

OUR TOWN

A Framework for Understanding and Measuring
the National Endowment for the Arts'
Creative Placemaking Grants Program

Updated February 2021

This publication is an update of the previous NEA report, *OUR TOWN: A Theory of Change and Logic Model for the National Endowment for the Arts' Creative Placemaking Grants Program*.

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Prepared for the National Endowment for the Arts by 2M Research Services and its subcontractor, Metris Arts Consulting.

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Cover: PreEnact Indy, a creative placemaking initiative in the Monon neighborhood of Indianapolis, where local businesses, vacant lots, and sidewalks comprised the "stage" where neighbors, students, and professional actors collaborate to perform the inclusive, equitable, and vibrant future envisioned by residents. Photo courtesy of Harrison Center

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Preface

In 2011, the National Endowment for the Arts made its first Our Town creative placemaking grants. By the end of fiscal year 2020, more than 560 projects had been funded via Our Town in rural, tribal, suburban, and urban communities. Over the last decade, creative placemaking has evolved in notable ways, and the moment felt ripe for delving into past Our Town projects to better reflect on and document the outcomes of creative placemaking work, and of Our Town in particular. Our team undertook a substantial effort to revisit past projects and evolving practices and to establish a theory of change and logic model for the Our Town program, with help from the agency's Office of Research & Analysis.

This document caps an iterative and collaborative process between the agency and 2M Research Services, which was contracted to produce and validate a theory of change and logic model for Our Town (see definitions of these terms in the Introduction). We view the release of this document as a way to support efforts in the creative placemaking field that aim to articulate and assess the positive changes that arts and cultural strategies are producing in communities across the country. While artists, designers, and culture-bearers have engaged in creative placemaking activities for decades, the impact of such activities is formidably tough to measure or quantify. This challenge is not unique to creative placemaking. Place-based housing, transportation, and economic development programs and investments are similarly experimenting with new frameworks for measuring and assessing impact in communities. Interviews with a range of evaluators, practitioners, and federal partners helped us to generate new ideas on how to articulate the impacts of place-based work and creative placemaking in particular.

The National Endowment for the Art's Our Town theory of change illustrates how local creative placemaking projects have led to notable local social, economic, and/or physical impacts. Collectively, Our Town projects have helped to drive a systemic shift in how other sectors embrace arts and culture as a critical ally in advancing local goals. Artists, designers, and culture-bearers can offer fresh and creative ideas to address community challenges in new ways. These varied artistic and creative strategies, cross-sector partnerships, and unique community contexts have led to inspiring local innovations which have been replicated, scaled, and adopted by the broader community development sector. In addition to the Our Town program, many other actors have played a significant role in driving this systems shift. They include national and local philanthropic foundations, public and nonprofit organizations, the private sector, and resident leadership.

In 2019, the Our Town grant guidelines and grantee reporting requirements were rewritten to reflect the program's theory of change. The updated grant guidelines were designed to inspire a broader understanding of creative placemaking strategies and potential impacts. Local creative placemaking practice has continued to evolve in exciting ways. The new grant guidelines better reflect this evolution.

The framework shared in this report should not be seen as the final statement on how Our Town works, but rather should serve to mark a moment in time. We acknowledge that creative placemaking projects are often iterative and not easily bound to the boxes or linear flow of a logic model. Similarly, measuring outcomes of arts and culture often fail to capture the full breadth of their transformative nature for individuals and communities. And yet, our hope is that this document shows just how powerful creative placemaking can be and the particular promise it holds at a time when we collectively face an unknown future in the midst of a global pandemic, while reckoning with a long history of racial injustice. In communities across the country, artists, designers and culture-bearers can offer new ways forward;

connecting, envisioning, inspiring, and energizing. We sincerely hope this document offers inspiration for this moment and also helps to guide grantees, future applicants, local leaders, researchers, evaluators and others in better understanding and measuring the multiple ways that creative placemaking drives not only local impact, but broader systems change.

Jen Hughes
Design and Creative Placemaking Director

Introduction

From fiscal years 2011 through 2020, the National Endowment for the Arts awarded over \$40.6 million to arts, design, and cultural projects nationwide through its Our Town grant program. Our Town supports creative placemaking projects that help to transform communities into lively, beautiful, and resilient places. These grants support projects that integrate arts, culture, and design activities into efforts that strengthen communities by advancing local economic, physical, and/or social outcomes. Our Town requires partnerships between arts organizations and government, other nonprofit organizations, and/or private entities. Successful Our Town projects ultimately lay the groundwork for systemic changes that sustain the integration of arts, culture, and design into strategies for strengthening communities.

In 2016, the Arts Endowment sought to develop an evaluation plan for Our Town that would capture the measures of greatest importance to quantify the impact of the initiative. 2M Research Services, along with its subcontractor, Metris Arts Consulting, and subject matter experts Terry Clark, Carl Grodach, and Dan Silver were awarded a contract to begin the process of evaluation planning by developing key materials to guide the evaluation, including a theory of change and logic model.

The logic model, theory of change, and measurement model are tools used by program managers and evaluators to describe how a program is supposed to work and how its impacts on American communities should be measured. A theory of change offers a framework that visually depicts the elements needed to support the program's success.¹ A theory of change identifies those elements across major program phases, and the expected trajectory between these phases and the program's outcomes. The best theory of change is one the reader can review to understand the underlying hypotheses of a grant program's rationale. The logic model provides more clarity about the components (i.e., inputs) that need to be in place for the program to work, along with visual depictions of how planned activities will result in specific outputs or products, and outcomes. The logic model offers a closer look at the details of how a grant program is meant to work, and what grantees are doing locally to lead to the expected results. The measurement model specifies indicators and potential data sources for each concept in the logic model. Together, these products offer a framework for Our Town project design, performance monitoring, and evaluation.

The Our Town framework was developed through an iterative process that occurred over the course of more than a year. The first phase of this process involved analyzing existing data from Our Town grantees, including grant applications, grantee final reports, and existing case studies available on the agency's [Exploring Our Town](#) website; interviewing national experts on topics related to creative placemaking program implementation and evaluation; and conducting a scan of place-based programs and tools. A technical working group offered constructive criticism on early drafts of the framework. During the second phase of this process, a national survey of Our Town grantees and in-depth case studies of selected grant projects enabled the agency to validate the framework. The final theory of change and logic model are described in the next section; the measurement model is presented in the appendix table appended to this report.

¹ D. J. Holden & M. Zimmerman, M. (Eds.). *A practical guide to evaluation planning: Theory and case examples*, (Thousand Oaks, CA: Sage Publications, 2008).

Our Town Theory of Change and Logic Model

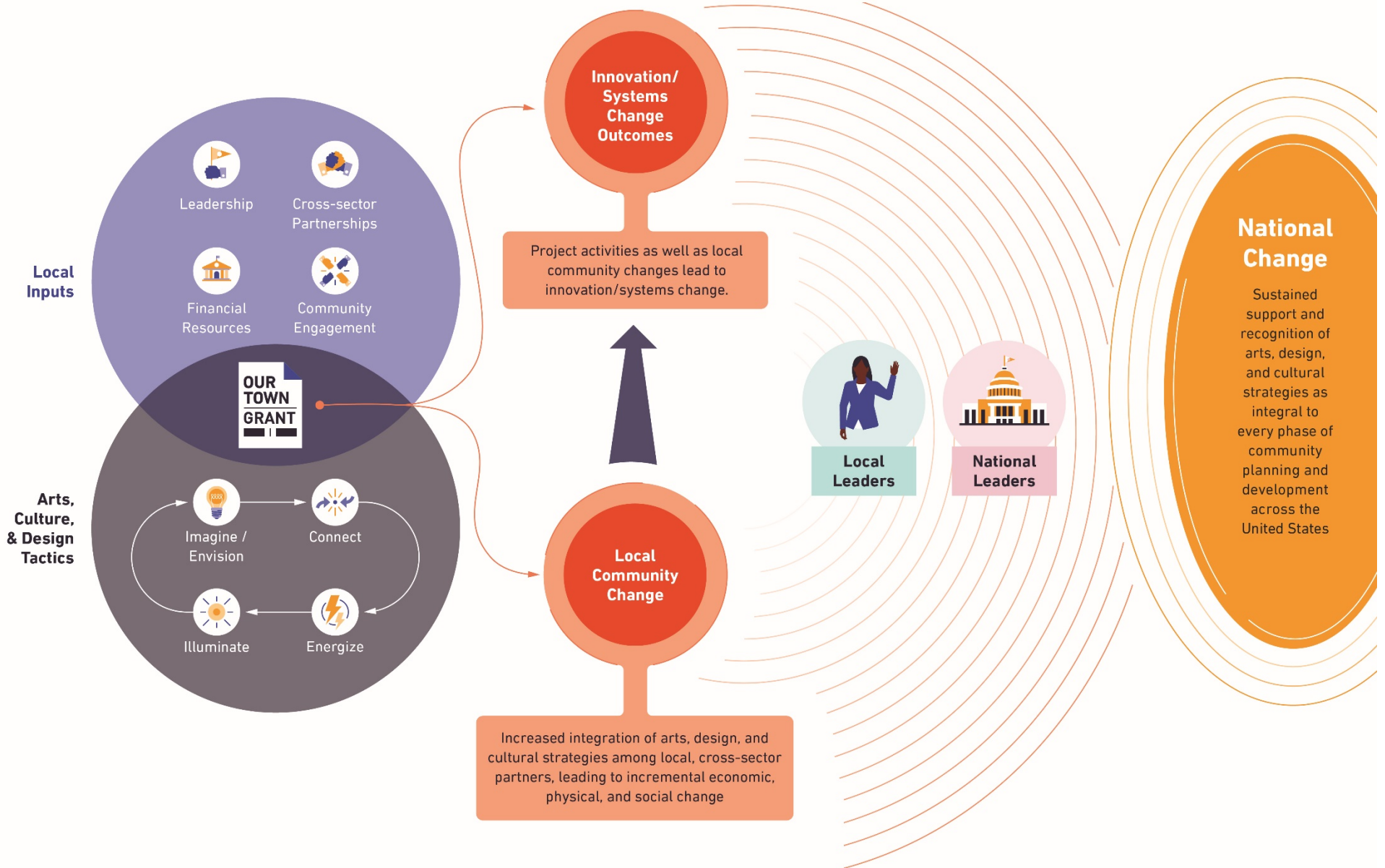
The Our Town theory of change, focused how Our Town is on systems change, offers a high-level conceptual framework that situates the Our Town program as part of a national effort to increase the use of arts, design, and cultural strategies in community development across the nation.

By contrast, the logic model focuses on how Our Town is implemented at the individual grant level. It reflects project-level context, inputs, activities, and outputs to illustrate the ways in which those elements aggregate and culminate to influence innovation and systems change at a local level.

THEORY OF CHANGE

PROBLEM STATEMENT: American communities everywhere face a distinctive set of local economic, physical, and/or social challenges. Yet, community leaders are often unaware of solutions that stem from the successful adoption and integration of arts, design, and cultural strategies.

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OUR TOWN: Logic Model

PROBLEM STATEMENT: American communities everywhere face a distinctive set of local economic, physical, and/or social challenges. Yet community leaders are often unaware of solutions that stem from the successful adoption and integration of arts, design, and cultural strategies.



OUR TOWN GOAL: Sustained support and recognition of arts, design, and cultural strategies as integral to every phase of community development across the United States.

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Project Community Contexts

Local Our Town projects respond to and are shaped by community type, existing social and human capital, existing policies, local assets, and other community development activities.

Project Inputs

Our Town projects require:



Leadership



Cross-sector Partnerships



Financial Resources



Community Engagement

Project Activities

Creative placemaking strategies strengthen local communities by:



Envisioning



Connecting



Illuminating



Energizing

Arts tactics advance creative placemaking strategies through:

- Artist residencies
- Arts festivals
- Community co-creation of art
- Performances
- Public art
- Cultural planning
- District planning
- Creative asset mapping
- Public art planning
- Artist/designer-facilitated community planning
- Design of artist space
- Design of cultural facilities
- Public space design
- Creative business development
- Professional artist development

**Innovation/
Systems
Change
Outcomes**

Project activities as well as local community change lead to:

- New or sustained partnerships**
- Sustaining or scaling of project activities**
- Replication or adaptation of project activities by other organizations**
- Capacity to implement creative placemaking**
- Institutionalization of arts, culture, and design**

**Local
Community
Change
Outcomes**

Increased integration of arts, design, and cultural strategies among local, cross-sector partners, leading to economic, physical, and social change.



Economic Change

- Local business and job growth
- Professional development/training



Physical Change

- Beautification
- New construction



Social Change

- Civic engagement
- Social cohesion

And more

Our Town Theory of Change

The Our Town theory of change illustrates how and why the grant program is expected to contribute to increased integration of arts, design, and cultural strategies in community development across the nation.

A problem statement included in the theory of change offers a rationale—the “why”—for the Our Town program. The problem statement emphasizes a variety of challenges faced by local communities while recognizing that art, culture, and design-based strategies remain underutilized as solutions. The narrative below includes the full-length version of the problem statement.

Problem Statement:

American communities everywhere face a distinct set of local economic, physical, and/or social challenges (including in agriculture and food, economic development, education and youth, environment and energy, health, housing, public safety, transportation, and workforce development). And yet, community leaders are often unaware of solutions that can arise from the successful adoption and integration of arts, design, and cultural strategies into their community development activities. Through the Our Town program, partners from public, private, nonprofit, and community sectors turn to art, culture, and design activities to address local challenges.

The theory of change proposes that Our Town grants, coupled with the support of local leadership, cross-sector partnerships, financial resources, and community engagement (“local inputs”), enable communities to use arts, culture, and design strategies to address local challenges. These activities lead to “local community change,” described in the theory of change as “increased integration of arts, design, and cultural strategies among local, cross-sector partners, leading to economic, physical, and social change.” Our Town grants also can directly and intentionally contribute to systems level changes in their target communities. A more detailed explanation of the mechanisms of grant projects is presented in the Our Town logic model that follows.

Ultimately, the cumulative effect of these local community changes and systems level changes supported by Our Town grant awards, contributes to “national change,” which is defined in the theory of change as “sustained support and recognition of arts, design, and cultural strategies as integral to every phase of community development across the United States.” This systems-level change is more fully described in the program goal for Our Town:

Program Goal:

Ultimately, the collective Our Town portfolio helps to advance and sustain the increased integration of art, culture, and design activities in community development through diverse, cross-sector partners. As projects unfold across the country, both the process of the Our Town activity and the local economic, social, and physical changes resulting from the projects help validate the creative placemaking approach. Our Town spurs government agencies, policymakers, elected officials, foundations, community organizations, private sector interests,

and other stakeholders to increasingly incorporate art, culture, and design activities into their community development activities.

The theory of change acknowledges that the Our Town grantmaking program is not alone in accomplishing this goal but exists amid complementary work conducted by other national and local champions. The agency works in concert with other funders, non-arts leaders in community development, and other thought leaders to strengthen the field of creative placemaking through promotion of standards of practice, development of a shared knowledge base, cultivation of leadership, grassroots support, shared identity, and provision of funding and supporting policy.² In the theory of change, these complementary activities are reflected by “local champions” and “national champions” in the model.

Our Town Logic Model

The Our Town logic model provides a closer look at how grant projects are expected to work and what grantees are doing locally to lead to the expected results.

Project Inputs

Essential ingredients for Our Town projects are the **local inputs** of leadership, partners, financial resources, and community engagement:

- **Leadership:** The project’s lead and primary partnership organizations that direct and steer project activities. Leadership also includes support from the highest-ranking elected official of local or tribal government. Depending on the partnership makeup, leadership may include committed governmental, nonprofit, civic, and private sector leadership.
- **Cross-sector partnerships:** The required Our Town partnership between a local government agency and a nonprofit organization, one of which must have an arts/culture/design mission. Additional partnerships on the Our Town projects may cut across private, public, and nonprofit sectors, as well as community development sectors (e.g., health, public safety, transportation, economic development, education, housing, infrastructure).
- **Financial and in-kind resources:** Funds or in-kind resources available to the grantee that can support the implementation of the project activities. This includes the grant provided by the Arts Endowment as well as matching/other funds and/or in-kind contributions provided by local government, business, nonprofit, and other stakeholders.
- **Community engagement:** Participation and support from local community leaders and residents, in both the creation of the shared vision and execution of the project activities.

² The Bridgespan Group, *The Strong Field Framework: A Guide and Toolkit for Funders and Nonprofits Committed to Large-Scale Impact* (San Francisco: The James Irvine Foundation, 2009).

Project Community Contexts

Importantly, local Our Town projects unfold in varied and complex community contexts. Similar to other complex place-based change efforts, Our Town projects typically focus on efforts to improve outcomes (physical, social, economic) that relate to a defined geography; work comprehensively across one or more sectors (agriculture and food, economic development, education and youth, environment and energy, health, housing, public safety, transportation, and workforce development, and at one or more levels—individual, family, organization, community, systemic); and value community-building.³ As noted in the logic model, Our Town projects are responsive to and shaped by community type, existing social and human capital, existing policies, and local assets:

- **Community type:** Place-based Our Town projects occur in neighborhoods, tribal reservations, or communities, towns, cities, and regions. Settings vary in population size and demographics, geographic scale, urban, rural, or suburban character, and market dynamics.
- **Social and human capital:** The collective knowledge, skills, relationships, and experience of the people in the places that projects can build on and use to successfully implement the project activities.
- **Existing policies:** The policies or legislation in place that enable or impede the implementation and the success of the project.
- **Local assets:** Aspects of the community that hold meaningful aesthetic, historical, or economic value and that make a place unique. Projects can leverage and enhance these local assets, which can include people, places, institutions, physical or civic infrastructure, and customs.
- **Other community development activities:** Activities distinct from Our Town that are improving the local community. These can be the activities of for-profit firms, chambers of commerce, or other actors in the business community; state or federal government programs or grant money; community organizations, community organizers, and/or residents; or local government agencies.

Activities

Our Town project grantees and their partners pair specific creative placemaking strategies with one or more art, culture, or design-based tactics. In isolation from the strategies, tactics do not constitute creative placemaking.

Creative Placemaking Strategies are the approaches cross-sector partners adopt to address local challenges. The inclusion of arts, culture, and design-based tactics as part of community development work can uniquely position cross-sector partners to:

- **Envision:** Imagine new possibilities for a community or place—a new future, a new way of overcoming a challenge, or a new approach to problem-solving

³ P. Auspos, and M. Cabaj, *Complexity and Community Change: Managing Adaptively to Improve Effectiveness* (Washington, DC: The Aspen Institute, 2014), 1.

- **Connect:** Bring together communities, people, places, and economic opportunity via physical spaces or new relationships
- **Illuminate:** Bring new attention to or elevate key community assets and issues, voices of residents, local history, or cultural infrastructure
- **Energize:** Inject new or additional energy, resources, activity, people, or enthusiasm into a place, community issue, or local economy

Art Tactics are the tools that cross-sector partners use to advance their creative placemaking strategies. Art tactics span arts engagement, cultural planning, design, and artist and creative industry support:

Arts Engagement:

- **Artist residency:** A program designed to strategically connect artists with the opportunity to bring their creative skill sets to non-arts institutions, including residencies in government offices, businesses, or other institutions
- **Arts festivals:** Public events that gather people, often in public spaces or otherwise unexpected places, to showcase talent and exchange culture
- **Community co-creation of art:** The process of engaging stakeholders to participate or collaborate alongside artists/designers in conceiving, designing, or fabricating a work or works of art
- **Performances:** Presentations of a live artwork (e.g., music, theater, dance, media)
- **Public art:** A work of art that is conceived for a particular place or community, with the intention of being broadly accessible and often involving community members in the process of developing, selecting, or executing the work; temporary public art is meant for display over a finite period of time using easily-removed materials, and is often used to prototype an idea, product, or process.

Cultural Planning:

- **Cultural planning:** The process of identifying and leveraging a community's cultural resources to inform decision-making (e.g., creating a cultural plan, or integrating plans and policies around arts and culture as part of a city master planning process)
- **District planning:** The process of identifying a specific geography with unique potential for community and/or economic development based on cultural assets (e.g., through designation, branding, policy, plans, or other means)
- **Creative asset mapping:** The process of identifying the people, places, physical infrastructure, institutions, and customs that hold meaningful aesthetic, historical, and/or economic value that make a place unique

- **Public art planning:** The process of developing community-wide strategies and/or policies that guide and support commissioning, installing, and maintaining works of public art and/or temporary public art

Design:

- **Artist/designer-facilitated community planning:** Artists/designers leading or partnering in the creative processes of visioning and developing solutions to community issues
- **Design of artist space:** Design processes to support the creation of dedicated spaces for artists to live and/or to produce, exhibit, or sell their work
- **Design of cultural facilities:** Design processes to support the creation of a dedicated building or space for creating and/or showcasing arts and culture
- **Public space design:** The process of designing elements of public infrastructure, or spaces where people congregate (e.g., parks, plazas, landscapes, neighborhoods, districts, infrastructure, and artist-produced elements of streetscapes)

Artist and Creative Industry Support:

- **Creative business development:** Programs or services that support entrepreneurs and businesses in the creative industries, or help cultivate strong infrastructure for establishing and developing creative businesses
- **Professional artist development:** Programs or services that support artists professionally, such as through skill development or accessing markets and capital

Project Outputs

The art tactics used by Our Town partners yield concrete, tangible **project outputs** that demonstrate whether the partners successfully implemented project activities as planned, and thus, whether the intended outcomes of the project should be realized. Project outputs include participation in art tactics, offerings/deliverables produced by the art tactics, and quality. Outputs followed by an asterisk (*) are currently tracked through final descriptive reports completed by Our Town grantees.

Participation

- Count of participants (live or virtual)*
- Diversity of participants
 - People compensated/hired*
 - Race/ethnic groups*
 - Age groups*

- Underserved/distinct groups (i.e., military veterans/active duty personnel, at-risk youth, or individuals with disabilities, in institutions such as hospitals or homeless shelters, below the poverty line, or with limited English proficiency)*
- New participants
- Artists
- Creative businesses
- Other subgroups/special populations

Offerings/Deliverables

- Number of arts engagement offerings
 - Hours artists were in residence*
 - Fairs/festivals held*
 - Exhibitions curated/presented*
 - Concerts/performances/readings*
 - Arts instruction activities*
 - Works of art co-created by artist and non-artist residents (visual art and/or other art forms)
 - Professional original works of art created*
 - Works of art installed in public spaces* (distinguish between permanent and temporary)
- Number of cultural planning deliverables
 - Community action plans, including plans for arts/cultural districts, creative industry hubs/districts/clusters, and public art*
 - Cultural asset maps
- Number of design deliverables
 - Feasibility, predevelopment, and other design plans for artist space, cultural facilities, and public space*
 - Renderings
- Number of artist/creative industry offerings

- Programs/service hours to support creative business/artists' professional development
- Sum of dedicated funds

Quality

- Quality of participation
 - Active, passive, one-off or repeatedly participating, etc.
- Quality of offerings/deliverables
 - Participant perception, partners/leadership perception, etc.

Outcomes: Local Community Change

Our Town projects can help generate economic, physical, and social changes in local communities; these projected outcomes are shared in the logic model. In the corresponding appendix table, these high-level outcomes are described in greater detail, providing specific, measurement-oriented short-term and intermediate outcomes. The table also links outcomes to creative placemaking strategies employed via Our Town projects and includes citations of sources and methods.

Our Town projects encompass an incredibly broad array of activities (arts engagement, cultural planning, design, and artist and creative industry support in combination with creative placemaking strategies) and address a wide range of locale-specific economic, physical, and social challenges, as described above. Accordingly, the activities employed and objectives sought in a specific project will only advance a small subset of outcomes. For example, in-migration may be a desirable goal for a neighborhood or town suffering from population loss, whereas preventing or mitigating displacement would be desired in a rapidly gentrifying area. Along similar lines, because Our Town projects occur in dynamic places, concurrent efforts may reinforce, amplify, or curb an Our Town project's outcome. Types of project outcomes include:

- **Economic Change:** Economic improvements of individuals, institutions, or the community
 - **Local business growth:** Increases in business activity and business diversity in the community
 - **Job creation/labor force participation:** Increases in jobs and in people looking for and finding work
 - **Professional development/training:** Increases in artists/residents' knowledge, skills, and employability
 - **Prevention of displacement:** Decreases in the displacement of low-income residents that desire to remain in the neighborhood
 - **In-migration:** Increases in new residents in the community

- **Tourism:** Increases in visitors to the community
- **Physical Change:** Design of physical improvements to the built and natural environments
 - **Beautification and/or enhancement of physical environment:** Physical improvements to the community that improve its aesthetic appearance
 - **New construction and redevelopment (including arts, culture, and public space):** Physical improvements to the community that address decline and improve infrastructure
- **Social Change:** Improvements to social relationships, civic engagement, community empowerment, and/or amplifying community identity
 - **Civic engagement:** Increases in active participation in efforts deliberately intended to positively influence public life and community and contribute to a sense of belonging⁴
 - **Collective efficacy:** Increases in social cohesion among neighbors combined with their willingness to act in support of the common good⁵
 - **Social capital:** Increases in the “community stock of social trust and norms of reciprocity embedded in social networks that facilitates collective actions;”⁶ concepts associated with social capital include social networks, sense of community, and social cohesion⁷
 - **Social cohesion:** Increases in the shared sense of community, attraction-to-place, patterns of regular interaction among community members, and a sense of trust and mutuality⁸
 - **Community attachment:** Increases in pride, interest, and satisfaction with the physical and social/cultural aspects of one’s neighborhood

⁴ Tucson Pima Arts Council, *People, Land, Arts, Culture, and Engagement: Taking Stock of the PLACE Initiative* (Tucson, AZ: Tucson Pima Arts Council, 2013), 8.

⁵ R. J. Sampson, S. W. Raudenbush, and F. Earls, “Neighborhoods and Violent Crime: A Multilevel Study of Collective Efficacy,” *Science*, 277, no. 5328 (1997): 918, accessed March 19, 2019, doi.org/10.1126/science.277.5328.918.

⁶ S. Ansari, “Social Capital and Collective Efficacy: Resource and Operating Tools of Community Social Control,” *Journal of Theoretical and Philosophical Criminology* 5, no. 2 (2013): 76, accessed March 19, 2019, <https://www.questia.com/library/journal/1P3-3078693901/social-capital-and-collective-efficacy-resource-and>.

⁷ A. Anderson, and S. Milligan, “Social Capital and Community Building,” in *Community Change: Theories, Practice, and Evidence*, ed. K. Fulbright-Anderson & P. Auspos (Washington, DC: The Aspen Institute, 2006), 27.

⁸ *Ibid*, p. 37.

Outcomes: Systems Change

Both the process of undertaking Our Town projects and the positive local changes they engender build community capacity, and ultimately can advance systems change at the local level to sustain the increased integration of art, culture, and design activities in community development. In some projects, local systems change—defined as a fundamental change in community policies, processes, relationships, and power structures, as well as deeply held values and norms⁹—is also an intentional and direct outcome. For example, an artist residency project may place artists in a local government agency to facilitate creative solutions and new ways of working in community development. Both increased familiarity and proof-of-concept result in increased and sustained local uptake.

Through Our Town projects, public, private, nonprofit, and community-based entities strengthen or forge **new or sustained partnerships** that increase community capacity. These collaborations focus on the integration of arts and culture in community development during or following Our Town projects. Through these collaborations, partners gain first-hand exposure to new ways of working and observe that innovative art, culture, and design-based solutions generate desired economic, physical, and social community changes. Partnerships with governmental organizations open avenues for sustaining and scaling of project activities beyond the initial scope of the project. Our Town grantees that collaborate with evaluators and technical assistance organizations increase capacity of grantee organizations for future creative placemaking work, while partnerships with community organizations facilitate sustained collaboration with key community groups.

Project sustainability (i.e., a community's long-term maintenance of resources, support, and capacity to sustain a creative placemaking project over time) evolves with time. Activities are implemented in Our Town communities following the grant period by grantees and their partners, or other organizations in hopes of achieving similar outcomes. Facilitated by new or sustained funding, **project activities may be sustained or scaled** to meet the needs of the target community.

External (non-grantee) organizations **can replicate or adapt project activities** and broaden the scope of Our Town projects' impacts to other communities and organizations. External organizations, including development corporations, and other arts and culture organizations, observe grantees implementing Our Town initiatives as partners and collaborators or as local, regional, or national stakeholders in creative placemaking. Through observing, organizations learn from the grantee projects' successes and challenges and adapt successful components for their own programs. In this way, external organizations are learning from successful Our Town initiatives and implementing proven arts integration tactics to meet similar program goals among their respective target populations.

Knowledge resulting from Our Town projects that **builds capacity to implement creative placemaking** in the future. Our Town grants implement activities that contribute to knowledge in the creative placemaking field, develop standards of practice, and initiate opportunities for learning and communicating the successes of different creative placemaking strategies. Our Town projects deepen the bench of successful artists pursuing creative placemaking in locally, regionally, and nationally and

⁹ S. Gopal, & J. Kania, "Fostering systems change," *Stanford Social Innovation Review*, accessed March 21, 2019: https://ssir.org/articles/entry/fostering_systems_change.

help grantees build capacity to implement creative placemaking in their target communities, especially when there are several iterations of the project.

Finally, development of new organizational norms and new policies help **institutionalize arts, culture, and design practices** in community planning and development at the local and national levels. Our Town project success precipitates an “aha moment,” in which individuals involved in the project and the larger community realize the value of the creative placemaking approach and begin to adopt organizational norms that help to institutionalize arts, culture, and design in community work. Our Town project success also spurs stakeholders and partners to adopt and implement laws, policies, and regulations to institutionalize arts, culture, and design in community work.

Our Town Measurement Model

The Our Town theory of change and logic model provided the foundation for the development of a measurement model – a comprehensive list of outcomes, metrics, and data sources that offers a starting point for future performance measurement and evaluation of the Our Town program. The measurement model also offers grantees a useful resource for monitoring and evaluating the performance of Our Town projects. Grantees are advised to select measures best aligned with their project design. Please refer to the accompanying appendix table (**Table A-1**) for more information.

The measurement model is strongly focused on outcomes, including local community change outcomes (economic, physical, social) and innovation/systems change outcomes. Funding agencies, including the Art Endowment, ask grantees to report on outcomes as part of grant reporting, yet outcomes associated with creative placemaking are challenging to measure within or immediately following a grant period. Fortunately, Arts Endowment research on Our Town projects found that there are early indications associated with systems change outcomes that can be tracked and reported to demonstrate near-term progress. These early indications include:

1. **Newly formed partnerships** enhance expertise, increase access to the local community, and enhance funding potential
2. **Sustained partnerships that will continue beyond the grant period** increase capacity to sustain program activities and integrate arts, culture, and design in other activities
3. **Active communication of project successes** especially in rural or high need areas, can lead to increased opportunities for funding, new partnerships, and longer-term integration of arts, culture, and design in community development
4. **Increased receptivity to the arts and creative placemaking** at the local level, which builds buy-in to the creative placemaking approach and facilitates systems change (can result from early indication 3 or active participation in project activities). During and following Our Town initiatives, stakeholders, communities, and participants realized the value of creative placemaking in strengthening communities, which increased these parties’ willingness to and interest in participating in future creative placemaking projects.
5. **New community and organizational expectations for community engagement** increase the likelihood that the community and organization will demand similarly engaged/interactive processes to ensure ongoing development reflects community needs and culture

6. **Positive grantee reputation** among the arts community and within the local context positions organizations as forces of positive change in their communities and enhances their ability to sustain their work and influence systems change
7. **Artists trained in creative placemaking** can sustain/replicate program activities, increase organization's capacity, and perpetuate the successes of projects
8. **Project outputs that include actionable policy changes (e.g., recommendations, plans, findings)** influence and shape municipal organizations conversations related to policies, norms, and practices, and lead to the institutionalization of arts, culture, and design
9. **New hires or positions in grantee organization** increase organizational capacity to sustain project activities and influence organizational norms, policies, and practices

Table A-1. Our Town Measurement Model

Model Element	Category	Definition	Primary Data ¹	Primary Data Collection ²	Secondary Data	Secondary Data Sources ³	Methods of Analysis
Project Community Context	Community type	Place-based Our Town projects occur in neighborhoods, Tribes, towns, cities, and regions. They vary in population size and demographics, geographic scale, urban, rural, or suburban character, and market-dynamics.	Project setting (NEA); ⁴ Populations served by the project (NEA); Target areas of the project (specific neighborhoods, entire city, etc.) (2M) ⁵	Current FDR form	Urban/rural setting (Dunphy, 2009; Korza & Bacon, 2012; Knight Foundation, 2010; Partnership for Sustainable Communities, 2017; Rural Policy Research Institute, n.d.); State of the project community's economy (Spader et al., 2015); Mix of commercial firms, nonprofits, artists, and cultural assets in the project community (Stern & Seifert 2013); Population size or population density categories (Knight Foundation, 2010)	Census geographies; ACS; NCCS; CBP	Descriptive analysis; Factor analysis; GIS mapping
Project Community Context	Social and human capital	The collective knowledge, skills, relationships, and experience of the people in the place that projects can build on and use to successfully implement the project activities. Different places have different levels of social and human capital.	Neighbors have worked together in past; Baseline community engagement (Stern & Seifert, 2014); Sense of belonging to neighborhood (Stern & Seifert, 2014; Smith et al., 2010; Grantmakers for Effective Organizations, 2014); Available/effective social and support networks (Smith et al., 2010; Grantmakers for Effective Organizations, 2014); Community-reported cultural resources (Jackson, Kabwasa-Green, & Herranz, 2006); Culture of collaboration and participation (Grantmakers for Effective Organizations, 2014); Residents imagine positive options for future; Residents feel they have	Survey of residents	Educational attainment (2M); Number of community groups (Stern & Seifert, 2014); Sense of belonging to neighborhood (Stern & Seifert, 2014; Smith et al., 2010; Grantmakers for Effective Organizations, 2014)	ACS; Reference USA; PHMC	Descriptive analysis; Social network analysis; Thematic analysis

¹ The indicators listed within Table E-1 are not exhaustive and may be supplemented in the potential Phase 2.

² Requires new data collection unless we specify data are available in current FDR form.

³ Data already available, but may require a data use agreement and/or payment to access. See the dataset definitions in the text above.

⁴ Indicators noted by NEA were identified through FDR forms and/or were solicited by NEA.

⁵ Indicators noted by 2M were derived from discussions with NEA or were deemed relevant by the 2M Team.

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			<p>skills/confidence to generate opportunities for themselves (Nicodemus et al., 2016); Participation/active membership of community institutions (schools, neighborhood meetings, public hearings, school boards, civic activities) and decision-making processes; Levels of civic involvement by large and small businesses, faith and other community groups; Participation in fundraising run/walk/ride/other for charity (Grantmakers for Effective Organizations, 2014; Stern & Seifert 2009; Jackson et al., 2006); Residents are willing to donate money to local art/cultural organizations (Theodori et al., 2015); Support systems for community organizing and other collective action (Grantmakers for Effective Organizations, 2014); Ongoing structure and mechanisms for civic participation; Experience with and capacity for community organizing (Grantmakers for Effective Organizations, 2014)</p>				
Project Community Context	Existing policies	The policies or legislation in the place that enable or impede the implementation and the success of the project	Policies, regulation, or laws strengthening communities through art	Current FDR form	Dedicated federal, state, and city funding for the arts (Jackson et al., 2006)	Local organization budget data	Descriptive analysis; Thematic analysis
Project Community Context	Local assets	Aspects of the community that hold meaningful aesthetic, historical, or economic value that make a place unique and that projects can	Community is known for arts/cultural activities; Local organizations and businesses often provide support to arts/cultural activities in the community; Local citizens volunteer for the arts and cultural	Survey of residents, place, and local businesses	Existing arts organizations and other cultural amenities in the community (2M)	DataArts; Reference USA	Descriptive analysis; GIS mapping

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		leverage and enhance. Includes people, places, institutions, physical infrastructure, and customs.	organizations and activities in community (Theodori et al., 2015); Historic structures and other buildings imbued with local meaning; Systemic/community institutions and leaders who support public art; Historic preservation; (LISC, 2014)				
Project Community Context	Other community development	Activities distinct from Our Town that are improving the local community. These can be the activities of for-profit firms, chambers of commerce, or other actors in the business community; State or federal government programs or grant money; community organizations, community organizers, and/or residents; or local government agencies.	Existing comprehensive service systems; Capacity of service delivery systems to reach residents in the target neighborhoods; Engagement of public systems; Public-private partnerships (Grantmakers for Effective Organizations, 2014); Readiness and current capacity to implement approach; Evidence of elected and civic leadership's engagement; a record of success with similar initiatives; Existing cross-stakeholder governance groups; Level of resident leadership and organization; Increase number or involvement of anchor institutions (Grantmakers for Effective Organizations, 2014)	Survey of residents and grantees	N/A	N/A	Descriptive analysis; Thematic analysis
Project Inputs	Leadership	The lead and primary partnership organizations in the project that are designated to direct and steer project activities. Leadership also includes support from the highest ranking elected official of local or Tribal government. Depending on the partnership makeup, leadership may include committed governmental,	Name and community development sector of local government agency(ies) and local community development organization(s) leading the project (Onayemi, 2015); Position/occupation and name of elected officials and other individuals in leadership role (Springboard for the Arts, 2014); The specific role or roles leadership plays in the project (Springboard for the Arts, 2014); Evidence of elected official engagement; Existing cross-stakeholder governance groups; Level of resident leadership and organization;	Requires new fields in FDR form; Grantee survey; Grantee interviews	N/A	N/A	Descriptive analysis; Thematic analysis

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		nonprofit, civic, and private sector leadership.	Number of leaders from influential organizations that support and promote the place-based initiative's strategies (Grantmakers for Effective Organizations, 2014)				
Project Inputs	Cross-sector partnerships	The required Our Town partnership between a local government agency and a nonprofit organization, one of which must have an arts/culture/design mission. Additional partnerships on the Our Town projects may cut across private, public, and nonprofit sectors; as well as community development sectors (health, public safety, transportation, economic development, education, housing, infrastructure, etc.)	Connections to new partners or development of relationships; New funders; Relationships with the private sector and other sectors; Participation in political decision-making processes (Grantmakers for Effective Organizations, 2014); Increased breadth of partnerships (Preskill, Parkhurst, and Juster 2014); Partnerships between civil society NGOs (Nicodemus & Mukanga-Majachani, 2015)	Survey of grantees and partner organizations	N/A	N/A	Descriptive analysis; Social network analysis
Project Inputs	Financial resources	Funds available to the grantee that can support the implementation of the project activities. This includes the grant provided by the NEA as well as matching/other funds provided by local government, business, nonprofit, and other stakeholders.	Private and public funding received; Ability to secure matching funds; Number of potential co-investors approached or engaged (Grantmakers for Effective Organizations, 2014); Total received/raised by arts/cultural organizations; Percent total income of arts/cultural organizations by funding source (Jackson et al., 2006)	Survey of organization; Local organization budget data	Dedicated federal, state, and city funding for arts (Jackson et al., 2006)	Local organization budget data	Descriptive analysis
Project Inputs	Community engagement	Participation and support from local	Increased residents' willingness to work with artists; Improved resident	Survey of residents	N/A	N/A	Descriptive analysis;

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		community leaders and residents, in both the creation of the shared vision and execution of the project activities	perception of arts/artists (Springboard for the Arts, 2014); Neighborhood culture demonstrates greater investment in the systems that support residents (Grantmakers for Effective Organizations, 2014); Increased number of volunteers; Increased volunteer hours/frequency; Increased percent of residents who volunteer (Smith et al., 2010; Theodori et al., 2015; Gehl Studio & J. Max Bond Center on Design for the Just City, 2015; Grantmakers for Effective Organizations, 2014; Nicodemus & Mukanga-Majachani, 2015); Volunteer investment based on \$12/hour rate (Sideroff & Walker, 2011); Extended volunteer tenure with organization (Nicodemus & Mukanga-Majachani, 2015)				Thematic analysis
Project Outputs (Arts Engagement)	Participation	Levels of artist, resident, organizational, and community involvement in art tactics including artist residency, art festivals, community co-creation of art, performances, and public art	Attendance of live or virtual events (Nicodemus, 2012); Diversity of participants including people hired/compensated, race/ethnicity, age, underserved populations (e.g., military veterans/active duty personnel, youth at risk, or individuals with disabilities, in institutions such as hospitals or homeless shelters, below the poverty line, with limited English proficiency, etc.), new participants, artists, creative businesses, others (NEA); Inclusion of different types of stakeholders including homeowners, renters, small business owners, etc. (Urban Ventures Group, 2012)	Requires new fields in FDR form; Grantee survey; Survey of participants and residents	Attendance of live or virtual events (Nicodemus, 2012); Number of city permits for parades/festivals (Nicodemus, 2012); Number of YouTube, Facebook, or other social media “likes” or views (Animating Democracy, 2017)	DataArts; City permit data; Social media data	Descriptive analysis; Thematic analysis
Project Outputs	Offerings/Deliverables	Tangible and intangible products of art tactics	Number of art festivals/concerts/performances/readings/temporary	Current FDR forms; Survey of artists,	Number of art festivals/concerts/performances/readings/temporary	DataArts	Descriptive analysis; GIS mapping

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(Arts Engagement)			<p>public art pieces/exhibitions (Nicodemus, 2012);</p> <p>Number of works co-created by artists and non-artists attendance to each event (NEA);</p> <p>Number of art instruction activities (NEA);</p> <p>Number of professional original works of art created/installed (NEA);</p> <p>Number of hours artists in residence (NEA)</p>	residents, and grantees	public art pieces/exhibitions (Nicodemus, 2012)		
Project Outputs (Arts Engagement)	Quality of participation	Degree of involvement of participants and opinion of offerings	<p>Quality of participation (i.e., active, passive, one-off, or repeated participation) (2M);</p> <p>Quality of offerings (i.e., participant perception, partners/leadership perception, etc.) (2M);</p> <p>Resident satisfaction with events (Smith et al., 2010);</p> <p>Perceptions of the quality of artist residency from the organization/place (2M)</p>	Survey of artists, participants, and partner organizations	N/A	N/A	Descriptive analysis; Thematic analysis
Project Outputs (Cultural Planning)	Participation	Levels of artist, resident, organizational, and community involvement in cultural planning	<p>Diversity of participants including people hired/compensated, race/ethnicity, age, underserved populations (e.g., military veterans/active duty personnel, youth at risk, or individuals with: disabilities, in institutions such as hospitals or homeless shelters, below the poverty line, with limited English proficiency, etc.), new participants, artists, creative businesses, others (NEA);</p> <p>Inclusion of different types of stakeholders including homeowners,</p>	Survey of grantees, partner organizations, and stakeholders	Number of YouTube, Facebook, or other social media “likes” or views (Animating Democracy, 2017)	Social media data	Descriptive analysis; Thematic analysis

Model Element	Category	Definition	Primary Data ¹	Primary Data Collection ²	Secondary Data	Secondary Data Sources ³	Methods of Analysis
			renters, small business owners, etc. (Urban Ventures Group, 2012)				
Project Outputs (Cultural Planning)	Offerings/Deliverables	Tangible and intangible products of cultural planning	Number of community action plans developed/approved, including arts/cultural districts, creative industry hubs/districts/clusters and public art (NEA); Number of cultural assets maps (NEA); Highlight existing assets or offer new way for residents or visitors to understand a place (2M)	Survey of grantees and residents	N/A	N/A	Descriptive analysis; GIS mapping
Project Outputs (Cultural Planning)	Quality of participation	Degree of involvement of participants and opinion of offerings	Quality of participation (i.e., active, passive, one-off, or repeated participation) (2M); Quality of offerings (i.e., participant perception, partners/leadership perception, etc.) (2M)	Survey of grantees and partner organizations	N/A	N/A	Descriptive analysis; Thematic analysis
Project Outputs (Design)	Participation	Levels of artist, resident, organizational, and community involvement in design processes	Diversity of participants including people hired/compensated, race/ethnicity, age, underserved populations (e.g., military veterans/active duty personnel, youth at risk, or individuals with: disabilities, in institutions such as hospitals or homeless shelters, below the poverty line, with limited English proficiency, etc.), new participants, artists, creative businesses, others (NEA); Number of artists/designers/residents/organizations involved in visionary, creative processes (2M)	Survey of grantees	Number of YouTube, Facebook, or other social media “likes” or views (Animating Democracy, 2017)	Social media data	Descriptive analysis; Thematic analysis
Project Outputs (Design)	Offerings/Deliverables	Tangible and intangible products of design processes	Number of design plans produced (NEA); Amount of activated space through arts programming or public arts for residents (2M); Amount of space designed for artists to make/show/collaborate/sell art (2M);	Requires new fields in FDR form; Survey of residents and grantees	N/A	N/A	Descriptive analysis; GIS mapping

Model Element	Category	Definition	Primary Data ¹	Primary Data Collection ²	Secondary Data	Secondary Data Sources ³	Methods of Analysis
			Feasibility, predevelopment, and other design plans for artist space, cultural facilities, and public space; number of renderings (NEA)				
Project Outputs (Design)	Quality of participation	Degree of involvement of participants and opinion of offerings	Quality of participation (i.e., active, passive, one-off, or repeated participation) (2M); Quality of offerings (i.e., participant perception, partners/leadership perception, etc.) (2M)	Survey of grantees and partner organizations	N/A	N/A	Descriptive analysis; Thematic analysis
Project Outputs (Artist/Creative Industry Support)	Participation	Levels of artist, resident, organizational, and community involvement in artist/creative industry support	Number of creative businesses/organizations/artists involved in industry support services (2M); Diversity of arts/industries present (2M); Number of unique sectors involved in support services (2M)	Survey of artists and local businesses	Number of YouTube, Facebook, or other social media “likes” or views (Animating Democracy, 2017)	Social media data	Descriptive analysis; GIS mapping
Project Outputs (Artist/Creative Industry Support)	Offerings/Deliverables	Tangible and intangible products of artist/creative industry support	Number of lectures/demonstrations/workshops/symposiums (NEA); Programs/service hours to support creative business/artists’ professional development (NEA); Increased access to capital (2M); Sum of dedicated funds (NEA);	Requires new fields in FDR form; Survey of artists	N/A	N/A	Descriptive analysis
Project Outputs (Artist/Creative Industry Support)	Quality of participation	Degree of involvement of participants and opinion of offerings	Quality of participation (i.e., active, passive, one-off, or repeated participation) (2M); Quality of offerings (i.e., participant perception, partners/leadership perception, etc.) (2M) Perceived usefulness of trainings (Grantmakers for Effective Organizations, 2014)	Survey of artists	N/A	N/A	Descriptive analysis
Local Community Change Outcomes (Economic)	Local business growth	Increases in business activity and business diversity in the community	Degree resident spending or business owner perceptions of spending increased after project activities (2M); Cultivated culture of entrepreneurship (NEA); Percent businesses with revenue increase in last year; Percent businesses open 5+ years; Types of	Survey of local businesses or residents	Number of business establishments (Smith et al., 2010); Retail and service establishments per 1000 residents; Active business addresses (Morely et al., 2014); Decrease in commercial vacancy (Morely et al., 2014; Sideroff & Walker, 2011)	ACS; CBP; USPS Vacancy Data	Descriptive; GIS mapping; Factor analysis; Multivariate regression analysis; Thematic analysis

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			business; Increased commercial density (number of establishments/number of blocks) (Sideroff & Walker, 2011); Decreased negative perceptions of local business climate (Sideroff & Walker, 2011; Springboard for the Arts, 2014); Exposure to new customers (Springboard for the Arts, 2014)				
Local Community Change Outcomes (Economic)	Job creation, labor force participation	Increases in the number and type of jobs available	Changes in labor market supply/demand; New employment opportunities; Increased job earnings and health benefits (Grantmakers for Effective Organizations, 2014); Increased percent of residents retaining jobs for 12+ months (Grantmakers for Effective Organizations, 2014; Smith et al., 2010); Percent employed part-time/full-time; Number of hours worked; Quality of jobs; Percent employed in partner organizations; Increased number of paid/unpaid internships offered (Comey, 2012); Increased financial literacy rate (Grantmakers for Effective Organizations, 2014; Smith et al., 2010)	Survey of residents and local businesses	Change in number/percent artists by domain/ZIP code; Number/percent of persons employed in arts/culture organizations per 1000 residents (Jackson et al., 2006; Morely et al., 2014); Number of employees working in neighborhood (Smith et al., 2010; HUD, n.d.); Decreased unemployment rate; Number/percent with Earned Income Tax Credit (Grantmakers for Effective Organizations, 2014; Pendall et al., 2015)	OES; NES; Census; CBP; NCCS; ACS; LEHD; SOI	Descriptive; GIS mapping; Factor analysis; Multivariate regression analysis; Thematic analysis
Local Community Change Outcomes (Economic)	Professional development/training	Increases in artists/residents' knowledge, skills, and employability	Residents have employable skills (Grantmakers for Effective Organizations, 2014; Smith et al., 2010); Increased availability of appropriate workforce development (Grantmakers for Effective Organizations, 2014)	Survey of residents and local businesses	Increased percent residents with BA or higher; Decreased percent residents with less than GED or equivalent (Stern & Siefert, 2014; Grantmakers for Effective Organizations, 2014; Smith et al., 2010); Increased percent of students enrolled in GED or literacy programming (Smith et al., 2010); Increased percent of students enrolled in college/university; Increased number enrolled in	School district enrollment data; ACS	Descriptive; GIS mapping; Factor analysis; Multivariate regression analysis; Thematic analysis

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					vocational training (Comey, 2012; Smith et al., 2010); Increased percent of students graduating with industry certifications (Comey, 2012)		
Local Community Change Outcomes (Economic)	Preventing displacement	Decreases in the displacement of low-income residents that desire to remain in the neighborhood	Ethnically/racially diverse tenants in public housing; Development of mixed-income housing (Grantmakers for Effective Organizations, 2014); Increased percent of organizations that feel that they are serving different demographic groups (race/ethnicity/low income/children/families) (Nicodemus, 2012); Diversity of income levels of participants attending community events (Smith et al., 2010); Number of public housing units demolished; Number of new residential units permitted (Grantmakers for Effective Organizations, 2014; HUD, EPA, & DoT, n.d.); Number of acres newly developed for new residents (HUD, EPA, and DoT, n.d.); Percent lease compliance; Percent involuntary terminations or evictions during redevelopment period (Smith et al., 2010)	Survey of residents and grantees	Number/percent residents with HUD assistance (Smith et al., 2010); Number of renter units by rent range; Number of owners by price level (Smith et al., 2010); Rent as percent of income (“housing wage”) (Pendall et al., 2015; Pendall et al., 2013; Smith et al., 2013); Homeownership rate (HUD, n.d.); Number of home purchase loans per 1000 units; Number of refinance loans per 1000 units (Smith et al., 2010); Median amount home purchase loans; Percent home purchase loans/high cost (subprime) (Smith et al., 2010; Comey, 2012); Home loan denial rates by race/income (Comey, 2012); Percent mortgages owned issued to investors (HUD, n.d.; Smith et al., 2010); Median sales price of housing by structure type (Grantmakers for Effective Organizations, 2014); Average rent (Pendall et al., 2015); Gini coefficient; Percent of residents not in largest income or ethnic group (Stern & Seifert, 2014)	HUD-PIC; HUD-TRACS; HMDA; ACS	Descriptive; GIS mapping; Factor analysis; Multivariate regression analysis; Thematic analysis
Local Community Change Outcomes (Economic)	In-migration	Increases in residents in the community	Investment in maintenance to improve public spaces/other community facilities/parks/recreation; Amount of quality floor space in renovated buildings (Smith et al., 2010); Number of high-quality educational facilities/libraries/access to high speed Internet and computers	Survey of businesses and organizations; Some info in current FDR form, but could be supplemented with additional fields	Net population change (Nicodemus, 2012; Morely et al., 2014); Number households leaving county (Morely et al., 2014)	ACS; SOI	Descriptive; GIS mapping; Factor analysis; Multivariate regression analysis; Thematic analysis

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			(Grantmakers for Effective Organizations, 2014)				
Local Community Change Outcomes (Economic)	Tourism	Increases in visitors to the community	Investment in park/recreation; Park/recreation space per 1000 residents; Investment to improve public space; Investment in community facilities (Smith et al., 2010); Percent respondents that visit 6+ times per year; Percent of respondents whose visits included multiple destinations at least 50 percent of the time (Nicodemus, 2012); Amount of quality floor space provided in renovation (Smith et al., 2010)	Survey of residents	Investment in park/recreation; Park/recreation space per 1000 residents; Investment to improve public space; Investment in community facilities (Smith et al., 2010); Number of bus boardings/deboardings; light rail transit boardings (Nicodemus, 2012)	ACS; Local transit data; Municipal data	Descriptive; GIS mapping; Factor analysis; Multivariate regression analysis; Thematic analysis
Local Community Change Outcomes (Physical)	Beautification and/or enhancement of physical environment	Physical improvements to the community that improve its aesthetic appearance	Percent trees/grass; Distance to city park; Heat vulnerability (Stern & Seifert, 2014; Grantmakers for Effective Organizations, 2014); Change in adjacent land use; Edge conditions (storefronts, sidewalks, street plantings, lighting, building condition) (Nicodemus, 2012; Gehl Studio & J. Max Bond Center on Design for the Just City, 2015); Perception of cleanliness (Sideroff & Walker, 2011; Gehl Studio & J. Max Bond Center on Design for the Just City, 2015); Fewer buildings with cracks/missing bricks/siding; Fewer broken windows; Fewer streets with abandoned buildings (Pendall et al., 2015; Grantmakers for Effective Organizations, 2014); Space is protected from traffic, crime, unpleasant sensory experiences; Comfortable to hear, talk, see in space; Opportunity exists for delight and joy (Gehl Studio & J.	Survey of place	Investment in park/recreation; Park/recreation space per 1000 residents; Investment to improve public space; Investment in community facilities (Smith et al., 2010);	ACS, Municipal data	Descriptive; GIS mapping; Factor analysis; Multivariate regression analysis; Thematic analysis

Model Element	Category	Definition	Primary Data ¹	Primary Data Collection ²	Secondary Data	Secondary Data Sources ³	Methods of Analysis
			Max Bond Center on Design for the Just City, 2015)				
Local Community Change Outcomes (Physical)	New construction and redevelopment (including arts, cultural, and public space)	Physical improvements to the community that address decline and improve infrastructure	Improved building exteriors (buildings with cracks/missing bricks/siding, building with broken/boarded windows); Streets with some or many abandoned buildings (Pendall et al., 2015; HUD, EPA, DoT, n.d; Grantmakers for Effective Organizations, 2014.); Increased number of community anchors (cultural facilities/public space/ artist space) (Morely et al., 2014)	Survey of place and organizations	Percentage of population within distance of frequent transit/served by transit; travel time to work; Public transportation ridership; (HUD, EPA, DoT, n.d.); Air quality, land contamination, water quality (Grantmakers for Effective Organizations, 2014); Walkability index (Gehl Studio & J. Max Bond Center on Design for the Just City, 2015; HUD, n.d.; Nicodemus, 2012; HUD et al., n.d.); Proximity to park/recreation; Park/recreation space per 1000 residents; Investment to improve public space; Investment in community facilities (Smith et al., 2010; HUD et al., n.d.); Proximity to subway/bus/bike lane/other modes of public transportation (Gehl Studio & J. Max Bond Center on Design for the Just City, 2015; HUD, n.d.; Nicodemus, 2012; HUD et al., n.d.); Walking/biking volumes (Gehl Studio & J. Max Bond Center on Design for the Just City, 2015; HUD, n.d.; Nicodemus, 2012); Number of residents within 10 min walk; Number of workers within 10 min walk; Restriction on hours of place; Adjacent vehicular traffic volumes; Change in pedestrian/cyclist injuries (Gehl Studio & J. Max Bond Center on Design for the Just City, 2015); Percentage of jobs within walking distance of transit services; Bicycle infrastructure; Pedestrian infrastructure (HUD et al., n.d.)	ACS; NTD; TOD; EPA; DOT; Walking Score; Municipal data; GIS data	Descriptive; GIS mapping; Factor analysis; Multivariate regression analysis; Thematic analysis

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Local Community Change Outcomes (Social)	Civic engagement	"Active participation in efforts deliberately intended to impact public life and community. More specifically, civic engagement as it applies to the notion of belonging and acting in the interest of the public, not only in self-interest" (Tucson Pima Arts Council, 2013, p. 8).	Increased participation in initiative and civic bodies (Smith et al., 2010; Grantmakers for Effective Organizations, 2014); Increased attention to civic issues concern and community decision-making (Korza & Bacon, 2012); Number of stories, articles, blogs, letters, or comments responding to stories and blogs; Sign on campaigns; Advocacy campaigns; Donations (Korza & Bacon, 2012); Increased number of neighborhood meetings and participants (Smith et al., 2010); Number of volunteers/volunteer hours; Percent of residents who volunteer (Smith et al., 2010; Theodori et al., 2015; Gehl Studio & J. Max Bond Center on Design for the Just City, 2015; Grantmakers for Effective Organizations, 2014); Volunteer investment based on \$12/hr. rate (Sideroff & Walker, 2011)	Survey of residents; Some info in current FDR form, but could be supplemented with additional fields	Increased voter turnout (Stern & Seifert, 2009; Morely et al., 2014; Korza & Bacon, 2012; Stern & Siefert, 2009) Persuading others to vote; Displaying campaign buttons/stickers/signs; campaign contributions; Volunteering for candidates in political organizations; Number of petitions, boycotts, and contact made with elected officials (Stern & Seifert, 2009); Number of views and comments on YouTube or other sites with posts about important local issues; Contents of comments on YouTube or other sites; Comments using key terms on social media sites such as Facebook or Twitter; Degree to which important local issues are debated/discussed on social media (Animating Democracy, 2017)	EAVS; NCES; CPS; Social media data	Descriptive; GIS mapping; Factor analysis; multivariate regression analysis; Social network analysis; Thematic analysis
Local Community Change Outcomes (Social)	Collective efficacy, social capital, and social cohesion	This outcome incorporates three interrelated concepts: (1) Collective efficacy: "social cohesion among neighbors combined with their willingness to intervene on behalf of the common good" (Sampson et al., 1997, p. 918); (2) Social capital: "community stock of social trust and norms of reciprocity embedded in social	Sense of belonging to neighborhood (Stern & Seifert, 2014; Smith et al., 2010; Grantmakers for Effective Organizations, 2014); Level of trust in neighbors (Stern & Siefert, 2014); Feeling of loyalty (Theodori et al., 2015); Availability and effectiveness of social and support networks (Smith et al., 2010; Grantmakers for Effective Organizations, 2014); Residents imagine positive options for future; Residents feel they have skills/confidence to generate opportunities for themselves (Nicodemus et al., 2016);	Survey of residents	Decrease in crime rates (Morely et al., 2014; Pendall et al., 2015); Neighborhood to city rate ratio of crime (Pendall et al., 2015); Level of connectedness between residents (Smith et al., 2010); Level of social trust (Stern & Siefert, 2014); Number of informal social ties (Smith et al., 2010); Number of community groups (Stern & Seifert, 2014); Level of trust in neighbors (Stern & Siefert, 2014)	Local jurisdiction data; Urban Institute; UCR; SCCBS; CPS; Reference USA; PHMC	Descriptive; GIS mapping; Factor analysis; Multivariate regression analysis; Social network analysis; Thematic analysis

Model Element	Category	Definition	Primary Data ¹	Primary Data Collection ²	Secondary Data	Secondary Data Sources ³	Methods of Analysis
		networks that facilitates collective actions" (Ansari, 2013); and (3) Social cohesion: "the level of working trust and mutual support within a community" (Sampson, 2006) Pride, interest, and satisfaction with the physical and social/cultural aspects of one's neighborhood (Nicodemus et al., 2016)	Participation/active membership of community institutions such as schools, neighborhood meetings, public hearings, school boards, civic activities and decision-making processes; Levels of civic involvement by large and small businesses, faith and other community groups; Participation in fundraising run/walk/ride; Other fundraising for charity (Grantmakers for Effective Organizations, 2014; Stern & Seifert 2009; Jackson et al., 2006); Satisfaction at project activity with being able to spend quality time with friends, family, and other people you know, being able to meet new people, being in a family friendly atmosphere (Lee et al., 2014); Friendships and associations with community members mean a lot to residents (Theodori et al., 2015); Frequency of attendance of cultural/community events (Nicodemus, 2012; Smith et al., 2010; Lee et al., 2014)				
Local Community Change Outcomes (Social)	Community attachment	Pride, interest, and satisfaction with the physical and social/cultural aspects of one's neighborhood	Resident would move out of community if given opportunity; Resident plans to remain resident for a number of years (Theodori et al., 2015); Sense of stewardship (Gehl Studio & J. Max Bond Center on Design for the Just City, 2015); Increased residents' willingness to work with artists; Improved resident perception of arts/artists (Springboard for the Arts, 2014)	Survey of residents	N/A	N/A	Descriptive; GIS mapping; Factor analysis; Multivariate regression analysis; Social network analysis; Thematic analysis
Innovation/ Systems Change Outcomes	Early indications associated with systems change outcomes are measurable within or immediately after the grant period. These early indications include: 1) Newly formed partnerships enhance expertise, increase access to the local community, and enhance funding potential; 2) Sustained partnerships that will continue beyond			Current FDR form could be supplemented	N/A	N/A	Factor analysis; Multivariate regression analysis;

Model Element	Category	Definition	Primary Data ¹	Primary Data Collection ²	Secondary Data	Secondary Data Sources ³	Methods of Analysis
		the grant period increase capacity to sustain program activities and integrate arts, culture, and design in other activities; 3) Active communication of project successes especially in rural or high need areas, can lead to increased opportunities for funding, new partnerships, and longer-term integration of arts, culture, and design in community development; 4) Increased receptivity to the arts and creative placemaking at the local level, which builds buy-in to the creative placemaking approach and facilitates systems change (can result from early indication 3 or active participation in project activities). During and following Our Town initiatives, stakeholders, communities, and participants realized the value of creative placemaking in strengthening communities, which increased these parties' willingness to and interest in participating in future creative placemaking projects; 5) New community and organizational expectations for community engagement increase the likelihood that the community and organization will demand similarly engaged/interactive processes to ensure ongoing development reflects community needs and culture; 6) Positive grantee reputation among the arts community and within the local context positions organizations as forces of positive change in their communities and enhances their ability to sustain their work and influence systems change; 7) Artists trained in creative placemaking can sustain/replicate program activities, increase organization's capacity, and perpetuate the successes of projects; 8) Project outputs that include actionable policy changes (e.g., recommendations, plans, findings) influence and shape municipal organizations conversations related to policies, norms, and practices, and lead to the institutionalization of arts, culture, and design; 9) New hires or positions in grantee organization increase organizational capacity to sustain project activities and influence organizational norms, policies, and practices.		with additional fields			Thematic analysis
Innovation/ Systems Change Outcomes	New or sustained partnerships	Collaborations focusing on the integration of arts and culture in community development during or following Our Town projects. Indicators include partnerships with governmental organizations, partnerships with evaluators and technical assistance organizations, and partnerships with	Emergence of champions; Movement from allies to champions; Leadership capable of managing any change process; Effective cross-organizational communication skills; Evidence of elected official engagement; Existing cross-stakeholder governance groups; Level of resident leadership and organization; Number of leaders from influential organizations that support and promote the place-based initiative's strategies; Collaboration with other organizations to effect change for the benefit of the place; Collaboration with other	Current FDR form could be supplemented with additional fields to measure change from baseline	N/A	N/A	Developmental evaluation, Outcome mapping, Ripple effect mapping

Model Element	Category	Definition	Primary Data ¹	Primary Data Collection ²	Secondary Data	Secondary Data Sources ³	Methods of Analysis
		community organizations.	organizations to effect change for the benefit of the place (Grantmakers for Effective Organizations, 2014); Increased breadth of partners to support an issue (Preskill et al., 2014)				
Innovation/ Systems Change Outcomes	Project sustainability	Activities implemented following the Our Town grant period by grantees, their partners, or other organizations in hopes of achieving similar outcomes. Facilitated by new or sustained funding, grantee activities or specific/innovative components of successful Our Town projects may be scaled, replicated, or adapted to meet the needs of the target community. Indicators include new funding; replication, scaling, or expansion of project activities; and adaptation or replication of project activities by external organizations.	Private and public funding received; Ability to secure matching funds; Number of potential co-investors approached or engaged (Grantmakers for Effective Organizations, 2014); Total received/raised by arts/cultural organizations; Percent total income of arts/cultural organizations by funding source; Dedicated federal, state, and city funding for arts (Jackson et al., 2006); Incentives and support for creative small-business development; Policies and practices that promote fair lending opportunities and eliminate predatory practices; Policies that direct uniform application of an effective program to all in need; Allocation of line item public funds (Grantmakers for Effective Organizations, 2014); Public expenditures in support of the arts (Jackson et al., 2006)	Survey of grantees; Some info in current FDR form, but could be supplemented with additional fields	Total received/raised by arts/cultural organizations; Percent total income of arts/cultural organizations by funding source; Dedicated federal, state, and city funding for arts (Jackson et al., 2006)	Local organization budget data	Developmental evaluation, Outcome mapping, Ripple effect mapping
Innovation/ Systems Change Outcomes	Capacity to implement creative placemaking	Knowledge resulting from Our Town projects that builds capacity to implement creative placemaking in the future. Indicators include new	Initiative supporters champion the strategy with the broader community; Furthered goals of organization's mission (Preskill et al., 2014); Emergence of champions; Movement from allies to champions; Leadership capable of managing any	Survey of grantees and partner organizations	N/A	N/A	Developmental evaluation, Outcome mapping, Ripple effect mapping

Model Element	Category	Definition	Primary Data ¹	Primary Data Collection ²	Secondary Data	Secondary Data Sources ³	Methods of Analysis
		standards of practice; more artists trained in creative placemaking; and increased grantee capacity	change process; Effective cross-organizational communication skills; Increased number or involvement of anchor institutions; Organizational influence on public policy (Grantmakers for Effective Organizations, 2014); Residents feel connected to community because of project activity (Lee et al., 2014; Nicodemus et al., 2016; UVG, 2012); Perception of belonging to neighborhood (Stern & Seifert, 2014; Theodori et al., 2015); Residents think of themselves as similar to others in the neighborhood (Theodori et al., 2015); Dedicated federal, state, and city funding for arts (Jackson et al., 2006); Incentives and support for creative small-business development; Policies and practices that promote fair lending opportunities and eliminate predatory practices; Policies that direct uniform application of an effective program to all in need; Allocation of line item public funds (Grantmakers for Effective Organizations, 2014); Public expenditures in support of the arts (Jackson et al., 2006)				
Innovation/ Systems Change Outcomes	Institutionalization of arts, culture and design	Development of new organizational norms and new policies that help institutionalize arts, culture, and design practices in communities. Indicators include new policies and organizational norms	The Our Town survey found that grantees discussed how their programs contributed to changing norms and practices within their organizations and their partners' organizations; grantees believed their programming positively influenced policies supporting and integrating arts, culture, and design strategies at the municipal level (institutionalization of arts, culture, and design, 27.9 percent of projects)	Survey of grantees and partner organizations	N/A	N/A	Developmental evaluation, Outcome mapping, Ripple effect mapping

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