

OUR TOWN

A Theory of Change and Logic Model
for the National Endowment for the Arts'
Creative Placemaking Grants Program

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Preface

In 2011, the National Endowment for the Arts made its first Our Town creative placemaking grants. Since then, more than 500 projects have 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 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 a theory of change and logic model for Our Town (see definition 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 further articulate and assess the positive changes that arts and cultural strategies are effecting 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 not easy to measure or quantify. This challenge is not unique to creative placemaking. Place-based housing, transportation, and economic development programs and investments are also experimenting with new frameworks for measuring and assessing impact in communities. Interviews with a range of evaluators, practitioners, and federal partners helped to inform new ideas for how to articulate impacts of place-based work and of creative placemaking in particular.

One of my biggest personal takeaways from this process is a renewed appreciation for the work of artists, culture bearers, designers, local leaders, and residents who come together to address community challenges in fresh, new ways. The varied artistic and creative strategies, cross-sector partnerships, and unique community contexts have led to inspiring local innovations. Especially of note, the proven success of creative placemaking as a tool to address community challenges in new ways is signaling an important systemic shift for the community development sector as practitioners recognize arts, culture, and design tactics within their toolkits. The National Endowment for the Art's Our Town theory of change illustrates how local pilots of creative placemaking projects have helped to drive this systemic shift in how other sectors embrace arts and culture as a critical ally to advancing local goals. The theory of change also acknowledges the significant role that national and local philanthropic foundations, public and nonprofit organizations, the private sector, and resident leadership have played in driving this shift.

In 2019, the Our Town grant guidelines and 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, and the new grant guidelines better reflect that 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 this 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 neglects 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. It also describes the broad range of strategies that can drive local community change, as well as new ways of articulating and tracking that change. The

National Endowment for the Arts continues to learn from practitioners on the ground as to what is working in their communities. To that end, we are now studying selected Our Town projects and surveying grantees to collect additional input to refine this program’s theory of change and logic model. Updates to the framework will be shared with the field in 2020. Until then, we sincerely hope this document helps to serve grantees, future applicants, local leaders, researchers, evaluators, and others. It enables all of us to better understand how creative placemaking can drive not only economic impact, but also—and perhaps more importantly—social, physical, and, ultimately, greater systemic changes.

Jen Hughes
Design and Creative Placemaking Director

Introduction

From fiscal years 2011 through 2017, the National Endowment for the Arts awarded \$36.5 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 and theory of change are tools used by program managers and evaluators to describe how a program is supposed to work. 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. Together, these products offer a framework for future Our Town performance monitoring and evaluation.

The Our Town theory of change and logic model were developed through an iterative process that occurred over the course of more than a year. 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 theory of change and logic model. The final theory of change and logic model are described in the next section.

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

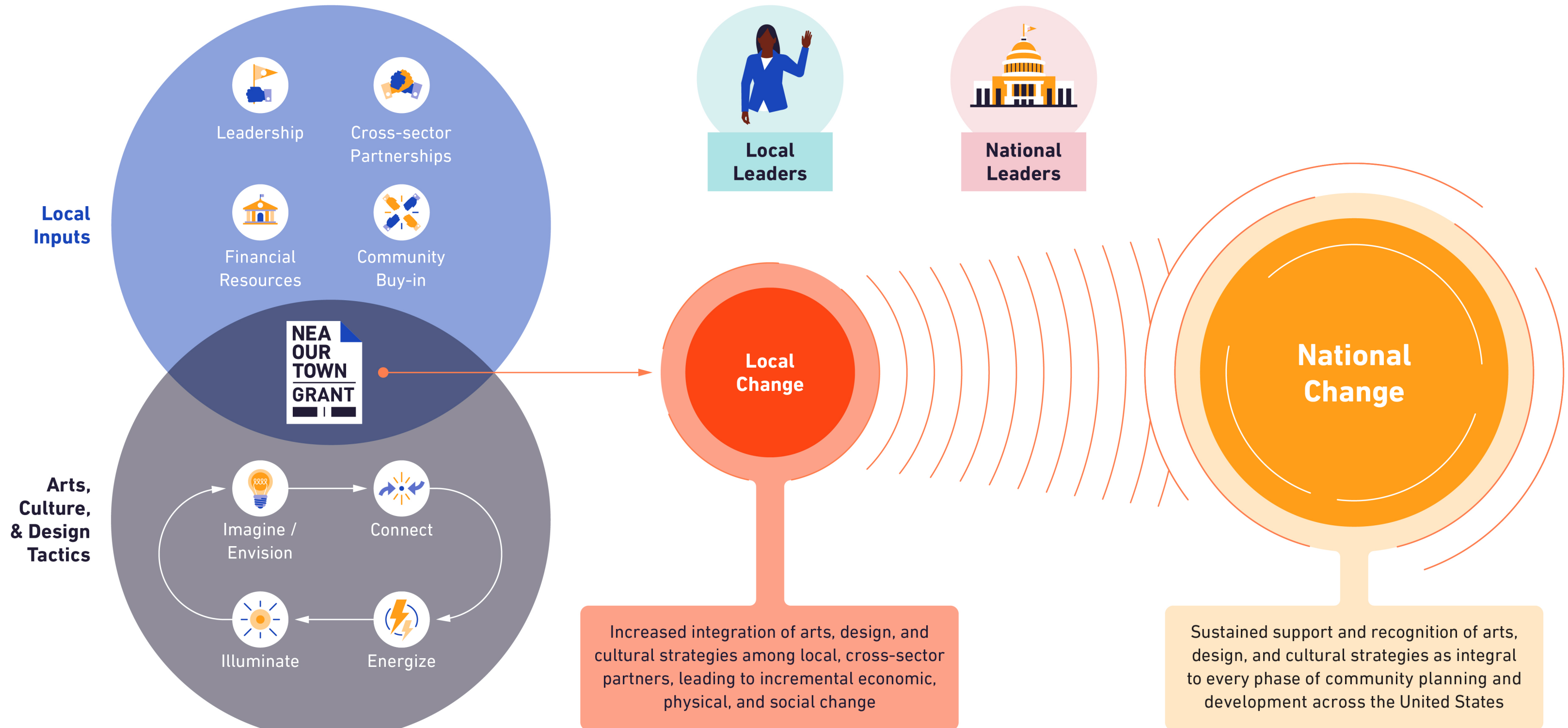
Our Town Theory of Change and Logic Model

The Our Town theory of change, focused 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. In an appended table (Table A-1), details on outcomes are also provided. The table lists specific, measurement-oriented initial and intermediate outcomes by change area.

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.



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 buy-in

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:

Sustained cross-sector partnerships and collaboration

Replication or scaling of project activities

Long-term funding streams and policies that enable creative placemaking

**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 utilization 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 buy-in (“local inputs”), enable communities to use arts, culture, and design strategies to address local challenges. These activities lead to “local 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.” 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 projects, 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 utilization 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.ⁱ 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 buy-in:

- **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 resources:** Funds 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 provided by local government, business, nonprofit, and other stakeholders.
- **Community buy-in:** Participation and support from local community leaders and residents, in both the creation of the shared vision and execution of the project activities.

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.ⁱⁱ 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
- **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

Cultural Planning:

- **Cultural planning:** The process of identifying and leveraging a community's cultural resources and 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 convening stakeholders to identify 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:** Physical improvements that occur 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 belongingⁱⁱⁱ
- **Collective efficacy:** Increases in social cohesion among neighbors combined with their willingness to act in support of the common good^{iv}
- **Social capital:** Increases in the “community stock of social trust and norms of reciprocity embedded in social networks that facilitates collective actions;”^v concepts associated with social capital include social networks, sense of community, and social cohesion^{vi}
- **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 mutuality^{vii}
- **Community attachment:** Increases in pride, interest, and satisfaction with the physical and social/cultural aspects of one’s neighborhood

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 utilization 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 norms^{viii}—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 **cross-sector partnerships** that increase community capacity. 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. If these coalitions strengthen and mature, the cross-sector partners increase their capacity to continue the work beyond the grant term (an essential component for systems change).^{ix,2} Indicators of sustained collaboration include new and/or strengthened civic and institutional leadership for this approach (e.g., champions from influential organizations) and institutionalized collaboration structure.^x

Systems change also requires replication or scaling of this community development approach over time. **Replication or scaling of innovative projects** follows a successful innovative pilot with demonstrable outcomes for a specific place or population. After the model is proven, activities may expand within the same community or into other neighborhoods or communities by replicating the model in hopes of

² From Florin, Mitchell, & Stevenson (1993): The literature on community coalitions and collaborative efforts has identified seven stages of coalition development: initial mobilization, establishing organizational structure, building capacity for action, planning for action, implementation, refinement, and institutionalization. Identifying the stage of coalition development could help identify the relative maturity of a creative placemaking collaboration and the degree to which its work might be sustained following the grant term.

achieving similar outcomes.^{xi} Ultimately, the original initiative achieves a scale of impact beyond its original investment through repeated implementation of the improved community development model.

Sustainability (i.e., a community's long-term maintenance of resources, support, and capacity to sustain a program over time) evolves with time. This includes changes in long-term funding, but also requires that these changes become institutionalized as policies and practices and become accepted as community and organizational norms.^{xii} Institutionalization includes explicit public arts and cultural policies and integration of arts into other policy arenas supportive of bringing an initiative to scale (e.g., allocation of line item public funding).^{xiii, xiv} Other indicators of scaling and sustainability include saturation (i.e., maximizing the percentage of the population exposed to the activities); leveraged funding from public and private sectors used to sustain and scale the approach; replication, adaptation, or expansion of programs (e.g., new project sites); ability to replicate, adapt, or expand the project at a sustainable cost; increased community engagement (e.g., increased number of residents engaged in project decision-making); and increased engagement of the private sector.^{xv}

Finally, the goal of achieving sustained support and recognition of art, cultural, and design strategies as integral to every phase of community planning and development across the United States necessitates a **strong creative placemaking field**. Our Town projects help increase local knowledge and uptake through the process of the Our Town activities and the economic, social, and physical changes that the projects advance. Related Arts Endowment activities, such as knowledge-building, technical assistance, research, communications, and convenings, encourage the dissemination of promising local practices that link Our Town activities to larger field-building efforts.

Below, and in the program-level logic model, summary outcomes are related to local innovations/systems change. For specific, measurement-oriented, initial and intermediate outcomes, please refer to the accompanying appendix table (**Table A-1**), in which sources and methods supporting their inclusion are cited and outcomes are paired with specific creative placemaking strategies employed in Our Town projects.

- **Sustained cross-sector partnerships/collaboration:** Sustained collaboration focused on the integration of arts and culture in community development during or following Our Town projects. Indicators include new and/or strengthened civic and institutional leadership that supports creative placemaking and institutionalized collaboration structure.
- **Sustained replication or scaling of innovative projects:** Activities expanded within the same community or into other neighborhoods or communities by replicating the model in hopes of achieving similar outcomes. Coupled with the concept of scaling is sustainability—the community has long-term resources, support, and capacity to sustain and to grow changes over time. Indicators include explicit public arts and cultural policies and integration of arts into other policy arenas; leveraged funding from public and private sectors used to sustain and scale the approach; replication, adaptation or expansion of programs; increased community engagement; and increased engagement of the private sector.
- **Strengthening the field of creative placemaking:** National field-building through knowledge-building, technical assistance, research, communications, and convenings. Indicators include promotion of standards of practice, development of a shared knowledge base, cultivation of leadership, grassroots support, shared identity, and provision of longer-term funding and supporting policy.

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- ⁱ 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).
- ⁱⁱ P. Auspos, and M. Cabaj, *Complexity and Community Change: Managing Adaptively to Improve Effectiveness* (Washington, DC: The Aspen Institute, 2014), 1.
- ⁱⁱⁱ Tucson Pima Arts Council, *People, Land, Arts, Culture, and Engagement: Taking Stock of the PLACE Initiative* (Tucson, AZ: Tucson Pima Arts Council, 2013), 8.
- ^{iv} 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.
- ^v 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>.
- ^{vi} 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.
- ^{vii} *Ibid*, p. 37.
- ^{viii} S. Gopal, & J. Kania, "Fostering systems change," *Stanford Social Innovation Review*, accessed March 21, 2019: https://ssir.org/articles/entry/fostering_systems_change.
- ^{ix} P. Florin, R. Mitchell, and J. Stevenson, "Identifying technical assistance needs in community coalitions," *Health Education Research*, 8 (1993), 417–432.
- ^x Grantmakers for Effective Organizations, *Evaluating Community Change: A Framework for Grantmakers*. (Washington, DC: Author, 2014), 28.
- ^{xi} B. Siegel, D. Winey, and A. Kornetsky, *Pathways to System Change: The Design of Multi-Site, Cross-Sector Initiatives* (San Francisco: Federal Reserve Bank of San Francisco, 2015), 12.
- ^{xii} Grantmakers for Effective Organizations, *Evaluating Community Change*, 9.
- ^{xiii} *Ibid*, p. 18.
- ^{xiv} Local Initiatives Support Coalition, *Conceptual Framework for Creative Placemaking*, unpublished document provided by C. Walker, August 10, 2016.
- ^{xv} Grantmakers for Effective Organizations, *Evaluating Community Change*, 18-29.

Appendix A: Our Town Logic Model Outcome Details

The appendix table below provides more detailed, measurable short-term and intermediate outcomes for each of the outcomes in the logic model. In addition, the table describes the change area of each logic model outcome (i.e., economic, social, physical, or systems); the definition of the outcome (tied to literature when applicable); and both the overarching creative placemaking strategies (i.e., “envision,” “connect,” “illuminate,” “energize”) and more detailed tactics associated with the outcome.

The outcomes in the appendix table, organized around each type of change (i.e., economic, social, physical, systems), begin to provide a comprehensive list of those used by other programs or initiatives, and by early Our Town grantees, that could be incorporated into a measurement model for the Our Town initiative overall.

Table A-1. Our Town Logic Model Outcome Details

Change Area	Logic Model Outcome	Definition	Related Creative Placemaking Strategies	Related Detailed Creative Placemaking Strategies	Specific Short-Term/Initial Outcomes	Specific Intermediate Outcomes	Sources
Economic	Local Business Growth	Increases in business activity and business diversity in the community	Energize	Generate money for businesses or artists; Increase attractiveness of place to encourage financial investment; Cultivate culture of entrepreneurship	People increase support and interest in local businesses and small businesses; ¹ Increased spending and patronage at local businesses ^{7,8}	New firm formation and entrepreneurship; ^{1,2} Net income to local businesses and commercial property owners; ^{8,26} Local businesses increase productivity ^{2,3,4,9}	1. Abravanel et al. (2013) 2. U.S. Economic Development Administration (2014) 3. Gadwa et al. (2010) 4. Gadwa & Muessig (2011)
Economic	Professional Development/Training	Increases in artists/residents' knowledge, skills, and employability	Connect, Energize	Cultivate workforce skills to connect people to economic opportunity; Cultivate culture of entrepreneurship	Artists improve their reputations/how they are perceived; ^{3,4} Increased artist/resident networking, skills, and knowledge sharing ^{3,4}	Increase in the number of working artists, especially those working in community cultural traditions; ⁸ Slight income boost in artist earnings ^{3,4}	5. U.S. Department of Housing and Urban Development (2015) 6. Korza & Bacon (2015) 7. Lee et al. (2016) 8. Local Initiatives Support Corporation (2014)
Economic	Job Creation/Labor Force Participation	Increases in the number and type of jobs available	Connect, Energize	Generate money for businesses or artists; Cultivate culture of entrepreneurship	People increase support and interest in local businesses and small businesses; ¹ Increased spending and patronage at local businesses ^{7,8}	More people get involved in the labor force ^{1,2,8,26}	9. Nicodemus (2012b) 10. Nicodemus et al. (2016) 11. Sideroff & Walker (2011)
Economic	Preventing Displacement	Decreases in the displacement of low-income residents that desire to remain in the neighborhood	Connect, Illuminate	Retain existing residents; Preserve or establish cultural distinctiveness or identity; Claim control of narrative/build voice; Raise public awareness of	People have enhanced awareness, knowledge, and understanding of social or civic concerns and local challenges; ^{18,19} Low-income residents participate in the arts; ¹⁰	Little evidence of gentrification-led displacement; ^{3,4,9,26} Affordable housing built/preserved ²⁵	12. Smith et al. (2010) 13. Spader et al. (2015) 14. Theodori et al. (2015) 15. National Endowment for the Arts (2012) 16. Urban Institute & MDRC (2015)

Change Area	Logic Model Outcome	Definition	Related Creative Placemaking Strategies	Related Detailed Creative Placemaking Strategies	Specific Short-Term/Initial Outcomes	Specific Intermediate Outcomes	Sources
				community assets and/or issues	People have pride of place ^{1,10,25} People have deepened understanding of community history; ^{8,15,25} Residents have a deepened sense of belonging; ^{10,25} Residents feel welcome ¹⁰		17. Transportation for America (2017) 18. Abt Associates (2014) 19. Korza & Bacon (2012) 20. Nicodemus & Mukanga-Majachani (2015) 21. Rural Policy Research Institute (n.d.)
Economic	In-Migration	Increases in residents in the community	Connect	Attract new residents	People increase interest and support for the arts and cultural opportunities in the community; ^{6,10,14} People know/talk/write about, and participate in, local arts and cultural activities in the community (buzz) ²⁵	New investment in the area; ^{2, 5} New residents move to the community ²⁵	22. Greco et al. (2015) 23. Crossik & Kaszynska (2016) 24. Tucson Pima Arts Council (2013) 25. Analysis of <i>Our Town</i> grantee final descriptive reports 26. Subject matter expert interviews 27. Grantmakers for Effective Organizations (2014)
Economic	Tourism	Increases in visitors to the community	Illuminate	Preserve or establish cultural distinctiveness or identity; Enhance and/or beautify physical environment; Increase attractiveness of place to encourage financial investment	People know/talk/write about, and participate in, local arts and cultural activities in the community (buzz) ²⁵	New investment in the area; ^{2,5} New visitors come to the area ^{9,25}	28. Siegel et al. (2015) 29. The Bridgespan Group (2009)

Change Area	Logic Model Outcome	Definition	Related Creative Placemaking Strategies	Related Detailed Creative Placemaking Strategies	Specific Short-Term/Initial Outcomes	Specific Intermediate Outcomes	Sources
Physical	Beautification and/or Enhancement of Physical Environment	Physical improvements to the community that improve its aesthetic appearance	Energize	Enhance and/or beautify physical environment; Increase attractiveness of place to encourage financial investment	Increased importance of aesthetic considerations in community decision-making; ¹⁵ Cultural expression in the physical environment, including public art, architecture, and design of private and public spaces ⁸	Preservation of structures with aesthetic value; ^{15,25} Physical experience of public space more walkable, beautiful/inspiring, and safer ^{9,11,25}	
Physical	New Construction and Redevelopment (Including Arts, Culture, and Public Space)	Physical improvements to the community that address decline and improve infrastructure	Energize	Increase attractiveness of place to encourage financial investment; Offer space for artists to make, show, collaborate, sell	People perceive their community as a source of enrichment; ¹⁵ Stronger support for infrastructure and construction projects ^{17,25}	New construction and renovation of residential and commercial properties; ^{1,8} Transportation and other infrastructure gets built; ¹⁷ Reduced evidence of blight; ^{8,25} Improved physical condition of the built environment ^{1,8,16,25}	
Social	Civic Engagement	"Active participation in efforts deliberately intended to impact public life and community. More specifically, civic engagement as	Illuminate	Claim control of narrative/build voice; Raise public awareness of community assets and/or issues	People have enhanced awareness, knowledge, and understanding of social or civic concerns and local challenges; ^{18,19} Artists become social change-oriented; ²⁰ Residents have a deepened	Community has increased capacity—skills, resources, status—to engage in civic concerns; ¹⁹ Underrepresented people in community have a greater "voice"; ^{10,26} Community has more coordination between	

Change Area	Logic Model Outcome	Definition	Related Creative Placemaking Strategies	Related Detailed Creative Placemaking Strategies	Specific Short-Term/Initial Outcomes	Specific Intermediate Outcomes	Sources
		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)			commitment to civic engagement; ¹⁰ Residents dialogue and produce collective work; ^{10,12} People publicly discuss local issues; ^{19,25} People utilize platforms of freedom of expression and debate; ^{20,25} Next generation of leaders participate in community activities/events ²¹	residents and city actors ^{6,8,11}	
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	Connect, Illuminate	Unite diverse communities/build greater social connectedness; Raise public awareness of community assets and/or issues	People increase their trust, tolerance, and appreciation for others different from themselves; ^{8,10,15,22,25,26} People become more reflective (understanding oneself and how we relate to others); ^{23,25} People increase positive contact with diverse groups in the community; ^{10,15,25} People interact, collaborate, and connect within and across social networks ^{7,8,20,25,26}	People become stewards of place (care for physical and intangible attributes of a place); ²⁴ There is a greater sense of community; ¹¹ Community is more organized and functional; ¹⁵ Community has improved capacity to solve problems; ^{15,18} Community has networks of relationships among leaders and organizations across sectors ^{8,26}	

Change Area	Logic Model Outcome	Definition	Related Creative Placemaking Strategies	Related Detailed Creative Placemaking Strategies	Specific Short-Term/Initial Outcomes	Specific Intermediate Outcomes	Sources
		<p>capital: "community stock of social trust and norms of reciprocity embedded in social networks that facilitates collective actions" (Ansari, 2013); and</p> <p>(3) Social cohesion: the level of working trust and mutual support within a community (Sampson, 2006)</p>					
Social	Community Attachment	Pride, interest, and satisfaction with the physical and social/cultural aspects of one's neighborhood (Nicodemus et al., 2016)	Illuminate	Preserve or establish cultural distinctiveness or identity; Claim control of narrative/build voice	<p>People have pride of place;^{1,10,25} People have deepened understanding of community history;^{8,15,25} Residents have a deepened sense of belonging;^{10,25} Residents feel welcome;¹⁰ People feel satisfied with the community;^{9,14} People participate in cultural opportunities</p>	<p>People celebrate cultural heritage;^{10,15} There is an improved public perception of community;^{8,10} Community culture is self-determined and affirmed^{10,24}</p>	

Change Area	Logic Model Outcome	Definition	Related Creative Placemaking Strategies	Related Detailed Creative Placemaking Strategies	Specific Short-Term/Initial Outcomes	Specific Intermediate Outcomes	Sources
					that highlight community identity/history ^{8,25}		
Systems	Sustained Cross-Sector Partnerships/ Collaboration	Sustained collaboration focused on the integration of arts and culture in community development in communities during or following <i>Our Town</i> projects	Illuminate, Imagine, Connect, Energize	Improve delivery of other sector services through creative problem-solving; Integrate arts as a community development strategy on a sustained basis; Strengthen arts and culture infrastructure	Enhanced appreciation and trust between residents and community organizations, and public institutions; ^{15,17} Increased integration of arts and artists into community development sectors and community organizations; ^{8,25,27} Stability of cross-sector partnerships and collaboration beyond the project period; ^{26,27} Sustained funding for creative placemaking beyond the project period; ^{26,27} Growth of partner networks by leveraging new partnerships, coordinating with other organizations, and power-sharing with other organizations; ²⁷ Increased coordination among arts, community, and/or neighborhood leaders or actors ^{1,5,11,16,18,24}	Flow of public and private funds to sustain and scale the creative placemaking approach; ^{8,18,25} Community participation, community leadership, neighborhood and city actor coordination; ^{11,16} Collaboration among community organizations, residents, and the government to increase capacity; ^{1,5,18,24} Emergence of new and/or strengthened civic and institutional leadership (e.g., champions from influential organizations) to carry out the creative placemaking approach; ^{8, 26,27,29} The development of new institutions that continue creative placemaking activities ^{25,26}	

Change Area	Logic Model Outcome	Definition	Related Creative Placemaking Strategies	Related Detailed Creative Placemaking Strategies	Specific Short-Term/Initial Outcomes	Specific Intermediate Outcomes	Sources
Systems	Sustained Replication or Scaling of Innovative Projects	Activities expanded within the same community or into other neighborhoods or communities by replicating the model in hopes of achieving similar outcomes. Coupled with the concept of scaling is sustainability—the community has long-term resources, support and capacity to sustain and to grow changes over time.	Imagine, Energize	Improve delivery of other sector services through creative problem-solving; Integrate arts as a community development strategy on a sustained basis; Strengthen arts and infrastructure	Replication, adaptation, or expansion of programs; ²⁸ Develop explicit policies to encourage public arts and culture; ^{8,25,27} Increased integration of arts and artists into community development sectors and community organizations ^{8,25,27}	Increased use of creative placemaking approaches; ²⁵ Flow of public and private funds to sustain and scale the creative placemaking approach; ^{8,18,25} Elimination of regulatory/administrative hurdles to placemaking activities; ^{18,25} Sustained shift in how government approaches community development (“new way of doing business”) ¹⁸	
Systems	Strengthening the Field of Creative Placemaking	National field-building through knowledge-building, technical assistance, research, communication	Illuminate, Imagine, Connect	Improve delivery of other sector services through creative problem-solving; Integrate arts as a community development strategy on a sustained basis; Strengthen arts and	Increases of partners and leaders and increases of funding for creative placemaking; ^{26,27} Development of a shared knowledge base through exchange of information on best,	Promotion of standards of practice; ²⁹ Emergence of new and/or strengthened civic and institutional leadership (e.g., champions from influential organizations) to carry out the creative	

Change Area	Logic Model Outcome	Definition	Related Creative Placemaking Strategies	Related Detailed Creative Placemaking Strategies	Specific Short-Term/Initial Outcomes	Specific Intermediate Outcomes	Sources
		s, and convenings		culture infrastructure	evidence-based, or promising practices; ^{27,29} Develop explicit policies to encourage public arts and culture ^{8,25,27}	placemaking approach; ^{8, 26,27,29} Flow of public and private funds to sustain and scale the creative placemaking approach ^{8,18,25}	

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