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Creative Placemaking

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Creative placemaking is a new way of engaging creative people and activities to address social and economic issues in communities.

Art has been used to enhance cities in the United States for more than a hundred years, and even longer in other parts of the world. “City Beautiful” planners and architects of the 1890s and early 1900s advocated for monumental public art, beautifully designed buildings, massive theaters, and spaces for performances. In the mid-1900s, urban renewal planners and designers would incorporate performing arts centers into redevelopment plans to keep suburban residents in the city for a few hours. And in more recent years, cities have turned to the arts as a way to get residents back downtown or to fill old industrial and commercial buildings.

These approaches — which are still in use today — tend to focus on the arts as tokens to enhance the landscape. They are appendages to a comprehensive planning process. In contrast, the practice of *creative placemaking* allows arts and cultural activities to become the vehicle and fuel of comprehensive planning.

This *PAS Memo* introduces and explores the interdisciplinary field of creative placemaking. Readers will learn about what makes creative placemaking a new form of planning practice and the many ways that arts and artists add value to communities and can contribute to planning-related goals. The *Memo* offers general guidelines for the types of spaces that can encourage more creative output and support local creative ecologies, and it shares methodologies for how to measure success.

About Creative Placemaking

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

So begins [Creative Placemaking](#), the 2010 white paper for the National Endowment for the Arts by Ann Markusen and Anne Gadwa Nicodemus, which defined the term (emphasis added). It continues:

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*. In turn, these creative locales *foster entrepreneurs and cultural industries* that generate jobs and income, spin off new products and services, and attract and retain unrelated businesses and skilled workers.

Together, creative placemaking’s livability and economic development outcomes have the potential to radically change the future of American towns and cities. *Instead of a single arts center or a cluster of large arts and cultural institutions, contemporary creative placemaking envisions a more decentralized portfolio of spaces acting as creative crucibles.*

Based on the number of applications to major creative placemaking funders, more than 1,200 communities around the U.S. are engaged in creative placemaking, or are planning to be. A few, such as Santa Fe, New Mexico, and Asheville, North Carolina — both international destinations for arts — have been practicing forms of creative placemaking for decades. Leaders of other communities are now starting to think beyond just building a downtown theater or having an occasional art fair. Based on this author’s conversations with arts administrators, public officials, planners, and others involved in urban development — as well as grantmakers — there is a growing interest in creative placemaking.

Because creative people and arts and cultural activities are everywhere, creative placemaking is taking place in communities as small as a few thousand people and as big as regions. The people and organizations leading creative placemaking in communities tend to be at the intersection of arts, culture, community development, and economic development. These include leaders of arts or cultural organizations that are concerned with the quality of life of their patrons or neighbors, or leaders of community-based social service organizations that see the arts as another tool for revitalization.

Sometimes, the efforts are led by local public agencies. The City of Bloomington, Minnesota, has a [Director of Creative](#)



Creative placemakers often invite community members to make art as part of the community-building process, such as this piece in Morristown, New Jersey. Photo by Leonardo Vazquez.

Placemaking. In [Pinellas Park, Florida](#), creative placemaking is being led by local cultural affairs officers. Arts Councils may also engage in creative placemaking. In New Jersey, designated [Creative Teams](#) often take the lead in these efforts.

This work is supported by a growing number of grantmaking foundations, public agencies, and intermediaries. Among the most prominent funders are the [National Endowment for the Arts Our Town](#) program and [ArtPlace America](#). The latter is a consortium of 26 major foundations and government agencies. Several states — often through their designated arts agencies — also support creative placemaking. The [Tennessee Arts Commission](#) has a designated funding program for creative placemaking, and the New Jersey State Council on the Arts has adopted the National Consortium for Creative Placemaking as a co-sponsored project.

Several intermediaries — organizations that provide technical assistance, funding, or other forms of help to community-based organizations — also are involved in creative placemaking. Among them are [Trust for Public Land](#) and [Local Initiatives Support Corporation](#).

The Evolution of Creative Placemaking

Plans traditionally approach the arts in three ways: as decoration, as a form of recreation, or as a tool for attracting wealth and

jobs. This often ignores the many other ways arts and local culture contribute to society.

City Beautiful planners at the turn of the 19th century were among the first to use arts as a vehicle for civic improvement. They often recommended large and expensive projects, such as theaters, museums, and iconic statues, to bring more harmony and order in society. This strategy assumes that the presence of arts by themselves will change the community, and helps inspire today's calls for performing arts and cultural centers. To support these projects, the plans that arise tend to promote art forms favored by wealthier people — exotic performing arts spaces and music halls, high-end galleries, and expensive restaurants.

Because the arts attracts wealth, some planners and public officials throughout the 20th century saw traditional art forms, such as symphonies, operas, ballets, and Broadway-show type theater, as tools for economic development or to revitalize — or sometimes gentrify — blighted areas. To help sustain these initiatives, these plans tended to concentrate arts in downtowns, districts, or compact neighborhoods.

The Rise of the Creative Class changed that. The 2002 book by Richard Florida encouraged leaders to see creative professionals — scientists, artists, and knowledge economy workers — as the key to regional economic development. These professionals, Florida argued, preferred to live in places with many cultural



The Hackensack (New Jersey) Creative Arts Team transformed an underutilized alley into a temporary outdoor art gallery and music space, also gathering public input for improving the quality of life in the city. Community events are excellent opportunities for planners to gather public input. Photo by Leonardo Vazquez.

amenities. *The Rise of the Creative Class* did for arts what *The Death and Life of American Cities* did for townhouses.

Both the City Beautiful and Creative Class models encourage planners and public officials to focus their attention on initiatives that are designed to attract and satisfy wealthy elites. Not surprisingly, some community advocates charge that the arts have become a softer form of urban renewal.

But the arts have also been part of social empowerment movements and community development initiatives in the United States for more than 100 years. In early 20th century cities, settlement houses offered music and art to impoverished immigrants. Around the same time, the Roycroft community in East Aurora, New York, helped ex-convicts and others build a livable community that supported itself on fine crafts, furniture, and bookbinding. Musicians, painters, writers, filmmakers and others amplified the voices of laborers, African Americans, and other disadvantaged groups, and translated their struggles to larger audiences.

Community development organizations since the 1970s have incorporated arts programs into their program mix. And throughout all this time, civic artists worked to improve communities by producing art with — and not just for — residents and other stakeholders. These approaches fall under several names, including community arts and arts-based community development.

Creative placemaking builds on all of these movements, but also departs from City Beautiful and Creative Class. Creative placemaking often leads to more art and art spaces. But creative placemaking focuses more on who is involved and how creative

activity connects to social, economic, and cultural issues. Because of this, the “creativity” is not just in the products (cultural districts, events, etc.) but also in the planning processes.

Like community development and economic development, creative placemaking is defined more by ways of thinking than by a collection of tactics. Table 1 (p. 4) provides a look at the differences between traditional approaches to arts planning and the creative placemaking approach.



Community art-making (such as painting a rain barrel in Perth Amboy, New Jersey) can help community members think about objects and spaces in new ways, thus enhancing community development efforts. Photo by Caroline Torres.

Table 1. Approaches to Planning and the Arts: Traditional versus Creative Placemaking

<i>Traditional</i>	<i>Creative placemaking</i>
Focus on doing a specific project: theater, museum, cultural district or other specific outcome	Bring people together, build partnerships, explore issues, then think about strategies
Involve a limited circle of people: primarily artists, public officials, and businesspeople	Develop a growing spiral of partners that strives to be as reflective as possible of the different interests in the community
Commission an artist to paint a mural	Engage an artist to work with a local community to co-create a mural
Concentrate arts and cultural activity in a limited set of areas	Explore ways to grow the presence of arts and local culture in various areas, but explore ways to connect them
Focus on the physical spaces for arts and culture; leave the rest alone for artists and cultural organizations	Work with partners to explore how spaces for arts and culture can be used in ways that will add more benefits to the communities; get involved with programming strategies to help activate spaces and demonstrate how arts and culture connect to social and economic issues

Creative placemaking is about both enhancing creative expression in places and making places more creatively. Creative placemakers often engage artists to help design and conduct public engagement or urban design strategies. Planners who are also artists, like [James Rojas](#) and [Candy Chang](#), design engagement strategies that are forms of community-created art.

In fact, what makes creative placemaking different from traditional forms of planning with the arts is how community stakeholders get involved. They are not just passive audiences; they often help design or co-create the art, with guidance from creative placemakers. One of the best examples is [Mural Arts Philadelphia](#). Professional artists and neighborhood residents have created thousands of well-regarded murals and public art

projects throughout the city. The “outdoor gallery” attracts 12,000 visitors a year.

Creative placemaking is easy to talk about, but could be hard for planners to do well. Planners are trained and oriented to reduce risk. We tend to do better with activities and objects that are relatively easy to organize, manage, or predict — such as planning road improvements, single-family residential subdivisions, or shopping centers. We also are more comfortable — and clients tend to appreciate — when we can anticipate early on what we will recommend in our final plans.

Creative output is practically impossible to predict or manage (can you control when you’ll be creative?) and creative people can be hard to manage in a planning context. While we can



This 2006 Philadelphia mural celebrates the diverse working-class history of the city’s Kensington neighborhood. Art that reflects the heritage and aspirations of stakeholders can help promote pride and attachment to place. Photo by [chrisinphilly5448](#) in the public domain.

Incorporating the Arts into Comprehensive Plans

Comprehensive plans provide focus and direction to municipalities; their contents reveal what public officials value (or don't). Even if most people don't read comprehensive plans, they guide decisions by city staff and can help promote social climates that attract and support the arts.

Some comprehensive plans give a nodding glance to the arts, identifying cultural activity as a asset, but saying little about policies or actions to support the arts. A growing number of comprehensive plans are giving the arts the same level of attention that they do to traditional planning subjects, such as parks or economic development. Some incorporate the arts into chapters on cultural resources, such as that of [Harrisonburg, Virginia](#), while others dedicate separate chapters to the arts, such that of Raleigh, North Carolina.

The [Raleigh Arts and Culture Element](#) is among one of the most sophisticated treatments of the arts in a comprehensive plan. The chapter describes the economic and social benefits

of arts — referencing a study from the prestigious Americans for the Arts on the economic impacts of cultural activities in Raleigh — and provides clear arts policies and actions, connecting each policy to the city's six vision themes.

Newark, New Jersey, is another city that incorporates the arts comprehensively in its comprehensive planning document. Planners there have incorporated the arts throughout the city's 503-page [master plan](#). There are 43 references to the term "public art." Like many cities hurt by de-industrialization, poverty and crime, Newark has suffered from negative perceptions. But the growth of public art — in part due to its percentage for art program and well-connected [Newark Arts Council](#) — is helping Newark become known as a place to go — and stay. In recent years, the city has seen more than \$2 billion in new investment and more than 1,500 units of new housing, with more than 4,000 additional units planned.

bring artists together, and plan for spaces for more arts, we shouldn't try to predict when the arts will impact local societies or economies, or to what extent.

Creative placemaking doesn't always lead to a new theater, museum, or cultural district. It may be less risky and more cost-effective to do a number of activities around a wide variety of spaces. Or there may be completely new opportunities or strategies that come up because earlier planners or leaders had not looked deeply enough into the community's local assets.

Valuing Arts and Artists in Urban Planning

A typical comprehensive plan in the United States would have chapters on land use, economic development, transportation, open space, and historic preservation. But usually not the arts. This is unfortunate, because arts and culture can be powerful forces for both social and economic change.

Table 2 (p. 6) describes the many benefits that the arts offer to individuals, communities, local economies, and environmental/sustainability efforts. For documentation of these various benefits, see BEA 2016; Hanna 2011; National Assembly of State Arts Agencies (undated); King and Markusen 2003.

Artists too provide great value, beyond just their roles as producers of art. The many artists who work outside of the arts field add to the creative thinking and output in those organizations. As boundary crossers — people who are comfortable in several professional or intellectual communities — artists introduce their colleagues to new ideas or new ways of thinking.

"Artistic activity is a major and varied contributor to economic vitality," writes Ann Markusen and David King in *The Artistic Dividend*. "We suggest that the productivity of and earnings in a regional economy rise as the incidence of artists within its

boundaries increases, because artists' creativity and specialized skills enhance the design, production and marketing of products and services in other sectors. They also help firms recruit top-rate employees and generate income through direct exports of artistic work out of the region."

When you think of the Jersey Shore, do the arts come to mind? The arts in coastal Monmouth County, New Jersey, are more than just Bruce Springsteen. There are dozens of theaters, galleries, and museums, as well as art and dance schools and creative restaurants. For years, they had worked independently and often competitively.

In the late 2000s, the Monmouth County Planning Board prepared a report identifying creative assets along the shore and several centers for arts, culture, and entertainment. This



The arts generate economic development activity and create community gathering opportunities, as in this art festival in Montclair, New Jersey. Photo by Leonardo Vazquez.

Table 2. Benefits of the Arts

Benefits to individuals	<ul style="list-style-type: none"> • Children and teens who are involved in arts programs tend to do better in school than their peers. • Arts are used as therapy for mental health issues and substance abuse (which are often related). • For older adults, engaging in arts programs tends to be connected with healthier aging. • Creativity begets more creativity. Consider entrepreneurship and innovation that leads to patents — activities that require a great deal of creativity. Entrepreneurs and patent holders are more likely to participate in the arts than members of the general public.
Benefits to communities	<ul style="list-style-type: none"> • Art-related events can provide nonthreatening ways for stakeholders to come together. • When people are able to express themselves, they tend to feel more connected to a place — and are more likely to help nurture the place. • The arts provide a way for people who feel ignored, undervalued, or disenfranchised to express themselves. This provides ways for public officials, community service providers, and other stakeholders to better understand disadvantaged stakeholders. • The arts help attract and retain highly educated residents, who can bring their knowledge capital to benefit other segments of society. • Arts events and public art encourage more people to be outside and explore, which can help put more eyes on the street and enhance public safety. • Arts activities are a low cost way to get more people to use underutilized parks and open spaces, or to see vacant lots, parking lots and other “empty” spaces as places that could be more valuable for the community.
Economic benefits	<ul style="list-style-type: none"> • Cultural heritage tourists — people who visit a place to enjoy local arts and culture — tend to spend more money than other tourists. • At a time when almost anything tangible can be bought on the Internet, the arts provide experiences that are best enjoyed in person. • Knowledge-based businesses that pay high wages, such as biotech, tend to locate in areas with a significant presence of arts and cultural activities. • Arts industries create a small number of jobs. But because of their impact on cultural tourism and knowledge-based industries, the arts can indirectly attract and retain a much larger number of jobs. • In commercial areas, strategically-placed works of art can help create paths that encourage more foot traffic. • Arts are a significant and growing segment of national, state, and some local economies. According to the Bureau of Economic Analysis, around \$1.1 trillion was spent on arts and culture in the United States in 2013. Spending on arts and culture outpaced other spending. The BEA also estimated that the arts and culture field supported nearly 8.4 million jobs in 2013.
Environmental/ Sustainability benefits	<ul style="list-style-type: none"> • By focusing attention in creative ways on natural and historic environments, the arts can strengthen education and preservation efforts. • Artistic professionals and arts organizations tend to cluster in dense and ethnically diverse areas. Because they are likely to attract other creative people, this helps support market demand for compact development and public transportation.



Community members in Camden, New Jersey, make crafts at the Camden Jam music festival, while others write their thoughts about Camden in a cargo container converted into a community art gallery. The chalkboard and other civic engagement activities at the festival helped planners gather data for future creative placemaking efforts in the city. Photo by Leonardo Vazquez.

helped raise the profile of the arts as an economic engine. (And also as a way to build ridership on New Jersey Transit, since these centers were along the North Jersey Coast Line.) A few years later, in 2011, this author helped a diverse group of arts administrators, public officials, and others build the [MoCo Arts Corridor](#), an umbrella group to help make the Jersey Shore into a year-round destination for the arts.

Doing Creative Placemaking: Guidelines for Planners

Anybody can do creative placemaking; urban planners can bring it to a higher level. Planners like [Theaster Gates](#) or [Anne Gadwa Nicodemus](#) are leading creative placemaking efforts. Gates is leading the revitalization of the Greater Grand Crossing neighborhood on the South Side of Chicago. Nicodemus, a co-author of the National Endowment for the Arts white paper that defined the field of creative placemaking, consults and teaches throughout the United States. Others are supporting it through their disciplines in transportation, parks, economic development, or other traditional planning subjects.

No matter their specialization, all planners are trained to be systems thinkers — to find and make connections among different elements in the built environment. We can help the public become more aware of the value and opportunities of local arts and cultural activities, help creative placemakers better connect arts and culture to social and economic issues, help members of diverse groups learn from one another, and

alert others to the potential for negative consequences (such as displacement from gentrification.)

We can map creative assets (or show stakeholders how to create maps). We can draw a “theory of change” that shows how rehabbing a vacant building into a theater space could attract nearby restaurants and boutiques. We can engage artists to do activities, such as drawing the comments of stakeholders, to help them see one another’s stories. We can do research to show both the positive and possible negative impacts of investing in the arts.

Typically, the process of creative placemaking involves these steps:

1. Bringing together partners to identify and explore social, economic, and cultural issues to be addressed through arts and cultural activities.
2. Identifying creative assets (or needs of creative organizations and individuals)
3. Establishing goals, agreeing on values, and developing strategies.
4. Doing projects and promoting the work throughout the community
5. Attracting more support
6. Establishing stewards to sustain the efforts.

“Steps” is an analogy. In this case, the steps are more like dance moves than a flight of stairs. You may skip a step or go back to an earlier one. You probably won’t get all the right people in the



Creative placemaking planning brings people together to focus on issues, such as this meeting in Long Beach Island, New Jersey, which then lead to projects that strategically connect arts and culture to social, economic, and cultural issues. Photo by Leonardo Vazquez

room at the beginning of the planning project. (Some of the people that should be there are not yet ready to get involved; some you don't know about yet.) And your team may wind up doing projects before the plan is written — especially if the team has many people who prefer to be “doing” rather than “planning.”

There are many actions planners can take to engage in creative placemaking — from initiating arts-oriented plans to supporting the work of arts councils and grassroots organizations. Here are a few suggestions to get started:

- Provide a more independent voice for strengthening calls of advocates for supporting the arts.
- Identify, analyze, and map creative assets and opportunity sites for creative activities, or teach others to do so.
- Be a liaison and facilitator between artists and arts advocates and other people involved in urban development.
- Identify ways to incorporate arts and cultural uses into existing developments.
- Help other creative placemakers understand and navigate through regulations that could hamper creative placemaking efforts.
- Work with artists to lead public meetings and events related to creative placemaking. For example, artists could organize an art event or exhibit, and they can work with planners to engage participants on issues related to a plan.
- Help creative placemakers see the potential negative consequences of arts-related actions. For example, developing a successful arts district could lead to commercial gentrification that might displace stores that local residents depend on. Planners can help creative placemakers identify strategies such as commercial relocation assistance programs to minimize these effects.
- Create strategies to engage the arts to address social or economic issues that are particularly important for the community.

- Support tactical urbanism efforts. Tactical urbanists hold events or temporarily change elements in spaces to encourage the public to think in new ways about the spaces. For example, by putting chairs and showing an outdoor movie in a vacant lot, more people might see it as a future plaza or park.
- Promote the creation of plans and policies that can help support creative placemaking, such as cultural district plans, artist housing strategies, incentive zoning to support the creation of arts spaces, and more.
- Promote regulations that make it easier for creative people to thrive. These include zoning that allows home occupations, the easing of permit requirements, and regulations that distinguish murals from graffiti.
- Encourage the creation of organizations or teams that can support the growth of arts and cultural activities. These include local arts councils, cultural affairs departments within municipal government, or interoffice teams to respond to opportunities.
- Encourage inclusion of arts and cultural activities in elements of a community's master plan.

As land-use professionals, planners can also identify and dedicate spaces for creative activity. These can be anywhere in the public realm, from sidewalks to parks. The types of spaces and recommended design guidelines include:

- *Performance spaces.* These are large flat spaces with few trees or other vertical objects to obscure the view of participants. There should be room for a raised stage, and the audience area should be flat or a slope downwards toward the stage area to enhance the view of audience members. Designers should avoid placing the spaces near uses that could drown out the sound from performances.

- *Exhibit spaces.* These are large flat spaces designed to create outdoor galleries or marketplaces for visual arts, or spaces for small performances. Here, large vertical objects can help participants navigate the area.
- *Co-creation spaces.* These spaces encourage pairs or larger groups of people to work and play together. These kinds of spaces should contain tables and movable chairs (or benches that allow participants to face each other.) Outdoor percussion instruments can help participants be more playful and creative.
- *Spaces for individual creation.* These are spaces that allow painters, musicians, and other artists to create their work in the open. The spaces should be large enough to accommodate a musician with his or her instrument or a painter with his or her easel. In commercial districts, this can be done by designing bump outs, installing parklets, or allowing portions of the streetwall to be set back by a few feet.
- *Spaces for reflection.* Spaces for reflection or meditation should be designed to be quiet to the eyes and ears. It helps to have natural elements and water, as well as a central piece of art that could help the visitor focus.

For planners, creative placemaking can be both fun and challenging. One special challenge for public-sector planners has to do with the content of the artwork. The First Amendment restricts how much public officials can do to guide or restrict expression in the public sphere. And planners could be blamed if they are seen as promoting art that others might see as controversial or offensive. Public-sector planners can tread carefully by being involved in all aspects of creative placemaking other than choosing the content of any artwork.

Selecting Creative Placemaking Strategies and Measuring Success

One of the easiest things to do in creative placemaking is coming up with ideas. One of the hardest: choosing the best ones. And there are almost always more ideas than the resources to make them all happen.

As in most planning engagements, many of the partners will have clear ideas of what they want to do, which are often based on some interesting project they saw somewhere else. But they may not be clear about how those projects can help address social or economic issues — or agree on what those issues should be.

Planners should avoid starting off with specific deliverables — a new performing arts center, cultural district, or major festival. Project-oriented thinking can encourage people to focus too much of their time and resources on activities that are unnecessarily expensive or risky. And it actually makes partners less creative. It is better to begin by identifying key issues to be addressed, and values that partners should use in addressing them.

The National Consortium for Creative Placemaking developed six pillars for successful creative placemaking. These pillars build on the ideas from *Creative Placemaking*, the 2010 white paper

cited above that is the foundation for the field, and connect to the American Institute of Certified Planners Code of Ethics:

- Broad and diverse partnerships.
Key assessment questions: How well does the creative placemaking partnership reflect the diversity of interests in the community? How inclusive is it of stakeholders with different viewpoints? To what extent is the partnership expanding? How many partners are contributing to the success of the partnership?
- Community development: Improving quality of life for more people.
Key assessment questions: How is the intervention affecting the lives of people who don't normally participate in arts or cultural activities? What impacts is an initiative, such as a museum or event, having on people who won't go there regularly?
- Economic development: Improving economic development for more people.
Key assessment questions: How many and what kind of jobs and business opportunities is the intervention creating, directly or indirectly? To what extent are new jobs and business opportunities going to residents? How are existing businesses benefitting from the intervention?
- Cultural development: Building environments that promote creative and cultural expression, from individuals and groups.
Key assessment questions: To what extent do professional artists and creative people feel that this community is a better place to live or work? Do more people from groups that have been disadvantaged or disenfranchised feel more welcome in and more connected to the larger community?
- Asset-based orientation: Engaging and mobilizing resources — physical, human, and environmental — within the community to the maximum extent possible.
Key assessment questions: Who in the community engages in arts or cultural activities? What spaces are available for arts and cultural activities? How are we engaging them?
- Place-based orientation: Promoting the best and most distinct qualities of the study area.
Key assessment questions: What makes this place different or distinct from other nearby places? To what extent do the strategies help to protect and celebrate the qualities that make this place great?

Specific goals in these dimensions, such as improving public safety, or becoming a more welcoming place for newcomers to the community, should be developed through the partnership.

To measure success, establish a baseline of existing activities, institutions, and perceptions about the study area. Examine changes over time in all of these dimensions.

Conclusion

Like new urbanism, creative placemaking is a new way to think about strategies that have been used for many years to enhance communities. It can be both fun and frustrating to work with creative partners who want to do more and faster than is possible.

Creativity is something you can't predict or control. The process of being creative can be disorganized and appear to lead you in several directions. It may be better to not know where you're going to end up. Focus first on the partners and the process before the projects. You may not wind up where you expect to be, but you'll probably be closer to your goals.

About the Author

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Resources

Americans for the Arts: www.americansforthearts.org/

ArtPlace America: www.artplaceamerica.org/

ArtSpace: www.artspace.org/

Metropolitan Area Planning Council Arts and Planning Toolkit: <http://artsandplanning.org/>

National Assembly of State Arts Agencies Research: www.nasaa-arts.org/Research/index.php

National Endowment for the Arts Our Town program: www.arts.gov/grants-organizations/our-town/introduction

Transportation for America's The Scenic Route: <http://creativeplacemaking.t4america.org/>

The National Consortium for Creative Placemaking: www.artsbuildcommunities.com

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