Local Initiatives Support Corporation Twin Cities
About LISC

The **Local Initiatives Support Corporation** (LISC) is a national community development organization. With residents and partners, LISC forges resilient and inclusive communities of opportunity across America – great places to live, work, visit, do business and raise families.

**LISC - Twin Cities** focuses its role and resources on three priorities for creating and sustaining healthy, vibrant communities where all can prosper: **1)** affordable housing and the built environment, **2)** economic development and income and wealth building, and **3)** neighborhood vibrancy and community health.

WWW.LISC.ORG

About Monicat Data

Monicat Data is a strategic agency specifically focused in providing data management and technology solutions for the creative economy.

Monicat Data supports the creative economy by way of: Custom Research, Monthly Data Services & Reporting and Technology Design & Tool Development.

WWW.MONICATDATA.COM
What is Creative Placemaking?

The Local Initiatives Support Corporation defines Creative Placemaking as:

"Artistic and cultural activities used to strengthen a community, particularly when they reveal and celebrate its character and identity. At LISC, we support residents coming together to make social, physical and economic changes in their neighborhoods through the arts and culture."

Creative placemaking is leveraging arts and culture to highlight local diversity, bring communities closer together and boost neighborhood economies.

Using the creative genius of the community, Creative Placemaking can take many forms. It may appear in the form of events and festivals, murals and physical art, community engagement activities, business development for artists, housing, cultural commercial corridor development and revitalization, artist-led or informed planning--creative placemaking is when arts, culture and community development come together.
LISC Creative Placemaking Impact

LISC’s approach to neighborhood creative placemaking implementation is structured across three central impact focuses:

**Physical Impact**

Creative placemaking transforms the physical environment in ways that make it distinctive, recognizable as home to a unique culture. Renovating, repopulating and embellishing spaces can nurture new connections and other types of revitalization. Murals, street art, and community designed transit enhancements bring a sense pride to a neighborhood and can deter negative impacts on the built environment.

**Social Impact**

Creative placemaking projects bring together people of diverse backgrounds. They offer opportunities for artists to share their creative practice to deepen community connections and create a shared vision for change. They can inspire residents to transform a neighborhood in ways that reflect their own sense of beauty, history and identity.

**Economic Impact**

Creative placemaking supports the livelihood of local artists as cultural innovators and entrepreneurs. It fosters the development of arts-related business clusters and artisanal manufacturing. It creates opportunities for neighborhood businesses to grow by highlighting the unique culture of place through festivals and events. Once enhanced with art and bustling with activity, a neighborhood draws more commerce and foot traffic, which in turn stimulate investment and create jobs.
LISC Creative Placemaking
Guiding Principles

LISC Creative Placemaking neighborhood impact and development is centered in six guiding principles shaping equitable art-based initiatives; building stronger and more united communities through creative collaboration.

01 ENLIST AND SUPPORT ARTISTS AS LEADERS

LISC’s Creative Placemaking work is focused on supporting artists as leaders and collaborators in the transformation of their communities. LISC defines art as an expression of culture and culture as an expression of people and communities.

02 PURSUE RACIAL EQUITY

Promoting equity, especially racial equity, is a core principle of our creative placemaking work. People of color and other people from historically marginalized groups must be at the center of transforming their lives and their communities, and benefit from the positive changes that their neighborhoods experience.

03 AFFIRM THE DISTINCTIVENESS OF PLACE

Creative placemaking identifies and builds upon the authentic character of a specific place and its people, taking into account the local vernacular, aesthetics, history, and locally-significant sites. To be considered creative placemaking, arts and culturally-based activities must aim to engender or strengthen community attachment to specific places or improve the economic well-being of people who live there.
LISC aims to encourage development in low-income communities that does not produce involuntary displacement. Arts and culturally-based approaches invite and shape community investment, while simultaneously expressing a community’s cultural identity, which in conjunction with other efforts to increase resident control, helps communities deflect or manage unwanted change.

The most effective and enduring community development work is community-driven, comprehensive and collaborative. This holds for creative placemaking as for any other kind of community development, requiring explicit efforts to involve resident leaders and enable them to work across sectors and work collaboratively.

LISC has long invested directly in the capacity of community-based organizations to pursue community revitalization goals, a precondition for longer-term flows of resources into distressed communities. Our creative placemaking work aims to support capable organizations, working through durable partnerships, to effect change through arts and culture.
What makes an effective Creative Placemaking program?

LISC Twin Cities invests in creative placemaking to help people and places prosper by advancing arts- and cultural-based strategies in community economic development. Specifically, LISC Twin Cities’ creative placemaking work seeks to accelerate traditional community economic development outcomes in low-income neighborhoods and communities of color.

In 2013, LISC Twin Cities launched a Creative Placemaking program to support the development of cultural commercial corridors throughout Saint Paul and Minneapolis. The program uses a three-pronged approach to build the capacity of community based organizations – to leverage arts and culture for physical, social and economic impact in cultural commercial corridors.

1) Review and track progress on key goals and workplan
2) Identify areas of concern or challenges;
3) Identify potential resources (i.e. consultants, trainings) to address or mitigate the issues and
4) Acknowledge accomplishments and successes.

PEER NETWORKS

A Peer Learning Network is a group of people interested in learning, sharing information, and supporting each other around a common theme, usually for a defined period of time.

PEER NETWORK GOALS

LISC Twin Cities believes that ‘all of us are collectively smarter than any one of us’, and that ‘no one knows more about the work we do than our partners’. Therefore, LISC Twin Cities is dedicated to holding space and creating conditions necessary for their organizational partners to meet regularly as a peer network. Through regular convenings, the creative placemaking cohort will:

1) Build a community of peers that are committed to supporting each other through honest responses to questions that get raised and by offering information regarding topics of interest.
2) Develop and build relationships that can result in future collaborations, partnerships and/or innovations.
3) Build creative placemaking capacity through regular contact with creative placemaking artists.

GRANTMAKING

LISC Twin Cities invests directly in community organizations with financial support for creative placemaking work at the neighborhood and cultural commercial corridor level.

CAPACITY SUPPORT

All LISC Twin Cities partnerships begin with a determination of where partners are--creating a work plan identifying how they will advance creative placemaking during the grant cycle. Capacity support has been provided primarily through one-on-one meetings with LISC Twin Cities staff and partners to:
Evolution of Change

LISC Twin Cities understands capacity building as a continuum of growth that organizations go through in order to be more sustainable. Support for organizational capacity building aims to move organizations from one stage to the next along the continuum - with the understanding that organizations may be in multiple stages at one time.

Figure 1. Evolution of Change: This framework was adapted from the Asian Pacific Islanders in Philanthropies “Continuum of Growth and Development.”
Dimensions of Capacity

Support for capacity-building aims to help community-based organizations to more deeply embed creative placemaking into their core work.

**FIG 2. EVOLUTION OF CHANGE: A CLOSER LOOK**

<table>
<thead>
<tr>
<th>DIMENSIONS OF CAPACITY</th>
<th>AWARENESS</th>
<th>INTENTIONALITY</th>
<th>STRATEGY</th>
<th>SUSTAINABILITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programmatic</td>
<td>Aware of CP practices, but no direct experience, except occasional use of artist in ancillary program or project roles or for one-time projects</td>
<td>One or several CP projects in at least one creative placemaking domain (cultural, physical or economic) with artists in integral roles. Line item in annual budget to pay for CP.</td>
<td>Operation of continuing program that includes CP in multiple types of projects crossing more than one creative placemaking domain. Local artists play important roles.</td>
<td>Institutionalized commitment to arts and cultural expression within core programming across multiple CP domains with explicit links among them. Local artists play important roles.</td>
</tr>
<tr>
<td>Staff and Management</td>
<td>Staff or leadership direct experience with CP limited to role as grants or project manager.</td>
<td>Staffing and/or leadership with direct experience in CP as participant in project work. Explicitly articulated board support for CP.</td>
<td>Artist on staff to carry out CP as well as other core organizational tasks. Arts and culture represented on board.</td>
<td>Artist on staff to carry out CP as well as other core organizational tasks. Arts and culture represented on board.</td>
</tr>
<tr>
<td>Networks</td>
<td>No direct ties to prospective CP partners beyond specific and episodic project-based work.</td>
<td>Opportunistic, transactional, project-based partnerships with artists and arts organizations.</td>
<td>Routine participation in at least a local network that includes artists and arts organizations active in CP. Some efforts to create or expand local networks.</td>
<td>Occupies important node within network(s) of organizations involved in CP work. Active contributor to citywide networks engaged in CP work and advocacy.</td>
</tr>
<tr>
<td>Resources</td>
<td>No track record of fundraising for CP. Grant support for CP not actively sought.</td>
<td>Multiple project-based grants for CP work, actively sought as part of annual funds development program.</td>
<td>Durable relationships with multiple funders that support CP.</td>
<td>Durable relationships with multiple funders that support CP. Active development of new sources of CP support.</td>
</tr>
<tr>
<td>Support</td>
<td>Limited affirmative outreach to local artists or arts organizations.</td>
<td>Efforts to recruit community artists working within local cultural traditions. Deliberate program to stimulate cultural expression as part of explicit community-building strategy.</td>
<td>Work with community artists to stimulate community cultural expression. Embrace social practice art and projects to advance social justice as core to organizational mission.</td>
<td>Social practice arts as core to organizational mission. Leadership in systemic efforts to adopt favorable CP policies and practices that advance equity and social justice.</td>
</tr>
</tbody>
</table>
LISC Twin Cities
Creative Placemaking
Impact: Since 2013

2,193 artists have been hired
...of which 1,704 (77%) were artists of color

48 community partner convenings

1,078 businesses and micro-entrepreneurs have been directly involved with art based projects
...of which 808 (75%) were business owners of color

LISC Twin Cities provided hours of technical assistance 124

Through creative placemaking projects and events, LISC Twin Cities partners have attracted 94,572 audience members and customers to the 10 cultural commercial corridors it serves.

INDIGENOUS ROOTS, GOOD SPACE MURALS

FIG 3. LISC TWIN CITIES CREATIVE PLACEMAKING IMPACT
Creative Placemaking Cultural Commercial Corridors

LISC Twin Cities has provided creative placemaking support for 10 cultural commercial corridors in 3 neighborhoods: East Side Saint Paul, South Minneapolis, North Minneapolis and the Central Corridor communities along the 11-mile Green Line Light Rail Transit.

FIG 4. MAP SOURCE: PROPERTY INTERACTIVE MAP, HENNEPIN COUNTY GIS.HENNEPIN.US
Creative Placemaking Cultural Commercial Corridors

LISC Twin Cities has provided creative placemaking support for 10 cultural commercial corridors in 3 neighborhoods: **East Side Saint Paul**, **South Minneapolis**, **North Minneapolis** and the **Central Corridor communities** along the 11-mile Green Line Light Rail Transit.

**EAST SIDE ST. PAUL** **EAST 7TH ST. (FROM MOUNDS BLVD TO JOHNSON PARKWAY)**

**FIG 4A.** MAP SOURCE: PROPERTY INTERACTIVE MAP, HENNEPIN COUNTY HENNEPIN.MAPS.ARCGIS.COM
Creative Placemaking Cultural Commercial Corridors

LISC Twin Cities has provided creative placemaking support for 10 cultural commercial corridors in 3 neighborhoods: **East Side Saint Paul, South Minneapolis, North Minneapolis** and the **Central Corridor communities** along the 11-mile Green Line Light Rail Transit.

**CENTRAL CORRIDOR COMMUNITIES** along the 11-MILE GREEN LINE LIGHT RAIL TRANSIT INCLUDE WEST BANK, PROSPECT PARK, CREATIVE ENTERPRISE ZONE, LITTLE AFRICA, RONDO AND LITTLE MEKONG®

**FIG 4B.** MAP SOURCE: **METRO TRANSIT** METROTRANSIT.ORG/METRO-GREEN-LINE
Creative Placemaking Cultural Commercial Corridors

LISC Twin Cities has provided creative placemaking support for 10 cultural commercial corridors in 3 neighborhoods: East Side Saint Paul, South Minneapolis, North Minneapolis and the Central Corridor communities along the 11-mile Green Line Light Rail Transit.

**SOUTH MINNEAPOLIS: EAST LAKE STREET (FROM HIAWATHA AVENUE TO I-35W)**

**FIG 4C. MAP SOURCE: PROPERTY INTERACTIVE MAP, HENNEPIN COUNTY HENNEPIN.MAPS.ARCGIS.COM**
Creative Placemaking Corridors

LISC Twin Cities has provided creative placemaking support for 10 cultural commercial corridors in 3 neighborhoods: **East Side Saint Paul, South Minneapolis, North Minneapolis** and the **Central Corridor communities** along the 11-mile Green Line Light Rail Transit.

**NORTH SIDE MINNEAPOLIS: WEST BROADWAY (EMERSON AVENUE TO PENN AVENUE)**

**FIG 4D.** MAP SOURCE: PROPERTY INTERACTIVE MAP, HENNEPIN COUNTY HENNEPIN.MAPS.ARCGIS.COM
Creative Case Study: Lake Street Council

THE CORRIDOR

Lake Street Council, is a non-profit organization engaging, serving, and advocating for the Lake Street business community in south Minneapolis, MN, ensuring the vitality and prosperity of the cultural commercial corridor.

The following case study examines cultural commercial corridor impact from creative placemaking program participation on their organization and the neighborhood using the LISC creative placemaking guiding principles. Executive Director Allison Sharkey was interviewed in the assessment of the organization’s experience as a grant recipient of LISC Twin Cities’ Creative Placemaking program.

The Lake Street cultural commercial corridor is a 6-mile long vibrant corridor, holding a vast mix of cultural diversity and community businesses. A “Do It Yourself Community” as Sharkey describes, over the past 20 years has experienced waves of economic growth across Latinx and East Somali community businesses, driving the corridor’s economy.

The corridor hosts a number of festivals reflecting shared cultures of its community--from the flavors and heritage of Cinco de Mayo, artistic creativity of May Day, to the shared remembrance of Somali Independence Day. Each event provides a united moment for people of the Lake Street corridor to connect, build community and collective efficacy with their neighbor.

CREATIVE PLACEMAKING APPROACH PRIOR TO BECOMING A GRANT RECIPIENT

“We’ve tried a couple of things. There are many organizations on Lake Street, but they didn’t have a collective identity. We had monthly meetings, but it didn’t quite gel. For 15 years, we’ve (Lake Street Council) been conscious about supporting Lake Street’s identity but we hadn’t really connected with artists. We saw ourselves as more of a chamber commerce.

CREATIVE PLACEMAKING APPROACH AFTER BECOMING A GRANT RECIPIENT

"It definitely wasn’t until we started talking with LISC Twin Cities (that we began to develop a creative placemaking approach). For us it started when the Latino business community was at a crisis point. The question came up: Should we be branding Lake Street as a Latino cultural commercial corridor? Funding from LISC and the McKnight Foundation took place and we began speaking with Candida Gonzales, a local artist, to balance the cultural identity of the corridor with other cultures that we see present."

--Allison Sharkey, Lake Street Council Executive Director

MORELIA, MINNEAPOLIS
Lake Street Council: Economy & Crime

NEIGHBORHOOD CHALLENGES

Sharkey states the corridor has experienced its share of economic and crime related challenges, particularly regarding sexual exploitation. She goes on to explain crime was its peak for the Lake Street cultural commercial corridor a little over 10 years ago, which has since been improved through community action and property re-developments of the corridor (MidTown Exchange and Greenway areas).

Additionally, opioid use and poverty levels throughout the corridor were observed to decline during this time, providing additional confidence and security for business owners of the Lake Street corridor.

INCREASED NEIGHBORHOOD ECONOMY FROM CREATIVE PLACEMAKING?

"It totally depends on the business owner. I see it (creative placemaking) as an opportunity to bring in new customers. Other business owners may not see the purpose of creative placemaking or they may have other family needs. We have a 40 question intake process for the businesses we work with. Lake Street Council has added to our intake "Would you be willing to speak with an artist?" Local artists are also trying to do this (creative placemaking) as a business as a living and we want to support them as a larger organization."

--Allison Sharkey, Lake Street Council
Executive Director

INCREASED NEIGHBORHOOD SOLIDARITY FROM CREATIVE PLACEMAKING?

"One thing I feel that has been informally bringing people together, was the response to government. On "The Day without Immigrants" many decided to be closed for the day, while others closed for alternative reasons.

We posted a simple post (on social media) and we never received so many likes. There was a solid crowd that came out to support. From that we realized people are looking for opportunities to support their neighbors visually."

DEVELOPMENT WITHOUT DISPLACEMENT

The Lake Street cultural commercial corridor continues to develop ongoing observations of creative placemaking’s ability to develop without displacement. Sharkey goes onto note the macro size of the corridor’s local economic issues, explaining the corridor’s residents and businesses have been facing ongoing government negotiations around cultural federal policies and housing regulations.

Creative Placemaking provides an alternative approach for corridor connecting organizations, as Lake Street Council, to provide an alternative approach for city residents to unite in forum discussion, collaborate and address local economic issues.
Lake Street Council: Arts & Culture

Allison acknowledges creative work and shifts throughout the Lake Street cultural commercial corridor have happened organically. Artistic groups are often spread out and fairly siloed throughout the corridor, but creative entity leads, such as "In the Heart of the Beast: Puppet and Mask Theater", bring in consistently high attendance, addressing realities of the corridor’s shared culture and community.

Sharkey goes on to state, In spite of the large number of arts organizations on the corridor, they interacted with them minimally, but with LISC Twin Cities’ guidance, Lake Street Council began to view artists collectively as a vital part of their corridor’s economy and identity. They have since convened many arts organizations of the corridor, resulting in more collaborations than previously held.

LISC Twin Cities’ Creative Placemaking grant programming is viewed as a waymaker in Lake Street Council’s development of: the corridors convening of arts and cultural organizations, installation of temporary & permanent art pieces, and paid contracts with over 20 local artists.

RELATIONSHIP WITH ARTISTS PRIOR TO BECOMING A GRANT RECIPIENT

"We really didn’t have a relationship with artists at all, there is this whole other character that makes Lake Street what it is...We’re getting better at advocating and navigating the complicated conversations around gentrification and identity of the street...This community-building piece is something I hadn’t fully appreciated when I was originally thinking about creative placemaking. It was more in terms of physical impact."

Sharkey goes on to state, In spite of the large number of arts organizations on the corridor, they interacted with them minimally, but with LISC Twin Cities’ guidance, Lake Street Council began to view artists collectively as a vital part of their corridor’s economy and identity. They have since convened many arts organizations of the corridor, resulting in more collaborations than previously held.

LISC Twin Cities’ Creative Placemaking grant programming is viewed as a waymaker in Lake Street Council’s development of: the corridors convening of arts and cultural organizations, installation of temporary & permanent art pieces, and paid contracts with over 20 local artists.

RELATIONSHIP WITH ARTISTS AFTER BECOMING A GRANT RECIPIENT

"We developed an understanding and list of artists and arts organizations, produced a series of 8 events, have hired 14 artists and teams to produce work in conjunction with the business community, have provided support to arts and cultural orgs on real estate and financial issues, have secured improvements to station design, and have several permanent art pieces in the works."

--Allison Sharkey, Lake Street Council Executive Director
Creative Placemaking: Lake Street Council

CREATIVE PLACEMAKING LEADER

Lake Street Council views LISC Twin Cities as a supporting leader in the development of creative placemaking for local communities of the Twin Cities.

"Before LISC Twin Cities and the Greenline project there was no one really doing this work, and I think LISC Twin Cities really took a risk. Now there’s over a dozen organizations doing this work that weren’t doing this work before, giving our organizations more influence over our neighborhoods."

EXPERIENCE AS A TC LISC CREATIVE PLACEMAKING GRANT RECIPIENT

"It’s been really great because LISC Twin Cities took a little bit of a risk with us. LISC Twin Cities knew that we didn’t really have any experience working with artists, but they knew if organizations like ours could bring in artists with our community work, it would create opportunities to bring in other artists...What’s been great is Kathy Mouacheupao (program officer of Creative Placemaking) of LISC Twin Cities is willing, and I’m able to ask her questions. Shes great for the brainstorming."

--Allison Sharkey, Lake Street Council Executive Director
Peer Network Outcomes

The next three pages give a glimpse into participant perspectives in the first year’s outcomes in Peer Network, Corridor Transformations and Creative Placemaking Guiding Principles.

FIG 5. LISC TWIN CITIES MONTHLY COMMUNITY PARTNER MEETINGS WERE AN EFFECTIVE USE OF MY TIME (AVERAGE) (1: STRONGLY DISAGREE, 10: STRONGLY AGREE):

8.8/10

The monthly Peer Network convening is a key component of LISC Twin Cities’ Creative Placemaking program. The Peer Network is space for organizational partners to meet regularly, learn from one another, share experiences and lessons learned, troubleshoot and pursue mutually-reinforcing activities.

After 1 year of programming, nine (9) creative placemaking participants voluntarily provided insight of their Peer Network experience and observed community shifts within their cultural commercial corridors.

Respondents: 4 staff members, 3 Executive Directors, 2 Artists.

5 Minneapolis, MN: 3 Northside Minneapolis, 2 South Minneapolis

4 Saint Paul, MN: 2 Central Corridor, 2 East Side St. Paul

FIG 6. LISC TWIN CITIES MONTHLY COMMUNITY PARTNER MEETINGS ENABLED ME TO BUILD COMMUNITY RELATIONSHIPS I WOULD HAVE HAD THE OPPORTUNITY TO DEVELOP OTHERWISE (AVERAGE).

8.4/10

(1: STRONGLY DISAGREE, 10: STRONGLY AGREE):

FIG 7. LISC TWIN CITIES MONTHLY COMMUNITY ENABLED ME TO HAVE A STRONGER UNDERSTANDING OF CREATIVE PLACEMAKING (AVERAGE).

8/10

(1: STRONGLY DISAGREE, 10: STRONGLY AGREE):

FIG 8. WHAT DID YOU FIND TO BE THE MOST VALUABLE ASPECT OF LISC TWIN CITIES MONTHLY COMMUNITY PARTNER MEETINGS (SELECT ALL THAT APPLY)... (9 of 9)
Guest Artist Speakers
(8 of 9)
Relationship Building with other organizations
(7 of 9)
Learning about other organizations
(6 of 9)
Corridor Tours
(2 of 9)
LISC Creative Placemaking Framework/Cultural Corridor Mapping

STAT NOTE: FOCUSED SAMPLE SIZE RESULTS ARE DRAWN FROM TC LISC CREATIVE PLACEMAKING PROGRAM PARTICIPANTS AFTER 1 YEAR OF PROGRAM PARTICIPATION. PERCENTAGES DO NOT QUALIFY AS STATISTICALLY SIGNIFICANT.
Cultural Commercial Corridor Transformations: Outcomes

After 1 year of programming, nine (9) creative placemaking participants voluntarily provided perspectives in the ability of LISC Twin Cities programming to transform their corridors, as a result of creative placemaking grant funding.

**FIG 9.** HOW HAS YOUR CORRIDOR TRANSFORMED SINCE RECEIVING TC LISC CREATIVE PLACEMAKING GRANT?

<table>
<thead>
<tr>
<th>Rise in Neighborhood Physical Improvements</th>
<th>Stronger Relationship with Artist of Community</th>
<th>Increased Community Programming</th>
<th>Rise in Neighborhood Solidarity</th>
<th>Increased Neighborhood Economy Revenue</th>
<th>Reduction in crime</th>
<th>Reduction in poverty</th>
</tr>
</thead>
<tbody>
<tr>
<td>(8 of 9)</td>
<td>(8 of 9)</td>
<td>(7 of 9)</td>
<td>(7 of 9)</td>
<td>(5 of 9)</td>
<td>(3 of 9)</td>
<td>(0 of 9)</td>
</tr>
</tbody>
</table>

**FIG 10.** LISC TWIN CITIES SUPPORT HAS AIDED IN THE REDUCTION OF **POVERTY** IN OUR NEIGHBORHOOD WITHIN (SELECT TIMEFRAME)...

"We can say that by investing in the Snelling Midway area, African businesses have contributed to the sustainability and economic growth of several immigrant owned businesses in the area, especially over the last two years (ie, success stories of Sabrina’s Cafe, Fasika Facade improvement, the opening of AJ Internntional Mall, and Ghebre’s restaurant. All of these success stories happened in the last year/year and half at most..."

--Central Corridor respondent, St. Paul

**STAT NOTE:** FOUCSED SAMPLE SIZE RESULTS ARE DRAWN FROM TC LISC CREATIVE PLACEMAKING PROGRAM PARTICIPANTS AFTER 1 YEAR OF PROGRAM PARTICIPATION. PERCENTAGES DO NOT QUALIFY AS STATISTICALLY SIGNIFICANT.
LISC Creative Placemaking Guiding Principles

### FIG 11. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION’S ABILITY TO BUILD CAPACITY FOR RESOURCES

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>33% (3 of 9)</td>
<td>56% (5 of 9)</td>
<td>11% (1 of 9)</td>
<td>0% (0 of 9)</td>
<td>0% (0 of 9)</td>
</tr>
</tbody>
</table>

### FIG 12. PLEASE SELECT YOUR LEVEL OF AGREEMENT WITH THE FOLLOWING STATEMENT: “I BELIEVE ARTS AND CULTURE HAS A DIRECT IMPACT ON COMMUNITY ECONOMIC DEVELOPMENT OUTCOMES”

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>78% (7 of 9)</td>
<td>11% (1 of 9)</td>
<td>11% (1 of 9)</td>
<td>0% (0 of 9)</td>
<td>14% (1 of 9)</td>
</tr>
</tbody>
</table>

### FIG 13. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION’S ABILITY TO ENLIST AND SUPPORT ARTISTS

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>44% (4 of 9)</td>
<td>44% (4 of 9)</td>
<td>11% (1 of 9)</td>
<td>0% (0 of 9)</td>
<td>0% (0 of 9)</td>
</tr>
</tbody>
</table>

### FIG 14. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION’S ABILITY TO ADDRESS RACIAL DISPARITIES ALONG MY CORRIDOR

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>22% (2 of 9)</td>
<td>56% (5 of 9)</td>
<td>22% (2 of 9)</td>
<td>0% (0 of 9)</td>
<td>0% (0 of 9)</td>
</tr>
</tbody>
</table>

### FIG 15. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION’S ABILITY TO AFFIRM THE DISTINCTIVENESS OF PLACE WITHIN MY NEIGHBORHOOD

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>78% (7 of 9)</td>
<td>22% (2 of 9)</td>
<td>0% (0 of 9)</td>
<td>0% (0 of 9)</td>
<td>0% (0 of 9)</td>
</tr>
</tbody>
</table>

### FIG 16. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION’S ABILITY TO DEVELOP WITHOUT DISPLACEMENT

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>33% (3 of 9)</td>
<td>22% (2 of 9)</td>
<td>44% (4 of 9)</td>
<td>0% (0 of 9)</td>
<td>0% (0 of 9)</td>
</tr>
</tbody>
</table>

### FIG 17. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION’S ABILITY TO DELIVER COMMUNITY DEVELOPMENT WORK THAT IS COMPREHENSIVE AND COLLABORATIVE

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>44% (4 of 9)</td>
<td>56% (5 of 9)</td>
<td>0% (0 of 9)</td>
<td>0% (0 of 9)</td>
<td>0% (0 of 9)</td>
</tr>
</tbody>
</table>

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The Power of Creative Placemaking

Through the demonstrated frameworks of LISC’s Evolution of Change model, Creative Placemaking Principles and structured Peer Network convenings, LISC Twin Cities has developed a supportive approach to building the capacity of community partners to do Creative Placemaking work in their cultural commercial corridors.

LISC Twin Cities understands capacity building as a continuum of growth that organizations move through in their efforts to become more sustainable. The first-year program perspectives gauged from community partners provide snap insight into the peer network convening experiences and community effects of creative placemaking. Multi-year support allows for partners to grow and learn - making arts and cultural strategies more integrated and impactful over time.

LISC Twin Cities support models and approaches stand as an example of the power of creative placemaking within communities seeking to: transform their neighborhoods and communities through physical impact, bring together people of diverse backgrounds with social impact and improve the livelihood of local artists, cultural innovators and entrepreneurs by collaborative economic impact.

LISC believes creative placemaking can help achieve these outcomes in an inclusive, enduring, and effective way that helps mitigate the economic or cultural displacement for of low-income residents, communities of color and other traditionally disenfranchised people from neighborhoods.
Creative Placemaking Funders & Investments

Since 2013, LISC Twin Cities has worked to bridge and build intentional relationships between artists, community leaders, businesses and funders.

The program has been generously supported by the following funders:

With their support, LISC Twin Cities has awarded $984,000 in creative placemaking grants to 14 community-based organizations in 10 cultural commercial corridors throughout Saint Paul, MN and Minneapolis, MN.

Organizational partners include:

![Central Corridor Funders Collaborative](image1)
![F. R. Bigelow Foundation](image2)
![The Kresge Foundation](image3)
![The McKnight Foundation](image4)
![State Farm](image5)
![AEDC](image6)
![Asian Economic Development Association](image7)
![Fresno Neighborhood Association](image8)
![ASANDC](image9)
![Aurora/S. Anthony Neighborhood Development Corporation](image10)
![Creative Edge Enterprise Zone](image11)
![Dayton's Bluff Community Council](image12)
![JXTA](image13)
![Juxtaposition Arts](image14)
![Lake Street Council](image15)
![Little Africa Business & Cultural District of Minnesota](image16)
![MPLS Latinx Economic Development Center](image17)
![Pangea World Theater](image18)
![West Bank Business Association](image19)
![West Broadway Business And Area Coalition](image20)
![PROSPECT PARK 2020](image21)
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Qualitative Interview Guide: Case Study

**MARKET RESEARCH STUDY** TWIN CITIES LOCAL INITIATIVES SUPPORT CORPORATION

**OBJECTIVE**: TO OBTAIN ISOLATED INSIGHT OF LAKE STREET COUNCIL’S EXPERIENCES AS A LISC TWIN CITIES CREATIVE PLACEMAKING GRANT RECIPIENT.

**QUALITATIVE CASE STUDY SUBJECT**: ALLISON SHARKEY, EXECUTIVE DIRECTOR OF LAKE STREET COUNCIL

**QUALITATIVE COLLECTION METHOD**: RECORDED VIDEO CONFERENCE CALL & MANUAL TYPED RESPONSE ENTRY

**QUANTITATIVE SUPPORTING SAMPLE DETAIL**: EXECUTED QUANTITATIVE SURVEY (NOVEMBER 16, 2017 - DECEMBER 13, 2017)

(S) SCREENER

**S1.** (FOR RECORDING PURPOSES) PLEASE STATE YOUR FIRST AND LAST NAME:

**S2.** PLEASE STATE YOUR CITY:

**S3.** PLEASE STATE THE NAME AND MISSION OF YOUR ORGANIZATION:

**S4.** PLEASE STATE YOUR OCCUPATION: EXECUTIVE DIRECTOR

**S5.** SELECT STATE YOUR GEOGRAPHIC LISC TC AFFILIATION:

A) SOUTHSIDE MINNEAPOLIS
B) NORTHSIDE MINNEAPOLIS
C) CENTRAL CORRIDOR ST. PAUL
D) EAST SIDE ST. PAUL

**S6.** IS YOUR ORGANIZATION:

A) FOR PROFIT
B) NON-PROFIT ORGANIZATION

**S7.** PLEASE STATE YOUR ORGANIZATION SIZE:

0-30 EMPLOYEES (5FT, NOT PARTTIME)
31-70 EMPLOYEES
71-100 EMPLOYEES
101+ EMPLOYEES

**QUALITATIVE SURVEY**

THANK YOU FOR YOUR WILLINGNESS TO PARTICIPATE! THE FOLLOWING QUESTIONS WILL ASSESS YOUR EXPERIENCE AS A GRANT RECIPIENT AND PARTICIPANT WITHIN LISC TWIN CITIES CREATIVE PLACEMAKING PROGRAM.

YOUR RESPONSES WILL REQUIRE BOTH YOUR INDIVIDUAL AND ORGANIZATIONAL EXPERIENCES AS A GRANT RECIPIENT. THESE INSIGHTS WILL BE UTILIZED IN IDENTIFYING THE EFFECTIVENESS OF LISC TWIN CITIES CREATIVE PLACEMAKING PROGRAM.

1. DESCRIBE THE COMMUNITY OF YOUR CORRIDOR (PROBES): VIBRANCY, PEOPLE, KEY ISSUES, CRIME, POVERTY, COMMUNITY PROGRAMMING, ECONOMY, SOLIDARITY, PHYSICAL STRUCTURES, ARTISTS.
QUALITATIVE SURVEY (CONTINUED)

2. FROM YOUR ORGANIZATION’S PERSPECTIVE, WHAT IS THE VALUE OF CREATIVE PLACEMAKING?

A) HOW DOES YOUR ORGANIZATION PURSUE CREATIVE PLACEMAKING?
B) CORRIDOR’S APPROACH TO CREATIVE PLACEMAKING PRIOR TO BECOMING A LISC GRANT RECIPIENT
C) PERCEIVED VALUE OF THESE ART BASED STRATEGIES, WHY DO YOU ENGAGE?

3. HOW HAS YOUR ORGANIZATION’S UNDERSTANDING AND USAGE OF ARTS AND CULTURE SHIFTED, SINCE BECOMING A LISC TWIN CITIES CREATIVE PLACEMAKING GRANT RECIPIENT?

4. DESCRIBE YOUR EXPERIENCE AS A LISC TWIN CITIES GRANT RECIPIENT:

5. HOW HAS YOUR CORRIDOR TRANSFORMED SINCE RECEIVING A LISC TWIN CITIES CREATIVE PLACEMAKING GRANT?

PROBES
A) STRONGER RELATIONSHIP WITH ARTISTS OF THE COMMUNITY
B) REDUCTION IN CRIME
C) REDUCTION IN POVERTY
D) INCREASE COMMUNITY PROGRAMMING (I.E. FESTIVALS, ARTIST PERFORMANCES, FAMILY PROGRAMMING)
E) INCREASED NEIGHBORHOOD ECONOMY REVENUE (I.E. SMALL BUSINESS WITH HIGHER SALES, HIGHER SALES FROM FESTIVALS)
F) RISE IN NEIGHBORHOOD SOLIDARITY (I.E. NEIGHBORHOOD UNITY, COHESION, TOGETHERNESS)

6. IF YOUR ORGANIZATION WAS NOT A RECIPIENT OF LISC TWIN CITIES CREATIVE PLACEMAKING PROGRAM, WHAT WOULD NOT HAVE TAKEN PLACE WITHIN YOUR NEIGHBORHOOD?

7. SINCE YOUR ORGANIZATION RECEIVED ITS CREATIVE PLACEMAKING GRANT AWARD, DESCRIBE THE PROGRESS YOUR ORGANIZATION HAS MADE TOWARD DEVELOPING YOUR ORGANIZATION’S CREATIVE PLACEMAKING PROJECT:

8. DO YOU BELIEVE LISC TWIN CITIES SUPPORT HAS INCREASED [NAME OF ORGANIZATION]’S ABILITY TO HAVE STRONGER RELATIONSHIPS WITH ARTISTS OF THE COMMUNITY? (YES/NO) HOW SO?

9. OF THE PREVIOUSLY DISCUSSED COMMUNITY SHIFTS, WHAT WERE THE NOTICEABLE TIME-FRAME OF COMMUNITY SHIFT?

(PROBE)
A) REDUCTION IN CRIME
B) REDUCTION IN POVERTY LEVELS
C) INCREASED COMMUNITY PROGRAMMING
D) INCREASED NEIGHBORHOOD ECONOMY
E) INCREASED NEIGHBORHOOD SOLIDARITY
F) PHYSICAL IMPROVEMENTS OF OUR NEIGHBORHOOD

10. PLEASE SHARE YOUR EXPERIENCE WITHIN LISC TWIN CITIES COMMUNITY PARTNER MEETINGS:

10A. ABILITY TO BUILD COMMUNITY RELATIONSHIPS I WOULD NOT HAVE HAD THE OPPORTUNITY TO DEVELOP OTHERWISE

10B. EFFECTIVE USE OF TIME (GUEST ARTIST SPEAKERS, RELATIONSHIP BUILDING WITH OTHER ORGANIZATIONS

10C. CORRIDOR TOURS

10D. LISC CREATIVE PLACEMAKING FRAMEWORK/CULTURAL CORRIDOR MAPPING

10E. LEARNING ABOUT OTHER ORGANIZATIONS

10F. ENABLE STRONGER UNDERSTANDING OF CREATIVE PLACEMAKING
QUALITATIVE SURVEY (CONTINUED)

11. SUPPORT FROM LISC TWIN CITIES HAS INCREASED OUR ABILITY TO ENLIST AND SUPPORT ARTISTS

12. SUPPORT FROM LISC TWIN CITIES HAS ADDRESSED IMPROVED MY ORGANIZATION’S ABILITY TO ADDRESS RACIAL DISPARITIES ALONG MY CORRIDOR

13. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION’S ABILITY TO AFFIRM THE DISTINCTIVENESS OF PLACE WITHIN MY NEIGHBORHOOD:

14. SUPPORT FROM TC LISC HAS IMPROVED MY ORGANIZATION’S ABILITY TO DEVELOP WITHOUT DISPLACEMENT:

16. SUPPORT FROM TC LISC HAS IMPROVED MY ORGANIZATION’S ABILITY TO DELIVER COMMUNITY DEVELOPMENT WORK THAT IS COMPREHENSIVE AND COLLABORATIVE:

17. SUPPORT FROM TC LISC HAS IMPROVED MY ORGANIZATION’S ABILITY TO BUILD CAPACITY FOR RESOURCES:

18. PLEASE SELECT YOUR LEVEL OF AGREEMENT WITH THE FOLLOWING STATEMENT: “I BELIEVE ARTS AND CULTURE HAS A DIRECT IMPACT ON COMMUNITY ECONOMIC DEVELOPMENT OUTCOMES.”
QUALITATIVE SURVEY (CONTINUED)

11. SUPPORT FROM LISC TWIN CITIES HAS INCREASED OUR ABILITY TO ENLIST AND SUPPORT ARTISTS

12. SUPPORT FROM LISC TWIN CITIES HAS ADDRESS ED IMPROVED MY ORGANIZATION’S ABILITY TO ADDRESS RACIAL DISPARITIES ALONG MY CORRIDOR

13. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION’S ABILITY TO AFFIRM THE DISTINCTIVENESS OF PLACE WITHIN MY NEIGHBORHOOD:

14. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION’S ABILITY TO DEVELOP WITHOUT DISPLACEMENT:

16. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION’S ABILITY TO DELIVER COMMUNITY DEVELOPMENT WORK THAT IS COMPREHENSIVE AND COLLABORATIVE:

17. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION’S ABILITY TO BUILD CAPACITY FOR RESOURCES:

18. PLEASE SELECT YOUR LEVEL OF AGREEMENT WITH THE FOLLOWING STATEMENT: “I BELIEVE ARTS AND CULTURE HAS A DIRECT IMPACT ON COMMUNITY ECONOMIC DEVELOPMENT OUTCOMES.”
QUANTITATIVE ONLINE SURVEY

LISC TWIN CITIES
CREATIVE PLACEMAKING PROGRAM ASSESSMENT
CONDUCTED BY MONICAT DATA
(TIME EST: 8-10 MINUTES)

1. PLEASE SELECT YOUR ROLE:
   A) ARTIST
   B) EXECUTIVE DIRECTOR
   C) STAFF

2. SELECT YOUR CITY OF OCCUPATION
   A) MINNEAPOLIS, MN
   B) ST. PAUL

3. SELECT YOUR GEOGRAPHIC LISC TWIN CITIES (TC LISC) AFFILIATION:
   A) SOUTH SIDE MINNEAPOLIS
   B) NORTH SIDE MINNEAPOLIS
   C) CENTRAL CORRIDOR ST. PAUL
   D) EAST SIDE ST. PAUL

4. PLEASE ENTER THE SIZE OF YOUR ORGANIZATION (EX. 6 EMPLOYEES)

"THANK YOU FOR YOUR WILLINGNESS TO PARTICIPATE. THE FOLLOWING QUESTIONS WILL ASSESS THE EFFECTIVENESS OF LISC TWIN CITIES (TC LISC) CREATIVE PLACEMAKING PROGRAM."

5. HOW HAS YOUR ORGANIZATION’S UNDERSTANDING AND USAGE OF ARTS AND CULTURE SHIFTED, SINCE BECOMING A LISC TWIN CITIES CREATIVE PLACEMAKING GRANT RECIPIENT?

6. HOW HAS YOUR CORRIDOR TRANSFORMED SINCE RECEIVING A LISC TWIN CITIES CREATIVE PLACEMAKING GRANT? (SELECT ALL THAT APPLY)
   A) STRONGER RELATIONSHIP WITH ARTISTS OF COMMUNITY
   B) REDUCTION IN CRIME
   C) REDUCTION IN POVERTY
   D) INCREASED COMMUNITY PROGRAMMING (I.E. FESTIVALS, ARTIST PERFORMANCES, FAMILY PROGRAMMING)
   E) INCREASED NEIGHBORHOOD ECONOMY REVENUE (I.E. SMALL BUSINESSES WITH HIGHER SALES, HIGHER SALES FROM FESTIVALS)
   F) RISE IN NEIGHBORHOOD SOLIDARITY (I.E. NEIGHBORHOOD UNITY, COHESION, TOGETHERNESS)
   G) RISE IN NEIGHBORHOOD PHYSICAL IMPROVEMENTS (I.E. PLAZA, OUTDOOR SPACE, VACANT LOTS, STORE FRONTS)
   H) PHYSICAL ENHANCEMENTS (I.E. BEAUTIFICATION, FACADE IMPROVEMENTS, ETC.)
   J) NONE OF THE ABOVE

7. IF YOUR ORGANIZATION WAS NOT A RECIPIENT OF LISC TWIN CITIES CREATIVE PLACEMAKING PROGRAM, WHAT WOULD NOT HAVE TAKEN PLACE WITHIN YOUR NEIGHBORHOOD? [OPEN END]

8. SINCE YOUR ORGANIZATION RECEIVED ITS CREATIVE PLACEMAKING GRANT AWARD, DESCRIBE THE PROGRESS YOUR ORGANIZATION HAS MADE TOWARD DEVELOPING YOUR ORGANIZATION’S CREATIVE PLACEMAKING PROJECT: [OPEN END]
9. LISC Twin Cities Support has increased our ability to have stronger relationships with artists of the community:

10. LISC Twin Cities support has aided in the reduction of crime in our neighborhood within:
   A) 1-3 months
   B) 4-6 months
   C) 7-9 months
   D) 10-12 months

11. LISC Twin Cities support has aided our neighborhood's reduction in poverty levels within:
   A) 1-3 months
   B) 4-6 months
   C) 7-9 months
   D) 10-12 months

12. LISC Twin Cities support has increased community programming within:
   A) 1-3 months
   B) 4-6 months
   C) 7-9 months
   D) 10-12 months

13. LISC Twin Cities support has increased our neighborhood's economy within:
   A) 1-3 months
   B) 4-6 months
   C) 7-9 months
   D) 10-12 months

14. LISC Twin Cities support has aided in the rise of neighborhood solidarity within:
   A) 1-3 months
   B) 4-6 months
   C) 7-9 months
   D) 10-12 months

15. LISC Twin Cities support has aided in the physical improvements of our neighborhood within:
   A) 1-3 months
   B) 4-6 months
   C) 7-9 months
   D) 10-12 months

16. Support from LISC Twin Cities has improved my organization's ability to enlist and support artists:
   A) Strongly Agree
   B) Agree
   C) Neutral
   D) Disagree
   E) Strongly Disagree
17. SUPPORT FROM LISC TWIN CITIES HAS ADDRESSED IMPROVED MY ORGANIZATION’S ABILITY TO ADDRESS RACIAL DISPARITIES ALONG MY CORRIDOR:

A) STRONGLY AGREE
B) AGREE
C) NEUTRAL
D) DISAGREE
E) STRONGLY DISAGREE

18. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION’S ABILITY TO AFFIRM THE DISTINCTIVENESS OF PLACE WITHIN MY NEIGHBORHOOD:

A) STRONGLY AGREE
B) AGREE
C) NEUTRAL
D) DISAGREE
E) STRONGLY DISAGREE

19. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION’S ABILITY TO DEVELOP WITHOUT DISPLACEMENT:

A) STRONGLY AGREE
B) AGREE
C) NEUTRAL
D) DISAGREE
E) STRONGLY DISAGREE

20. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION’S ABILITY TO DELIVER COMMUNITY DEVELOPMENT WORK THAT IS COMPREHENSIVE AND COLLABORATIVE:

A) STRONGLY AGREE
B) AGREE
C) NEUTRAL
D) DISAGREE
E) STRONGLY DISAGREE

21. SUPPORT FROM LISC TWIN CITIES HAS IMPROVED MY ORGANIZATION'S ABILITY TO BUILD CAPACITY FOR RESOURCES:

A) STRONGLY AGREE
B) AGREE
C) NEUTRAL
D) DISAGREE
E) STRONGLY DISAGREE

22. PLEASE SELECT YOUR LEVEL OF AGREEMENT WITH THE FOLLOWING STATEMENT: “I BELIEVE ARTS AND CULTURE HAS A DIRECT IMPACT ON COMMUNITY ECONOMIC DEVELOPMENT OUTCOMES.”

A) STRONGLY AGREE
B) AGREE
C) NEUTRAL
D) DISAGREE
E) STRONGLY DISAGREE
23. Please select your level of agreement with the following statement: "LISC Twin Cities monthly community partner meetings were an effective use of my time."

24. Please provide further insight into your previous level agreement "LISC Twin Cities monthly community partner meetings were an effective use of my time."

25. What did you find to be the most valuable aspect of LISC Twin Cities monthly community partner meetings? (Select all that apply)

26. Please select your level of agreement with the following statement: "LISC Twin Cities monthly community partner meetings enabled me to build community relationships I would not have had the opportunity to develop otherwise." (1 = Strongly disagree, 10 = Strongly agree)

27. Please select your level of agreement with the following statement: "LISC Twin Cities monthly community enabled me to have a stronger understanding of creative placemaking." (1 = Strongly disagree, 10 = Strongly agree)

28. How have your organization’s current interactions with artists shifted since becoming a LISC Twin Cities creative placemaking grant recipient? [Open ended]

29. Since participating as a grant recipient of LISC Twin Cities creative placemaking initiative, my organization’s willingness to higher artists has:

A) Increased
B) Neither increased or decreased
C) Decrease

Thank you for your participation. Your responses are valued in the development of LISC Twin Cities creative placemaking programming.