking and to help identify potential opportunities in the Atlanta area. It was created to be used by ARC staff, as well as to provide information to local governments. The following pages provide case studies and recommendations to support future conversations.

Cover Page Photos

Portland’s Intersection Repair program
Calgary’s Aesthetic Sound Walls
New York City’s Plaza Program: Paverno Trivium
PLACE BRANDING:
The growing media attention and usage of the term Placemaking coincides with a period of rapid change for communities, during which public demand for a better future is palpable. In a time of uncertain funding sources, shifting behavioral preferences, and years of ineffectual solutions, governments are faced with the challenge to develop observable and tangible results. While many aspects of Placemaking are not necessarily new, the approach, process and packaging of the concept has evolved into a more nuanced strategy.

If experience and character build the brand of a place, then economic development serves to create reasons for people to return to that place, to congregate, engage, and contribute to its economy. Productive and popular places focus on an interactive public realm rather than the passive design of the traditional public right of way.

The business community and various regions worldwide have acknowledged the power of art in helping to define and promote a brand or public identity. There is a growing recognition that traditional advertising developed in a passive, one-way manner is outdated and ineffectual. In our always-on world, we are inundated with information at all times, and this over-saturation is in effect desensitizing people to paying attention—so requiring people to stop, look and listen is increasingly ineffective.

Today we see a shift by large companies to budget for two-way, interactive experiential marketing. This term is also referred to as promotion marketing, brand experience, and branded entertainment or events, and refers to the creation of shared experiences to engage people emotionally. For example, when we consider sports events, trade shows, or festivals, creating an interactive public realm, rather a traditional passive design of the public right of way, is much more compelling to today’s public.

Many economic development strategies are focused on examining an outcome, and attempting to replicate its successes. The key to success for Placemaking efforts is to focus on framing a thoughtful process, asking different questions, and actively inviting a wider representation to sit at the table.

The world is changing rapidly, and local governments are expected to be agile in their anticipation of events, and proactive in their actions. A decrease in funding complicates these high public expectations. Since the results of planning and implementation take time, Placemaking is an attractive option that can help local governments be proactive and rise to public expectations.

“We really view our buildings not just as bricks and mortar, but as a place where interesting things happen.” See BROOKFIELD PROPERTIES on page 3.
THE ECONOMIC CASE FOR PLACEMAKING:

Businesses thrive where people congregate, and people are drawn to places where they can enjoy rewarding experiences. By creating interesting public spaces, we can directly enhance the value of the private spaces with which they connect. Metro Atlanta’s development patterns have created many places that lack the art of inspiration. However, the neighborhoods that do invoke a “sense of place” are the ones we see recovering more rapidly from our most recent economic recession.

Successful Placemaking attracts people to a place by providing them a sense of community and belonging. Inevitably, when people are in a place they engage in its economy. So, in essence, Placemaking is a foundation for tourism: creating vibrant and engaging destinations encourages activity and investment in that area. Placemaking takes the same branding and tourist-based approach to its local citizenry. Placemaking can generate revenue and activity through the creation of desirable destinations that draw community members out of their homes and into the streets, plazas, parks, and other activity centers.

Placemaking is also an effective method for testing economic development ideas. Because Placemaking initiatives are quick, smaller-scale projects, they allow politicians the political cover to demonstrate action and test ideas. Placemaking creates opportunities to explore planning objectives that are prohibitively expensive on a larger scale, or are overburdened by bureaucratic requirements.

If local governments plan with a Placemaking approach, the local communities can avoid much of the associated risk of larger-scale projects, while enjoying the auxiliary benefits of action and progress towards redevelopment. By taking a more experimental approach to planning, elected officials can test and refine projects before any serious financial commitment is required.

The metropolitan Atlanta region has been supportive of the arts for decades, now we turn to other communities to find new ideas and to identify the impacts of the creative industries in different settings. The following pages include excerpts from statements of other communities that demonstrate the potential power of incorporating the arts into our redevelopment strategies.

THE PFISTER’S ARTIST-IN-RESIDENCE

Since April 2009, the Pfister Hotel’s Artist-in-Residence program in downtown Milwaukee has put this destination on the map as a hotspot for those with a “palate for the palette.” The Artist-in-Residence program transforms the hotel lobby and common spaces into a working art studio and gallery where art can be displayed. It is open to hotel guests and visitors, and the community is encouraged to visit the hotel to witness the evolution of each piece first hand. ARC’s bottom floor lobby could be a potential location for an artist.
According to the National Endowment of the Arts, 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.

By using vacant and underutilized land, buildings, and infrastructure, investments in creativity increase their contribution to the public good and private sector productivity. Sales, income, and property tax revenues paid to local governments rise. In short-term construction and permanent work with arts and cultural presenters and producers, new jobs and income streams are created.

BOEING BUSINESS CASE

To help foster a culture of innovation and imagination, Boeing turned to the arts. George Roman, Vice President, State & Local Government Operations and Regional Executive at Boeing sums it up nicely: “We have long held that investing in the arts positively impacts economic development and growth, produces a creative and diverse workforce, and nurtures the imagination and self reflection needed to solve complex personal and community issues.”

Arts Brookfield is a continually funded department with a budget of $3 million a year in NY, Toronto, Calgary, Denver, Houston and Los Angeles. At Brookfield’s premier office properties, the property managers coordinate with artists to present exciting, world-class cultural experiences to hundreds of thousands of people for free each year in both indoor and outdoor public spaces. From concerts, theater and dance to film screenings and art exhibitions, Arts Brookfield brings public spaces to life through art and activities.

Real estate operations have long commissioned visual artists to provide paintings and statuary for their properties, and the owners of such firms often sit on the boards of concert halls and museums or give generously to the arts. But Brookfield is alone among New York’s purveyors of office space in running an arts presentation office, and its motivation is not philanthropic. Brookfield executives say that for them art is an investment in the core business that pays off in a better class of tenants and higher rents. “We think it makes our buildings more successful,” said Dennis Friedrich, the company’s chief executive. “We find that because it’s become a global economy, workers spend more time at work, and they live closer to work, and the leaders of these firms want to be sure that the experience they can offer their employees goes beyond just the traditional business model.”

Brookfield Place: Live Games On Screen & Specially-Built Court
KEY TERMINOLOGY:

ARC is in the process of researching Placemaking strategies to consider potential integration into its programs and projects. Placemaking is not a new term to professional designers and planners, and the public has been increasingly exposed to the term over the last few years. However, as with any new subject, it is common for people to interchange similar terms that have different meanings. Thus, this report summarizes key definitions for words and phrases associated with Placemaking, and includes recommended language for ARC to consider adopting in future conversations.

A PLACE is a geographical space that is defined by meanings, sentiments and stories (Hague, 2005). Places refer to locations where people tend to gather, to linger, or interact; as such, public spaces are often (but not always) the focus of Placemaking. As many “places” as exist in the world, there are exponential methods of Placemaking—because every space can be re-imagined any number of ways.

SENSE OF PLACE refers to the human reaction to the intangible qualities and characteristics of a place. It is a sense of place that fosters emotional engagement with a specific geographic location: an amalgamation of all of the factors that make that location unique and special. It is what makes a place interesting to a visitor, and what engenders belonging for a community.

PLACEMAKING is the deliberate shaping of an environment to facilitate social interaction and improve a community’s quality of life. It is about transforming our shared spaces in a way that strengthens our connection to those spaces, and to each other in the process. It is about infusing those spaces with culture, making them more usable and accessible, and endowing them with identity and meaning.

TACTICAL URBANISM (TU) is a term that is often associated with Placemaking. They are not synonymous; rather TU is a Placemaking strategy. TU refers to targeted, small-scale actions that are aimed at instigating change. These actions should be simple to implement, but profound in the way they force people to rethink the way an urban space can be structured or used. Inspired by local planning challenges, TU-based approaches require localized solutions. However, the ideas generated by engaging this process are ultimately intended to be adaptable to urban environments everywhere. The quintessential example of TU is Park(ing) Day, in which parking spaces are turned into temporary parks. This is a small-scale action that serves to demonstrate the value and potential of a larger purpose—namely, to revitalize a space in a way that makes it more interesting and inviting.

GUERRILLA URBANISM is sometimes linked with the term Tactical Urbanism. They are not synonymous; rather, guerilla urbanism describes a specific type of TU activities. Guerilla Urbanism refers to small-scale grass-roots Placemaking activities that are generally not sanctioned or approved by local governments. This term sometimes carries with it a negative connotation, and may not be a desirable term for ARC to utilize henceforth. Especially within the context of the ARC, Placemaking should be celebrated as a progressive approach, and not as a rebellious act.
LIGHTER, QUICKER, CHEAPER (LQC)

LQC is a concept that is central to Placemaking and a self-explanatory term that entails the use of easier and less expensive elements to jumpstart a project or a conversation that is ultimately much larger in scope. By focusing on incremental achievements, a longer-term project becomes more viable and involves less up-front risk. It also serves to avoid capital-intensive projects that are burdened by financial and regulatory requirements. LQC projects can act as experiments, intended to generate momentum around a larger idea by demonstrating its potential impact to the community. An example of this might be temporary streetscape enhancements using chairs, tables, and portable planters that inspire a community to lobby for more permanent improvements.

POTENTIAL NOMENCLATURE FOR ARC:

PLACEMAKING

“Placemaking” appears to be the most universal and appropriate word that encompasses a wide range of principles and strategies. It is a term often utilized in the media, and within the planning industry. However, if ARC is interested in employing terminology that is unique to the organization in order to help market ARC’s programs, then, a unique term “Experiential Planning”, would be worth considering.

EXPERIENTIAL PLANNING

The term “Experiential Planning” relates well to ARC’s central charge of regional planning, while also emphasizing the ultimate goal and outcome: human experience in a place. This term is sufficiently broad to allow for adaptability within projects and over time, but is specific enough to be clear in its purpose. We believe this term speaks to the power of the idea of Placemaking, while repositioning Regional Planning as a strategy to improve the human experience through the design and effectiveness of community spaces throughout our region.
<table>
<thead>
<tr>
<th>TERM</th>
<th>VARIOUS DEFINITIONS</th>
<th>CONNOTATION</th>
<th>SOURCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Placemaking</td>
<td>The process through which we collectively shape our public realm to maximize shared value</td>
<td></td>
<td><a href="http://www.pps.org/reference/what_is_placemaking/">http://www.pps.org/reference/what_is_placemaking/</a></td>
</tr>
<tr>
<td>Placemaking</td>
<td>The act of affirming, improving or creating great places. Creative or Cultural Placemaking is therefore using the arts, artists and culture to affirm, improve or create great places</td>
<td></td>
<td><a href="http://www.publicprivatepassion.com/2013/05/my-simplified-definitions-of-place.html">http://www.publicprivatepassion.com/2013/05/my-simplified-definitions-of-place.html</a></td>
</tr>
<tr>
<td>Placemaking</td>
<td>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</td>
<td></td>
<td><a href="http://neerajkmehta.com/creative-placemaking-equity/">http://neerajkmehta.com/creative-placemaking-equity/</a></td>
</tr>
<tr>
<td>Placemaking</td>
<td>Creating an interesting space where people feel comfortable and want to be, and are more likely to meet their neighbors. You create a place by paying attention to people and their values and their needs</td>
<td></td>
<td><a href="http://dusp.mit.edu/sites/all/files/attachments/project/Places%20in%20the%20Making%20MIT%202013.pdf">http://dusp.mit.edu/sites/all/files/attachments/project/Places%20in%20the%20Making%20MIT%202013.pdf</a></td>
</tr>
<tr>
<td>Placemaking</td>
<td>An overarching idea and a hands-on tool for improving a district or place. It involves looking at, listening to and asking questions of the people who live, work and play in a place to discover their needs and aspirations. The information gathered is then used to create a common vision for the place.</td>
<td></td>
<td><a href="http://stage.acc-dev.net/assets/acc/Final_Placemaking_Terms_1.pdf">http://stage.acc-dev.net/assets/acc/Final_Placemaking_Terms_1.pdf</a></td>
</tr>
<tr>
<td>Placemaking</td>
<td>Transforming our shared spaces in a way that strengthens our connection to those spaces, and to each other in the process. Infusing those spaces with culture, making them more usable and accessible, and endowing them with identity and meaning.</td>
<td></td>
<td><a href="http://dusp.mit.edu/cdd/project/placemak">http://dusp.mit.edu/cdd/project/placemak</a></td>
</tr>
<tr>
<td>Placemaking</td>
<td>The deliberate shaping of an environment to facilitate social interaction and improve a community’s quality of life</td>
<td>Positive, Progressive</td>
<td><a href="http://dusp.mit.edu/cdd/project/placemak">http://dusp.mit.edu/cdd/project/placemak</a></td>
</tr>
<tr>
<td>Places</td>
<td>Locations where people gather, linger or interact</td>
<td>An essential component of society</td>
<td><a href="http://www.publicprivatepassion.com/2013/05/my-simplified-definitions-of-place.html">http://www.publicprivatepassion.com/2013/05/my-simplified-definitions-of-place.html</a></td>
</tr>
<tr>
<td>Tactical Urbanism</td>
<td>Strategic, experimental, small-scale interventions aimed at instigating longer-term change that solves a localized planning challenge. This is similar to the term Lighter, Quicker, Cheaper</td>
<td>Positive, but sometimes related to Guerrilla Urbanism</td>
<td><a href="http://bettercities.net/sites/default/files/Tactical%20Urbanism%20Final.pdf">http://bettercities.net/sites/default/files/Tactical%20Urbanism%20Final.pdf</a></td>
</tr>
<tr>
<td>TERM</td>
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<tr>
<td>LQC: Lighter, quicker, cheaper</td>
<td>Embracing incremental changes; using temporary, inexpensive streetscape elements to influence transportation planning and public spaces; and capitalizing on local resources and knowledge to avoid capital-heavy projects that can get bogged down in financing and regulatory requirements</td>
<td>Self explanatory but can be confusing as it includes adverbs</td>
<td><a href="http://dusp.mit.edu/sites/all/files/attachments/project/Places%20in%20the%20Making%20MIT%20DUSP%202013.pdf">http://dusp.mit.edu/sites/all/files/attachments/project/Places%20in%20the%20Making%20MIT%20DUSP%202013.pdf</a></td>
</tr>
<tr>
<td>LQC: Lighter, quicker, cheaper</td>
<td>A moderate cost, high-impact framework for short-term, experimental intervention in public spaces. LQC experiments allow for lower risk, and lower cost improvements to become the launching pad for larger, long-term work</td>
<td>Self explanatory but can be confusing as it includes adverbs</td>
<td><a href="http://opportunity-detroit.com/wp-content/themes/Opp-Det_v2/assets/PlacemakingBook@PDFSm.pdf">http://opportunity-detroit.com/wp-content/themes/Opp-Det_v2/assets/PlacemakingBook@PDFSm.pdf</a></td>
</tr>
<tr>
<td>Sense of Place</td>
<td>The feeling one gets about the meaning, identity, and character of a place. Often associated with feelings of uniqueness and belonging.</td>
<td>Relating to emotions and positive</td>
<td></td>
</tr>
<tr>
<td>3rd Space</td>
<td>The places of social gathering where the community comes together in an informal way, to see familiar and unfamiliar faces, where civic discourse and community connections can happen</td>
<td>Neutral, perhaps hard to understand (but desirable to most people)</td>
<td><a href="http://dusp.mit.edu/sites/all/files/attachments/project/Places%20in%20the%20Making%20MIT%20DUSP%202013.pdf">http://dusp.mit.edu/sites/all/files/attachments/project/Places%20in%20the%20Making%20MIT%20DUSP%202013.pdf</a></td>
</tr>
<tr>
<td>Experiential Planning</td>
<td>Create for people the experiences that they aspire to in their day-to-day lives in the city that houses and accommodates that day-to-day life. If we really put our attention there, in addition to our systemic view of the city that we’ve put most of our planning attention to, then we would start creating communities that draw an emotional connection to the people who are there. It would be a connection of affection, of loyalty, of all those things, because the city becomes fulfilling for them.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Experiential Planning</td>
<td>Planning with a specific focus on projects that shape the experience or reaction people have to that place or geography.</td>
<td>Definition includes an outcome that is self explanatory and that the Planning practice is comfortably familiar.</td>
<td>Definition by Heather Alhadeff</td>
</tr>
</tbody>
</table>
III. Case Studies

CATEGORIES

The purpose of this exercise is to demonstrate how Placemaking activities correlate to various ARC departments and programs. Thus, while the following case studies could be categorized in any number of ways, they have been organized into the following four categories, which align with ARC organizational initiatives:

PLAN

This category refers to arts and culture-based studies that outline goals and desired outcomes to bring the numerous benefits of public art to a local government. It is a framework that identifies and defines public art opportunities. Such plans are intended to guide planning and implementation of public art. A culture-based plan draws on ethnographic research to identify the creative assets and challenges of a community, define its goals, and establish recommendations for a “culture of creativity”.

PROJECT

The project category refers to the actual design and physical construction of urban infrastructure, such as streetscapes, transportation facilities, plazas, and so forth. Public art demands that works of art be context and site-specific with attention to audience, environmental conditions, cultural history, and urban or natural landscape.

PROGRAM

Programs are opportunities for participation or activation of community life through festivals, gatherings, performances, and other events. Programs are intended to initiate understanding of and promote engagement with places via arts and culture. Programs also help establish a pattern of use, which helps brand a place and activate a sense of place. Pop-up store fronts are a classic example.

PROFESSIONAL SERVICES

Professional services focus on education and outreach services. They can refer to training, presentations, and workshops that help expand the understanding, appreciation, and implementation of Placemaking on the governmental level. They can also focus on artist outreach, to educate and promote Placemaking to the art community to illustrate ways in which artists can contribute to public engagement and on actual projects.
CASE STUDY 1:  
DEPARTMENT OF UTILITIES AND ENVIRONMENTAL PROTECTION (UEP) PUBLIC ART PLAN

OVERVIEW
This plan represents a ground-breaking approach to public art and water infrastructure. The plan conceived of public art as a series of linked events within the landscape and watershed of the Bow River, and commissioned as interdisciplinary collaborations. It responds to the water department’s goals of citizen education and stewardship concerning water resources. The expectation was that art projects could create a visible, visceral understanding of the notion that not only is the Bow a river with in a city, but that Calgary is a city within a river – the Bow River watershed – and that the health of the watershed is vital to the health of the city.

The plan included the launching of an artist-led project to develop a visual language for the entire system of infrastructure managed by the water department, and an exhibition of temporary projects called Watermarks. The plan resulted in Watershed+, an initiative that brings unexpected design and art into watershed management. The specific innovations from this plan guide other city departments.

INSPIRATION
The City of Calgary’s 2004 Public Art Policy mandated that 1% of the cost of all eligible capital projects be directed toward the provision of public art. In 2006 the City’s Department of Utilities and Environmental Protection (UEP) developed the UEP Public Art Plan to guide the expenditure of these capital funds.

LOCATION:
Calgary, Canada

DATE:
2006 - August 2014

FOCUS AREAS:
• Public Art
• Infrastructure Enhancements
• Community Engagement

Public Art Opportunity:
The only program of its kind in Canada, Watershed+ is an innovative program founded on the principles of relationship building and creative vision. It fostered an integrated approach to infrastructure management and public art development within the City of Calgary’s Utilities and Environmental Protection department.

Image: “River of Light”
A matrix of 28 spheres on a lagoon that were driven by research data on the flow, quality, demand, and water cycle of the Bow River.
DEPARTMENT OF UTILITIES AND ENVIRONMENTAL PROTECTION (UEP) PUBLIC ART PLAN

PLAN SCOPE
Part of UEP’s rationale for the plan was that its infrastructure and City services are often hidden from public view. Therefore, with the main focus of bringing art into the mix of everyday urban life in Calgary, the UEP hoped to blend its role of offering quality environmental services and infrastructure with the added functions of community engagement, educational programming, and enhancing the aesthetic appeal of the ‘places’ that are important within the watershed.

Originally intended as a way to meet a City mandate, Watershed+ ultimately resulted in new and dynamic collaboration between artists, designers, public works officials, and environmentalists. Works from this program have varied, but many have an aim at educating the public’s understanding of key watershed issues. The results from the project have shaped the City’s master public arts program, and launched new efforts to embed artists and their insight into other public projects. For example, a Public Art Curriculum Kit for integrating the public art efforts with the curriculum in local schools.

ACCOMPLISHMENTS
• Collaboration by artists, designers and public works officials on a manual to better instruct artists working on a City-funded project.
• Expansion of the plan due to early experimentation and “wins” in the program, such as a cost-saving measure suggested by an artist, resulted in greater collaboration with artists and designers in the initial phases of watershed management planning designs.
• Improvement in reception of information by the public from watershed management teams about the importance of their work and the water infrastructure they create and manage.
• Inclusion in a community-wide arts program, the Public Art Program, because of the impressive results of the program.
PARTNERS
- City of Calgary’s Department of Utilities and Environmental Protection—created a Public Art Plan, which sought artists to advise on a long-term strategy to meet the Public Art Policy Mandate
- Sans Façon, a team of two full-time employed artists—advise on long-term planning and projects and on the creation of new arts initiatives
- Local schools—developed curriculum on arts and watershed education
- Various representation from City of Calgary departments other than UEP (such as Parks & Rec., Transportation, and the Public Art Board)
- CH2M Hill—contracted for engineering and survey work during the site selection process

BUDGET / EQUIPMENT
- $7 million for 3 years of funding of the initial full-time artists, as well as residencies for additional artists, mentorships and water fountain programming
- Equipment needs for participating artists were included, although longer-term infrastructure projects were part of the dialogue and planning. Their costs were not included in the program

ACTIONS TAKEN
- Initiation of a Public Arts Plan, complete with the hiring of two full-time artists to advise the project
- Selection of initial sites based on feasibility from both public works and artistic input
- Completion of a public “Imagine Art Here” charrette to gather community input for final site selection

LESSONS LEARNED
- Early assumptions were for the plan to be short-term, but positive outcomes and experiences early on led to longer-term strategy and implementation.
- The City did not have a long history with large-scale or public art projects. Finding funding, public support, and even a talented pool of local artists capable of bringing a large-scale art undertaking to life proved challenging.
- The timeline of the plan’s individual projects have been stretched significantly past initial expectations, in order to ensure that everyone—from artists to engineers, and from planners to citizens—interacted through each step of the process.

SOURCES
CASE STUDY 2:
INDIANAPOLIS CULTURAL TRAIL

OVERVIEW:
The Indianapolis Cultural Trail connects six designated “cultural districts”, and started with community leaders and the Community Foundation converting existing parking spaces and traffic lanes into separate, marked pathways for pedestrians and bicycles. The project serves as part of a long-term economic development strategy for the downtown district of Indianapolis, which is anchored by various parks, sports complexes, museums, and other cultural landmarks. This project is a model of public-private partnerships and urban renewal through revitalization of cultural assets. It has spurred $863 million in redevelopment and revitalization in the downtown area to date.

INSPIRATION
Bike trails across the US were cited as models for this development. Indiana had already experienced success with its Monon Trail “rails to trails” project in the 1990s, a 15.6 mile pathway linking downtown Indianapolis to a cultural district, schools, and suburban neighborhoods. This heavily used trail is estimated to have brought $140 million in positive impacts on property values. With the Cultural Trail, Indianapolis wanted to expand on that economic success.
PROJECT SCOPE

This multi-year public-private partnership started as an attempt to connect the designated “cultural districts” of Indianapolis. These districts are spread throughout the community and anchored by prominent sports, arts, and related venues. The appointed Commissioners overseeing the management and promotion of these districts recognized the benefit of better connecting them, so as to leveraging their draw as a “collective” of assets despite their disparate locations. They also sought to address traffic and transportation issues arising from travel between the districts.

The project was almost entirely funded by private grants and federal transportation funds, leveraging City-owned right-of-way property. Initial visioning plans were drafted with funds arranged through the local community foundation, which took initial leadership of the project. This funding method allowed for early buy-in from City officials and attracted strong and visionary philanthropists. Once permissions and initial funding were in place, an independent nonprofit entity was established to oversee the fundraising, construction and long-term visioning of the trail.

In addition to providing a non-vehicular transportation link between cultural anchors, the trail has become a cultural platform for art installations and performances. Permanent and temporary pieces line the trail and attract visitors. The new infrastructure surrounding the trail also addresses community concerns like storm water runoff by including green infrastructure projects that are cost-effective, easy to maintain and aesthetically pleasing.

ACCOMPLISHMENTS

• Leveraged public-private partnership to accelerate development projects with limited public funding
• Increased tourism potential by enhancing pedestrian access and visibility around existing cultural assets
• Created new public infrastructure that includes space for artistic expression
INDIANAPOLIS CULTURAL TRAIL

PARTNERS
- Central Indiana Community Foundation—spearheaded initiative and raised funds for the initial design concept
- City of Indianapolis—provided permission to construct trail on City-owned right-of-ways
- Eugene and Marilyn Glick, sole philanthropic family—financed ground-breaking construction effort
- Indiana Cultural Trail, Inc., independent nonprofit—formed to manage the trail and raise additional capital

BUDGET / EQUIPMENT
- $64 million ($35 million in federal transportation funds, and 27 million in private donations)
- The City supplied funding to make necessary changes to street lights, crosswalks, and other infrastructure changes

ACTIONS TAKEN
- Designation of six geographic “Cultural Districts” by the City in 1999, each headed by a Cultural Development Commissioner
- Identification by a singular commissioner (also head of the Community Foundation) of a project to create greater connectivity and visibility between the districts
- Completion of initial feasibility and design study, funded by Community Foundation was used to gain City approval of project
- Contribution of initial funding secured from singular donor, which gathered other supporters
- Creation of independent nonprofit to oversee construction and manage long-term needs of the initiative
- Installation of its first bike share program in 2014

LESSONS LEARNED
- Construction and delays created points of contention for local businesses that relied on foot traffic and ease of access to storefronts from the street.
- Several former local businesses cited loss of foot traffic during construction as a top reason for closing their doors.
- Improved way-finding and marketing is important for such businesses

SOURCES
CASE STUDY 3:
MURAL SOUND BARRIERS, MARYLAND

OVERVIEW:
To appease the public, Maryland combined aesthetics and functionality in this project to create sound barriers that were both beautiful and effective in reducing sound pollution along key interstate corridors. A creative approach to engaging multiple stakeholders and constructing engineered objects was needed to meet these goals. The panels in this project are designed to be modular, and can be reconfigured into an infinite number of unique combinations to create miles of sound panel designs.

INSPIRATION
The aesthetic treatments for these precast sound barriers reintroduced the natural environment that would be obscured by a three-mile sound abatement wall installation. Responding to input from community and elected officials focused around the unsightliness of sound barriers, the Maryland State Highway Administration (MSHA) researched treatment options used by other states, including Pennsylvania and Arizona. Influences from these two states served as a catalyst for the Maryland mural project.
PROJECT SCOPE

MSHA oversaw the creation and implementation of the mural sound barrier project. Although they had access to engineers and other key staff to tackle the structural elements of the barriers, they had little experience handling the artistic design or community input that would make the project a success. To generate unique and diverse options for new barriers, Maryland held a design competition to attract diverse ideas and implementation methods.

The consultant CDR Inc. was selected and worked with architects, engineers, planners, citizens, and municipal representatives to finalize the designs of the mural-panels, and in the end a total of 216 panels were used from 30 unique panel designs. The winning designs would result in murals of simulated brick patterns, interspersed with native “birds in flight” murals. The murals highlighted the natural landscape of the region on what would otherwise have been concrete modular barriers, appropriately serving the dual function of protecting adjacent communities from highway sound pollution and appealing aesthetically to motorists.

ACCOMPLISHMENTS

- Integrated community input into a common engineering project.
- Safe, functional, and aesthetic design, without being visually distracting.
- Modular design can be reconfigured into various combinations, yet is made of standardized materials to reduce cost and hasten construction.
- Team worked smoothly together, allowing team members to focus on strengths while ensuring the end product would meet all necessary standards.
- The panels won a PCI Design Award for Best Custom Solution (2006).
 PARTNERS

• MSHA managed the engineering and “functionality” process of the project, working with approved contractors familiar with the barrier-building process.

• Independent design firms—competed for the project’s RFP and selected a firm with experience in transportation architecture design. The selected team acted as liaison between the project team and the community, using their design & community engagement expertise to quickly gather feedback on the aesthetics of the project.

 BUDGET / EQUIPMENT

• Total cost of the road project: $24 million

• Cost of the sound barrier portion: $6 million

• “Artistic” design elements of barriers: $60,000 (above normal sound barrier construction design and construction)

 ACTIONS TAKEN

• Expression of community concerns about the aesthetics of proposed new sound barrier options

• Issuance of a design RFP by MSHA with a minimal budget to obtain new design plans

• Selection by SHA of a local design group that had transportation infrastructure design experience

• Consolidation of community feedback by the design group

• Identification of new designs, which were executed by SHA and its traditional contractors

 LESSONS LEARNED

• Though some early criticism over the additional cost of the “artistic” portion of the barriers prompted public debate, barrier design process progressed and community was satisfied with final results.

• Additional concerns around motorist safety and potential distractive nature of the project were quelled by communicating the experiences of other states and their highway design aesthetics projects.

• A quick, smooth, and cost effective process is key to maintaining public support: similar sound barrier design projects were slowed in other Maryland counties after the main fabricator of the original panels filed for bankruptcy, causing public complaint and an eventual discontinuation of the design process in Prince George’s county.

• Maryland’s Governor Ehrlich stated that for any future construction of murals on sound barriers, the local jurisdiction must agree to pay 100 percent of the added cost versus standard panels.

 SOURCES

http://www2.gazette.net/gazette_archive/2004/200445/collegepark/news/243889-1.html
http://www2.gazette.net/gazette_archive/2004/200445/collegepark/news/243889-1.html

Oklahoma is a leader in improved highway aesthetics. Heritage Bridge - Oklahoma City, Ok
CASE STUDY 4:
PORTLAND STOREFRONTS
PORTLAND, OR

OVERVIEW
The Portland Business Alliance undertook a multi-year pop-up retail program as part of a downtown redevelopment and rebranding initiative. The goal for this program was to transform the downtown area into a retail corridor, with various independent storefront retail spaces and safe, walkable streets. Temporary art exhibits were installed by artists that created site-specific works responding to the physical features of the building and the surrounding activities.

Due to the organization’s close relationship with the community they were able to craft a meaningful and impactful program that emphasized community assets while meeting community goals. The program had immediate buy-in from a majority of area representatives.

The program built on the strengths of existing partners, many of whom had long histories of working in marketing, retail, design, and real estate. The program also leveraged existing funding sources and marketing campaigns, creating a fiscally efficient program that could be implemented quickly.

INSPIRATION
The program was developed in response to a Mayoral Task Force report seeking to transform the underutilized Downtown Portland district into a vibrant retail center. The participating organizations did not base their program on any existing model, but instead sought to match a local need with available resources.
PROJECT SCOPE
Downtown Portland created a seasonal pop-up shop program to reinvigorate the area and encourage people to shop in the downtown area, thus spurring development. Temporary art installations were placed in storefront windows to coincide with the opening of the pop-up shops program.

ORGANIZATION
• Program was supported by a coalition of partners, each with specific tasks that matched their skill sets
• Local Business Improvement District (BID) served as main organizer and was positioned to create the program in response to local needs while addressing local concerns

BUDGET / EQUIPMENT
• The Economic Development Authority and BID—primary funding partners who co-funded the program 50/50
• Partners leveraged existing marketing programs for the area, incurring no additional costs
• Travel Portland provided in-kind marketing leading up to the program
• Participants signed 2-month leases with property owners for $1 but had to cover electricity, build-out and insurance
• Program provided $2000 stipend to participants to cover most aforementioned costs
• No additional equipment was provided specifically for the program, however the area did invest in district improvements during the program, including ambient lighting, arts activities, and enhanced services such as parking, police presence, and entertainment

ACCOMPLISHMENTS
• Placed 16 locally-focused businesses in vacant storefronts over 4 years
• Signed six leases immediately, beyond the two-month required “meanwhile” lease, and 3 businesses are still in operation
• Reduced Downtown Portland property vacancies from 12% to 4% in four years
• Filled most vacant Downtown Portland spaces in conjunction with other improvements, rendering the program “out of business” in 2013
• Implemented the program in another area of town, due to its success

PARTICIPANTS
• Four organizational partners worked on the initial program, each spending approximately 10 hours per month collaborating between January and November. Most participating organizations were part of a formal partnership to improve Downtown Portland.
• The Regional Chamber of Commerce, Business Improvement District, Regional Visitors Association, City Economic Development Authority, Mayor’s Office and a Project Management Consultant, who was an expert in retail real estate also participated in various capacities.

ACTIONS TAKEN
• Organizational staff members from partner groups drafted a 14 point work plan to bring the task force report to life
• Leveraged requests from local small businesses (non-tenants) for more financial support, combined with the Task Force recommendation to “activate vacant storefronts” to create the program
• Program partners created face-to-face opportunities to engage local tenants on the importance and possible outcomes of the program, ensuring support and collaboration
• Launched initial program and tracked results to provide proof of concept for future use
PORTLAND STOREFRONTS

ACTIONS TAKEN (CONT’D)

• After the first year, used fixtures, furniture and other items from temporary spaces to create a “lending library” for future participants, reducing costs and waste

LESSONS LEARNED

• Have a strong vision for the community: what do you want to represent, and whom do you hope to attract? In the case of Downtown Portland, they learned that art galleries and certain art projects were not a good match for their intended audience. Instead, highly curated, locally focused retail vendors were the right solution to fill the gaps in available shopping options.

• Ensure there is a formal operating agreement between the managing organization and participating installations. Lease agreements take place between participants and property holders, but additional agreements should be created and executed by the leading organization.

• Emerging businesses or organizations require training. Any organization seeking to work with such groups in public/private spaces should provide training on basic ideas such as marketing, book keeping, PNL’s, etc.

• Hefty permitting or inspections can slow an implementation process. The program organizer can assist in expediting processes, or can guide participants away from difficult undertakings.

• Projects may have a finite life span. Basic ideas behind storefront activation can be adapted for different uses in different areas, and can be phased in and out of an area.

• Temporary programs require some “seat of your pants” thinking. Create a deep reservoir of teammates to ensure multiple points of view and quick problem solving.

SOURCES
CASE STUDY 5:
PLAZA PROGRAM, NEW YORK CITY

OVERVIEW:
The Plaza Program represents a compelling way for NYC DOT to contribute to the spatial needs of the community. Because it’s so densely populated, real estate and open space is at a premium: streets and sidewalks make up around 80% of available public space. DOT was able to capitalize on its position as a landowner and manager, and its expertise in urban planning to meet public need through targeted partnerships. The Plaza Program met the Mayor’s goals of becoming a more sustainable city—one where everyone lives within a 10-minute walk of an outdoor public space. Because the program formed appropriate partnerships with local groups to both fund and manage plazas long-term, it didn’t place excessive additional burden on DOT.

INSPIRATION
The Plaza Program reflects a tradition of activating streets and walkways for better use and improved public experience. The program is part of an overall sustainability plan in NYC, focused on walkability, safety, and public health.
PROJECT SCOPE

This initiative is the result of the City’s strategic effort to ensure that all New Yorkers live within a 10-minute walk from a quality open space. The focus was on plazas, because this type of space enhances communities by providing multi-purpose public space that encourages pedestrian and community connectivity—thus improving safety, public health, and condoned on-street activities. By creating a space for events and activities, plazas are a place-based community amenity.

ACCOMPLISHMENTS

• Closing of Times Square temporarily in 2009 to create a pedestrian-only area; so successful it is slated to become permanent in 2014
• Opening of 23 operational plazas currently, with three new plazas planned every year
• Increased public space in key neighborhoods that previously lacked adequate outdoor space
• Enhanced relationship between DOT and communities it serves by leveraging partnerships and responding to local needs
• Created new public-private partnerships through the program’s financial model
• Garnered a high level of public support for the program, improving public opinion of DOT

PARTNERS

• NYC DOT —primary player in the initiative:
  o Evaluates applicants. Applicants must demonstrate public support with at least six letters of recommendation from local businesses, organizations or political representatives. Applicants are often non-profits partnered with local community groups.
  o Facilitates public visioning workshops for accepted organizations, ensuring plazas designs are publicly supported
  o Contracts with professional design firms to move projects from ideation to implementation
  o Funds both the professional design and construction of the final plaza
  o Provides long-term maintenance service for the plaza, though maintenance is funded by the partner organizations
• Partners—responsible for outreach (data gathering, surveying), long-term funding for plaza maintenance, insurance, and long-term site programming
PLAZA PROGRAM — NYC

BUDGET/EQUIPMENT

- Projects vary in scope and budget, but DOT spends less than 1% of its $900 million annual budget on the program
- Estimated cleaning for an average size plaza: $60,000 a year. Community partners responsible for providing long-term funding to keep plazas activated, clean, and safe
- In late 2013, DOT announced an $800,000 grant from JP Morgan Chase & Co. to assist lower-income neighborhoods in funding the maintenance costs of new plazas

ACTIONS TAKEN

- Launched in 2008, part of Mayor Bloomberg’s PlaNYC
- Undertook two pilot programs to create proof of concept
- Creation of easy application process for potential community-based partners
- Developed long-term partnerships with community groups willing to take responsibility for plaza management
- Recent partnership developed with Horticulture Society of New York to improve services and program availability to underserved areas

LESSONS LEARNED

- A public-space program must be available to all communities, which may require developing additional partnerships to ensure equity across metro regions
- Don’t overextend your resources: create meaningful programing around organizational strengths and assets
- Place-based programing allows for deeper connection with communities, and can improve public perception of existing organizations

SOURCES

http://la.streetsblog.org/2011/06/07/nycs-plaza-program-an-open-space-model-for-l-a/
CASE STUDY 6: COMMUNITY ARTS RESOURCES (CARS) LOS ANGELES, CA

OVERVIEW:
Community Arts Resources (CARS) is a professional services organization that works with local governments, civic leaders, nonprofit organizations, and businesses to create and manage unique arts- and culture-based Placemaking events and activities. Some of their most relevant projects include CicLAvia, an outdoor closed-course mobility event; SpaceFinderLA, an online space for artists and arts groups to identify available spaces to rent for performances, practice, and events; and Chinatown Summer Nights, a block-party style night focused on showcasing both the traditions of Chinatown and its up-and-coming status as a young and hip district.

The organization leverages its own staff’s backgrounds in event planning, cultural planning, and arts and management to create engaging programs and platforms for Los Angeles communities. CARS offers expert project design and management services for nonprofit arts organizations and government entities alike. Their community-based approach sets them apart from other organizations and companies doing work in event planning and marketing, and especially appeals to groups seeking increased public participation or a Placemaking aspect to their programs.

Over many years of partnership development and programming, CARS has grown a vast network of direct followers who represent a marketable audience, and partner organizations that can be brought to bear on future projects.

DETAILS
LOCATION:
Los Angeles, CA

DATE:
2006 - Present

FOCUS AREAS:
• Community Building
• Economic Development

KEY FACT:
CARS seeks to activate public spaces as a means of economic development.
INSPIRATION
The organization’s founders had experience creating one-off arts and cultural events. The deep impact of those programs, which were limited by their temporary nature inspired CARS to expand their impact by growing services to include professional guidance to other organizations.

ACCOMPLISHMENTS
- Assisted multiple nonprofits and civic leaders in creating new programming and events, many with over 50,000 attendees
- Utilized expanding internal contact list to deepen relationships and strengthen service offerings

BUDGET/EQUIPMENT
- Project budgets vary by scale and scope
- Average project development takes 6 months of planning
- Large portion of project budget is spent on “brand building” for the project and community: marketing and branding ensure the project is both successful in terms of attendance, but also nurtures its longevity if the community wishes it to continue.

ACTIONS TAKEN
- Listening sessions within communities to better understand the social issues a community seeks to address with a given project, i.e. How does a community want (and not want) to be represented? What are their ultimate goals?
- Gathering of micro and macro feedback from community stakeholders on initial plan and theme
- Creation of large marketing and branding campaigns, both inside the community and to target audiences
- Relationship Building to make their team a “community member”, ensuring seamless experience for participants

PARTICIPANTS
- Local governments
- Business Improvement Districts
- Community-based nonprofits

LESSONS LEARNED
- Because communities are the main focus, allow them to build an event with you.
- Providing marketing and branding expertise can make the ideas come to life; this is a big need for most communities and organizations.
- There remains much room for improvement in evaluating creative Placemaking. Most consultants and communities are moving quickly, not wanting to leave room in the schedule or budget for thoughtful evaluation.
- Feedback from participants plays a vital role in improving a project if it is to become a multi-year event. It can also provide funding and “adopt-a-project” incentives as part of an ongoing effort.
- Build internal staff capacity by requiring attendance at regional events and activities to expand their ideas and creativity.
IV. Key Findings

STAFF INTERVIEW FINDINGS

Without being labeled as such, many elements of Placemaking already occur within ARC’s existing programs and work streams. However, it is important to be able to make distinctions: not all planning is necessarily a Placemaking strategy. It’s common to have shared outcomes; it is the approach that is fundamentally different. For example, a department may think “creatively”, but that is different from creating a process that produces new types of solutions.

ARC’s current exploration into creative initiatives is not about ARC creating art, but rather to consider the appropriate level of incorporating Placemaking into its initiatives, and the ability to support arts organizations through resources, training, infrastructure, or advocacy. One goal is to raise the level of national attention to our region, as well as to institute measurement and data analysis, which can encourage national-level support in metro Atlanta.

CASE STUDY & RESEARCH FINDINGS

Process is the priority in Placemaking, and it relies on partnering with the arts and artists to engage citizens and include creative elements into traditional projects. It is useful to emphasize the notion that the Placemaking process enables improved mobility and access, while generating secondary benefits that may not even be known at the outset of a project. It could be equated to the understanding that upon entering college one doesn’t know what they will end up doing for a career. However, it is universally agreed that by participating in the educational process, one will be prepared to identify and leverage career opportunities.

Placemaking is similar to planning, but the key difference lies in the approach to planning, design, and management of public spaces: it addresses issues differently than we have in the past. The Placemaking process asks about issues and solutions in a new way that generates authentic and feasible solutions that are low cost and intended to be implemented in the near term. For example, ten “creative Placemaking” projects were chosen in 2012 to launch the Arts on Chicago initiative. Projects ranged from an Urban Nature Walk to a pedal-powered poetry mobile, as well as artist-designed bicycle racks, glowing LED wall murals, and “Art Stops” that transformed public gathering places.

There is universal recognition that every Placemaking project must be authentic and relevant to members of a specific community. Art has the ability to see reality and draw the truth out of people in a healthy and non-threatening manner. It also helps to demonstrate potential, and can thereby affect catalytic solutions or ideas.

Placemaking projects by definition require the integration of artists into planning and design phases. However, integrating art successfully requires a liaison that has expertise in design, engineering, and community engagement. By including a project team liaison, aesthetic design costs can be minimized. Including staff or consultants with experience of the Placemaking
process, not just design, is very important to successful project implementation. This is even more critical at the outset, when it is necessary to generate early support from elected officials and the public.

The relative ease of construction and installation also directly impacts public support, project schedule, and costs. Thus, it is critical to include someone that understands material and installation techniques. According to the Project for Public Spaces, Placemaking projects should be designed to include and support on-going management (including maintenance, programming, outreach, etc.) as they have found that it accounts for 80-90% of the success of an initiative.

Creative Placemaking strategies have the ability to accomplish multiple departmental goals as well as improve sales, generate property tax revenue, and increase local jobs. With an artistic strategy, process, and design it is possible to accomplish goals such as reducing stormwater run-off, improving safety, reducing noise, providing visual screens, and growing the creative industry, while producing significant economic benefits. The key for many successful programs and projects is a focus on identifying a funding source up front that covers the additional design cost (vs. standard materials).

Placemaking projects are usually public private initiatives. Many successful programs rely on HOAs, CIDs, or surrounding neighborhoods to fund maintenance, which can be actually conducted by DOTs. Typically, the DOTs control project evaluation and selection internally. However, they contract with consultants and artists on the design phase. This special attention at the design phase has been supported for over 15 years by the Federal Highway Administration by advocating and financially supporting Context Sensitive Solutions (CSS). The usage of a CSS approach helped NYC and Maryland DOTs improve the public’s opinion of those agencies.

KEY FINDINGS

STRATEGIES FOR CREATIVE SPACES

Integrating design into transportation, mobility, and the public realm can significantly improve access and the quality of a community’s cultural experience. Strategies for Creative Spaces is a collaborative, economic development initiative between the cities of London, England and Toronto, Canada. Lessons learned include:

- Creativity education and activity in public is a vital component of prioritizing and supporting the creative industries.
- There is a pressing need to engage in social and community renewal through culture and creativity.
- The grassroots level is the source for much creative talent.
- Impressive projects often emerge from the visionary leadership of individuals or small groups of artists
- Business support for creative enterprise is an essential component of building a community’s creative economy
- A regional strategy can address many creative sector needs
- Built form, public and natural spaces express and stimulate a community’s creativity
- Creative people and capital assets are powerful forces for neighborhood regeneration
- Multi-level, multi-sector support of the creative economy is critically important
- CIDs and local sales taxes are successful fiscal models because they include targeted local funds and link business, the environment, and tourism with culture
V. Funding Sources

UNIQUE SOURCES

ARC could explore flex funding opportunities. For example, discuss the ability and interest of CIDJs to use their flexible local tax funding for Placemaking project elements, which otherwise may not be eligible for infrastructure funding.

Crowd-funding is more and more common. For example, Memphis iOby is a crowd-resourcing platform for citizen-led, neighbor-funded projects. The “In Our Back Yard” name is derived from the opposite of NIMBY. http://memphis.ioby.org/list

Traditional transportation funds do enable more design flexibility than most realize. FHWA has been promoting Context Sensitive Solutions (CSS), for over 15 years. The CSS solutions must be part of the project development, but ARC is rarely involved in that phase. An opportunity exists to discuss appropriate ways for ARC to support the project development phases.

REGIONAL SOURCES

FHWA's TAP, CMAQ, STP flex funding, FTA (Safety 5329, ADA 5310, Research 5312), and TOD Planning Pilots are all worth considering.

Streetscapes and Complete Street projects can accomplish the following goals:

- Support an increase in non-SOV travel
- Meet ADA requirements at deficient corridors or intersections
- Reduction in vehicle crashes and injuries via traffic calming focused on reduction or rebalancing of speeds to match posted speeds
- Increase pedestrian and bike safety at the region’s most dangerous locations
- Reduce heat island effect and address stormwater problems through landscaping and design strategies (ex: medians, sidewalk planters, pervious paving, landscaped bulb-outs, etc.
- Support healthier lifestyles, especially by use of strategic way-finding and educational signage

Open Space/Greenspace Projects:

- Provide a public “stage” for Placemaking and tactical urbanism projects or programs.
- Meet open space criteria by creating open areas such as amenity spaces, green spaces, playgrounds, parks and natural areas, plazas and civic squares etc.
- Reflect local character and/or include artists in the design of open spaces projects
- Support the education and development of sustainable projects in open spaces by incorporating weather protection elements such as shading for summer days, and wind breaks and solar access for winter days.

FUNDAMENTALS OF ARTS MANAGEMENT

The following is a useful book to better understand the management of art. Dreeszen, C. (Ed.). (2003). (4th ed.). Amherst, MA: University of Massachusetts Amherst. Designed for arts organizations and features an excellent chapter on fundraising.
V. Funding Sources (cont’d)

FUNDSNET ONLINE SERVICES: HEALTH
A list of several foundations that fund incorporating health into projects.
http://www.fundsnetservices.com/health2.htm

GRANTS.GOV
Serves as a central storehouse for information for over 1,000 federal government grant programs and provides access to approximately $500 billion in annual awards.
http://www.grants.gov/

GRANTSNET
Provides grant information to current and prospective U.S. Department of Health & Human Services grantees.
http://www.hhs.gov/grantsnet/

THE FOUNDATION CENTER
Maintains the most comprehensive database on U.S. grantmakers and their grants; issues a wide variety of print, electronic, and online information resources; conducts and publishes research on trends in foundation growth and giving. http://foundationcenter.org/

ART PLACE
A collaboration among 14 foundations, 8 federal agencies, and 6 financial institutions dedicated to strengthening the field of creative placemaking. Toward this end, ArtPlace has invested in projects in which artists and arts organizations play an explicit and central role in strategies to help shape their communities’ social, physical, and economic futures.
http://www.artplaceamerica.org/about/#sthash.aUK4r4sf.dpuf

OUR TOWN
The National Endowment for the Arts provides grants, ranging from $25,000 to $200,000, for creative placemaking projects that contribute toward the livability of communities and help transform them into lively, beautiful, and sustainable places with the arts at their core.

They invest in creative and innovative projects in which communities, together with their arts and design organizations and artists, seek to:
- Improve their quality of life
- Encourage greater creative activity
- Foster stronger community identity and a sense of place
- Revitalize economic development

Projects are expected to represent the distinct character and quality of their communities and reflect the following principles:

- A systemic approach to civic development and a persuasive vision for enhanced community livability.
- Clearly defined civic development goals and objectives that recognize and enhance the role that the arts and design play at the center of community life.
- An action plan aligned with the project vision and civic development goals.
- A funding plan that is appropriate, feasible, indicates strong and wide community support, and includes a well-conceived strategy for maintaining the work of the project.
- Artistic excellence of the design and/or arts organizations, designers, or artists involved with the project.

Projects may include arts engagement, cultural planning, and design activities.
http://arts.gov/grants-organizations/our-town/grant-program-description#sthash.s6cGwnSr.dpuf
VI. Mini Case Studies

CREATIVE LONDON

Strategies for creative spaces: Lessons learned November 2006

“In short: a city needs infrastructure that can connect and coordinate creative elements at and between two levels – city-region-wide and neighbourhood. Creative London has taken just this approach with the organisation aiming to provide overall strategic direction to support creative industries in the city in four categories: Talent, Enterprise, Property, and Showcasing.”

SEATTLE DOT ART PLAN (2005)

What is needed is a proactive regulatory system that is always pushing to encourage creative expression and the condition of a messy vitality without sacrificing the city’s ability to defend itself against unreasonable lawsuits. Expression will lead to a vital and engaging quality of life. For most passive observers, the landscape of the right-of-way is strangely invisible. Certainly there are more important things to be concerned with like moving cars, curbs, slippery surfaces, panhandlers, shop windows, architecture, traffic lights and bicycle messengers. Yet, the gestalt does not go by entirely unregistered in the conscious mind. It is convenient to compare this phenomenon to the experience of attending a lecture, where the sequence of a words and phrases may be forgotten, but overall, a clear impression of the overarching themes is retained.”
Mini Case Studies (cont’d)

**SUBCENTRO SANTIAGO, CHILE**

The vision was to invest in the public spaces and through that, make retail feasible. Urban Development forged alliances with the city government, Metro, the Ministry of Transportation and the community to make changes and realize Sub-Centro’s potential. The project became an exceptionally collaborative one: the municipality of Las Condes created new plazas and taxi stops; the Ministry of Transportation modified the street design and created new bus stops; the Metro leased the galleries to Urban Development; and Urban Development found the vendors, rented out the stalls, reduced and improved access points, and created a private team to manage the site.

**AUSTIN**

Arts, culture, and creativity are essential keys to Austin’s unique and distinctive identity. Creativity is the engine of the new economy. The creative sector contributes directly and indirectly to its prosperity by generating economic activity, providing employment, and making Austin attractive to today’s mobile knowledge workers.

The creative sector also defines Austin’s identity and is one of the magnets that draws and retains today’s talented, well-educated knowledge workers. They look for communities that will continue to stimulate their creative interests and Austin provides that stimulation. Talented people arrive and new businesses and investments follow. Additionally, tourism centered around art and heritage is big business. In looking for unique and authentic experiences, tourists are drawn to Austin. This “culture of creativity” contributes to its highly praised quality of life.

**AUSTIN, TEXAS - CULTURE MATTERS HERE**

The CREATEAUSTIN leadership council is a group of 71 civic, business, and cultural leaders who agreed to provide the visible leadership in reaching out to engage the community, to assist in crafting the CREATEAUSTIN cultural master plan and to galvanize the effort to implement the plan’s recommendations. Their philosophy is summarized to the right.

*Austin Alley Project, Austin Economic Development Department*
Appendix: Recommendations

GENERAL

One of ARC’s greatest strengths is the ability to unite varying levels of government and the private sector. That ability is critical to the success of any arts or culture-based program or event. Because of this, ARC could position itself as a leader in the Southeast by serving as an ideation consultant and execution agent for regional programs and projects.

Establish ARC as a Designated Regional Cultural Service Organization that serves as a local field office to constituents and citizens. Often called, Regional Arts Councils, these resource agencies receive funding from a variety of public and private partners. Such a service organization could be mutually beneficial to the state’s tourism goals and job growth strategy, while providing arts and cultural leadership at a regional level.

ARC could begin to educate, prototype, and test ideas internally before full promotion to local governments. In the meantime, it is wise for ARC to continue to seek regional champions at the board and committee levels.

Regional Cultural Service Organizations could:
- Develop, convene and sustain the arts industry and develop and sustain cross sector relationships
- Provide coordinated marketing, technical assistance, advocacy and other services and programs
- Support specific municipal programs and services
- Produce capacity-building workshops to support organization and artist goals

By engaging the arts community, ARC could reach traditionally uninvolved populations and encourage them to participate and respond to planning efforts. Finally, establishing evaluation measures and studies could significantly increase elected support, as well as foundational resources and grants.

EXAMPLE: CARS DATABASE

Since 1989, CARS has been breaking down barriers between the public and the arts. It offers Los Angeles artists and artists visiting the area guidance and access to the local resources they need for their work and for reaching new audiences. The database is one of the most extensive networks of cultural enthusiasts, artists, art organizations, and venues in the Southern California region. Since its founding in 1989, CARS has been creating a database that reflects the true cultural landscape of Los Angeles. Today, the CARS database has over 90,000 entries and is utilized by art organizations to help them build their constituencies and grow audiences.
AGING & HEALTH RESOURCES

New plans and programs focus on creating and maintaining the highest quality of life at every stage, through preventative health measures and a commitment to keeping older adults living independently at home and in their communities for as long as possible. ARC addresses the environment in which older adults live through its Lifelong Communities Initiative. The goals of this program are to increase housing and transportation options, encouraging healthy lifestyles and expanding information and access to services.

- Organize healthy discovery walks
- Coordinate with Community Development on plan assessments and analysis, plan recommendations, and implementation steps
- Consider documenting Community history from seniors (oral and personal artifacts)
- Adding art and Placemaking elements into all programs and discussions
- Hold workshop socials for seniors, art bites at lunch, 1st Thursday films, lectures, etc.
- Consider pilot projects opportunities targeting the visually impaired community. Establish pilot project funding category

COMMUNICATIONS & MARKETING

- Advertise and educate about ARC Placemaking focus and future efforts
- Design collateral (digital and paper based)
- Develop or adopt an Awards Program (Best LCI/Placemaking Project)
- Monthly newsletter addition of the “Best undiscovered place”

COMMUNITY ENGAGEMENT

- Create similar link as: the Research center link to Center for ART + Environment www.cae.nevadaart.org
- Promote Urban Design and art implementation to improve community engagement
- Utilize artists and a tactical urbanism approach for more effective public participation and engagement. Use artists to engage citizens in unexpected places (both in gathering input, as well as promoting upcoming public meetings)
- Create a Placemaking focused civic center similar to San Francisco’s “Exploratorium Institute” http://www.exploratorium.edu
- Create a Mobile Planning Lab, similar in concept to Workforce Solutions’ Mobile Career Lab

GOVERNMENT AFFAIRS

- Promote ARC’s Placemaking efforts or services when appropriate
- Identify legal or permitting barriers
- Improve special event permitting process
- Prepare and distribute sample legislative ordinances and resolutions

WORKFORCE SOLUTIONS

- Work with local hack-a-thons to design a Place Audit application that would record information gathered in the field
- Evernote software could be utilized until a Place Audit app is functional
- Offer training program for participants to assist in region-wide Place Audits
- Provide basic video training to help with the development of Cultural Asset Maps
COMMUNITY DEVELOPMENT

- Conduct “Place Audits” and consider training Workforce participants to assist
- Distribute sample legislative ordinances and resolutions
- Provide Placemaking training, education, and programming to local governments
- Create Artist Consultant Opportunities on Regional Projects: develop and maintain a list of artists for major design projects by requiring a submission of an RFQ or an invitational competition
- Technical assistance for Place based murals
- Consider developing a program similar to the The Corridor Development Initiative (CDI). http://www.metroplanning.org/work/project/30/subpage/3
- Document Metro Atlanta’s “Lost History”: oral, maps, images, etc.
- Conduct or oversee Place Audits for interested local governments
- Develop DRI questions about art, heritage, or culture elements found on the site
- Lectures on relationship of space/place/art

POTENTIAL PLACEMAKING PROGRAM

- The community provides:
  - 20% cash from local government, CID's, or non-profits
  - 3 arts project ideas to animate three spaces
  - Four part-time coordinators
- 80% of funding and services dedicated to delivering three community arts-based projects, which include workshops, exhibitions or performances, including honoraria for a community coordinator, three arts project coordinators, marketing services, payments for 2-4 artists per project, payments for local photographers, videographers and digital documenters
- A Regional Arts Development Officer to guide and support the delivery of the three art projects
- Produce digital documentaries of the three art projects and the community event. See Animating Spaces example: artslinkqld.com.au. Include Workforce participants if possible
- An introductory two-day community arts workshop for participants of arts and cultural project management
- Develop before and after evaluation forms

NATURAL RESOURCES

- Signage or other visual methods to provide education and information on water resources, water conservation and resource protection. Data from Research and Analysis may be used, as well as from other sources as appropriate
- Present examples and encourage incorporation of Placemaking, aesthetic or educational elements into stormwater facilities and other facilities where applicable. The Old Fourth Ward Park is an example, but created or restored wetland areas, water bodies, stream beds and other elements can be used to create places in less urban settings
- Consider incorporating Placemaking elements in Green communities

RESEARCH & ANALYSIS

- Initial: cultural maps at finest level possible, or pick county nodes for a detailed map
- Geocaching training for Workforce participants and Community Development
- Map the areas most likely to meet art based success factors (diversity, range of job types, creative industries)
RECOMMENDATIONS: CENTER FOR LIVABLE COMMUNITIES

TRANSPORTATION ACCESS & MOBILITY
- Conduct Place Audits (see below)
- Produce Cultural Asset Maps in conjunction with GIS staff
- Host Arts Transportation Summit: Select 3 area types, led by artists with an engineer/planner. ARC Staff could facilitate discussion on how to improve design of transportation projects. Design phase discussion is critical. Summarize and distribute design ideas and solutions.
- Influence design via existing project selection process. Require design elements to be considered in project design phase. A brief explanation to be included if missing design elements.
- Develop app that is an art based treasure hunt that would increase pedestrian activity and provide interactive information. Consider developing with Aging Services.
- Launch a Plazas to Parks program: Identify locations, then expand bike/ped facilities or components. Include art however possible. Determine stormwater improvements with Natural Resources.
- Educate CID to consider marketing a cultural trail as tourist-based economic development strategy
- Promote special effort to promote or fund Complete Street and safety projects:
  - “Fast streets operating above posted speed” should be prioritized Bike/ped safety projects
  - Initiate art inclusive projects by marketing as part of a “Complete Streets” program

PLACE AUDITS

PLACE AUDIT

Social
There are few people on the street here as the intersection is car dominated and very noisy. There is a lack of street activity and minimal residential development in this area which compounds the empty feel of the area. An opportunity exists to introduce residential development into existing buildings and shops above for students and the elderly. Attracting new user groups to the area would build street life and enhance the visibility for new businesses and investment.

Environmental
The Gateway is a major vehicle intersection from the Pacific Highway to Newcastle’s city centre. It feels harsh, uncomfortable and dirty with such high traffic throughfare. There is little protection from the sun, weather and abrasive traffic noise which has created a very unpleasant pedestrian environment. There are a mix of buildings here, many vacant, with some heritage significance. The intersection has poorly defined corners which do not act as landmarks or aid wayfinding and there is a lack of general signage to define this arrival into Newcastle.

DEFINITION
A place audit is a research and analysis process that uses site investigations, behavior mapping, and economic and cultural reviews to identify effective elements. It is a more holistic consideration of public space within a district.

SOURCE