CREATIVE PEOPLE POWER

A renewable natural resource for building community health

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FOREWORD FROM SPRINGBOARD FOR THE ARTS

How do we understand the value of an ecosystem? What is the infrastructure that enables system change? These are the questions that started this project.

Through our work at Springboard for the Arts, we felt there was something missing from the conversation. Research on creative placemaking and creative community development has demonstrated that there is great impact from art projects and programs across almost all sectors of our communities. Economic impact studies of the arts have proved that arts activity is a valuable asset to cities and neighborhoods.

What's missing is an exploration of the conditions that make those valuable projects, and their impacts possible. In particular, what are the systems that support artists, culture bearers and creative thinkers' ability to thrive, dream up, and deliver these projects?

Too often, the arts and culture field simply holds up exemplary projects or artists to demonstrate how creative people can impact community change. While these examples can be inspiring, this approach unintentionally reinforces the misconception that creativity-based community change work is hard to do, requires special people or rarefied skills, or can only happen through a big, new (and often short-term)

project. However, what we've learned from our experience is that communities aren't transformed by a singular event, individual, or project, but by the participation and engagement of many people in actively shaping the community over time. What if we focused less on big flashy projects, and more on creating and sustaining the conditions that allow for long-term, sustainable creative leadership rooted in the culture and identities of the community at large?

Our friends in community organizing and community development understand deeply the role of individual power and agency in making change. There is an emergent movement in this field towards holistic measures of community health and a strong desire to more effectively reach and involve people who are most affected by policies in the decision making at a neighborhood level.

What's missing is a widespread understanding that in order to build real power or tap into a community's expertise, we have to start with meaning making and belonging, we have to provide outlets for people to tell and write their own story – to honor their joy and pain. We can't change the entrenched systems of oppression and systemic inequity without culture and creativity.

This research has helped us understand more deeply that, collectively, we need to build a new system that tends to the health of our creative people and that allows us to tap into the power they create.

We hope that this report is a catalyst for you in your work to identify, more broadly and inclusively, the cultural assets in your community and to build your own system to plug into your creative people power.

Laura Zabel
Executive Director
Springboard for the Arts

SPRINGBOARD
for the arts

Dianne E'Laine leading the Light Rail Shuffle as part of the Irrigate Year One celebration in 2012. **credit: Peter Haakon Thompson**

A NOTE ON METHODOLOGY

This report was written by Alexis Frasz and Holly Sidford of Helicon Collaborative, in close partnership with Springboard for the Arts. The report is based on research conducted by Helicon between Summer 2017 and Spring 2018, and also draws from Helicon and Springboard's deep experience and knowledge of the cultural and community development sectors. The research methodology included:

✱ One-on-one interviews and group conversations with Springboard for the Arts staff and board,

✱ Formal interviews and informal conversations with Springboard's community partners, and national leaders in the arts, placemaking, and community development sectors,

✱ A literature review of history and current trends in the community development field.

The narrative report was developed through an iterative and discursive process with Springboard and Helicon, and has been preliminarily "field tested" with leading practitioners in the field.

While we stand behind this analysis and theory of community development, **we also look forward to the continual refinement and improvement of these ideas in conversation with others**, especially those who are working in different contexts and different, but aligned, ways. The urgency and complexity of the conditions facing communities today demands that we embrace new ways of thinking about community change. How better to start than by seeking out what is already working?

INTERVIEWEES

Springboard for the Arts staff
Laura Zabel
Carl Atiya Swanson
Michele Anderson
John Bell
Sam Buffington
Dominic Facio
Nikki Hunt
Noah Keesecker
Dennis Madamba
Zaraawar Mistry
Naomi Ramona Schliesman
Andy Sturdevant
Adia Morris Swanger
Caroline Taiwo
Peter Haakon Thompson
Jun-Li Wang

Other Interviews
Kelly Asche
Research Director, Center for Rural Policy and Development

Terri Benelli
Executive Director, Phoenix Local Initiatives Support Corporation (LISC)

Streetcorner Letterpress pop-up at People's Center Health Services in 2017. **credit: Bruce Silcox**

INTRODUCTION

Even in our digital era, the characteristics of the place where we are physically rooted greatly influences the quality of our lives. Regardless of background, region of the country or political perspective, people generally agree on what makes a healthy community. It is a place where we can spend quality time with people we care about and rely on our neighbors for help when we need it; where the air, soil and water are clean; where we have dignified work that provides us with a decent income; where we can afford housing and transportation and nourishing food; where we are safe from harm and served by honest leaders and a fair justice system; and where we have access to opportunities to pursue activities that nourish us on physical, emotional, creative and spiritual levels.[i]

Springboard for the Arts puts it this way, "**People want to be where they feel welcomed and supported, feel like they can have a role, have sense of pride and community identity, have interesting and enjoyable things to do, where they can run into friends. Without this, not only do people have less incentive to stay and invest where they are, they literally have fewer relationships upon which to draw during times of stress**."[ii] In other words, both the physical and human environment of our communities is essential to our wellbeing and our resilience.

Yet despite decades of work by various sectors towards these ends, many communities still do not qualify as healthy across many measures—education,[iii] health,[iv] environmental conditions,[v] racial and gender equality, economic mobility,

and more. People across the U.S. still struggle to meet their basic needs and live a good life,[vi] and for the first time in history a majority of people across all socio-economic strata worry that their children's lives will be worse than their own.[vii]

Despite overall economic growth, levels of happiness in the U.S. have been on the decline for decades, and there is a growing realization that using GDP as the primary measure of human progress is seriously flawed.[viii] In addition, many of our current challenges—including climate change, a widening wealth gap, and structural race and gender disparities—require us to redesign multiple large-scale systems, while simultaneously shifting social norms, beliefs, and behaviors.[ix]

Within this context, people involved in the work of community change—grassroots activists and organizations, funders, city planners, development organizations, policy makers, and others—are recognizing that the methods we've used in the past won't get us to where we want to go now. **In fact, we now see that many community development approaches compound the very problems they seek to solve because they are based on outdated assumptions about how communities actually function**.

However, new approaches to community development have emerged in recent years that are based on more current, and accurate, understandings of what communities truly need to thrive. In particular, there is now greater appreciation within the community development field of two "natural resources" that all com-

munities possess—people and creativity—and increasing recognition that when these natural resources are properly nurtured, they can propel long-term community health.

Within the professional community development sector, although people-centered and creativity-centered approaches have become more widespread, these strands have evolved in parallel, but separately, with different champions, philosophies, and funding sources. However, at the grassroots level there are long traditions of activists and organizations working to build communities by placing people and creativity, in an integrated way, at the center of their strategies for change. Looking at the work of Springboard for the Arts and many of these other, long time community practitioners reveals that placing creativity and people at the center of community change efforts is a powerful method for building strong, healthy and resilient communities. This approach can be called many different things, but we call it building **creative people power.**

Creative people power is a renewable energy source present in all communities, though it isn't always immediately visible or readily available for community change efforts. This report explains what **creative people power** is, what it can do, and how communities can nurture and leverage it as a strategy for broad-based community wellbeing.

Installation by Haley Honeman, part of the 2015 Kirkbride Art & History Weekend in Fergus Falls. **credit: Rick Abbott**

COMMUNITY DEVELOPMENT: WHAT GOT US HERE WON'T GET US THERE

For decades, community development has focused on addressing issues and problems on a sector-by-sector basis, largely through expert-led processes and top-down structures. These traditional approaches have assumed:

* Communities are collections of discrete problems to be solved, or parts to be optimized,

* This is best accomplished by sector experts in health care, education, transportation, etc. who know best practices,

* Community residents are potential beneficiaries of change, but not active change leaders or knowledgeable experts themselves,

* Physical infrastructure, policy and institutions are the most powerful levers of change, and

* Economic growth is an adequate proxy for community health and wellbeing, and an economic cost-benefit analysis is the best way to make decisions.

This approach to community development was informed by a "machine metaphor …[that] dominated the fields of public administration and organizational management for much of the modern era."[x] People who subscribe to this paradigm of community development, according to a report from the Aspen Institute Roundtable on Community Change, "strive to lead and manage organizations and strengthen communities as if they are well-oiled machines with hierarchical structures, specialized units, and robust planning and performance models."[xi]

Today there is growing understanding that communities don't actually behave like machines, and that traditional community development approaches may have caused as many problems as they have solved by treating them as such. Today we are seeing new approaches to community health and development emerge that view communities—and community change—quite differently. These approaches look at communities as complex ecosystems in which people and their environment are interdependent and where change occurs as a result of these dynamic relationships.[xii] The Institute for Advanced Studies in Culture at the Universi-

ty of Virginia describes this shift in perspective this way: "Communities are neither collections of autonomous individuals or discrete problem areas, each hermetically sealed from one another (like poverty or affordable housing); nor do [communities] behave like mechanical systems that can be managed and controlled by rational experts from on high." This "human ecology approach" views communities "as complex, asymmetric, and dynamic social systems that both empower and constrain the ways of life and life chances of their residents."[xiii]

There are many variations on the "ecosystemic" community development approach, but they share some common assumptions:

✱ Communities are dynamic, interconnected wholes, not collections of isolated parts or problems,

✱ Change requires work across issues, sectors, stakeholder groups, and levels,

✱ Progress requires starting with and building on a community's assets to create conditions that support health, rather than "fixing" perceived deficiencies or problems,[xiv]

✱ People are powerful change agents, and investing in a community's capacity to direct its own future is essential,

✱ Plans must be adaptive, responding in real time to conditions as they evolve, and

✱ Health must be measured along multiple dimensions, including but not limited to economic activity.[xv]

This chart compares key characteristics of traditional and emerging approaches:

TRADITIONAL	EMERGING
Community as machine	Community as dynamic ecosystem
Siloed, sector-specific strategies	Cross-sector / cross-issue approaches
Expert driven, top-down plans	Community-led, responsive planning
Problem and deficit driven	Asset-based and health-oriented
Infrastructure, policy and institutions drive change	People drive change, relationships are key
Economic proxies for community health	Multi-dimensional measures of wellbeing

TWO NATURAL RESOURCES FOR IMPROVING COMMUNITY HEALTH

Ecosystemic approaches are helping community leaders see their community's assets in new ways. This is leading to an increasing awareness among community developers of two "**natural resources**" that are essential to community health and change efforts—people and creativity. These are regenerative resources that all communities already possess, and which, if nurtured in a sustained way, can feed community transformation and long-term health.

In the professional community development field, people-centered and creativity-centered approaches to community change have been pursued as separate strategies, with different champions, philosophies, and funding sources.

However, an integrated creativity and people centered approach to community building has long been employed by some of the most effective, if under-recognized, community-based organizations and activists. The following sections describe the independent benefits of people-centered and creativity-centered development approaches, and how they can be even more catalytic when brought together.

PEOPLE-CENTERED DEVELOPMENT

Urban revitalization strategist Majora Carter has said, "Community is an activity, not just a place." Which is to say, communities are defined not only by their physical infrastructure and natural boundaries, but also by the daily activities and actions of the people who live, work and play there. A community can be defined as "a site of collective decision-making…maintained by the people who built it, for their own benefit."[xvi] Community development then becomes a "process where community members come together to take collective action and generate solutions to common problems."[xvii]

This implies that civically-engaged people are at the core of every healthy community, and "effective place-based change needs to be rooted in broad and diverse citizen power."[xviii]
Residents' ability to plan, make, and sustain improvements in the places where they are rooted is called a community's "civic capacity." It can also be called, simply, "**people power**."

Building civic capacity, or people power, has long been the focus of community organizers and grassroots organizations.

Increasingly, other community stakeholders—public officials, business leaders, large community development organizations and funders—are recognizing its importance as both a driver and indicator of community health. They realize that without engaging community residents as designers and decision-makers, change initiatives will only have limited impact or will likely fail to understand and meet the community's true needs. Top-down decision-making may be more efficient, but it is counterproductive for long term change because it exacerbates feelings of disengagement, alienation and powerlessness.[xix]

Moreover, as an Aspen Institute report on community change development states, "Civic capacity is a key goal for community change interventions because it has the potential to trigger ongoing improvements in outcomes for individuals, families, and communities over the long run."[xx] In other words, building civic capacity strengthens the ability of communities to keep improving their conditions on an ongoing basis, and to better define and access the resources and expertise they need to do so.

Building people power requires investing in three areas:

✳ **Supporting individual agency**—activating people's desire to participate in and positively influence their community.

✳ **Building collective power**—building diverse relationships and networks that are the source of community power and engines of effective action.

✳ **Finding pathways of influence**—organizing community members to impact policy, resources and practices.
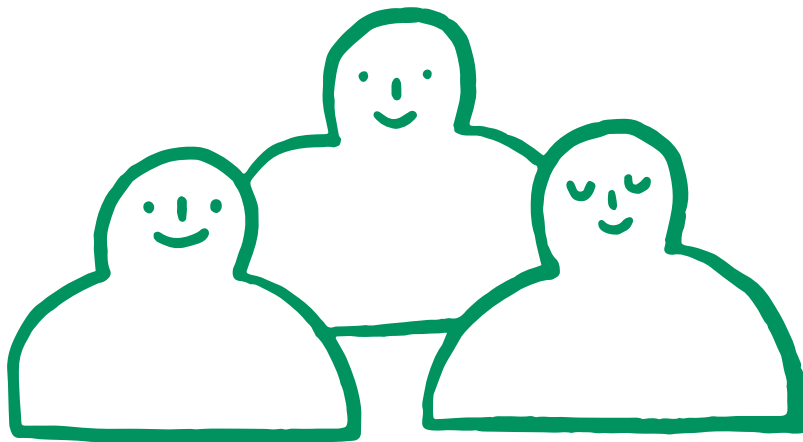
People-centered

Community planners/ developers
Community organizers/activists
Grassroots organizations
Issues and place based funders

CREATIVITY-CENTERED DEVELOPMENT

As interest in people-centered development in some segments of the community development sector has increased, there has also been growing interest in how creativity can play a role in making and sustaining healthy communities. Artists and culture bearers have long been involved in civically-oriented work on their own terms, but an growing body of research is demonstrating the impacts of intentional and organized arts-integrated approaches on community development[xxi] goals of all kinds.

An influx of new funding for "creative placemaking"[xxii] has propelled the expansion of this kind of work over the last decade, spurring a much wider range of planners, developers, public officials, and community organizations to think about how they can leverage their community's creative resources—including the skills, ideas, and energy of artists—to achieve goals like:

✳ Invigorating local economy and attracting new businesses,

✳ Retaining residents and attracting tourists,

✳ Making public spaces and infrastructure more beautiful and human-centered,

✳ Bridging cultural difference and embracing cultural diversity,

✳ Improving community identity and social cohesion,

✳ Engaging residents in planning and visioning for their future,

✳ Improving public safety and health outcomes, and

✳ Helping communities heal from traumas and rebuild afterdisasters.

The positive outcomes of many of these efforts are further stoking enthusiasm for this kind of work in communities around the country, and among leaders in a wide range of sectors.

However, while creative community development approaches are inherently cross-sector, this does not necessarily mean that they are people-centered. In fact, creativity-centered development has often maintained or even reinforced the top-down decision making and elite power structures of traditional community development. Rather than using creative methods to bring more voices into community planning and empower broad based community leadership, some creative community development has primarily engaged high profile artists or arts institutions as partners. This approach can still bring numerous benefits, but it does not maximize the possibilities of a creative community development approach.

The next stage of evolution of community development is recognizing that people power and creativity are both essential resources for healthy communities. After all, improving our communities requires the creativity to imagine what we want (especially if it is different from what we currently have) and the ability to mobilize collective action to turn those ideas into reality. Currently, relatively few community development efforts intentionally integrate these two resources, which is a missed opportunity.

On the people power side, organizers often struggle to engage people in civic issues, which can feel dry, politically divisive, or too complicated. Using culture and creative strategies

to engage people not only makes civic efforts more fun and accessible, but can also help spark imaginations and unleash new ideas.

On the creative side, efforts to benefit communities through the arts often invest in short-term projects or physical infrastructure, paying insufficient attention to the wellbeing of the community's artists and the creative capacity of the residents, even though it is people themselves who are the primary wellspring of ongoing creative energy and ideas. Such projects may produce positive results in the near-term, but are unlikely to make an impact on the community's long-term creative capacity or health.

However, there are some community groups and organizers, including Springboard for the Arts, who are intentionally investing in both civic and creative capacity as a pathway to building and sustaining healthy communities.

Activating this "**creative people power**"[xxiii] triggers a positive feedback loop—as more people recognize and claim their creative and civic agency, more people begin to contribute to the community, in small and large ways. Improving the community thereby becomes a participatory, ongoing activity driven by spontaneous and informal actions by regular people. These people driven efforts can inform, compliment, and even redirect larger community development projects instigated by planners and sector experts.
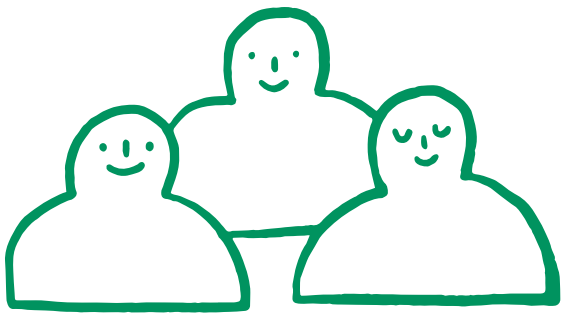
Creativity-centered

Economic developers
Cultural organizations
Artists and creative entrepreneurs
Artist intermediaries
Arts funders

People-centered + **Creativity-centered**

=

Creative People Power

CREATIVE PEOPLE POWER GENERATION

Creative people power is an energy source available in all communities, but it isn't always immediately visible or readily available for community change efforts. As with other sources of renewable energy, such as wind or solar, tapping creative people power requires two steps: first, recognizing its value, and then creating the systems to channel it towards community impact.

Creative people power approaches to community development share three foundational principles. They are:

✽**Asset-based**—They believe all communties already have the seeds of health. These approaches celebrate and work with the community's intrinsic assets, including local creative people and cultural traditions. This requires a generative, not just problem-solving, frame of mind.

✽**Equity-driven**—They believe the maxim, "nothing about us without us." All community members should have the opportunity to participate in making and improving the community in which they live, and have access to its resources. This may require creating intentional processes to include people who have been historically excluded from resources and decision-making.

✽**Relationship-powered**—They believe strong, respectful, reciprocal relationships are the connective tissue of healthy communities, and the engine of effective collective action. Building connections between different parts of the community—sectors, demographic groups, communities of interest, political parties—creates inclusive, thriving places that benefit from the collective knowledge and collaborative effort of all of their residents.

The structures and systems to generate and deploy creative people power will vary from place to place, but the experience of Springboard and other leaders in this space is that communities need a few essential functions to be played for creative people power to take root and flourish:

✽**Hubs and homes**—Welcoming gathering places that enable civic and creative activity to be incubated and thrive.

✽**Support for making a living & a life**—Tools and supports that help artists, cultural workers and creative entrepreneurs start businesses, find employment, access health care and other services, and otherwise contribute to the community (including, but going beyond, support for discrete projects).

✽**Artists and creativity at the table(s)**—An appetite among civic leaders to use participatory processes and creative approaches to community change, including creating roles for local artists in

civic decision-making and non-arts settings.

*   **Support for "lots of little"**—Resources and supportive structures that enable people—artists and other community members—to put their creative ideas into action, in large and small ways, creating a "think it, do it" norm for community improvement.

Sometimes these functions exist in the civic realm but do not include artists and creativity, or they exist in the cultural realm but do not consider community building or civic agency as priorities. As a result:

*   Creative and civic hubs are often segregated from each other, limiting opportunities for civically-oriented creative activity.

*   Supportive service providers—for health care or business advice—may be available but not know how to reach out to artists and creative entrepreneurs or accommodate their needs.

*   Participatory community planning processes may exist but not utilize creative methods or engage artists, or artists may not know how to participate in them.

*   Small arts project grants may exist through the government or private funders, but be limited to artists with studio practices, thereby excluding many creative entrepreneurs and artists whose work is more community-based or civically oriented.

Generating **creative people power** means ensuring that efforts to support civic capacity and civic engagement consider creativity as a key dimension of human experience and community life. It also means ensuring that efforts to support arts and creativity recognize that the health and wellbeing of community residents is a fundamental precursor to a thriving creative sector.

HOW SPRINGBOARD GENERATES CREATIVE PEOPLE POWER

Over 20 years, Springboard for the Arts has been supporting community health through creative people power across urban and rural areas in Minnesota and nationally. Springboard works to build the infrastructure and mechanisms for **creative people power** to thrive through:

SUPPORTING HUBS AND HOMES

Springboard's offices in St. Paul and Fergus Falls are welcoming drop-in centers ("with real half and half at the coffee station") where artists and other people can come and get career advice or share and incubate ideas for a creative project. Civic and business leaders curious about working with artists or how creative approaches might contribute to an issue also drop in and get support. New relationships are built here and a new sense of possibility about the future.

SUPPORT FOR MAKING A LIVING AND A LIFE

Springboard provides tools and supports to help artists make a living and a life—offering business and career advice and trainings (Work of Art, national training opportunities and intensives); support for health care (certified health insurance navigator, vouchers, emergency relief fund); legal assistance (through Minnesota Lawyers for the Arts); community organizing training and more. By addressing the "life" needs artists have, as well as connecting them to individual projects and work opportunities, Springboard increases the likelihood that artists will stay in a community and contribute to its greater wellbeing.

ARTISTS AT THE TABLE

Springboard builds bridges and mechanisms for integrating artists and creative practices into civic processes and the work of other sectors in sustained ways. This includes training artists as organizers; toolkits and support for communities on how to integrate artists and creative strategies (Guide for Business Districts to Work with Artists, Find an Artist Toolkit); and cross-sector relationship building.

SUPPORT FOR LOTS OF LITTLE

Springboard supports and creates a wide variety of mechanisms for artists to connect with their communities. Through its Irrigate project, Springboard enabled hundreds of artists to activate and animate a transportation corridor during a massive, multi-year construction. Ready Go is an online library of artist-created tools that organizations or communities can rent for various purposes.

Hawona Sullivan Janzen and Clarence White present Poets in the Park, part of Roots of Rondo in 2016.
credit: Bruce Silcox

BRINGING CREATIVE PEOPLE POWER TO YOUR COMMUNITY

If you're interested in enhancing the **creative people power** in your community, a place to start is by asking yourself these questions:

HUBS AND HOMES

* Where are the natural hubs and homes for creative civic activity in our community (both formal and informal)?

* Can we better encourage cross-pollination between creative & civic interests in these spaces?

LIVING AND A LIFE

* How can we help artists and other creative people make a living and a life, so they can stay in and contribute to our community?

* Are there supportive resources that currently exist for other community residents that could be adapted for artists?

* How can we expand opportunities for people to express themselves creatively, no matter what they do for a living?

ARTISTS AT THE TABLE

* How might artists and/or creative processes help us engage more people in civic life, helping us imagine and implement better possibilities for our community?

* Are our planning and decision-making processes open to different ways of seeing and imagining solutions to our challenges?

LOTS OF LITTLE

✳How can we provide incentives, or remove barriers, to enable people to quickly and easily put their creative ideas into action?

✳Are there existing sources of support for arts or civic activity that might be made more flexible or inclusive?

ASSETS

✳What assets—including creative assets—do we already have that we can build on or elevate?

EQUITY

✳Do all people in the community have an opportunity to participate in decision-making, especially those whose lives will be most impacted by the decisions and those who have been historically excluded?

RELATIONSHIPS

✳How can we create contexts for fostering trust, connections, and reciprocity between different communities and sectors?

NOTES

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ACKNOWLEDGEMENT FROM SPRINGBOARD FOR THE ARTS

"Reciprocal relationships" is one of Springboard for the Arts' guiding principles, and this report speaks to that ideal. We don't go it alone. Our work is made possible by so many partnerships, from individual artists to art organizations, from community members to nonprofits to businesses to local government.

In particular for this work, we are extremely grateful to our partners at Helicon Collaborative, Holly Sidford and Alexis Frasz, for their insight, diligence, and joyful, probing conversations and questions throughout this process. Their work across sectors and to tie our creative world together is invaluable. Support from the Mardag Foundation and the Bush Foundation made this research and report possible, and we are privileged to have foundations that are committed to imagining what else is possible. Ann Ryan created the lovely illustrations and custom font for the report. Deep thanks to everyone who participated in interviews for this report or offered insight as early readers for their input, including Christian Erickson at Zeus Jones.

We are also deeply indebted to the local organizations and people that have been doing this work for decades and inspire us daily, including The Village of Arts and Humanities, Yerba Buena Center for the Arts, First Peoples Fund, Santa Cruz Museum of Art and History, Appalshop, ArtBuilt, Alternate Roots, Center for Performance and Civic Practice, U.S. Department of Arts and Culture, Animating Democracy, Art of the Rural, the Gard Foundation, and many, many others.

And to the staff of artists at Springboard for the Arts, and to all our community partners, thank you. You are doing the work of **creative people power**.

THANK YOU!

Tom LeBlanc presents Oyate Hotanin / The Unholy Tour during HOMELAND: Native Artists Create on the Ave, part of
 Open Streets: Franklin Avenue in 2016. **credit: Mary Richardson**

FURTHER RESOURCES

Springboard for the Arts has turned many of its programs around professional development for artists and artist-led community development into free, shareable, adaptable toolkits. These tool-kits are shared along with editorial pieces about the impact of artists in community via the Creative Exchange platform.

CREATIVE EXCHANGE

www.springboardexchange.org

WORK OF ART

Springboard's core professional development and business skills curriculum, created by artists for artists.
www.springboardexchange.org/workofart/

IRRIGATE

A toolkit for artist-led creative placemaking programming.
www.springboardexchange.org/irrigate/

FIND AN ARTIST

Frameworks for creating RFPs, RFQs, and calls for artists.
www.springboardexchange.org/find-an-artist-toolkit/

GUIDE FOR BUSINESS DISTRICTS TO WORK WITH LOCAL ARTISTS

Creative placemaking with an emphasis on business partners.
www.springboardexchange.org/guide-for-business-districts/

READY GO TOOLKIT

A guide to making mobile, interactive art projects & programs.
www.springboardexchange.org/ready-go-toolkit/

ENDNOTES

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Voices from the Field III: Lessons and Challenges from Two Decades of Community Change Efforts (Washington D.C.: The Aspen Institute, 2010), https://assets.aspeninstitute.org/content/uploads/files/content/images/rcc/VoicesfromtheFieldIII.pdf

xiv "Human Ecology Framework: Thriving Cities Lab," Institute for Advanced Studies in Culture at the University of Virginia, accessed September 25, 2018, https://iasculture.org/research/thriving-cities-lab/human-ecology-framework

xv "What is Asset Based Community Development (ABCD)," Collaborative for Neighborhood Transformation, accessed September 25, 2018, https://www.neighborhoodtransformation.net/pdfs/What_%20is_Asset_Based_Community_Development.pdf
xvi The shift from the "machine" perspective to a more ecosystemic approach goes beyond the field of community development, and is influencing how other fields operate as well. In public health, for example, new models consider health not as a collection of biological processes, but an "emergent state of wellbeing" that derives from positive interactions between individuals and their social and physical environments. This integrative view of health is paving the way for greater "cooperation across actors and sectors to improve individual and population health," according to many reports, including "New opportunities for health care and public health," by J. Bircher and S. Kuruvilla, published in the June 2014 edition of the Journal of Public Health Policy.

xvii Carina Chocano,"What Good Is 'Community' When Someone Else Makes All the Rules?," New York Times, April 17, 2018, https://www.nytimes.com/2018/04/17/magazine/what-good-is-community-when-someone-else-makes-all-the-rules.html

xviii "Community Development," United Nations Terminology Database (UNTERM), accessed June 12, 2017, https://unterm.un.org/UNTERM/Display/Record/UNHQ/NA?OriginaIId=526c2eaba978f007852569fd00036819

xix Laura Zabel, "Place-Based Philanthropy of People-Powered," National Committee for Responsive Philanthropy, January 27, 2016, https://www.ncrp.org/2016/01/place-based-philanthropy.html

xx A 2016 report on the state of civic engagement in the U.S. found that "people do not feel like their participation matters….People's sense of agency is in decline, especially given negative or incomplete experiences of government in their lives." [Hahrie Han, A Program Review of the Promoting Electoral Reform and Democratic Participation (PERDP) Initiative of the Ford Foundation (Santa Barbara, CA: University of California, 2016), 18, https://www.fordfoundation.org/media/2963/public-hanreport-apr2016.pdf To be motivated to participate civically, people must feel that their actions can influence real change. For many communities, local residents' belief that they can influence civic and political outcomes has eroded over the last several decades as a result of exclusionary planning processes, the outsized role of corporate money in political decision-making, partisan gerrymandering, and other factors. This has produced a well-documented decline in public trust of institutions and the public sector, further reinforcing the feedback loop of disengagement.

xxi Kubisch, Auspos, Brown and Dewar, Voices from the Field III: Lessons and Challenges from Two Decades of Community Change Efforts, 38.

xxii "Introduction to Research Strategies," ArtPlace, accessed September 25, 2018, https://www.artplaceamerica.org/our-work/research; Matthew Clarke, Field Guide for Creative

Placemaking and Parks (San Francisco, CA: The Trust for Public Land; Washington D.C.: The City Parks Alliance, 2017), https://www.tpl.org/sites/default/files/files_upload/FINAL_FieldGuide_Layout_sm_0.pdf; Kalima Rose, Milly Hawk Daniel and Jeremy Liu, Creating Change through Arts, Culture, and Equitable Development: A Policy and Practice Primer (Oakland, CA: PolicyLink, 2017), http://www.policylink.org/sites/default/files/report_arts_culture_equitable-development.pdf

xxiii While the name "creative placemaking" was coined in the 1960s, artistic practice directed towards community change has existed for decades. Alexis Frasz and Holly Sidford, Mapping the Landscape of Socially Engaged Artistic Practice (Oakland, CA: Helicon Collaborative, 2017), http://artmakingchange.org/wp-content/uploads/2017/09/Mapping_the_Landscape_of_Socially_Engaged_Artistic_Practice_Sept2017.pdf

xxiv "Creative people" includes artists as well as other community members acting creatively. Springboard's definition of artist is "anyone who considers themselves an artist."

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