

CREATIVE PLACEMAKING



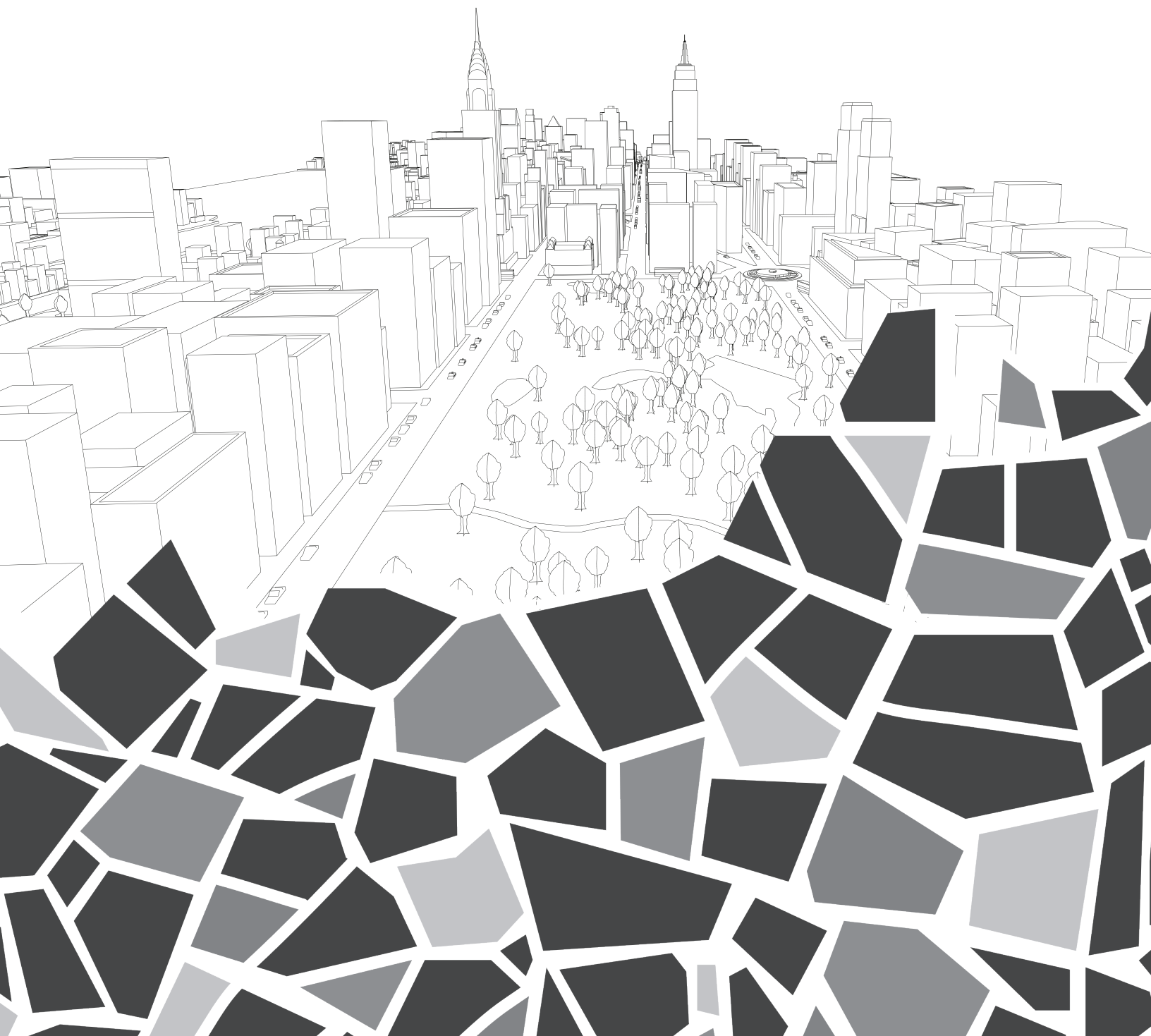
Sparking Development with
Arts and Culture



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ABOUT THE URBAN LAND INSTITUTE

The Urban Land Institute is a global, member-driven organization comprising more than 45,000 real estate and urban development professionals dedicated to advancing the Institute's mission of providing leadership in the responsible use of land and in creating and sustaining thriving communities worldwide.

ULI's interdisciplinary membership represents all aspects of the industry, including developers, property owners, investors, architects, urban planners, public officials, real estate brokers, appraisers, attorneys, engineers, financiers, and academics. Established in 1936, the Institute has a presence in the Americas, Europe, and Asia Pacific regions, with members in 80 countries.

The extraordinary impact that ULI makes on land use decision-making is based on its members sharing expertise on a variety of factors affecting the built environment, including urbanization, demographic and population changes, new economic drivers, technology advancements, and environmental concerns.

Peer-to-peer learning is achieved through the knowledge shared by members at thousands of convenings each year that reinforce ULI's position as a global authority on land use and real estate. In 2019 alone, more than 2,400 events were held in about 330 cities around the world. Drawing on the work of its members, the Institute recognizes and shares best practices in urban design and development for the benefit of communities around the globe.

More information is available at uli.org.
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THE KRESGE FOUNDATION

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PREFACE

It is our honor and pleasure to present *Creative Placemaking: Sparking Development with Arts and Culture* in hopes that you will find inspiration for your own placemaking and development efforts.

Since 2016, with generous support from The Kresge Foundation, ULI has been working to raise awareness of the opportunities and benefits of creative placemaking as an equity strategy for revitalizing disadvantaged communities. We are grateful for the foundation's support.

ULI research reveals that creative placemaking brings identity, engagement, and authenticity to development of all kinds. The benefits of creative placemaking can have a tremendous impact on disadvantaged communities and beyond. Those benefits apply across the built environment for mixed-use, commercial, and residential development; parks and open spaces; transportation systems; and more as they create healthy, equitable, thriving communities.

ULI members' response to the concept of focusing development on arts and culture has been enthusiastic and broad based. Members also want to learn more about the business case and how to implement these approaches. In 2019, ULI Americas and members of its district council network took on the charge to examine and report on how to develop such projects.

As a first step, ULI hosted a forum that brought Theaster Gates, a ULI Prize for Visionaries in Urban Development–winning artist, developer, and entrepreneur extraordinaire, together with other nationally recognized creative placemaking experts and ULI leaders from across North America. The exceptional two-day gathering focused on digging into the specifics of which creative placemaking strategies worked where, why, and how. This report augments those powerful insights with case studies and ULI research compiled over the past three years. We have learned a lot.

- In today's market, “arts and culture” has a very broad definition: visual arts, music, dance, food, cultural history, and other experiences that inspire “Instagram moments.”
- The value and potential of creative placemaking is irrefutable.
- The outcomes and benefits are compelling for the community and the developer; they are a real win-win.
- Although traditional measures of return on investment can be elusive, bottom-line results support the investment, especially over time.
- It takes a village—with many new partners—to tap into arts and culture and to find financial support.
- Some amazing people and resources are available to help.

We hope you will enjoy *Creative Placemaking*, will find value in the research and case studies, and will use those approaches in your development efforts. See how powerful the best practices can be, and please share your experiences. We are grateful for the insights of both ULI's Creative Placemaking National Working Group and ULI's district council creative placemaking leaders, and we encourage wide collaboration among all ULI members. ULI brings us together to provide leadership in creating and sustaining lively, thriving, equitable communities. For us, that is the very essence of creative placemaking.



Juanita Hardy
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INTRODUCTION

Creative placemaking is a proven accelerator for real estate development that creates a distinctive sense of place—culturally rich, engaging, and economically thriving—and attracts people. Creative placemaking has a particularly large impact in low-income neighborhoods, along distressed commercial corridors, in struggling rural areas, and in other disinvested communities. However, growing evidence shows it can also be a successful approach for nearly any kind of development.

ULI research shows that creative placemaking provides triple-bottom-line benefits—financial, social, and environmental—for all stakeholders. Developers and their partners report higher market values, lower turnover rates, faster approval cycles and lease-ups, greater community buy-in, and better branding and market recognition. Local governments see gains in job growth, improved public safety, and increased tax revenues that pay for more resident services. And communities benefit from community cohesion and the creative energy and aesthetics of vibrant new places that are enhanced with arts and culture.

Creative Placemaking presents the business case and process for successful creative placemaking as a potent strategy for building healthy, equitable, attractive, and thriving communities. It offers insights about how creative placemaking—leveraging arts and culture—can spark a creative culture in real estate projects, revitalize communities, and boost financial and other return on investment (ROI) measures for developers. It also provides best practices—information gleaned from research gathered from ULI leaders and others—about how to plan, finance, implement, and manage projects. And it offers examples and case studies illustrating successful creative placemaking across diverse project types and in U.S. cities of various sizes, economic conditions, and geographic locations.

This report addresses questions such as these:

How do developers plan for creative placemaking?

How do they determine the arts and culture focus?

Do such projects require more time and money?

How is creative placemaking funded?

What are the returns?

Does it require an ongoing commitment to programming?

And if a project will be sold, why take on the additional layers of a creative placemaking approach?

Creative placemaking enhances the placemaking dividend, which is, “People stay longer, come back more often, and spend more money in places that attract their affection.”

Ed McMahon

former ULI senior resident fellow/Charles E. Fraser Chair for Sustainable Development and Environmental Policy



Mapping Courage: Honoring W.E.B. Du Bois and Engine #11, by artist Carl Willis Humphrey, part of the Mural Arts Philadelphia program.

WHAT IS CREATIVE PLACEMAKING?

Creative placemaking integrates arts and culture with good design, and it leverages those investments in real estate development to serve and transform communities. Creative placemaking seeks to attract socially and culturally diverse audiences. It is visible and welcoming, and it includes easy access to public spaces through walking, biking, and transit. It produces active, vibrant, authentic mixed-use places with amenities across the built environment; it includes commercial, residential, and public spaces, as well as transportation, health, and environmental systems. It rejuvenates buildings and blocks, boosts local businesses and entrepreneurship, enhances wayfinding, and improves public safety by providing “eyes on the street.” It can capitalize on historic buildings, sites, or events, and it often includes a combination of indoor and outdoor experiences, with nature as an integral part of the design.

Every creative placemaking project, by definition, is different and tells a distinctive story about its inspiration, location, and community. This approach is especially true for projects that tap into an as-yet-uncovered story. Successful projects use a broad definition of culture. Many provide opportunities for people to participate in events, exhibits, performances, or “maker” activities led by artists, cultural creatives, and craftspeople who are involved in the visual arts, music, dance, culinary arts, and other creative endeavors. Creative placemaking appeals to the senses, offering elements to see, hear, touch, smell, and taste. And it sparks the spontaneous through a creative process while being part of a carefully planned project. It brings people together to celebrate arts and culture and to inspire and be inspired.

Development projects employing creative placemaking generally include artful design and materials, but they also offer more, such as a deeper level of engagement in arts and culture that is about people and creative experiences and not about products.

Creative placemaking can benefit real estate development in the following ways:

- Arts and culture can be used to create places for people in many aspects of the built environment, as a component of a healthy, thriving, and attractive community.
- Creative placemaking can be used to improve ROI in all phases of the development cycle—proposal, design, build, and post-construction operations.
- Creative placemaking is scalable and can be used on small and large projects, across a broad spectrum of real estate environments, from enhancing the marketability of residential or commercial projects to revitalizing and uplifting communities in need.

When done well, creative placemaking begins at project launch and informs every aspect of development, from vision to operations. Involving artists, curators, and local arts organizations from the beginning of the process, as well as engaging stakeholders early on, increases the likelihood that the project will speak to and be supported by the community, likely reducing the time spent in the entitlement process. It can be used as a strategy to bring new economic development opportunities to disadvantaged neighborhoods and commercial corridors; to enhance world-class design projects; and to inject a distinctive sense of place into greenfield development, office parks, and nondescript city blocks.

CREATIVE PLACEMAKING STRATEGIES AND OPPORTUNITIES IN REAL ESTATE

- Engage artists, cultural creatives, and the community in project design.
- Create “outside-the-box” use of spaces.
- Repurpose old or uninspiring spaces.
- Spark interest for larger projects with temporary or pop-up arts and culture.
- Leverage arts and culture as a tool for equity and community engagement.
- Establish public/private partnerships.
- Develop a business case approach to demonstrate project ROI.



THE ULI ROLE IN CREATIVE PLACEMAKING

ULI has an essential role in placemaking, and *creative* placemaking takes this role to a new level. ULI members appreciate the growing demand for community and for lively, engaging, and culturally relevant places that attract owners, tenants, and patrons and that lead to great places for people as well as successful investments. ULI creative placemaking leaders believe there are opportunities for infusing arts and culture in nearly every type of development project. Some ULI examples of such opportunities include the following:

- A ULI Advisory Services panel used arts and culture as a strategy to support the expansion of light-rail ridership and transit-oriented development (TOD) and as an equity measure in a disinvested part of Sacramento.
- An Advisory Services sustainability panel in Miami recommended creative placemaking strategies for environmental resilience.
- An interactive ULI creative placemaking map and guide for 19 diverse and innovative sites encouraged participants at the 2017 Spring Meeting to explore arts and culture in Seattle.
- Three of ULI Philadelphia's 13 finalists for the 2019 Willard G. "Bill" Rouse III Award for Excellence were creative placemaking initiatives. One of the finalists, Yarn Factory Loft in Manayunk, Pennsylvania, is transforming mill buildings into residential units, with artists conserving the site's cultural history and collaborating with Philadelphia's Mural Arts program.

ULI members overwhelmingly (91 percent) agree that arts and culture add value to real estate projects, according to a 2016 ULI member survey. But three quarters (74 percent) said that for developers to more widely adopt the creative placemaking approach, the business case needs to be quantified and presented to stakeholders and investors.

Supported by a grant from The Kresge Foundation, ULI launched the Creative Placemaking project in 2016 as part of the Building Healthy Places and Sustainability initiatives, and it developed resources to embed creative placemaking strategies in ULI programs, including the Healthy Corridors project. During phase one of ULI's Creative Placemaking project, under the leadership of Juanita Hardy, ULI senior visiting fellow for creative placemaking, ULI worked with many district council staffs and members through local programs, project site visits, and discussions about current and future projects. More than half of ULI's 55 district councils from across the United States have participated in ULI creative placemaking events and education efforts. ULI has stepped up efforts through the ULI Americas and the district councils network to encourage creative placemaking approaches in all kinds of development projects.

In June 2019, the ULI Creative Placemaking Forum in Chicago (see appendix B), sponsored by The Kresge Foundation and six ULI district councils, brought together nationally recognized creative placemaking experts with developers, urban planners, architects, funders, and ULI product council and district council leaders from across North America to share experiences, challenges, and strategies for a publication about how to develop real estate with a focus on arts and culture.

Forum participants met with Theaster Gates—renowned artist, activist, urban planner, and developer and 2018 winner of the ULI Prize for Visionaries in Urban Development—and toured some of his projects in Chicago. They learned about the principles that guide his work, which uses arts and culture to create projects that spark opportunity for disinvested communities (read more about two of his projects, the Stony Island Arts Bank and the Dorchester Art + Housing Collaborative, in the case studies and in appendix B). The forum set the stage for this report, which includes research and case studies that demonstrate different types of and contexts for creative placemaking.

THE BUSINESS CASE FOR CREATIVE PLACEMAKING

Presenting the business case—what developers and communities can anticipate for ROI—is a critical piece of any creative placemaking project. Investing in neighborhoods, parks, streets, alleys, historic buildings, and places to hang out is a proven strategy for urban vibrancy, and it can be the game changer for real estate asset value. While investors are trying to find neighborhoods in the path of growth, developers are focused on public-realm amenities that attract people through a creative and authentic sense of community and place. Arts and culture facilities are the special ingredient to this recipe for success and have the distinction of being both an element of a healthy community and a strategy for achieving equitable and inclusive communities where all participants can thrive.

Creative placemaking is a differentiator that can produce distinctive and successful real estate projects and can turn developments into destinations. Development that demonstrates best practices in creative placemaking (see sidebar “10 Best Practices in Creative Placemaking”) provides models for public/private partnerships, creative financing, and ROI for a wide range of projects, from low-cost pop-ups that create a buzz for future development, to larger mixed-use projects ranging from \$250 million to \$1 billion in value.

ROI can be measured in terms of a project’s social, emotional, artistic and cultural, environmental, financial, and economic impacts for the developer and the community. When done right, a project can accrue both successful short-term outcomes and greater long-term value in these ways:

- **For developers and real estate partners,** ROI can include a shorter approval cycle, increased market value and recognition, faster sales or lease ups, lower turnover rates, and higher community buy-in and ongoing support. Abdo Development and Bozzuto Development Group transformed a blighted five-block area in northeast Washington, D.C., into Monroe Street Market. It became a \$250 million mixed-use TOD featuring 27 artist studios, an art walk, and a neighborhood community center. The developers reported faster lease-ups, higher retention rates, and lower overall project costs as a result of creative placemaking.

- **For local governments,** ROI can mean job growth, higher tax revenues, and enhanced public safety. Detroit is drawing global attention by investing in downtown parks, plazas, streetscapes, and public gathering places and by activating those spaces with creative businesses that attract new workers, residents, and visitors. Campus Martius Park—with its new infrastructure and landscapes, a beer garden, maker shops, and an outdoor “winter living room”—has catalyzed \$1 billion in new investments since it opened in 2004. Creative placemaking has helped spur further investment, with a pipeline of more than \$2 billion in new downtown real estate projects that promise 15,000 construction jobs and 7,000 new permanent high-wage jobs—all contributing to the local economy.

- **For the community,** ROI can mean improved health outcomes for residents and economic support for public assets and amenities that might not be available otherwise, especially in low-income communities. ROI can include preservation and interpretation of local buildings and of history and culture, plus a stronger, more authentic sense of community. Municipalities can use visitor, job, and other economic development data to show how creative placemaking could enhance their downtown or areas that have been neglected. For example, the Mill Hill: East Macon Arts Village in Macon, Georgia, which was developed by the Macon-Bibb County Arts Alliance and the Urban Development Authority, addressed blight and lack of economic opportunity with the redevelopment of a historic auditorium that featured new arts spaces and maker businesses and the renovation of historic cottages. The project has helped the local economy grow while providing affordable homes for local artists.

The metrics for ROI in creative placemaking are largely anecdotal and are still being developed, though case studies in this report offer some compelling data. ULI seeks to build a more comprehensive understanding of ROI, and it encourages ULI members—individually, through their firms, and through the district councils—to contribute to ROI data by documenting outcomes of creative placemaking development, such as faster approvals; increased property value, jobs, visitors, or patrons; higher local tax revenues; and safer streets. Such data can help support public and private creative placemaking development, reduce neighborhood objections and NIMBYism (not in my backyard), and attract public and philanthropic funding sources. Those metrics can also lead to new urban planning initiatives, such as shared or reduced parking and lower shared risk in investment.



Above and right: Crosstown Concourse, Memphis
Crosstown Arts



Crosstown Arts

THE VALUE OF ARTS AND CULTURE

The vast majority of Americans (91 percent) believe arts and culture facilities improve quality of life, and most (86 percent) believe they are important to local businesses and the economy, according to a 2018 survey by Americans for the Arts (AftA), an arts advocacy organization based in Washington, D.C. In addition, seven in 10 Americans say the arts have improved not only the quality and livability of their community, but also its image and identity. Development projects that incorporate arts and culture may attract more residents, businesses, new employees, and visitors because of this perception. In 2016, half of AftA's survey respondents (49 percent with college degrees) strongly considered the arts when moving to a new location for a job, with more than half (52 percent of millennials) agreeing.

The arts and culture sector contributed more than \$804 billion, or 4.3 percent, to the U.S. gross domestic product (GDP) in 2016, according to the latest data from the Bureau of Economic Analysis and the Office of Research & Analysis at the National Endowment for the Arts. The value added to GDP by arts and culture is nearly five times greater than that contributed by the agricultural sector, nearly \$60 billion more than contributed by construction, and \$227 billion more than contributed by transportation and warehousing. From 2014 to 2016, the average annual growth rate in arts and culture contributions nationally was 4.16 percent, nearly double the 2.22 percent growth rate of the total U.S. economy.

REAL ESTATE DIFFERENTIATORS



Brian Coulter, chief development officer of JBG Smith in Chevy Chase, Maryland, noted that his company's deep commitment to creativity, which is expressed through murals, sculptures, and creative spaces, differentiated the company's buildings from others. "Art fires all our cylinders, and people want to pay to live in our buildings. It's good for our investors, and it helps make our company successful."

10 BEST PRACTICES IN CREATIVE PLACEMAKING

In the first phase of its creative placemaking project, ULI identified the following 10 best practices for creative placemaking, gleaned from research such as developer and city data, interviews, focus groups, site visits, and a scan of ULI and external publications.

- 1 Begin with the end in mind.** Envision not only what you would like to see—such as artfully designed buildings, an inclusive community, gathering places that promote health—but also what you do not want to see, such as displacement of existing residents, a lack of diversity, or exclusionary housing. Set no limits on the possibilities for combining arts and culture with the built environment.
- 2 Bring in artists and the community early.** Timing is everything. Arts and culture need to be central and at the core of a project's design. Early engagement of the essential resources will facilitate an inclusive and well-designed project that meets the needs of the community.
- 3 “Mine” local art and cultural assets.** Understand which jewels exist in the community. Creative placemaking works best when it is used to amplify community assets, thereby fostering a sense of pride. Learn about the community's history and aspirations. Practice “radical listening.”
- 4 Engage local artists.** Find and recruit artists in the community, including visual artists, musicians, photographers, dancers, poets, writers, designers, chefs, media professionals, and other “cultural creatives.” Consult local arts organizations and city or county art commissions or councils to find local artists. Or work with an arts and culture curator who specializes in advising developers on how to integrate arts and culture within their projects.
- 5 Understand and articulate stakeholder benefits.** Explore how arts and culture can contribute to the social and economic vitality of the project. Be prepared to discuss benefits from various points of view. Focus not only on community-driven outcomes and what is meaningful to the community, but also on the hard facts needed to sell the project to investors and others.
- 6 Form cross-sector partnerships.** Include artists, community members, local government, foundations, and community organizations in project planning and development.
- 7 Identify the critical skills needed to deliver on project goals and outcomes.** Determine the skills needed in addition to those provided by designers, architects, and artists. Collaboration with the right skill mix is critical to the success of a project.
- 8 Look for early wins to generate excitement, visibility, and buy-in.** Use pop-up events or installations to draw people in, and use community gatherings to get people engaged.
- 9 Maintain a long view.** Don't stop when a project is built. Incorporate ongoing programming that keeps the community engaged and the place alive and exciting.
- 10 Pursue creative financing.** Where there's a will, there's a way. Money can come from unexpected places. If your vision is the right one, is conceived for the right reasons, and provides appropriate stakeholder benefits, the money will come. Persevere.

PLANNING FOR CREATIVE PLACEMAKING

ULI members are seeking answers to questions such as these: How do you start a creative placemaking project? How are arts and culture integrated into the overall project plan? What resources and partners are needed, and how do you find them? How do you know how much to budget in dollars and in time? How do you determine which creative approach to focus on in a project? ULI leaders and best practices in creative placemaking provide the following guidance:

- **Define what success looks like.** Two key questions to address are: What is our shared vision? and How do we make this project happen? This action requires a shift in mindset to develop a community experience, not a commodity. First, define the vision—what success will look like—and how ROI will be measured. Identify who will benefit from the creative aspects of the project, who will pay for them, and who will decide how the project unfolds. Budget extra time at the outset for additional layers in the development process. Projects do not need to be big to be effective. For example, in 2012, the installation artist, activist, and developer Theaster Gates bought the Stony Island Bank, which had been abandoned for decades, from the city of Chicago for \$1. Gates had a clear vision for how to transform this historic relic into a vessel of knowledge and culture, and employed outside-the-box thinking about how to finance the project. Marble blocks from the site were sold as “bank bonds” at art fairs to raise a portion of the funds needed to restore the bank and to support Gates’s nonprofit Rebuild Foundation. The Stony Island Arts Bank, which opened in the restored building in 2015, is now an archive of black American culture and a laboratory for the community’s artistic and cultural identity.
- **Integrate arts and culture from the beginning.** Creative placemaking is most successful when developers integrate arts and culture in the project vision and plan, and less successful when this focus is added later. Reach out to local arts organizations and arts and culture consultants to determine the best fit to help envision the project, and work collaboratively with them to develop the plan. Check with the city’s office of arts and culture, or consult the National Endowment for the Arts (NEA) online directory of state and regional art organizations (www.arts.gov/partners/state-regional). Assemble the project team—developers, property owners, architects,

planners, urban and interior designers, project managers, artists and arts organizations, and others—and discuss the roles, responsibilities, and resources needed to collaboratively develop the plan. The language of artists and cultural creatives may differ from that of other project team members, so make sure there is a “translator” on the team, such as a cultural curator, who can facilitate effective communications. Identifying the creative resources may require additional effort the first time but will become a standard task in building an effective and skilled project team during the early planning and design phases of creative placemaking.

- **Consider the site and context.** As with all development, location matters, and selecting the appropriate site or building will require consideration of the suitability and practicality of the location. Anchoring and clustering creative businesses and activities in downtown areas and cultural districts is an internationally recognized phenomenon, notes Artscape, a Toronto-based nonprofit that collaborates with artists, community leaders, public-policy advocates, philanthropists, and urban developers. The creative and cultural sector is drawn to dense urban districts with distinct identities.

Other considerations are these: What is the history of the place, the historic context? What is the neighborhood character today? What kinds of arts and culture experiences would be culturally relevant? Appropriate arts and culture choices are different in every place: some communities value their historic context or environmental setting; others value their food or music scene, or those “Instagram moments” that help attract people to a new restaurant or store or social gathering place. The buzz can come with programming and activities after the project is built, but the creative concepts should be identified early on with help from arts and culture leaders. Development plans can reflect the best of the local culture or a completely new cultural experience. Either way, the plans should consider how the concept works with the site and ideally whether the concept has enduring appeal, which should ensure that it will be successful in the long term. Community engagement is key. Communities should not copy placemaking strategies from other places, but rather should look to their own assets and needs to come up with place-based strategies.

- **Determine the project’s mix of uses and how arts and culture could enhance it.** Does the community need space for art events and gatherings, or for affordable housing and studio or office space for artists and arts nonprofits? If housing is needed, is it live/work space, family apartments, or some other type? Capitol Hill Housing, developer of 12th Avenue Arts in Seattle (a ULI Global Awards for Excellence winner), surveyed the community and found it needed a black-box theater space and nonprofit office space, as well as affordable housing for the rapidly redeveloping neighborhood. All of those uses plus structured parking are now included in a cultural center that mixes the arts, housing, and public-safety needs.
- **Build trust with the community.** Many communities not only have enjoyed the benefits of new development with arts and culture but also have seen the pitfalls. Creative placemaking can draw crowds, and developers must anticipate potential challenges and community concerns about traffic, parking, and noise levels, as well as larger economic and social concerns about rising costs of real estate and the unintended outcome of displacement with new development. Work with community leaders, local partners, and arts groups early in the process to build relationships and trust, to seek their advice on project concepts, and to present development plans with transparency, thus inviting feedback and making adjustments that respect community culture and values. Keep in mind this adage: “If you want to go fast, go alone; if you want to go far, go together.”

For the \$1 billion Parks at Walter Reed project in Washington, D.C., the developers Hines, Urban Atlantic, and Triden Development Group included a nonprofit arts organization on their team in meetings with the community. The big idea for development included an art district at the southern end of the site. The development team tested elements of the proposal with residents and made changes to the project on the basis of their input. When the developers submitted the proposal to the District of Columbia government, they were able to say the project was endorsed by all four advisory commissions for neighborhoods surrounding the site.

- **Establish new cross-sector public/private partnerships (PPPs).** An important initial and ongoing task is finding ways to break down the silos between developers and municipalities in ways that create a development partnership. Creative placemaking may also require new collaborative partnerships with other government agencies, local nonprofit arts and culture organizations, foundations, business groups, and financial partners. PPPs can be developed with business improvement districts (BIDs) or downtown business partnerships that support planning, operations, maintenance, and programming. They can also be established on a smaller scale with an individual nonprofit arts group that programs and operates art venues and events. Anchored in the concept of art, education, and wellness, the Crosstown Concourse developers in Memphis, Tennessee, worked with a mix of public and private entities, including eight founding partners and 30 financial partners.
- **Be opportunistic.** Consider all the people who would benefit from the project and think outside the box to seek new partners, funding sources, and markets. Reach out to people you have not talked to before—local arts leaders, community organizations, neighbors of the development site. Be prepared for new and perhaps nontraditional partnerships that can help with project vision and funding. Financing will be layered, not a neat capital stack, and it might require more creative thinking. New possibilities for collaborations with health organizations; environmental groups; architectural foundations; entertainment, food, and beverage businesses; and other unconventional sources may be opened up by the creative placemaking approach.
- **Consider the time frame.** Is the project permanent or temporary? How can temporary or pop-up projects be used to boost long-term development efforts? Could an “immersive art” experience be part of a temporary or pop-up strategy? Pop-up attractions, such as food vendors and performance art, can build momentum and buy-in for larger development projects. The Hall in San Francisco was a temporary activation of a blighted and vacant warehouse building before Tidewater Capital, a San Francisco–based investment and development firm, and War Horse, a Baltimore–based development firm,

purchased the property for redevelopment into a mixed-use project. Community engagement, a central theme of the project during pre-design, helped promote community cohesion and build buy-in for the future project. Programming included arts and culture, food stalls for startups operated by former food truck vendors, monthly breakfasts, job fairs, and free meeting space for local nonprofits.

- **Differentiate with amenity and program choices.**

Successful creative placemaking projects focus on a differentiator—an activity, art element, or amenity that is unique. Clustering several activities and balancing them for both day and night use will further differentiate a project. Including a cinema can be expensive, but cinemas bring food and beverage businesses, which help support the project for the long term. Add a public plaza and live performances, and the project is further activated. Amenities can reflect local or global arts and culture. The choice of amenities and programs is more about what uses will resonate with the community, make the project authentic, and give it longevity. For some communities, that choice might be food and having an area to gather or dance; for others, history and culture will be the draw. Seek community input for the best choices. The project team for the Mill Hill Community Arts Center in Macon, Georgia, included a culinary kitchen after an asset mapping of the community revealed that many residents liked to cook. The center offers low-cost shared kitchen space for aspiring bakers to incubate new, properly licensed, baked-goods businesses.



Tribeca, New York City

- **Identify needed resources.** Successful creative placemaking projects identify all infrastructure and resource needs at the beginning of the process and integrate their costs into the plan and pro forma. Think about maintenance, operations, and ongoing programming and not just about front-end planning, design, and construction. Depending on the scope and type of development, creative placemaking costs might include hiring artists as well as providing art materials, liability insurance, set-up and cleanup, and security. If a project is designed with multipurpose public space for programmed events, such as performances, art exhibitions, food trucks, or festivals, all of the components of the electric, heating, lighting, and audio systems should be integrated in the plan and the pro forma to make the space ready to “plug and play.” Partnerships with arts organizations, BIDs, or the city government can help defray costs. If a piece of public art needs long-term maintenance, consider establishing an endowment fund.

- **Respond to challenges.** Creative placemaking does not have to complicate a project. Many of the challenges and barriers of real estate development exist with or without creative placemaking, and the process of working with the community can expedite the process or remove barriers. Ultimately, creative placemaking can be quite rewarding, financially and otherwise. It often provides a richer and more multilayered development process. This can mean anticipating and addressing questions related to municipal zoning regulations, financing, community engagement, and operations, such as determining the cost and availability of insurance, management and maintenance, and programming of ongoing activities and events.



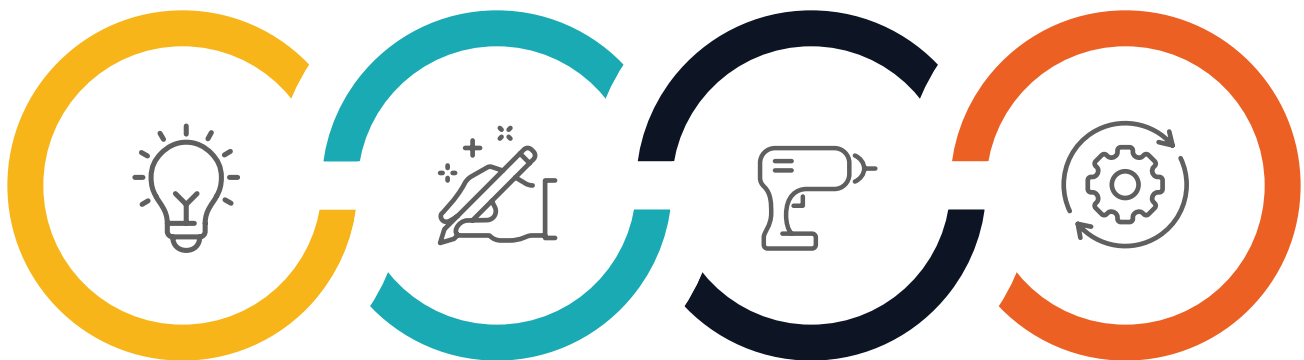
Strand Theater, San Francisco
©Skidmore, Owings & Merrill LLP | Bruce Damonte, 2016

STATE OF PLACE AND CREATIVE PLACEMAKING

Some planners, developers, and cities are working with State of Place to quantify the impact of proposed projects, to forecast ROI, and to improve value. State of Place is a built environment database with predictive urban data-analytics software that makes the investment case for great places by quantifying what makes them walkable and livable. Founded by Mariela Alfonzo (who is the CEO, an urban designer and researcher, and a ULI “40 under 40” land use professional), State of Place aggregates data on more than 290 built environment features into an index score of 1 to 100.

The index includes 10 urban design dimensions that influence people’s decisions to walk—such as density, aesthetics, traffic safety, and connectivity—and that have been positively correlated to real estate premiums, including for retail revenues, residential for-sale values, and office, retail, and residential rents. The State of Place data have shown that creative placemaking amenities that contribute the most toward driving value include benches, decorative pavement, plazas and courtyards, bike racks, public art, and outdoor dining, though fundamental features such as well-maintained sidewalks, bike lanes, and marked crosswalks also must be present for “creative” features to make a positive impact.

CREATIVE PLACEMAKING HIGHLIGHTS IN THE DEVELOPMENT PROCESS



Project initiation

- Develop a vision.
- Conduct a feasibility study.
- Select and build the project team: architect/designer, artists/creatives, construction manager, engineers, etc.
- Identify partners (finance, community, arts organizations, etc.).

Planning and design

- Conduct design with the architect and artists/creatives.
- Work with the community through an engagement/equity plan.
- Seek zoning and entitlements.
- Develop a financing plan (including nontraditional funding, as appropriate).
- Create a construction plan.
- Design and launch a creative placemaking programming plan (before, during, and postconstruction).

Construction and project monitoring

- Manage construction.
- Continue to work with the community through an engagement/equity plan.
- Continue creative placemaking programming.

Ongoing operations (postconstruction)

- Manage property leasing and management.
- Activate the space.
- Continue creative placemaking programming.

DEVELOPMENT INCENTIVES

Cities can support creative placemaking with various development incentives such as the following:

ZONING FLEXIBILITY

Some cities are rethinking zoning codes and ordinances to allow for greater flexibility and innovation, such as providing entitlement credits for mixed uses and performance space. A key issue is that zoning should allow for diverse uses that permit mixed-use development. Zoning flexibility should also allow developers to repurpose historic properties: the city of Phoenix involves the fire department, public works, and others on an adaptive use team that collaborates on repurposing old buildings that do not meet current codes but could be redeveloped with creative placemaking.

Height or density bonuses and design overlays can be a win-win for cities as they support development that contributes to the creative life of the community. A 2018 design overlay zone for the River North (RiNo) Art District in Denver encourages high-quality design and ground-floor commercial space that is transparent and active to support more arts-related businesses. A primary goal of the design overlay is to ensure that additional density supports RiNo's existing artists and businesses and that it provides spaces for a new generation of entrepreneurs. The overlay has helped preserve and enhance a lively creative district with many galleries, shops, studios, and alley murals, as well as restaurants, bars, and entertainment venues.

Other regulatory considerations include: Could alcohol licensing policies allow serving beer at a planned festival marketplace? Could exceptions be made to allow a music venue to serve alcohol, but only during hours when the nearby school or playground is not in use? Cities can work with officials on code requirements for plazas or other gathering spaces that will be activated with events to allow for and to simplify often complicated regulatory issues related to food and beverages, electrical outlets, public restrooms, parking, and night-time lighting and noise.

PLANNING AND DEVELOPMENT INCENTIVES

Cities can support creative placemaking with planning and development incentives, such as expedited permitting, fee waivers, parking reductions, and shared parking. Many cities offer “1 percent for art” policies that require a percentage of the construction budget be dedicated to arts and culture in new public development projects. Caveat: this funding source depends on new public projects and often is used for “plop art”—such as one big sculpture in a plaza—rather than for purposes such as funding for operations and programming that could have a greater positive impact for the community. Cities can help produce more diverse placemaking benefits by educating developers about other options. Cities can realize community benefits by providing incentives for bonus height or density with project elements, such as a public art plaza, an event or performance space, artist and maker studios, affordable artist housing, or office space for nonprofit arts organizations.

DENVER'S RINO ART DISTRICT AND ARTSPACE AFFORDABLE ARTIST HOUSING

The RiNo Art District, located in the former light-industrial area of River North (RiNo) in Denver, near the new 38th and Blake Street commuter rail station, has been the site of rapid redevelopment. The art district is working with Denver Arts and Venues, the North Denver Cornerstone Collaborative, and Artspace to develop 90 units of permanently affordable live/work housing for individual

artists and their families. Artspace is the nation's leading nonprofit arts developer; it specializes in live/work artist housing, studios, art centers, and creative businesses. It has three Colorado projects and 68 properties currently in operation, development, or leasing nationwide.

CREATIVE PLACEMAKING OVERLAY ZONE

In 2018, Alexandria, Virginia, established the Old Town North Art and Cultural District and an overlay zone for the creation of arts and cultural spaces within the district. The city wanted to support existing arts institutions, strengthen its sense of place and the vitality of the creative economy, and establish an identity and brand for the arts district. The intent was to attract visual and performing arts venues, galleries, and studios, as well as businesses in creative fields such as design, media, marketing, handcrafting, and art supply. The city established an arts corridor, and it provides regulatory

incentives for additional floor area for arts and culture uses, with requirements for new ground-floor spaces dedicated to arts and culture uses, shared and off-site parking, and collaboration on marketing and management among businesses within the district. Alexandria's arts and culture scene annually attracts thousands of visitors, and it generates \$112 million for the local economy, 2,628 full-time-equivalent jobs, \$56 million in household income, and \$7.5 million in local and state government revenues, according to Americans for the Arts (AftA).



RiNo Art District

CREATIVE FINANCING

With an opportunistic approach and help from community partners, creative placemaking can pencil out like other development projects. Creative placemaking costs should be an integrated part of the pro forma, regardless of whether they are borne by the developer or the subsequent owner or operator who activates the project. Financing the entire project is the goal, so all costs related to arts and culture aspects should be included in the financial package. Multiple-layered sources of funding, many of them from public and not-for-profit sources, are often needed to secure the project budget.

Projects that will be developed in an under-resourced neighborhood can make a case for community revitalization and engagement, which generally means more funding is available through community foundations and organizations; BIDs; tax-credit programs; state, county, and city funds; and local banks. The process for seeking multiple financial sources generally will be more familiar for developers who focus on affordable housing and other publicly supported projects. Private for-profit developers may rely more on bank loans and equity sources to finance projects, but they can also hone their partnering skills.

Consult the creative resources on the project team and state, regional, and local government arts and culture organizations for help in seeking financial support. Explore grants and funding partnerships for programming and operations from municipal arts boards or councils, business groups, private foundations, and nonprofit organizations, as well as community banks. Consult a tax professional about keeping the for-profit and nonprofit funding sources separate in the pro forma—as federal tax rules require. Consider the following sources for financial support:

Government grants and loans. Various federal, state, county, and municipal sources provide grants and loans that could be secured for creative placemaking. Depending on a project's mix of uses, location, and targeted economic level, it could be eligible for the following:

- New Markets Tax Credits (NMTC), which incentivize business and real estate investment in low-income U.S. communities through a federal tax credit.
- Low-Income Housing Tax Credits, which provide a federal tax incentive to construct or rehabilitate affordable rental housing for low- and moderate-income households.
- Qualified projects with a parks and recreation element that may be eligible for financing through the federal Community Parks Revitalization Act, which provides low-interest loans and grants to local governments for rehabilitation and construction, innovation and recreation programming, and recovery action programs.
- Opportunity Zone investments, which could provide support for federal capital-gains tax reductions and could attract additional equity to creative placemaking projects.
- NEA Our Town grants that support creative placemaking interventions, which integrate arts, culture, and design activities into projects that strengthen communities and advance local economic, physical, or social outcomes. NEA also provides funding support to state and regional arts organizations for projects that benefit local communities.
- State-sponsored grants, such as those from the Colorado Creative Industries, which provide resources to help increase economic activity and attract visitors to Colorado communities.
- State job-training grants, which could attract private investors who view such grants as a sign of project feasibility.
- Municipal funding tools, including forgiveness of taxes and developer and processing fees.





Wynwood Walls, Miami



Denver Chalk Art Festival, Larimer Square, Denver

Foundation grants, loans, and equity. Another approach is to identify and pursue financial support through arts and civic organizations as well as through corporate and nonprofit philanthropic foundations. ArtPlace America, a collaboration among foundations, federal agencies, and financial institutions, has invested \$104 million in creative placemaking initiatives that promote “equitable, healthy, and sustainable communities.” Such investments can leverage additional investments in communities. The 11th Street Bridge Park project in Washington, D.C., attracted an additional \$50 million for an equity initiative for affordable homes, community facilities, and local nonprofit support from the nonprofit Local Initiatives Support Corporation (LISC). Established by the Ford Foundation in 1979, LISC is a Community Development Financial Institution that provides capital for revitalization projects in low-income, disadvantaged, and underserved communities at affordable rates. It has invested \$20 billion by pooling capital from banks, corporations, foundations, and government agencies and then by providing financing and technical and management assistance to local partners and nonprofit developers for housing, business, job, education, safety, and health initiatives.

Low-interest bank loans. The federal Community Reinvestment Act (CRA) requires commercial banks and savings associations to provide reduced interest on loans in low- and moderate-income neighborhoods as part of federal authorization for banks. Those banks are required to have a certain number of CRA credits to offset racially biased redlining that historically occurred in real estate financing and transactions in many cities. Low-interest bank loans for rehabilitation, new construction, and innovations help fulfill this requirement. A creative placemaking project that is in an underperforming neighborhood or is targeted to disenfranchised populations may qualify for a low-interest loan or at least may garner interest from banks to fund a project they otherwise might reject.

Special districts. BIDs, business improvement zones (BIZs), downtown development authorities, and special facilities districts could provide financing options for creative placemaking projects. Those districts are independent political and fiscal entities that issue debt to sell tax-exempt bonds to finance services and facilities and then collect property tax revenues within the district so they can pay back the debt. Look for established districts, and determine whether a project concept is a good addition. BIDs in the downtown core generally have more power than in other districts, are more

holistic, and offer more services. A BID may be able to handle parking for a theater or music hall and can help with resources and staffing for marketing, maintenance, and security for arts and culture events. The Golden Triangle BID in Washington, D.C., includes a staff member who designs art programs that keep the Triangle fresh and vibrant; for example, the BID arranged a collaboration with the Renwick Gallery of the Smithsonian American Art Museum to bring a Burning Man art exhibition to D.C. streets.

Tax-increment financing. Municipal tax-increment financing (TIF) can provide needed infrastructure and amenities and can help increase the project yield. Any source that helps develop the project by underwriting the cost of parking or other infrastructure allows more project money for arts and culture. However, for TIFs, the project focus must be major rehabilitation of a blighted urban district or facility— not primarily about arts and culture. TIF funding is a valuable tool but requires a sophisticated approach: those districts are highly regulated on how TIF money can be used and may require approval from the city council as well as administration by an independent urban renewal authority, which decides how much money the project is entitled to and will generate to pay back the TIF investment.

A 20-year TIF district in Bethlehem, Pennsylvania, allowed new property tax revenues generated through the redevelopment of 124 acres (50 ha) of the former Bethlehem Steel Corp. plant to be used to build the SteelStacks arts and culture complex. In the first 18 years of the TIF, over \$100 million in tax revenues was generated on the redeveloped site, \$60 million of which paid for infrastructure and amenities for SteelStacks, including a visitor center, performance plazas, and parking. Another \$10 million to \$12 million in TIF revenues from an on-site casino is anticipated for SteelStacks by 2020.

Social media websites and crowdfunding. Research shows that nearly half of all millennials in the United States have contributed online to causes and crowdfunding through outright gifts or loans. Crowdfunded loans could be a resource for creative placemaking projects; they can also be riskier and more expensive than conventional loans. Social media in general can be an effective tool for marketing.

KEEPING IT GOING: OPERATING STRATEGIES

Creative placemaking should “maintain the long view”; the work does not end with completing construction of the project. Creative placemaking can overlay the entire real estate development process through pop-ups and other space-activation activities that begin before and extend well after construction. The following are some considerations for keeping the creative momentum going with operating strategies.

Do it yourself or outsource. This is a key question for developers, both public and private. With a well-considered plan and a budget that provides adequate support, municipalities and private developers can have maximum control by assuming maintenance, operations, and programming responsibilities. They could also look to community partners or outside specialists to manage and operate the arts and culture amenities (for example, by hiring a local caterer to manage a pop-up café or by contracting with a performing arts organization to handle the programming and operations tasks for a theater). A key point is that investing in high-quality ongoing programming provides a very good return on property value, regardless of whether you do it yourself or outsource. Abdo and Bozzuto, developers of Monroe Street Market in Washington, D.C., hired a nonprofit arts organization, CulturalDC, to recruit and select artists for the 27 artist studios that occupy the ground floor of two apartment buildings in the complex. CulturalDC also served as a liaison between artists and developers and helped artists manage their studios as entrepreneurs in marketing and selling their work.

Define a new role for BIDs and BIZs. BIDs and BIZs can be valuable tools for economic revitalization of downtown or distressed areas, and they can help with outsourcing—on their own or with other partners—to fund and manage critical services for creative places. If a project includes a plaza, for example, a BID could maintain, schedule, and market that space for arts and culture events. The services might be fee-based, but having an established organization assume such responsibilities allows the owner to focus on other issues, frees up staff time, and ensures that major tasks are managed by experienced professionals.

Downtown Detroit’s signature public space, Campus Martius Park, is located in the Downtown Detroit BIZ, which is funded through a special assessment paid by owners of taxable and assessable property within the BIZ boundaries. The BIZ keeps the streets and

parks clean, provides security services, and collects data about housing, commercial property, land use, value, demographics, and demand. It plants and maintains parks and streetscapes, and in winter, it lights up downtown streets, parks, pedestrian walkways, and bikeways to enhance safety and to create a festive environment. The BIZ partners with the Downtown Detroit Partnership, which funds, operates, maintains, and programs six downtown parks and a plaza to provide world-class public spaces that help attract businesses and residents and that catalyze new investment and development.

Protect your investment. Arrange for insurance that covers nontraditional spaces to reduce risk and costs related to patron injuries and damages to artwork or spaces during events. Buying insurance on an event-by-event basis is expensive. Local governments, BIDs or BIZs, downtown partnerships, or arts organizations often can provide blanket liability insurance coverage or a rider for events, so the project developer or operator does not have to insure each event independently at greater cost.

Benchmark success. While benchmarking success for creative placemaking is still a new venture, developers and local governments have begun to measure various kinds of ROI. ULI members can help by sharing data from their development projects. Charlotte, North Carolina, tracks the daily number of people walking on the Rail Trail where storeowners have turned their storefronts to the trail. And SteelStacks in Bethlehem, Pennsylvania, keeps track of visitors and the money they spend in shops, in restaurants, and at other local businesses. In 2019, SteelStacks was on target to attract 1 million visitors and to deliver \$55 million in annual economic benefit to the city, according to the Bethlehem Redevelopment Authority.

Data from impressions on social media outlets such as Facebook, Twitter, and Instagram provide ways to market, to track interest in, and to document visits to development projects. Many millennials and others convey their world in Instagram moments, and restaurants and hotels are now being designed around elements of arts, culture, and creativity that make them places people want to be and be seen. Positive comments and presence through online images and social media enhance a project’s image and its ability to attract tenants and visitors.

CONCLUSION AND NEXT STEPS

ULI hopes the information in this publication provides direction, guided by best practices, about how to develop with a focus on creative placemaking. ULI's goal is to have creative placemaking become a standard development approach—similar to healthy places, sustainability, and resilience—that is integrated into mainstream development.

As one ULI financing expert notes, if the real estate industry can determine effective metrics to show the value of creative places, support from social impact bonds and key stakeholders such as energy and health industries will follow and connect developers to new partners and sources of financing.

Additional work is needed to identify specific strategies in funding, selecting amenities, working with the community, and using other aspects that lead to successful projects. ULI asks that members and readers share strategies that could be applicable and replicable for other projects through their district councils or through contact with ULI.



Confluence Park, San Antonio
Cade Bradshaw and Stuart Allen



CASE STUDIES

The following are examples of real estate development projects that used best practices for creative placemaking along with some of their successful outcomes. (Projects appear in general geographic order from east to west, with key creative placemaking themes listed below the project title. “Small but impactful” indicates the project cost \$50 million or less or is small in scale.)

ROSE KENNEDY GREENWAY, BOSTON, MASSACHUSETTS

Parks/Open Space, Partnerships, Small but Impactful

Located along a 1.5-mile (2.4 km) stretch of reclaimed land skirting Boston Harbor, the Rose Kennedy Greenway is a 17-acre (6.9 ha) park that connects the city's North End, Financial District, and Chinatown. Opened in 2008, the \$50 million greenway was a joint effort of the Massachusetts Turnpike Authority (since incorporated into the Massachusetts Department of Transportation), the Commonwealth of Massachusetts, the city of Boston, and civic and community organizations.

In 1991, after almost a decade of planning, construction began on the Central Artery/Tunnel Project, widely known as the Big Dig. Recognized as one of the largest, most complex, and technologically challenging infrastructure projects in U.S. history, it removed an elevated highway and created a tunnel system below the city.

The greenway park installed above now features landscaped gardens, promenades, plazas, fountains, public art, and a carousel, and it is programmed with food trucks, a farmers market, seasonal beer and wine gardens, concerts, movies, fitness classes, and other events.



Mark Reigelman's *The Meeting House* on the Greenway.

SUGAR HILL CHILDREN'S MUSEUM AND AFFORDABLE HOUSING, NEW YORK, NEW YORK

Revitalization, Affordable Housing, Arts/Culture Facility

The striking mixed-use building that houses Sugar Hill Children's Museum of Art and Storytelling is well-known as the design of world-class artist and architect David Adjaye. It also provides affordable housing, offices, and spaces for education programs and performances. Nonprofit developers Broadway Housing Communities (BHC) acquired a site on the northern boundary of West Harlem's historic Sugar Hill district, home of the Harlem Renaissance and more recently home to many immigrants. Many residents now are challenged by poverty, little formal education, and lack of proficiency in the English language.

Completed in 2017, the 13-story structure contains over 190,000 square feet (18,000 sq m) of space that houses the museum, the Sugar Hill Museum Preschool, and 124 affordable apartments—some for formerly homeless residents. The 18,000-square-foot (1,700 sq m) museum was designed with interactive exhibition and performance spaces and with an artist-in-residence studio. The second floor houses a 12,196-square-foot (1,113 sq m), light-filled, early childhood education center, with offices for BHC on the ninth floor. Funding for the \$89 million project was pieced together from 13 funding sources, including private lenders, foundations, low-income housing tax credits, federal HOME funds, and New Markets Tax Credits.

MURAL ARTS, PHILADELPHIA, PENNSYLVANIA

Murals, Small but Impactful, Partnerships

Mural Arts Philadelphia, one of the nation's largest public art programs, is dedicated to the belief that art ignites change. Since 1984, Mural Arts has installed more than 4,000 projects, uniting artists and communities through a collaborative process to create murals that transform public spaces and individual lives. Program initiatives include youth art education and restorative justice for incarcerated and formerly incarcerated individuals, young adults on probation, and their communities. In 2017, the restorative justice program reported a 15.7 percent one-year recidivism rate for its graduates, compared to 35 percent in Pennsylvania and 68 percent nationally. Among the restorative justice guild graduates, 85 percent are placed in steady employment, higher education, or vocational training programs.

Porch Light—a Mural Arts collaboration with the Philadelphia Department of Behavioral Health and Intellectual disAbility Services for people struggling with mental illness, addiction, and trauma—works with Yale University researchers to evaluate the effect of new mural installations on participating artists and local residents in distressed neighborhoods. Reported results are promising: greater community cohesion and trust, enhanced neighborhood aesthetics, safety, and quality of the walking experience, plus a decrease in stigma associated with mental health or substance-abuse challenges. Mural Arts Philadelphia annually produces between 60 and 100 projects, 250 programs, and 250 artist jobs, and it contributes \$2.7 million to the local economy, in addition to the economic benefits provided by mural visitors who patronize local businesses.



The Stamp of Incarceration: James Anderson, a mural by Shepard Fairey.

MONROE STREET MARKET, WASHINGTON, D.C.

Partnerships, Affordable Housing/Artist Studios, Arts/Culture Programming

Creative placemaking for Monroe Street Market, a \$250 million TOD project encompassing five blocks around a Metrorail station and bus stop, transformed a blighted area of the Catholic University of America's south campus and the Brookland neighborhood in northeast Washington, D.C. The mixed-use community includes 720 multifamily residences, 45 townhouses, and 83,000 square feet (7,700 sq m) of retail space, as well as 27 affordable artist studios on the ground floor of two of the three residential buildings. The Arts Walk between the buildings features a public square with a fountain and a clock tower at one end and a 3,000-square-foot (280 sq m) community arts center at the other. Those public spaces serve as focal points for special events and community gatherings.

Washington, D.C.–based Abdo Development and the Greenbelt, Maryland–based Bozzuto Group assembled a diverse team of partners, including CulturalDC, a nonprofit art organization serving developers, property owners, artists, and art organizations, to help design and activate the artist studios as well as the Dance Place for dance programming. The community arts center and the Arts Walk and plaza are programmed with artists' open studios, a farmers market, and free dance performances and public fitness classes. Bozzuto reported faster lease-ups, higher retention rates, and lower overall project costs.

THE PARKS AT WALTER REED, WASHINGTON, D.C.

Revitalization, Adaptive Use of Historic Site, Partnerships

Houston-based Hines partnered with Urban Atlantic and Triden Development Group, both based in Washington, D.C., to form the Hines/Urban Atlantic/Triden development team. That team was selected to redevelop 66 acres (27 ha) at the historic former Walter Reed Army Hospital complex in northwest Washington, D.C., into a mixed-use complex with creative placemaking as a core approach. The project will bring desired amenities to a neighborhood that has lacked food and retail establishments.

The team's creative placemaking approach contributed to its selection by the District of Columbia government to redevelop the site. The team attended more than 200 community meetings with neighborhood councils and other local groups to help shape

the plan. Architects, designers, artists, creative placemaking experts, community engagement professionals, and others developed site plans that include an arts campus at the southern end with incubator space for local nonprofit arts organizations, live/work studios, public art, performance spaces, and an art and farmer's market. Team members and local nonprofits CulturalDC and Art-o-Matic have engaged 20 arts organizations in plans for the arts incubator. The \$1 billion project will be completed in phases through 2026.

11TH STREET BRIDGE PARK, WASHINGTON, D.C.

Parks/Open Space, Partnerships, Financing

The 11th Street Bridge Park is gaining recognition as a model for how to engage the community and public and private partners to create equitable, inclusive, and thriving communities. A creative placemaking plan is transforming a defunct bridge into a public park and a walking and biking bridge to connect the mostly low-income community that lives and works east of the Anacostia River to the more affluent Capitol Hill neighborhood west of the river. The connection includes arts and culture elements such as outdoor performance and exhibition spaces, public art, and arts programming.

Building Bridges Across the River, the east-of-the-river nonprofit developer, held more than 200 stakeholder meetings as it solicited ideas for the bridge park's design. The team has secured \$113.5 million for bridge construction costs, operations and maintenance, and equity strategies from the District of Columbia government, JPMorgan Chase Foundation, Exelon, The Kresge Foundation, and LISC DC. The bridge park inspired other community benefits, including the I-295 Good Hope Road underpass that leads to the river and the new park. The area features rotating photography and art exhibitions.



During community engagement efforts, residents had identified equity issues and high needs, such as solutions to avoid displacement and to promote economic opportunity. The developer and partners have started a community land trust that uses public and private money to create permanently affordable housing; a homebuyer's club that offers a path to homeownership; a source of help for small businesses through micro-loans, training, and technical assistance; and workforce development initiatives to train local residents as contractors and construction workers for the bridge park. LISC has invested \$50 million in an equity initiative that has created or preserved 585 affordable homes and six high-quality community facilities and that has supported 20 nonprofits involved in equity programs.

THE RAIL TRAIL, CHARLOTTE, NORTH CAROLINA

Parks/Open Space, Partnerships, Retail

The Rail Trail is a 3.5-mile (5.6 km) walk and bike trail through Charlotte's busy downtown. It connects 10 neighborhoods with many creative placemaking features: public art such as the Magic Carpet, a commissioned-artist painting that resembles a carpet on a portion of the trail; and public spaces such as Edna's Porch, which celebrates the southern tradition of greeting passersby from the front porch. The Rail Trail invites people to stroll, discover cafés and bars, explore galleries, see artists at work, enjoy an impromptu concert, or relax on a bench and watch the city. New retail and programming have activated the public trail, which was redeveloped from an emergency path next to the Blue Line light-rail tracks.

The planning, design, and construction of the trail is a joint effort among Charlotte Center City Partners, property owners and stakeholders along the trail, municipal partners, and community

champions. The master plan attracted the Charlotte Area Transit System and Charlotte Department of Transportation as partners. Funding partners included NEA sources that are matched with the Knight Foundation and ArtPlace America to develop a master plan for the trail.

The Rail Trail has become so popular—more than 2,000 people daily are tracked on the Rail Trail—that many businesses have changed their entry from the street to face the trail. The Rail Trail partners have linked trail user numbers to the creation of a destination and to an increase of office, restaurant, bar, and retail development in the area. Out of this plan have grown partnerships, neighborhood connections, and a boost to local businesses and city revenues.

CROSTOWN CONCOURSE, MEMPHIS, TENNESSEE

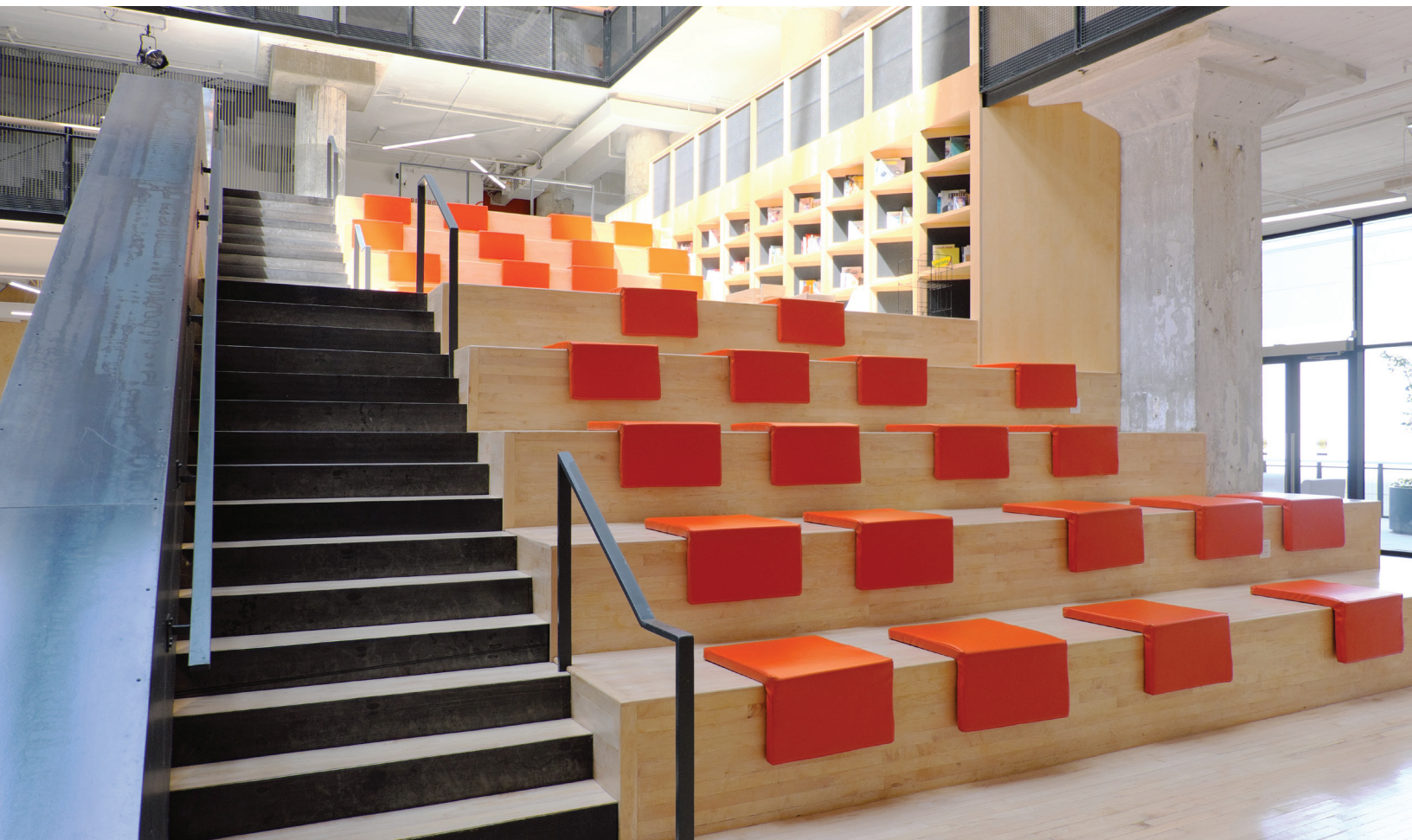
Partnerships, Financing, Adaptive Use of Historic Site

Crosstown Concourse incorporates the best practices in using arts and culture to add value with clear returns. A public/private partnership with eight founding partners transformed an abandoned Sears distribution warehouse in a low-income residential neighborhood into an art-filled office, retail, residential, health care, and charter school building. Crosstown Arts, a nonprofit arts organization, led the adaptive use of the 1.2 million-square-foot (110,000 sq m) art deco–style warehouse, the largest commercial building in Tennessee, as a vertical urban village that features a contemporary art center.

The project team focused on the development of the “magnets” of art, education, and health and wellness, and the team secured an unusual mix of residential and for-profit and nonprofit tenants, including St. Jude Children’s Research Hospital, a university, a charter school for grades 9–12, a health care facility that serves low-income families, and fitness and wellness facilities.

The building also has art galleries, performance spaces, restaurants and cafes, a healthy food market, a craft brewery, and a coffee shop and roastery. The project’s 265 apartments are 80 percent market rate and 20 percent affordable for households earning less than 80 percent of the area’s median income.

Public/private partnerships led to 30 financing sources for the \$210 million project. Those funding sources included an \$84 million bank loan, \$57 million in historic tax credits and New Markets Tax Credits, and \$15 million from the city of Memphis. The city uses federal subsidies such as Qualified Energy Conservation Bonds and a Brownfields Economic Development Initiative grant from the U.S. Department of Housing and Urban Development. Shelby County contributed \$5 million for public infrastructure improvements. When Crosstown Concourse opened in August 2017, 98 percent of the building was leased.



MILL HILL: EAST MACON ARTS VILLAGE, MACON, GEORGIA

Revitalization, Adaptive Use of Historic Site, Affordable Housing

Led by Macon-Bibb County's Arts Alliance and Urban Development Authority, the East Macon Arts Village seeks to address the challenges of blight and the lack of economic opportunity in the "birthplace of Macon." The project goal is to attract new residents and businesses to the area and help the local economy grow while providing affordable homes for people who have long resided there and have helped create a distinctive place.

The plan's first phase, completed in 2018, featured the \$1.6 million restoration of the 7,000-square-foot (650 sq m) Bibb Mill Auditorium, which was built in 1920 and was repurposed as the Mill Hill Community Arts Center with state-of-the-art sound, lighting, and video and event space. A \$211,000 gift to replace the auditorium roof was leveraged to secure other funding to complete restoration of the arts center, including \$813,000 from Macon-Bibb County. Funding

also includes a \$134,370 grant from NEA's Our Town program, with matching funds from the John S. & James L. Knight Foundation and support from the White House's Strong Cities, Strong Communities initiative.

The arts center also includes new resources: the Tech Toolshed, which makes available tools and equipment for filmmakers, photographers, designers, and digital artists, as well as the Mill Hill Bakers Collective, a low-cost shared commercial kitchen space that serves professional and hobby bakers looking to expand their businesses and to connect with other local bakers. The developers are also renovating 14 historic mill cottages for sale to artists who qualify for affordable housing.

STEELSTACKS ARTS AND CULTURE COMPLEX, BETHLEHEM, PENNSYLVANIA

Financing, Adaptive Use of Historic Site, Arts/Culture Programming

Bethlehem SteelStacks transformed the 124-acre (50 ha) site of the Bethlehem Steel Corp. manufacturing plant into an arts and culture campus that helped to revitalize and heal the city of Bethlehem. Operating for a century, the plant had produced steel for the Golden Gate Bridge in San Francisco and the Chrysler Building in New York City, but it was shuttered when the steel industry moved overseas. The city debated whether to tear down the steel stacks and create something new but decided to restore the treasured historic assets. Residents who mourned the loss of the plant and the jobs it provided embraced the new complex with a sense of pride. The complex's design now incorporates the steel stacks—a natural gas flame burns along the spine of the 230-foot-high (70 m) steel sculptures.

Financing included a TIF district that was approved in 2000 and that generated more than \$100 million in TIF revenues through 2018. Over \$60 million in TIF funds have been spent on infrastructure, amenities, construction, and maintenance, including a visitor center, a set of performance plazas, a trestle restored as a pedestrian walkway and park, and public parking. More than \$35 million funded

the debt service and principal payments for several bond issues and borrowings that will be paid off by 2020. Another \$18 million in TIF revenues is anticipated by 2020 from a casino resort. SteelStacks annually attracts 1 million visitors and delivers \$55 million to the city. Ongoing programming is key to attracting visitors and enhancing economic benefits. The project was recognized with a ULI Global Award for Excellence in 2015.



Jeffrey Totaro Photography for WRT



21c MUSEUM HOTEL, CINCINNATI, OHIO

Hotel/Retail, Arts/Culture Facility, Financing

The 21c Museum Hotel in Cincinnati is an innovative hybrid of a contemporary art museum and boutique hotel that has helped catalyze the hub of a growing arts and entertainment district. Located in the heart of downtown, the circa 1912 Metropole Hotel, which is listed on the National Register of Historic Places, had been converted in the 1970s to low-income housing that later deteriorated. The restoration and redevelopment of the hotel emerged from a public/private partnership with 21c Museum Hotels, the city of Cincinnati, and the Cincinnati Center City Development Corporation (3CDC), a nonprofit real estate development and finance organization.

The art hotel design concept was inspired by the owners, Laura Lee Brown and Steve Wilson, who needed space to display their growing art collection. Opened in 2012, the museum hotel features 156 guest rooms, a restaurant, a bar, and 8,000 square feet (750 sq m) of gallery, meeting, and event space with curated exhibits featuring the work of living artists, including on-site multimedia installations. It is open to the public 24 hours a day, seven days a week free of charge.

Financing for the \$51.5 million revitalization project included \$26.5 million in privately sourced debt and equity and \$25 million in public incentives, including federal historic and New Markets Tax Credits, state historic tax credits, and local incentive programs such as tax increment financing and a city grant. The project has both contributed to and benefitted from the city's recent economic and cultural resurgence with major downtown redevelopments, such as the Banks and the Over-the-Rhine neighborhood.

The 21c Museum Hotel Cincinnati is part of a chain of 21c hotels in nine cities, including Nashville; Kansas City, Missouri; and Chicago. The hotels will open in early 2020. With the exception of 21c Bentonville (Arkansas) and 21c Chicago, all 21c Museum hotels are historic rehabilitations.

CAMPUS MARTIUS PARK, DETROIT, MICHIGAN

BID/BIZ, Parks/Open Space, Arts/Culture Programming

Downtown Detroit is drawing global attention because it is investing in parks, plazas, streetscapes, and the creative businesses that activate those spaces. Developed by the Detroit 300 Conservancy, an affiliate of the Downtown Detroit Partnership, Campus Martius Park is at the heart of the downtown redevelopment story. It is the city's most popular and diverse public space and is a magnet for visitors and high-profile events. Moreover, it is surrounded by new and renovated offices, residential buildings, retail businesses, and restaurants that have drawn thousands of new employees to firms such as Quicken Loans, EY, Ally Bank, Microsoft, and One Magnify.

The park's goals were to revitalize the downtown core as the city's signature gathering place and as a catalyst for economic development, as well as to promote a positive image for Detroit locally and internationally. The 2.5-acre (1 ha) park has transformed the downtown core from a desolate area into a lively hub with new infrastructure and landscapes, event plazas, a pop-up urban beach, a beer garden, a restaurant, food trucks, daily markets, and maker shops. Public space is activated with creative programming, artwork, and flexible seating. The park hosts many of the city's most popular events, such as the Detroit International Jazz Festival; winter attractions include the city's Christmas tree, an iconic ice rink, and a "winter living room" bar and food tent with couches and a fireplace.

Campus Martius Park has helped draw an estimated 3 million visitors annually and more than \$1 billion in investments in real estate around the park, with \$2 billion more in a pipeline that promises 15,000 construction jobs and 7,000 permanent high-paying jobs. About 90 percent of the \$19 million cost for the park, infrastructure, and new roadway around it was funded privately by Detroit corporations and foundations. Owned by the city, the park is managed by the Downtown Detroit Partnership, which also manages the downtown business improvement zone and activates five other public places with free events, programs, and classes. In 2010, Campus Martius Park was the first recipient of the ULI Urban Open Space Award, and it was selected as one of the American Planning Association's Top 10 Great Public Spaces.



DORCHESTER ART + HOUSING COLLABORATIVE, CHICAGO, ILLINOIS

Revitalization, Affordable Housing, Arts/Culture Facility

On Chicago's South Side, a partnership including the Chicago Housing Authority, Brinshore Development, and the Rebuild Foundation and its founder (internationally acclaimed artist, developer, and urban planner Theaster Gates) created Chicago's first "art-centered" family community. The Dorchester Art + Housing Collaborative (DA+HC) transformed a blighted public housing development into 32 mixed-income artist homes.

The two-story modern brick buildings were restored for 12 public-housing, 11 affordable, and nine market-rate homes. The centerpiece of DA+HC is the on-site art and community center, which is managed by the Rebuild Foundation—a nonprofit that uses arts and culture programming to revitalize and reinvest in historically disenfranchised communities. Teaching artists provide free programs for DA+HC residents and the greater Grand Crossing community.

Completed in 2014, the \$11 million DA+HC project won a 2015 ULI Chicago Vision Award and in 2016 was awarded the American Institute of Architects and the U.S. Department of Housing and Urban Development Secretary Award under the Creating Community Connections Award category. In 2018, Gates won the ULI Prize for Visionaries in Urban Development.

By 2018, Gates and the Rebuild Foundation had acquired more than 30 vacant buildings in Chicago for transformation into spaces for affordable housing and community amenities, thereby catalyzing at least \$45 million in new investment on Chicago's South Side. Rebuild Foundation hires and trains neighborhood residents to work in construction trades, thus providing employment opportunities for people to improve the places where they live and instilling a sense of community pride that helps residents become involved stakeholders.

DAIRY BLOCK, DENVER, COLORADO

Hotel/Retail, Adaptive Use of Historic Site, Arts/Culture Facility

In Denver's Lower Downtown (LoDo) historic district, McWhinney, Sage Hospitality, and Grand American Inc. developed Dairy Block, which adaptively repurposes a whole block including the former 1920 Windsor Dairy and a firehouse as well as parking lots.

Dairy Block comprises a "micro district" with 250,000 square feet (23,200 sq m) of office space and event and meeting space, with the independent 172-room Maven Hotel, and with 392 underground parking spaces.

The 73,000 square feet (6,800 sq m) of retail space is located on the ground floor of connecting hotel and office buildings; it features the Milk Market, along with local artisan food and drink venues, a restaurant, a bar, coffee shop, an art gallery, and an activated pedestrian alley that features murals, interactive art, and maker shops. The developers worked with NINE dot ARTS, a local arts curation advisory firm, to curate an ongoing exhibit throughout the project and to feature more than 700 pieces of art created by Colorado artists.



ULI2D COMMUNITY MURAL PROJECT, MESA, ARIZONA

Murals, Small but Impactful, Financing

Kicking off the ULI2D Community Mural Project in November 2019 with the idea that art and creativity is for everyone, ULI Arizona led a community Paint Day to create a 270-foot-long (82 m) mural on a perimeter wall of Guerrero Rotary Park in Mesa; it features 12 artist panels and 11 mixed/collaborative panels. The multiyear ULI2D initiative focuses on a neighborhood that not only faces many challenges but also has strengths—a rich history, strong family-oriented culture, community organizations, local businesses, and art that was already appearing organically in the neighborhood. ULI2D catalyzed positive outcomes by helping to produce—along with local paid artists and neighborhood volunteers—20 murals concentrated in gateway nodes throughout the neighborhood. Collaborators include ULI member volunteers, artists, the city of Mesa, the Mesa Boys and Girls Club, Mesa Arts Academy, Mesa Arts Center, St. Vincent de Paul Society, and local schools and the faith community.

Fundraising managed through the ULI Foundation has resulted in grants and donations by individuals, companies, and foundations ranging from \$5,000 to \$100,000. The project is supported by in-kind donations such as photography, videography, printing,

and public relations. An Arizona State University research team will assess the role that public art plays in the community. Using surveys, participant observations, focus groups, interviews, and children's art, the team will identify the project's social impacts to understand how culturally driven, community-led art projects can reflect an existing sense of community; how public art projects transmit and preserve cultural values and history; and how residents respond emotionally to the presence of public art projects in their community. Partners anticipate ROI including a reduction in crime and vandalism. Data will be tracked by the city of Mesa.



CONFLUENCE PARK, SAN ANTONIO, TEXAS

Parks/Open Space, Resilience, Arts/Culture Programming

A collaboration between the San Antonio River Authority and the San Antonio River Foundation led to Confluence Park, which is sited in a former utility storage yard along the San Antonio River in the economically challenged South Side. The collaboration resulted in new opportunities and partnerships for the whole city. Confluence Park received some of the more than \$400 million in funding that will be used to restore and upgrade 15 miles (24 km) of the San Antonio River with native habitat and improved access.

The San Antonio River Authority and River Foundation built Confluence Park as a 3.5-acre (1.4 ha) gateway to hiking, biking, and paddling trails; the park also provides education about the environment and sustainability. The park and foot path along the river are dotted with sculptures, art benches, and murals. Located in

the center of the park, the signature concrete BHP Pavilion, which is a collaboration between an artist and an architect, serves as an event and meeting space with programming that includes free musical performances and yoga classes. The pavilion's "petal" arches collect and channel more than 200,000 gallons (760,000 liters) of rainwater for irrigation and plumbing.

Completed in 2018, the \$13 million park relies on partnerships with more than 60 nonprofit organizations, and it offers environmental programming for more than 80 schools. The park won the 2019 Institute Honor Award for Architecture from the American Institute of Architects.

12TH AVENUE ARTS, SEATTLE, WASHINGTON

Arts/Culture Facility, Affordable Housing/Studio/Performance Space

The development of 12th Avenue Arts transformed a 29,000-square-foot (2,700 sq m) police parking lot into a light-filled cultural center that mixes arts, housing, and public-safety facilities. The activation of this plot of land had been mentioned in two neighborhood plans as the highest community priority in the rapidly developing area. Developer Capitol Hill Housing surveyed the community and found it needed a black-box theater space and nonprofit office space, as well as affordable housing. All are incorporated into the mixed-use project that includes 88 affordable apartments for working families and individuals.

The project addressed the loss of affordable studio and performance space in Seattle's Capitol Hill neighborhood by providing 20,000 square feet (1,900 sq m) of new cultural space and arts-related commercial space, including two professional theaters that are available for rental use at affordable rates. It also provides 115 stalls of secure below-grade parking for the use of Seattle's police officers. Active day and night, the project has become a new anchor for the community. It won a ULI Global Award for Excellence in 2015.



William Wright

THE HALL, SAN FRANCISCO, CALIFORNIA

Small but Impactful, Pop-Up, Adaptive Use

The Hall was a temporary activation of a warehouse building in the Tenderloin, a San Francisco neighborhood rife with challenges such as drugs, crime, poverty, and unemployment. The building had been blighted and vacant for seven years before Tidewater Capital, a San Francisco-based investment and development firm, and War Horse, a Baltimore-based development firm, purchased the property in 2013.

The developers rehabilitated the site and constructed The Hall as a culinary arts experiment in 4,000 square feet (372 sq m) of temporary retail space. The project focused on community engagement and urban revitalization while developers sought entitlements to redevelop the site for a mixed-use building with 186 apartments above 10,000 square feet (930 sq m) of retail space. For the interim use, six food stalls were placed in a food-hall setting and were run by local entrepreneurs—all former food-truck vendors.

The food stalls, a bar, and event programming were aimed at promoting positive change in the community: The Hall created a gathering space for nonprofits, businesses, workers, and neighborhood residents to come together. Between 2014 and 2016, The Hall served more than 4,000 meals a week; hosted more than 90 community events, including live music and art exhibits; and donated thousands of dollars to local nonprofit groups. At monthly community breakfasts, the development team provided updates on the permanent project, sought input from stakeholders, and discussed community topics such as public safety, small business development, housing affordability, and arts in the community. The Hall developers also organized and sponsored job fairs to help match employers with neighborhood job seekers. The Hall was a finalist for the 2016 ULI Global Awards for Excellence.



Patricia Chang

AMERICAN CONSERVATORY THEATER'S STRAND THEATER, SAN FRANCISCO, CALIFORNIA

Revitalization, Arts/Culture Facility, Small but Impactful

The Strand Theater, developed by the American Conservatory Theater (A.C.T.), was one of four creative placemaking projects among 11 winners of ULI's Global Awards for Excellence in 2016. A.C.T., a nonprofit arts organization, transformed a century-old movie theater into a nonprofit performance space with a 283-seat theater, public lobby and café, 140-seat black-box theater, and rehearsal space. The project created 20,000 square feet (1,900 sq m) of flexible retail, education, and performance space at an estimated total cost of \$34.4 million.

Located amid rapid redevelopment between the city's Civic Center and a booming retail district, the restored theater represents a key component in the revitalization of a long-disinvested part of the city. Within a few months of opening in 2015, the theater's arts programming had attracted more than 50,000 visitors to the once-desolate Market Street block. Declared one of the 10 best arts centers by *Architectural Record*, the Strand transformed a historic asset and enabled the community to embrace the past and welcome the future.



RESOURCES

ULI RESOURCES

ULI Creative Placemaking website: Creative Placemaking/ULI Americas:
<https://americas.uli.org/research/centers-initiatives/building-healthy-places-initiative/creative-placemaking/>

Including Culture in Development: A Step-by-Step Guide,
Urban Art Forum and Urban Land Institute, 2019:
https://uli.bookstore.ipgbook.com/including-culture-in-development-products-9780874204407.php?page_id=21

SELECTED URBAN LAND ARTICLES ON CREATIVE PLACEMAKING (2016–2019)

“Investing in Public Spaces to Make Placemaking a Value-Add,”
Kathleen McCormick, March 4, 2019:
<https://urbanland.uli.org/planning-design/leveraging-public-spaces-to-make-placemaking-a-value-add/>

“The Business Case for Creative Placemaking,” Juanita Hardy, October 5, 2018: <https://urbanland.uli.org/planning-design/the-business-case-for-creative-placemaking/>

“Five Steps toward Implementing Creative Placemaking,”
Juanita Hardy, October 19, 2017:
<https://urbanland.uli.org/planning-design/five-steps-toward-implementing-creative-placemaking/>

“10 Best Practices for Creative Placemaking,” Juanita Hardy, April 26, 2017:
<https://urbanland.uli.org/planning-design/10-best-practices-creative-placemaking/>

“Best Practices for Creative Placemaking,” March/April 2017:
<https://brinshore.com/wp-content/uploads/2017/04/Best-Practices-for-Creative-Placemaking-UL-March-April-2017-web.pdf>

“Growing Value through Creative Placemaking,”
Juanita Hardy, October 11, 2016:
<https://urbanland.uli.org/industry-sectors/growing-value-creative-placemaking/>

“Juanita Hardy Dives Deep into Placemaking,”
Archana Pyati, August 24, 2016:
<https://urbanland.uli.org/inside-uli/juanita-hardy-dives-deep-creative-placemaking/>

ADDITIONAL RESOURCES FOR DEVELOPMENT WITH ARTS AND CULTURE

Americans for the Arts
www.americansforthearts.org

American Planning Association
<https://www.planning.org/knowledgebase/creativeplacemaking/>

ArtPlace America
<https://www.artplaceamerica.org/resources>

The Kresge Foundation
Journey to Creative Placemaking: Insights & Lessons,
<https://kresge.org/content/journey-creative-placemaking-lessons-and-insights>

Local Initiatives Support Corporation (LISC)
<https://www.lisc.org/our-initiatives/economic-development/creative-placemaking/resources/>

National Endowment for the Arts
<https://www.arts.gov/artistic-fields/creative-placemaking>
<https://www.arts.gov/artistic-fields/creative-placemaking/creative-placemaking-resources>

NEA state/regional online directory: <https://www.arts.gov/partners/state-regional>

How to Do Creative Placemaking: An Action-Oriented Guide to Arts in Community Development, 2017: https://www.arts.gov/sites/default/files/How-to-do-Creative-Placemaking_Jan2017.pdf

Creative Placemaking, Ann Markusen and Anne Gadwa, 2010: <https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>

Transportation for America
The Scenic Route, Getting Started with Creative Placemaking and Transportation: <http://creativeplacemaking.t4america.org/appendix/little-mekong/>

Arts, Culture, and Transportation: A Creative Placemaking Field Scan:
<http://t4america.org/maps-tools/creative-placemaking-field-scan/>

The Trust for Public Land
<https://www.tpl.org/our-work/creative-placemaking>

Field Guide for Creative Placemaking and Parks:
<https://www.tpl.org/field-guide-creative-placemaking-and-parks>

OTHER RESOURCES

Artscape D.I.Y. Creative Placemaking: <http://www.artscapediy.org/Creative-Placemaking/Approaches-to-Creative-Placemaking.aspx>

Creating Change through Arts, Culture, and Equitable Development: A Policy and Practice Primer, PolicyLink, 2017: https://www.policylink.org/sites/default/files/report_arts_culture_equitable-development.pdf

Creative Placemaking for Community Developers, Enterprise Community Partners, 2019: <https://www.enterprisecommunity.org/resources/creative-placemaking-community-developers-5901>

“Transforming Community Development through Arts and Culture,”
Community Development Innovation Review 14, no. 2 (2019), Federal Reserve Bank of San Francisco: <https://sfed.us/sffedarts>.

APPENDIXES

APPENDIX A: ULI'S CREATIVE PLACEMAKING NATIONAL WORKING GROUP

ULI formed the Creative Placemaking National Working Group in 2016 with the goal of providing advice and counsel on ULI's Creative Placemaking project, including review and feedback on overall approach, plans, and deliverables. Members of the group include the following:

Barbara Schaffer Bacon
Codirector, Animating Democracy
Americans for the Arts
Washington, D.C.

Jan Beeland
Former Executive Director
Macon Arts Council
Macon, Georgia

Matthew Clarke
Director of Creative Placemaking
The Trust for Public Land
San Francisco, California

Vicki Davis*
Managing Partner
Urban Atlantic
Bethesda, Maryland

Betsy del Monte*
Architect
Transform Global
Dallas, Texas

Tom Eitler
Senior Vice President, Advisory Services
Urban Land Institute
Washington, D.C.

Chase Fisher
President
Five Points Cultural Commission
Montgomery, Alabama

Joanna Frank
Executive Director
Center for Active Design
New York, New York

Barbara Goldstein
Principal
Barbara Goldstein & Associates
San Jose, California

Jamie Hand
Director of Research Strategies
ArtPlace America
Brooklyn, New York

Sandra Kulli*
Owner
Kulli Marketing
Los Angeles, California

Jeremy Liu
Managing Director, Creative Development
Partners
Senior Fellow for Arts, Culture, and Equitable
Development, PolicyLink
Oakland, California

Robert L. Lynch
President and CEO
Americans for the Arts (Honorary Member)
Washington, D.C.

Ed McMahon
Former Senior Resident Fellow, Environment
and Sustainability
Urban Land Institute
Washington, D.C.

Tom Murphy
Senior Resident Fellow, Urban Development
Urban Land Institute
Pittsburgh, Pennsylvania/Washington, D.C.

Josh Neiman
Principal*
Hybrid Development Group LLC
Baltimore, Maryland

Lisa Rother
Executive Director
ULI Washington
Washington, D.C.

Dean Schwanke
Former Senior Vice President, Case Studies
and Publications
Urban Land Institute
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Elayna Toby Singer
Administrator
Palm Beach County Art in Public Places
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Michael Stern*
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Strada Architecture LLC
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Ben Stone
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Transportation for America
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Marilee Utter*
President
Citiventure Associates LLC
Denver, Colorado

Leigh Ann Wilder
Director, Arts in Communities
North Carolina Arts Council
Raleigh, North Carolina

Nella Young
Design Leadership Program Director, National
Design Initiatives
Enterprise Community Partners
Columbia, Maryland

*ULI member

APPENDIX B: ULI CREATIVE PLACEMAKING FORUM, CHICAGO, JUNE 5–6, 2019

With support from The Kresge Foundation and the ULI district councils, ULI launched phase two of its Creative Placemaking project with the ULI Creative Placemaking Forum, which was held in Chicago, June 5–6, 2019. The forum was envisioned as a thought leadership and knowledge-sharing convening for ULI members, staff members, and leading experts to identify opportunities and challenges and to share strategies and solutions in creative placemaking. The forum exceeded expectations, according to feedback from participants, and provided the foundation for this report on implementing creative placemaking in real estate.

During phase one of ULI's Creative Placemaking project, ULI District Councils staff and other staff members worked with many district councils to present local programs, project site visits, and discussions about current and future projects. More than half of ULI's 55 district councils from across the United States have participated in ULI creative placemaking events and education efforts. District councils were invited to the forum, and, for a \$5,000 investment, could bring up to five members who had experience working on creative placemaking projects and who represented the diversity of their districts. Six district councils stepped up—ULI Arizona, ULI Boston, ULI Charlotte, ULI Chicago, ULI St. Louis, and ULI Washington—and had the opportunity to interact with nationally recognized creative placemaking experts and to network with other district council leaders.

The forum featured Chicago artist, urban planner, and developer Theaster Gates who shared his experience and knowledge and led tours of his projects in Chicago. In addition to district council and other ULI staff members, the forum's 54 participants included developers, planners, architects, designers, investors, consultants, creative placemaking experts, and ULI product council representatives. Participants received a briefing book with best practices and project examples for creative placemaking.

Day 1 of the forum was held at the Stony Island Arts Bank, which is the headquarters of the Rebuild Foundation, Gates's nonprofit community development organization. Rebuild transformed the long-abandoned historic bank building into a gallery, media archive, library, and community center. The group toured some of Gates's other development projects, including a blighted school being redeveloped into maker space, Gates's artist studio, and his home, which doubles as a community meeting space. Gates discussed his "Nine Principles of Ethical Development," the importance of engaging artists and the community early in the creative placemaking process, and the shareholder benefits of adaptively reusing buildings for community good.

Day 2 at the University of Chicago focused on brainstorming and knowledge sharing, facilitated by Marilee Utter of Citiventure Associates and Juanita Hardy of Tiger Management Consulting Group. Leaders from five district councils—Kelly Annis, Michelle Landers, Lisa Rother, Theresa Salmen, and Debra Sydenham—managed break-out group discussions about opportunities, challenges and obstacles, and strategies and resources for creative placemaking.

During the two days, noted creative placemaking experts presented projects and led discussions, including Todd Richardson, developer of the Crosstown Concourse in Memphis, Tennessee; Jeremy Liu of PolicyLink, who shared insights about equitable communities; Jamie Bennett of ArtPlace America; Michael Hickok of Hickok Cole Architects; Ben Stone of Smart Growth America; and Kim Dempsey of The Kresge Foundation. ULI Chicago hosted the forum under the leadership of Mary Ludgin (ULI Chicago chair) and Cindy McSherry (ULI Chicago executive director). Barbara Ray of HiredPen Inc. served as forum writer and recorded highlights of the two-day event.

Forum participants identified key opportunities, challenges and obstacles, and strategies and resources, shown in the following table.

CREATIVE PLACEMAKING FORUM SUMMARY: KEY OPPORTUNITIES, CHALLENGES, AND STRATEGIES

KEY OPPORTUNITIES

Create “outside the box” uses of spaces	Develop a business case approach to demonstrate ROI	Use pop-ups to spark interest for larger projects
Leverage creative placemaking as a tool for equity and community engagement	Repurpose spaces Leverage public/private partnerships	Engage artists and the community in project design

CHALLENGES AND OBSTACLES

Lack of knowledge, skills, tools, and approaches to quantify ROI and secure funding	Lack of integration in the real estate development process, which limits use of approach and ability to increase project value	Policies and regulations that often block implementation
Programming and space management that are complicated, and an approach that is not well understood	Lack of knowledge and access to artists and other creatives for planning and implementation	Lack of a “common language” between developers and artists, which hampers communication
Resistance from developers and the community due to negative perceptions	Lack of project management experience	Lack of project management experience

STRATEGIES AND RESOURCES

Gain approval and implement ULI-led, high-value initiatives regarding education, process, and implementation	Develop an approach to quantify ROI and to create and share case studies	Develop and activate strategies to gain community support, buy-in, and trust
Identify roles and resources (e.g., “translators”) to match developers to artists/creatives, and enable effective communications	Devise inventive new ways to finance real estate development projects	Develop incentives that promote projects, such as 1 percent funding
	Develop unconventional approaches to change public policy and regulations	

ULI CREATIVE PLACEMAKING FORUM PARTICIPANTS

Corinne Abbott
Urban Land Institute

Kelly Annis
ULI St. Louis

Robert Atkinson
Davis Carter Scott Ltd.

Trevor Barger
Espiritu Loci Inc.

Laura Barrett
MassDevelopment

Jamie Bennett
ArtPlace America

Paul Bernard
Urban Land Institute

Kevin Bryant
Kingsway Development LLC

William Caldwell
EDENS

Elizabeth Christoforetti
Supernormal

Charles Crawford
Forum Studio Inc.

Kim Dempsey
The Kresge Foundation

Francesca Franchi
Little

Theaster Gates
Rebuild Foundation

Scott Goldstein
Teska Associates Inc.

Keith Greminger
Kimley-Horn and Associates Inc.

Juanita Hardy
Tiger Management Consulting Group LLC

Caleb Herod
The University of Chicago,
Harris School of Public Policy

Michael Hickok
Hickok Cole

Monica Holmes
City of Charlotte

Michelle Landers
ULI Boston

Steve Lindley
Cushman & Wakefield (United States)

Jeremy Liu
Creative Development Partners

Mary Ludgin
Heitman LLC

Ellen McCarthy
Georgetown University

Mallory McClaire
Rebuild Foundation

Dylan McKnight
Stantec

Cynthia McSherry
ULI Chicago

Andrew Miller
The University of Chicago,
Harris School of Public Policy

Danielle Naylor
ULI Chicago

Alexis Pearson
The University of Chicago,
Harris School of Public Policy

Lorenzo Perez
Venue Projects

Heather Personne
Evolve Ventures LLC

Barbara Ray
HiredPen Inc.

Todd Richardson
University of Memphis

Dennis Richter
Richter Development

Nick Richter
The University of Chicago,
Harris School of Public Policy

Lisa Rother
ULI Washington

Heidi Ruehle-May
Unity Temple Restoration Foundation

Theresa Salmen
ULI Charlotte

Thomas Samuels
Thomas Samuels Enterprises

Dawveed Scully
Skidmore, Owings & Merrill LLP

Courtney Sharpe
City of Boston,
Mayor's Office of Arts and Culture

Cali Slepín
Urban Land Institute

Tanya Stern
Montgomery County (Maryland) Planning
Department

Ben Stone
Smart Growth America

Heidi Sweetnam
Urban Land Institute

Debra Sydenham
ULI Arizona

Marilyn Taylor
University of Pennsylvania School of Design

Ross Tilchin
The University of Chicago,
Harris School of Public Policy

Kanika Tomalin
City of St. Petersburg, Florida

Marilee Utter
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Leon Walker
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