

Creative Placemaking

What Is It? Why Does It Matter?



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My thanks to Ben Gurion University, President Carmi, the Jewish Federation of North America and the seven local Jewish Federations involved in the Negev partnership, the Ministry of Defense, the Negev Development Authority and all the other people who have made this program possible.

I am truly thrilled to be back in Israel with you to talk about Creative Placemaking. As some of you may know, I was here about three years ago to speak about Creative Economy. And I will actually touch a bit on the connection between the two. I will also speak from many perspectives: As someone who has run place-based arts organizations and was engaged in Creative Placemaking before the term had been invented, as a former City official, who spent five years deeply engaged in creative placemaking in Philadelphia, and as a funder, now that I am running a foundation in Denver. I have also been actively engaged in the national creative placemaking work of ArtPlace America, the National Endowment for the Arts' Our Town Program, and the Knight Foundation.

But back to my last trip here.



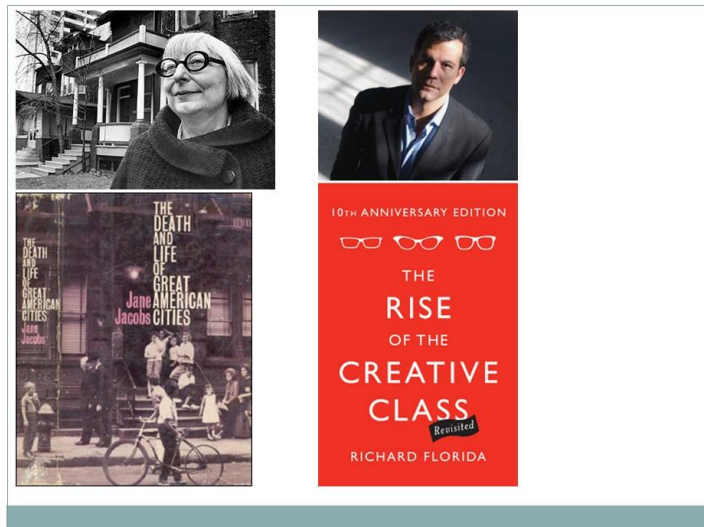
I had always known that my grandfather – my mother's father, Max Rabinowitz – was born in Rehovoth in 1898. On my last trip here – three years ago - I learned that I still had many relatives here. This is a photo of my Israeli roots. On the far left is Batya, the sister of Nechama, who was the mother of Max, my grandfather. Guess that makes her my great grand aunt. Next to her is her daughter Shifra, who is the mother of my cousin Batya, who welcomed me so warmly to Israel and introduced me to so many other relatives. In fact, it turned out that my original Israeli ancestor was Max's grandfather – the father of his mother Nechama, Yehuda Lieb Josephson, who built the first home in Rehovoth in 1890, which still stands and is where my grandfather was born.

So this is what binds me to THIS place. This is the grave of my great-great grandfather Yehuda, and the historical marker on the house he built, where my grandfather was born and spent his childhood.

Place Matters



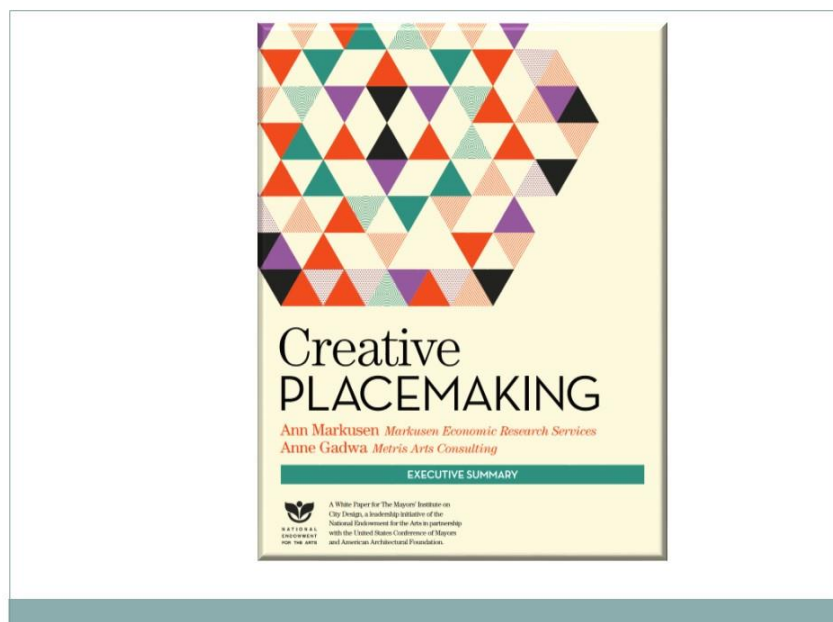
Where did this concept of Creative Placemaking come from?



Well, it really has evolved from several earlier trends and movements. There was the early “City Beautiful” movement of Charles Mumford Robinson in the early 1900’s, that actually helped shape the design of the city where I live today Denver. Then there was the work of William Whyte and Jane Jacobs and others in the 1960’s that looked at what

made a great, livable City and neighborhood. Whyte was also the founder of Project for Public Spaces.

The other extremely influential development was Richard Florida's 2002 book, *The Rise of the Creative Class*, which got Mayors, urban planners and City officials thinking about the critical importance of the creative workforce, and how to attract and keep it. Florida began speaking widely and consulting with cities around the world and a global competition for these creative workers ensued.

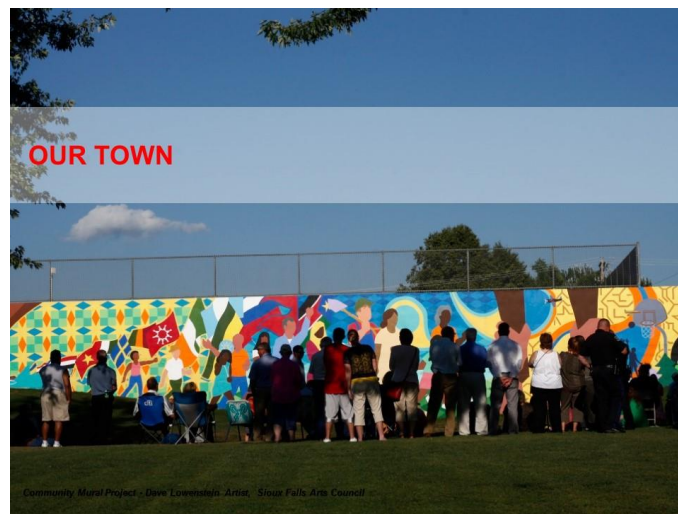


Communities, artists and arts organizations around the country began looking at how they could use art to build better communities, and some funders and lenders like the Knight Foundation and The Reinvestment Fund began engaging in this work. But most credit the landmark white paper "Creative Placemaking" written by Ann Markusen and Anne Gadwa, and commissioned by the Mayor's Institute on City Design, an initiative of the National Endowment for the Arts, with really defining and literally NAMING this phenomenon.

In creative placemaking, partners from public, private, nonprofit, and community sectors strategically shape the physical and social character of a neighborhood, town, city or region around arts and design activities.

-Markusen, A. & Gawda, A (2010) Creative Placemaking

They articulated the following definition: “In creative placemaking, partners from public, private, nonprofit and community sectors, strategically shape the physical and social character of a neighborhood, town, city or region around arts and design activities.” That definition, while some would tinker with it or refine it, still pretty much holds today.



The Creative Placemaking study was commissioned under the leadership of NEA Chairman Rocco Landesman, who became a key champion of this work. He also launched the creative placemaking grant program at the NEA, Our Town, which is still going strong under current Chairman Jane Chu. Jason Schupbach, who as Director of Design Programs runs the creative placemaking work of the NEA, has said, paraphrasing

remarks by Ben Hecht of Living Cities: “The science of how to do the technical parts of community development is well understood – how to build water infrastructure, housing units, transportation systems – but we as community development officials have forgotten about the ‘people’ part of the equation. How do we build places where people will actually want to live their lives? How do we build strong social ties? The secret lies partly in the arts.” The Rockefeller Foundation’s 100 Resilient Cities project – which actually includes Ashkelon in Israel - looks at creative placemaking as a critical part of resilience. While I would argue the arts could be woven throughout their entire resiliency framework, it fits most directly in the category “Promote Cohesive and Engaged Communities” which they define as: “Create a sense of collective identity and mutual support. This includes building a sense of local identity, social networks, and safe space; promoting features of an inclusive local cultural heritage; and encouraging cultural diversity while promoting tolerance and a willingness to accept other cultures.” Social resilience is every bit as important as physical resilience in a community. We have seen this in the rebuilding of New Orleans after Hurricane Katrina, and the recovery of Lower Manhattan after 9/11. An effort called Design/Relief in New York, also used art and design to help the neighborhoods most devastated by Hurricane Sandy to be more “lovable, walkable, vibrant and enjoyable.”

So here you see the articulation of “What Creative Placemaking Can Do” that is used by Our Town.

WHAT CREATIVE PLACEMAKING CAN DO

Strengthening Economic Development	Seeding Civic Engagement	Building Resiliency	Contributing to Quality of Life
Drive economic development	Connect community	Help re-establish normalcy	Create new amenities
Drive new investments	Create stewards of place	Generate new community assets	Increase access
Create new access points to participation	Shared sense of the future of a place	Provide psycho-social relief	Increase attachment to place

It can strengthen economic development, seed civic engagement, build resiliency, and contribute to quality of life. It is important to note here that much of the early attention on creative placemaking focused on its potential to generate economic outcomes – jobs, tax revenue, tourism, rising real estate values. But as you see, there are many outcomes that are not immediately economic but social. There is also a growing global focus on the need for resilience, so I will come back to that issue a bit later. The Local Initiatives Support Corporation, a major American community development NGO, has also become increasingly focused on creative placemaking, which it broadly defines as projects that involve arts and culture in achieving in a place three kinds of impact – social, physical and economic.

HOW CREATIVE PLACEMAKING CAN DO IT

Anchoring	Activating	"Fixing"	Planning
Acting as the key institution in a neighborhood	Bring the arts (visual and performing) to public spaces	Re-imagine use of spaces	Engage community stakeholders
Provide community identity	Make public spaces more attractive, exciting, and safe	Beautify vacant and blighted spaces	Solicit community input and suggestions
Generate area foot traffic and business		Connect people to opportunities and one another	Rapid prototyping and iterative design

So we talked about “what.” This is how the National Endowment for the Arts looks at the “how” of creative placemaking. Culture can be a critical anchor in a community, which can generate many positive place-based outcomes. It can activate the space, making a place more exciting and attractive. It can “fix” a space – take a blighted or underutilized space and give it beauty and activity. And finally, the arts can be a crucial component of planning.



One of the key components of Rocco Landesman’s strategy in his tenure at the NEA, that also infused his advancement of the creative placemaking cause, was the critical

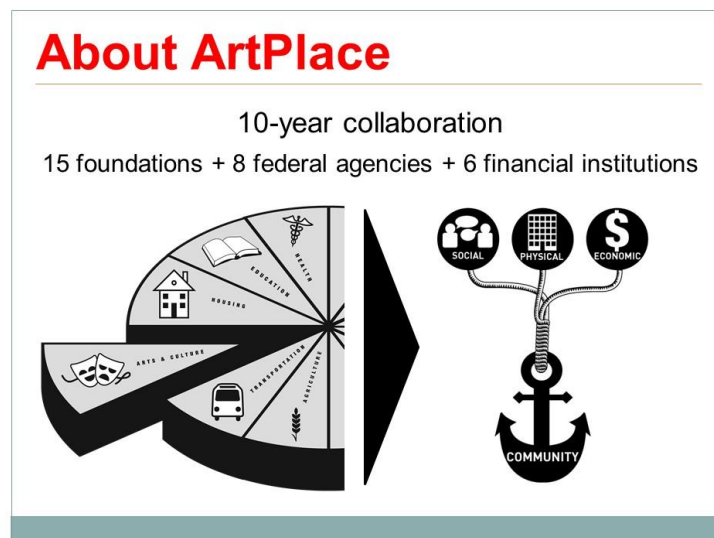
importance of the nation's arts agency to forge true partnerships with other federal agencies, something that had never been done before, frankly. Of course, an aspect of this was his recognition that in the US the national arts budget is so tiny, that if the NEA could get other federal agencies to see the arts as part of their agenda, it could unlock resources that would dwarf the entire federal art budget. – These agencies included Agriculture, The Environmental Protection Administration, Transportation, Housing and Urban Development, and the Department of State. A strong partnership with the Department of Defense has also been developed, so it is particularly appropriate that the Ministry of Defense is so interested in the potential of creative placemaking in the Negev.



Successful creative placemaking almost always involves a wide array of partners. Here are some examples of the sort of partnerships that Our Town grantees have worked with – a wide array of different types of nonprofit organizations from outside the arts, government agencies, local businesses, schools, funders, and entities like Business Improvement Districts or Local Development Corporations.



So the other big national Creative Placemaking effort in American is ArtPlace America. As noted earlier it was launched a few years ago due initially to the convening and instigation of Rocco Landesman when he was at the NEA though the NEA is not a financial partner in it.



ArtPlace is a collaboration between fifteen foundations, 6 financial institutions, and eight federal agencies. Some of the major foundations involved include Ford, Kresge, Knight, and Bloomberg. It has now been defined as a ten year initiative designed to not just support worthy creative placemaking projects but to develop a diverse, representative library of case studies, or projects that can help illuminate different types

of creative placemaking approaches. Kresge has, in its own cultural philanthropy, shifted to a full embrace of creative placemaking as the backbone of their strategy. As their President, Rip Rapson, puts it “Arts and cultural activity is central to defining community life. We believe the arts not only enhance human development, but also can help shape the social, physical, cultural and economic identity of a community, spurring economic development, creating stronger social cohesion and revitalizing disinvested communities.” It is now axiomatic that their primary philanthropic focus in the arts is in their hometown, Detroit, where the arts and creative businesses have been a cornerstone of that city’s recovery.

ArtPlace now sees its goal as placing the arts into the community development conversation, and they have developed this matrix to guide their work.

Community Development					
	Civic, Social, & Faith	Commercial	Government	Nonprofit	Philanthropy
Agriculture & Food					
Economic Development					
Education & Youth					
Environment & Energy					
Health					
Housing					
Immigration					
Public Safety					
Transportation					
Workforce Development					

While the slide may be hard to read, across the top from left to right are what they define as the different sectors of society: Civic, Social and Faith, Commercial or Business, Government, Nonprofit, and Philanthropy. And down the left side are all the different issues these sectors deal with, from agriculture to Health to Workforce Development. There is a place for the arts in addressing virtually every issue on the left, and partnering with all the sectors along the top. In fact what ArtPlace is attempting to do now is literally populate every category of community issues in the matrix with at least one

project that illustrates that approach. But in a larger sense, they are trying to place the arts into the tent and at the table of community development conversations, rather than standing outside looking in.

The other matrix ArtPlace uses keeps the same society sectors across the top, but along the left side lists all the different art forms that can be utilized in creative placemaking.

Arts					
	Civic, Social & Faith	Commercial	Government	Nonprofit	Philanthropy
Craft & Culinary Arts					
Dance					
Design & Architecture					
Film & Media					
Folk & Traditional Arts					
Literature					
Music					
Theater					
Visual Arts					
Other					

After some trial and error in its first few years, ArtPlace has now refined their approach to these four key questions.

Four Questions

1. What is the geographic community?
2. What is the desired community change?
3. How will the arts help achieve that change?
4. How will you know that change is happening?

1) What is your geographic community? If you cannot literally draw a circle around it on a map, then it is not place-based. 2) What is the desired community change? The project needs to be about a community objective you are trying to achieve, not about an arts objective. 3) How will the arts help achieve that change? If you can't show that the arts will be a key factor in achieving the community change, then it is not effective creative placemaking. And finally, 4) How will you know that change is happening? This issue of measuring outcomes is a huge one, and frankly something the entire field is still grappling with.

So now that I have talked philosophically about what Creative Placemaking is, it is time to look at some specific examples that hopefully will help illustrate the phenomenon better than any charts or text.

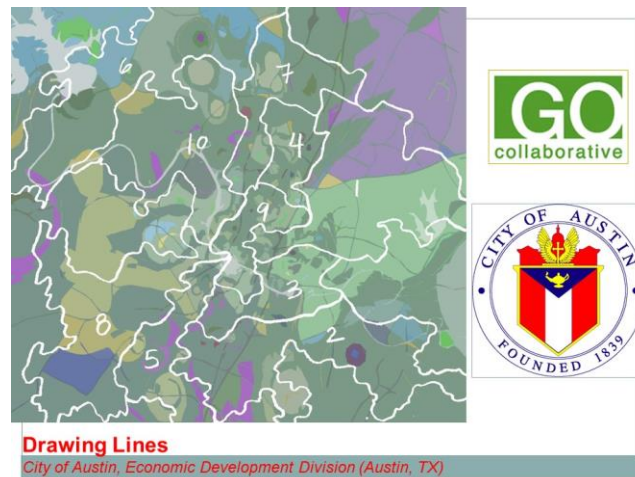


Irrigate is an initiative of Springboard for the Arts in St. Paul Minnesota. Springboard is a very interesting and unique organization that began as a traditional individual artist service organization but has evolved into a group that looks for opportunities to help artists be effective agents of community change. With Irrigate the issue was that the construction of a new light rail line was going to tear up a major St. Paul avenue for several years, with a severely negative impact on local merchants. So artists were engaged to figure out how to create artistic interventions along the construction path, drawing positive media attention that counteracted the negative

stories about difficulty getting to and around the affected neighborhoods. The result: the businesses experienced much better business than they otherwise would have during construction, and in fact the art-driven focus on these communities had a lasting positive impact even after the construction was completed. As Springboard's Executive Director Laura Zabel has put it: "Artists can see the opportunity in a challenge; they can see the beauty in the chaos, the opportunities in the construction mess. And they have very practical skills too – nuts and bolts skills that can draw people, attention and dollars to a place."



Broadway Housing Communities is a well-established organization devoted to creating low-income housing. For a new 124 unit affordable housing development in the Sugar Hill neighborhood of Harlem, the group built in an early childhood center, but with support from ArtPlace also created the Children's Museum of Art and Storytelling, adding a crucial new cultural hub not just to the housing project but to the whole neighborhood. This is a neighborhood where 70% of children are born into poverty so these cost of community cultural anchors can have a profound difference in their lives.



Austin, Texas has had at-large representation on its city council, but has now transitioned to a system where council members represent specific geographic districts. The Drawing Lines project, is a public-private partnership with the City of Austin that will assist district residents in identifying their communities' cultural assets. The project supports the work of 10 artists (or artist teams), one per district, to create expressions of the districts' character and diversity. Following the district-based work, these artists will collaborate on a single exhibition that will express a collective understanding of Austin's diverse communities. Basically these Council districts are being created from scratch and have no sense of community identity. Art and artists are being used to make people more aware of their cultural assets and start to forge a new sense of community around neighborhood.

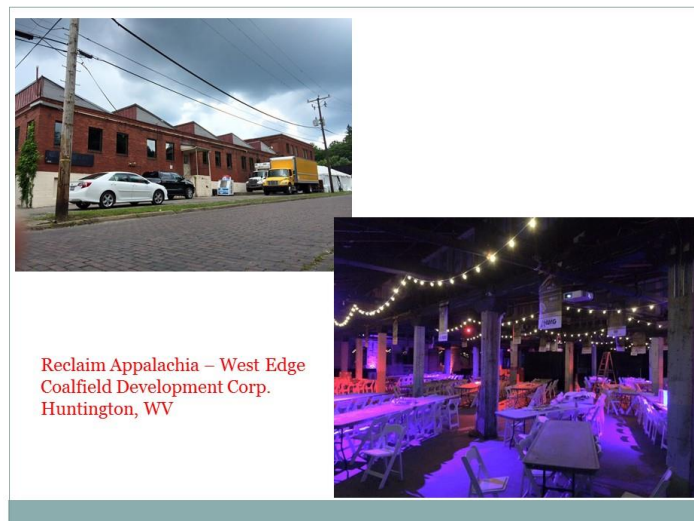


Bethlehem Pennsylvania is what is known in the US as a classic “rustbelt” town, totally reliant on the steel industry. SteelStacks is an extraordinary cultural organization literally created in the heart of the historic Bethlehem Steel home plant. Its ten acres have been repurposed as a community gathering place. Throughout the year, SteelStacks offers hundreds of concerts, films, family programs, dance programming, festivals, tours, and community and patriotic celebrations. It also features – as any community cultural gathering place must – great food and drink. This center has become a national model and has almost singlehandedly changed the narrative and economic fortunes of this depressed industrial city.



So far I have been largely citing urban examples, but there are many rural examples of creative placemaking, and in fact it has become a growing focus of ArtPlace. Wormfarm is a great example. Based in Wisconsin, this organization is working to build a sustainable future for agriculture and the arts by fostering vital links between people and the land. As they put it: “Generating, supporting and promoting these links between our creative selves, our work and our place on earth is essential for a thriving community. “ They are perhaps best known for FermentationFest, which plays with the dual definitions of the word “culture” and is an annual celebration of food, farming and fermentation. It features “live culture” in all its forms from the practical to the metaphorical – yogurt to dance, poetry to sauerkraut. The main event is the ArtPlace

funded Farm/Art DTour, a 50 mile self- guided drive through scenic working lands punctuated by temporary art installations, pasture performances and more.



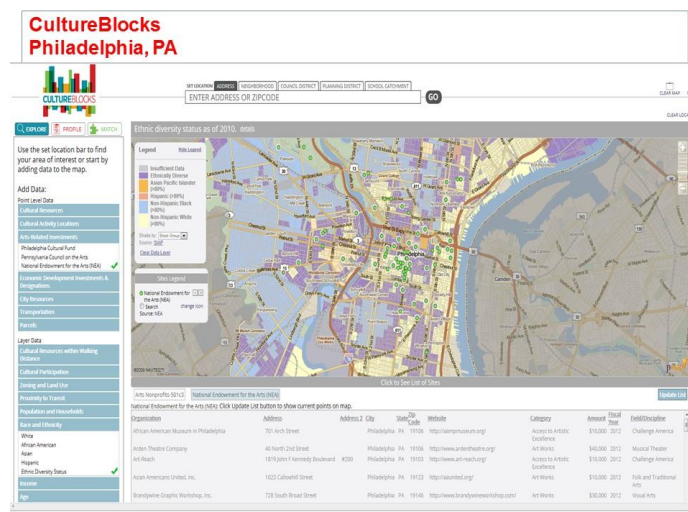
A couple more rural projects – each very different. Huntington West Virginia is the heart of Appalachian coal mining country. With the decline of coal production in the US this region has seen a massive loss of jobs and income. It was also a base of the American textile and clothing manufacturing industry, which has now largely gone overseas. So this region, and this town, is hurting, with massive unemployment and decaying infrastructure. This large building was formerly a huge clothing factory. It closed many years ago – and is surrounded by small homes that used to house its workers. The community is filled with many artists and fine craftspeople, attracted by the low cost of living, or who are from the community. Coalfield Development Corporation is a local nonprofit that trains local youth in construction trades, and spends a lot of time salvaging timber from abandoned structures and transforming it into fine furniture. They have developed a plan to take this huge factory and convert it into a share space for artists and artisans. Even though work has just begun it has already had a powerful impact on the community.



Also in rural coal mining country, but a few hours' drive west, is Hazard KY, which has also been deeply depressed economically due to the decline of the coal industry. A group of civic leaders in the town realized they had many great assets, a beautiful, totally unused riverfront, quaint architecture, and many local artisans and folk artists. They developed a plan called the Riverarts Greenway, which eventually will create an arts-infused riverfront park right through the town. Their first project was something called a "welding rodeo", which brought together the many welders now left unemployed by the mine closures, who have redirected their skills to folk art and fine art. They all competed in front of audiences to make welded metal sculptures that now help begin to transform the waterfront.



No conversation about creative placemaking would be complete without a mention of Detroit, where the arts have been central to the city's rebuilding, led by funders like Kresge, Knight and Ford, all also partners in ArtPlace. The example shown here is the Sugar Hill Landscape Arts masterplan.



So I would also be remiss if I did not touch on some examples from Philadelphia where I spent so many years engaged in this work. This is sort of an unusual example that shows how sometimes a creative placemaking investment can be not in a facility, or specific arts activity, but in research and planning. Culture Blocks is a web-based creative asset data mapping tool created by my office that allows users to better explore

the many cultural and civic assets of their community to help inform place-based decision-making. For example an arts education organization could do a search that looks at where children in poverty live, as well as where existing community cultural assets are located, and where there are dedicated art teachers in local schools. Based this data mapping, they could find the neighborhoods where disadvantaged children ARE getting some arts enrichment in school but where there is poor availability of local arts education programs in their neighborhood and then seek out community based partners to bring critically needed arts programs for kids in those neighborhoods.



Philadelphia's City Hall is a grand, historic civic building. Literally at the center of the City's downtown where its two main avenues – Broad and Market Streets – intersect. It also houses below ground the intersection of all the major transit lines. And, of course, above ground the building houses the seat of City government and thousands of City workers. Yet the grand, European style court at the center of the building was essentially dead space. With funding from the Knight Foundation and others, we were able to develop a summer performing arts series program in the courtyard that attracted thousands of people to concerts of all varieties, as well as other art forms like dance, circus arts and spoken word. We also started a food truck program in the

courtyard. Together these two interventions began to make the courtyard the beating heart of the City, as it always should have been.

Mural Arts - DesignPhiladelphia

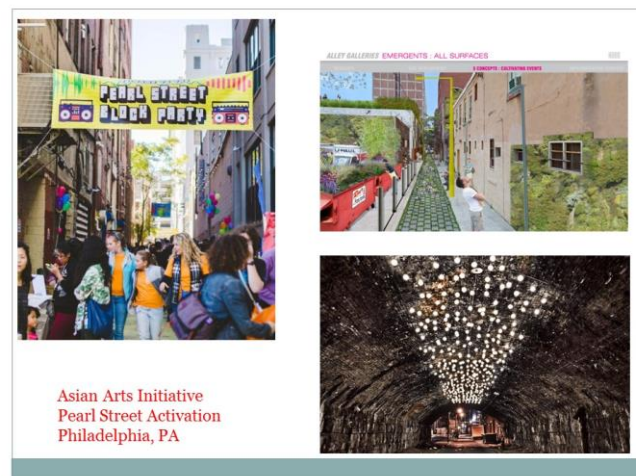


The City's famous Mural Arts Program, which has now done some work in Netivot, in partnership with Design Philadelphia, a community design festival, created this piece, Light Drift, to activate the Schuylkill River waterfront at night. These glowing orbs begin on land but then extend out into the river. They are all electronically connected and the orbs on land are touch sensitive so as people sit on or touch them, it triggers a chain reaction of light in the water. During its limited installation of a few weeks, this installation attracted large diverse crowds to an area that is otherwise desolate.

The Meal – 70x7 – Philadelphia PA



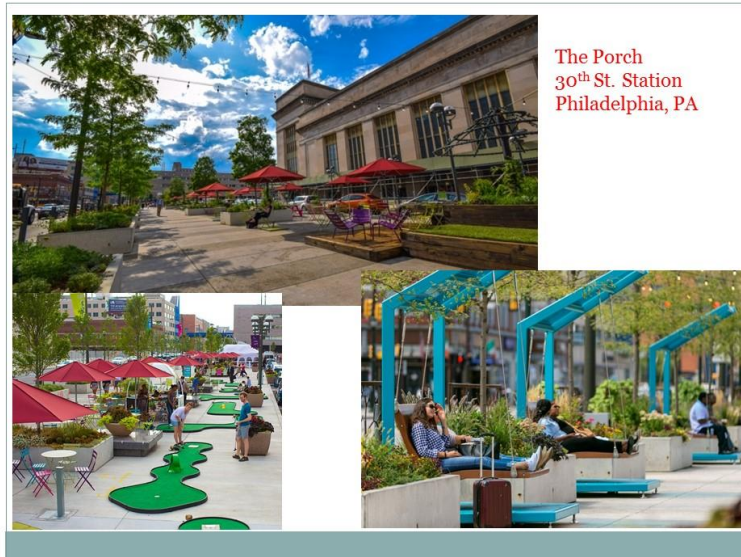
Another great creative placemaking project of Mural Arts was something called The Meal, or 70x7, by the artists Jorge and Lucy Orta. This project was designed to bring the regional community together with a focus on local healthy food, particularly the loss of diversity in our food supply brought about by industrial farming. For this project the artists creating a communal dining experience for 1,000 people, designing limited edition plates and table runners, and mural arts worked with everyone from poor neighborhoods with little access to healthy fresh food, to Amish and organic farmers in the surrounding countryside. The result created bonds between rich and poor, urban and rural and was a rich communal experience.



Pearl Street in Philadelphia is essentially a forgotten grim alley in a neighborhood known as both North Chinatown and Callowhill, where the fringes of the Asian-American community rub up against what had been an industrial warehouse district that is rapidly being gentrified. The Asian Arts Initiative used art and design to activate Pearl Street as a vehicle to bring together these different communities and create a dialogue on the future of the neighborhood.



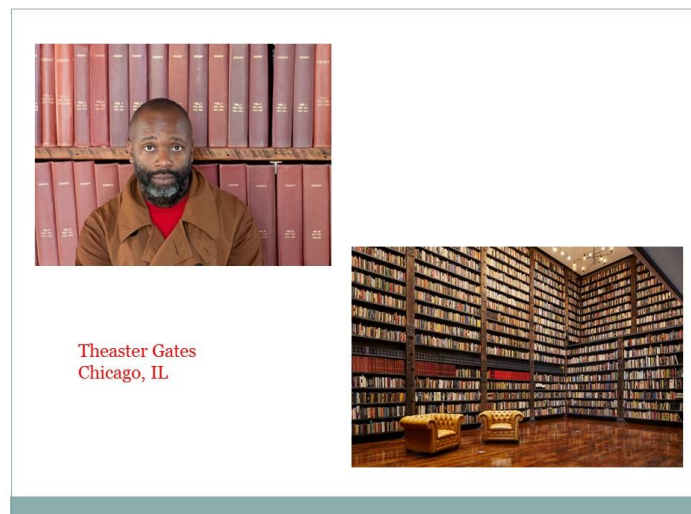
FringeArts is the producer of the Live Arts Festival in Philadelphia, formerly the Fringe Festival, a highly successful alternative and emerging arts festival held every fall. Increasingly they realized they needed a year-round home, a base of operations. One of the first ArtPlace grants helped FringeArts create a new facility in a historic former water-pumping building on the Delaware Waterfront. This waterfront area had been all but abandoned by the City and was cut off from the rest of the City by an elevated Interstate highway. But the City had created a new masterplan for the revival of the waterfront, and had already invested in creating a new waterfront park on an old pier directly across from the vacant pump house building. The creation of the FringeArts building, which now includes both great performance space and a restaurant, brings a critical mass of activity to the formerly desolate waterfront and has begun to spark the intended transformation of this neighborhood.



30th Street Station – the major train station in Philadelphia – is grand both inside and out, but the area surrounding the station had become in recent years a bleak expanse of concrete and asphalt. The local business improvement district was able to get the station to move the surface parking areas and take that space and transform it into a dynamic, programmed, public space that serves the surrounding community – creating a central hub where none existed, and also to serve the thousands of commuters who pass through the station every day, but had never lingered in the neighborhood.

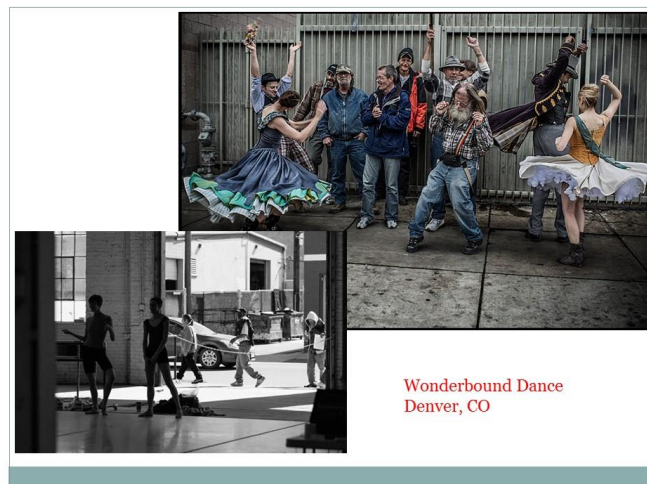


Enough about Philadelphia. In Houston Texas there is an indigenous form of local architecture that are row houses, sometimes known as shotgun houses because the rooms are small and arranged in a row so that if you shot a shotgun through the front door it would exit out the back door without hitting anything. There is a concentration of these depression-era homes in the Third Ward of Houston, which is historically African-American community, and were becoming endangered. Local artist Rick Lowe wanted to do something about it. He began by tasking over 22 of these abandoned homes and created what has become the acclaimed Project Row Houses – he just won one of the McArthur Foundation so-called “genius” grants. Their mission is: “to be the catalyst for transforming community through the celebration of art and African-American history and culture.” These houses – it is now a complex of 49 buildings - are used as artist studios but also to house struggling single mothers and their children, so this community is a seamless and effective mix of artists and social action.

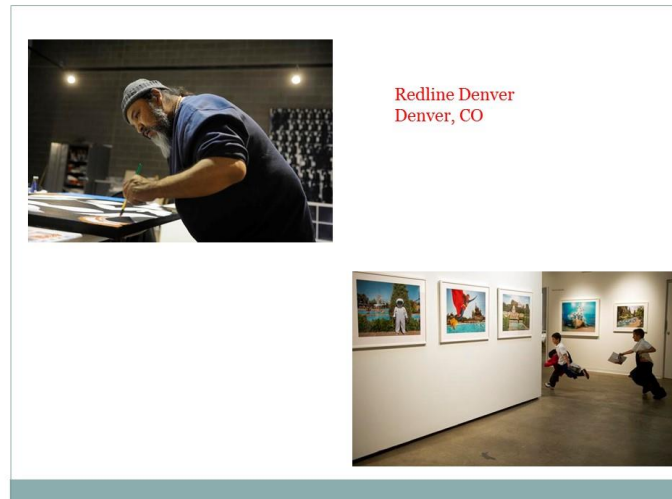


Theaster Gates in recent years has become almost the poster child of creative placemaking. Based in Chicago, and initially trained as a potter, he has become a multi-faceted artist who creates sculpture and performance art and is also a musician. But he has become deeply interested in the role of the artist and the arts in stabilizing and transforming community. His newest and most famous project, which is in his home of

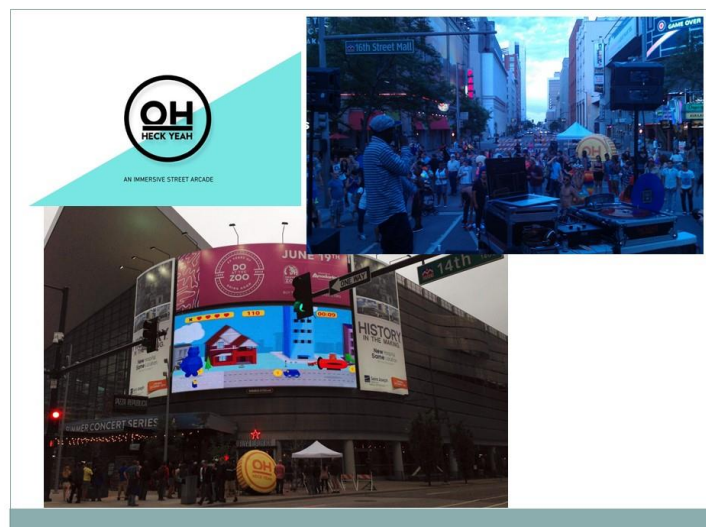
Chicago, is the Stony Island Arts Bank in South Shore, which turned a long-shuttered, dilapidated savings and loan into a dazzling and dynamic cultural center. The library there houses the archives of a local Black publishing company. He has a string of equally significant and transformational redevelopment projects in Grand Crossing and Washington Park. The former includes a 32-town-home housing collaborative and three venues to hold archives and host films, and the latter, and most recent, includes Bing, a fine-arts bookstore, and the Arts Incubator and Currency Exchange Cafe on the same block — hence its moniker as The Arts Block.



I am going to close this “case study” section with a few examples from Denver where I am now based. Wonderbound – another ArtPlace grantee, was a traditional ballet company known as Ballet Nouveau. But they wanted to invent a new type of dance company that would be truly embedded in a community. They created a new home in a former auto repair shop in a neighborhood that is at the heart of Denver’s homeless population, because of the large concentration of organizations serving the homeless in this area. Their studio space has large roll-up garage doors and in good weather they are kept up and anyone who wants – including the homeless - can come in and watch rehearsals for free. The quality of their work is also excellent, and all their pieces involve collaboration with other local artists and dance forms, like rock bands, poets and even magicians and chefs.



Redline, a nonprofit gallery space located right near Wonderbound, houses artist studio space for emerging artists, exhibition space, but also space for an innovative arts education program for the homeless. They also have embraced this connection to the community and social change as part of their mission. I should also note that Redline has an Israeli connection as they were founded by artist Laura Merae and her Husband David who also created the Merae Foundation which has a program in Israel, right here in the Negev region.



Finally, Oh Heck Yeah created a series of computer games that are designed to be played through a motion sensor interface, like the well-known Wii game. The difference

is these games are designed to be broadcast on huge digital screens, which are used for advertising in downtown Denver. The idea was to use the gaming as a vehicle to bring people together and activate the downtown area at night in a way that was interactive and accessible. A major street was closed to traffic and people lined up to compete in the game by standing in a box and moving their body to move their avatar in the game. Crowds cheered them on. They also had DJs playing music, food trucks, and local artists performing. The Colorado Symphony composed the game soundtrack. This initiative has now been taken on the road and the creator is looking to build community by creating local and then national competitions.

Creative Placemaking Challenges

- No Feedback Loop – how to judge effectiveness?
- Instrumental vs. Intrinsic Value – are we forcing artists to become community change agents?
- Mission Drift – are arts organizations becoming less focused on their art?
- Self-interested Arts Partners – are artists and arts orgs genuinely committed to community change?
- The “G” Word – Is creative placemaking accelerating gentrification, transforming places in ways that hurt the people already there?
- Should Creative Placemaking change to Creative PlaceKEEPING?

So far I have been telling a pretty rosy story. But there are some challenges with Creative Placemaking, which has in a relatively short time grown to become a major focus in the arts, urban planning and philanthropy.

There is still much work to be done on measuring outcomes. Both ArtPlace and The NEA are working on this, but most would agree that our capacity to measure effectiveness of these interventions needs to be much more robust.

Many artists feel that this trend has forced them to think of their work from a community change perspective, resulting in a devaluing of work for its pure aesthetic value. Of course, many artists are passionate about social practice art and for them this trend is very exciting. I think the main point here is this work is not for all artists, and that is OK.

Arts organizations as well may feel pressured to look for ways to engage in creative placemaking. Again, I would say this work is not for all artists or arts organizations. Not all art is placemaking. And it is OK to say that for the work of your organization this work does not fit with your mission.

The flip side of this, is that for creative placemaking to work, it must be successful by community development metrics. This is NOT ultimately about making great art if the commitment to community change is not authentic. A great example of this is the Wing Luke Museum in Seattle's Chinatown. They were so committed to being a part of the fabric of life in their neighborhood that they built a new \$23 million museum with no restaurant or café to FORCE their audiences to explore the neighborhood and find places to eat.

Finally, there is the very big issue of the connection between creative placemaking and gentrification. In its early years, the term would often be used to apply to situations where an influx of artists transformed a neighborhood into a hipster heaven of cafes, galleries, music clubs and restaurants. But what about the people that already lived there, who are now priced out of their community. Roberto Bedoya, who has been doing a lot of this work in Arizona, where there is a large Latino population, has raised the concern that we need to recognize that in many of the places we are looking to make better through these creative interventions, people are already living there. There are cultures, history, and community. And these interventions need to respect, and even celebrate those qualities and assets. He has said maybe we should be talking about Creative Placekeeping instead. It is important to remember the long-

term work of the Social Impact of the Arts Project at the University of Pennsylvania, but Mark Stern and Susan Seifert. They found that the arts were associated with preserving ethnic and racial diversity in urban neighborhoods, lower rates of social distress and reduced rates of racial discrimination. The presence of cultural assets in a neighborhood was associated with economic improvements, including declines in poverty. The social and civic engagement associated with the arts is what drove those economic benefits and well-being.

I want to emphasize that for me what is so attractive about the framework of Creative Placemaking is that I think it encompasses in one concept all the things that make the arts great and so important to society. Creative placemaking would not work if the art was not moving us, inspiring us, delighting us, it connects us to economic impact but also to social impact. It drives us to appreciate and celebrate the authenticity of a place, its unique assets, people and history. If we do creative placemaking right we are building better neighborhoods, cities, regions, nations.

I would like to close by quoting from Rip Rapson of Kresge: “Creative placemaking would have us contemplate community-building as a creative act – and the creative act as indispensable to community building.”

Thank you!

The logo for the Bonfils-Stanton Foundation. It consists of a red square containing the text "BONFILS STANTON" in white, bold, sans-serif capital letters. Below "BONFILS STANTON", the word "FOUNDATION" is written in a smaller, white, sans-serif capital font.

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