<p style="text-align:center">Below are samples of "Best Practices" found by the review panels within
Creative Communities Grant Applications</p>

Narratives:

Goodwill Industries of Central Wisconsin

The panel pointed to this application as an example of best practice in narrative writing and structure. All panelists mentioned how clearly the project was explained, how easy the concise structure of the narrative made it for them to read and comprehend, and how adept the applicant was at succinctly answering each question directly. The narrative for Goodwill Industries of Central Wisconsin is reproduced below:

1. **Why are you doing this project? What community change(s) do you intend to occur because of this project?**

PorchaPalooza is an arts-based strategy to strengthen social capital and build neighborhood pride in three low-income Menasha neighborhoods.

Neighborhood Partners, a program of Goodwill NCW, exists to build neighborhood social capital, particularly in areas of concentrated poverty. We are currently working with three neighborhoods in the City of Menasha's core, each of which will host a *PorchaPalooza* event in 2017: Jefferson Park, Heart of Menasha, and Doty Island (West). Taken together, these neighborhoods are home to approximately 1,750 households. They are also home to high concentrations of poverty, transient rental housing, property decline, and a fraying social fabric.

A large and growing body of research confirms that strong neighborhoods create positive outcomes for youth, successful aging-in-place for elders, safer streets and blocks, better mental and physical health, stable property values, and other marks of good quality of life. But what makes a strong neighborhood? Researchers at Northwestern University conducted an extensive study of neighborhoods in the 1990s, finding that asset-based relationships among neighbors, and their capacity to take action together – is the most important indicator of a strong neighborhood.

Neighborhood Partners employs an Asset-Based Community Development model of neighborhood organizing, which places priority on discovering and mobilizing the gifts neighbors have to share with their community. Nowhere are those more powerful than when neighborhood artists share their skills and creativity. And nowhere do we see neighbors feel as good about their community involvement as when they participate in art projects. The arts are critical to building social capital and revitalizing neighborhoods because:

- Creating art together is a way to build relationships and trust.
- Arts events are sources of neighborhood pride.
- Arts activities provide a way for people to share their talents with their community.
- Working together on arts activities give neighbors practice in working together that can be translated to other kinds of projects in the future.

Given this context, *PorchaPalooza* is designed with four primary outcomes in mind:

(1) Neighbor connections. Every neighborhood hosting a *PorchaPalooza* event identified, through a community planning process within the past two years, increased connections/stronger relationships among neighbors as a priority. Each of those planning processes involved the participation of between 65 and 200 neighbors.

(2) Support neighbor-led initiatives specific to each of the three neighborhoods (see descriptions, below). Multiple community partners and neighbors are involved in each of those initiatives being elevated by *PorchaPalooza*.

(3) Invite people from outside to positively experience negatively-labeled neighborhoods. The City of Menasha's comprehensive plan includes a relevant goal: promote a positive image of the City of Menasha as a quality place to live. Anecdotally, many neighbors in door-to-door surveys and community meetings have spoken of a desire to improve external perceptions of their community.

(4) Remove barriers to arts participation. Neighborhood Partners is itself the lead proponent of this goal for *PorchaPalooza*, along with partners Lawrence University Conservatory and Fox Valley Symphony, who all share a goal of making access to high-quality live music more accessible to lower-income households throughout our region.

PorchaPalooza intersects with each of the three Local Arts goals of the Creative Communities program by:

(1) engaging broad participation in the development and implementation of the initiative. At least 30 neighborhood residents will actively participate in the planning and implementation of PorchaPalooza in their neighborhoods, and at least 40 local musicians (with preference to neighborhood residents and young people) will perform. Our projected combined audience, which will include at least 75% neighborhood residents, is 900. At least eleven arts, community and government organizations will be involved with various aspects of developing and implementing *PorchaPalooza* (see detail below).

(2) increasing the ability of local arts organizations to serve their communities. Though *PorchaPalooza* is housed within a community organization rather than an arts organization, both the Fox Valley Symphony and the Lawrence University Conservatory are actively participating as part of their outreach missions.

(3) supporting creative work and cultivating expression. By weighting location of residence in the selection criteria for musicians (see below), *PorchaPalooza* is designed not only to bring great music into these neighborhoods, but also to celebrate neighborhood musicians, who may not regularly perform in public.

2. Describe your project, being careful to address each of the bullet points below in your description:
PorchaPalooza is a music festival that showcases diverse musical acts performing on front porches in a compact residential area of a few blocks for 2 hours. In 2017, *PorchaPalooza* will happen across three Menasha neighborhoods, with each event incorporated into and elevating an existing neighborhood initiative:

- The Doty Island event (Saturday, July 22) will celebrate a housing rehabilitation blitz (Rock the Block) by the local chapter of Habitat for Humanity. As the work ends on Saturday, *PorchaPalooza* will begin, so that volunteers, neighbors and other community members can celebrate. Partnering organizations on this event include Future Neenah, the Doty Island Development Council, St. Paul Lutheran Church, and Greater Fox Cities Area Habitat for Humanity.

- The Jefferson Park Neighborhood event (Tuesday, August 1) will coincide with National Night out to encourage block parties centered on front porch concerts. Partners are the Jefferson Park Neighborhood Association and the

Menasha Police Department (pending).

- The Heart of Menasha Neighborhood event (September date TBD) will celebrate community-led improvements to Scanlan Park. Partners include Heart of Menasha Neighbors, and the Boys & Girls Club of the Fox Valley – Menasha site.

The basic process and product is, in central respects, the same across all three neighborhoods:

1. Musicians are chosen through a selection process that involves audio applications, which are reviewed by a diverse committee with a range of musical knowledge, experience and tastes:

- Joe Weidert, *PorchaPalooza* creator
- Chris Evenson, Jefferson Park neighbor and professional upright bass player
- Patrick Fitch, Heart of Menasha neighbor
- One Doty Island neighbor, TBD
- One high school student musician, TBD
- One representative from the Fox Valley Symphony
- One representative (ideally a student) from the Lawrence University Conservatory
- Julie Filapek, Neighborhood Partners staff

Selection criteria is weighted on a 25-point scale: (1) 15 points for musical quality, (2) 5 points for neighborhood musicians, (3) 5 points for musicians under age 20. The committee will select from the highest point-scoring musicians with an additional filter: ensuring a diversity of musical styles at each event. Musicians will be selected in early June.

2. Neighborhood Partners staff works with neighborhood leaders to identify an appropriate several-block area for each event to take place, and to find neighbors willing to host musicians on their front porches. Sites will be finalized in early June.

3. Marketing materials, and a map for each event is developed by marketing professional Joe Weidert and Goodwill NCW's design team. Menasha high school volunteers distribute posters to public locations throughout the region, especially Neenah and Menasha several times over the three-month event period. Neighborhood volunteers distribute invitations door-to-door across their neighborhood within two weeks of that event. Neighborhood Partners staff coordinates (1) all social/media and email list-serve publicity distribution throughout the course of the three-event cycle, including by partner and friend organizations (City of Menasha, Menasha Utilities, etc.), and (3) press releases to local news outlets in advance of each event.

4. Joe Weidert, event founder, coordinates all logistics with musicians prior to their performances. Weidert, Neighborhood Partners staff, and neighborhood volunteers support logistics on each event day: placing site signage, welcoming musicians, ensuring placement of at least a few lawn chairs and a quantity of event maps in each location, welcoming food trucks, troubleshooting, and ensuring musicians are supplied with water.

3. The purpose of the Creative Communities grant program is to support projects that are done with the community rather than for the community.

A description of the ways in which community members and local organizations are involved in conception, planning and implementation is embedded in the two sections above. A brief recap of partnering organizations:

- Fox Valley Symphony, musician selection and subsidizing payment for FVS musician involvement
- Lawrence University Conservatory, musician selection and recruiting Conservatory students to perform

- Jefferson Park Neighbors, goal development, musician selection and logistical/outreach support
- Heart of Menasha Neighbors, goal development, musician selection and logistical/outreach support
- Doty Island Neighbors, goal development, musician selection and logistical/outreach support
- Doty Island Development Council, logistical/outreach support
- Future Neenah, logistical/outreach support
- City of Menasha Police Department (pending), logistical/outreach support
- Greater Fox Cities Habitat for Humanity, logistical/outreach support
- St. Paul Lutheran Church, logistical/outreach support
- Boys & Girls Club of the Fox Valley – Menasha, musician recruitment/selection, logistical/outreach support

4. During the course of the project and when it is done, how will you determine if the project is making the change you intended in the community? How will you determine the project's public value/contribution to the common good?

We will evaluate our success in meeting our established goals:

> #1 Neighbor connections
> #2 Support for neighborhood-specific initiatives
> #3 Change neighborhood perceptions
> #4 Remove barriers to arts participation

through the following means:

- Event volunteers will each take their own count of the number of event attendees they see and ask people if they live in the neighborhood or beyond, and in Menasha or beyond. (#3, #4)

- Each fall, Neighborhood Partners undertakes, with the neighborhoods it supports, an evaluation of each neighborhood's progress towards its goals, including a survey of participating neighbors, and ripple effects mapping meeting. Both of these evaluation tools will gather information about people's involvement with PorchaPalooza and how the event addressed two of the goals. (#1, #3)

- A large map of Menasha and nearby communities will be placed in a heavily-trafficked location during each event with a request that all event attendees mark their place of residence, so we can track from where our attendees are coming. Our event volunteers will also be counting event attendees, and asking people where they came from to the event and how they are enjoying being in the neighborhood. (#3)

- Follow-up evaluation meetings of each neighborhood-specific initiative (Rock the Block, National Night Out, Scanlan Park improvements) will include discussion of how PorchaPalooza contributed to the success of that initiative (#2)

Evaluation Methods:

Dane Arts Mural Arts

The panel pointed to this application as an example of best practice in identifying and communicating evaluation methods. Panelists mentioned how clearly this application explained what it intended to achieve, how it would know if it had achieved it, and how it was going to gather the data to determine its success. The panel also noted how the layout of the answer to these questions made it clear and easy for them to comprehend. The evaluation section for Dane Arts Mural Arts is reproduced below:

Outcomes	Indicators	Data	Collection Methods
8 artists who receive training through DAMA will gain employment as community muralists and will benefit from press / exposure. Artists will become more connected to the communities in which they work and will become more connected to participants.	100 % of community artists will report positive increases in their earnings, artistic exposure and ability to work with youth. 100% of community artists will report increased connections to the community.	As part of their training, artists will take pre- and post- tests, gauging their ability to work with youth - as well as their earnings & exposure. As part of their on-going work, community artists will gauge their pre-and post- connections to the community.	Data regarding observable, measurable characteristics and changes will be collected through questionnaires and pre-and post-tests during artist training & throughout artist employment. Anecdotal data will also be collected from community artists regarding their own growth and their observations of participants' growth.
More than 75 youth who are identified by their schools, by other programs or by themselves as having challenges that limit their successful participation in enriching arts experiences will have 5-10 developmentally enriching experiences through participation in DAMA mural projects.	75% of youth will report positive changes in their attitudes, abilities, perceptions, and educational outlook. 50% of youth will report being more civically and artistically engaged.	The numbers of youth who participate in the mural projects will be tracked, as well as daily incidence of participation. Reaction to the project will be tracked on an ongoing basis. Youth's knowledge, skills, attitudes, values, and behavior will be tracked by participants and by lead artists.	Attendance data will be tracked through simple sign-in/sign-out sheets. Data regarding observable, measurable characteristics and changes to participants will mainly be collected through simple periodic questionnaires. Data of this regard will also be collected anecdotally, from participants and lead artists.
4 communities with new murals will experience an increase in their sense of place and / or an increase in their community connectedness.	50% of members of communities with new murals who are polled will report an increased sense of place and/or an increase in community connection.	Reaction of community members living in the vicinity of new murals will be recorded. Reaction of passersby the new murals will be recorded.	Data will be collected through interviews with community members living in the vicinity of the new murals. Data will be collected through interviews with people passing by the new murals.

Good Will Industries of Central Wisconsin
The panel highlighted this application's use of creative evaluation methods as an example of best practice. In particular, this application's use of a physical map to gather data about participant's place of residence, rather than a survey or other method, was noted as innovative. The evaluation section for Goodwill Industries of Central Wisconsin, with the relevant passage highlighted, is reproduced below:

We will evaluate our success in meeting our established goals:

> #1 Neighbor connections
> #2 Support for neighborhood-specific initiatives
> #3 Change neighborhood perceptions
> #4 Remove barriers to arts participation

through the following means:

- Event volunteers will each take their own count of the number of event attendees they see and ask people if they live in the neighborhood or beyond, and in Menasha or beyond. (#3, #4)

- Each fall, Neighborhood Partners undertakes, with the neighborhoods it supports, an evaluation of each neighborhood's progress towards its goals, including a survey of participating neighbors, and ripple effects mapping meeting. Both of these evaluation tools will gather information about people's involvement with *PorchaPalooza* and how the event addressed two of the goals. (#1, #3)

- **A large map of Menasha and nearby communities will be placed in a heavily-trafficked location during each event with a request that all event attendees mark their place of residence, so we can track from where our attendees are coming.** Our event volunteers will also be counting event attendees, and asking people where they came from to the event and how they are enjoying being in the neighborhood. (#3)

- Follow-up evaluation meetings of each neighborhood-specific initiative (Rock the Block, National Night Out, Scanlan Park improvements) will include discussion of how *PorchaPalooza* contributed to the success of that initiative (#2)

Performing Ourselves Community Dance Program
The panel found this application's assessment of technical skills particularly appropriate, calling attention to the 7Cs Resilience Movement Assessment (included below). Additionally, the collaborative research study on movement was noted as innovative. The evaluation section for Performing Ourselves Community Dance Program is reproduced below:

Currently, three main methods are used to measure the impact of the Performing Ourselves program and dance in the after school community centers:

1. pre and post movement assessments, taken in October and April and used to measure the growth in technical dance skills throughout the course of the year
2. weekly three question surveys, completed each week following the class by all participants, and measuring their sense of mastery, sense of relatedness and coping skills through pictures and Likert scales (depending on the age and reading level of the group)
3. end of the year program surveys completed by site staff, parents and program participants

For the school based residencies, similar areas will be considered/measured, while highlighting movement parameters paired to each area of *connection* – to self, others and the world (i.e. the ability to mirror movement with a partner, identifying the ability to express and experience empathy and listening nonverbally). Currently, the Performing Ourselves codirectors are working with a research fellow from UW Integrative and Complementary Medicine, who would like to partner with the program in order to complete a randomized control trial in the school program, measuring the efficacy of using movement to build connection and increase resilience. While the details are still being formulated, this partnership would allow for evidence based research in order to show that dance is an effective tool for fostering resilience and empowering youth through dance.

By bringing dance to underserved students all throughout the Madison area, Performing Ourselves is meeting educational arts standards and providing programming akin to three out of five goals of the Any Given Child Madison arts initiative: *cultivating arts leaders, art rich schools and communities where quality arts education is an essential part of a well-rounded arts education for all.*

In addition to programmatic growth that extends art access in our community, the innovative research proposed by Performing Ourselves supports another goal of the Any Given Child initiative – *advocating for arts education as part of a well rounded education and essential to developing the creative economy in our community*. The groundbreaking work in the area of dance, dance/movement therapy and resilience will offer a tangible, objective rubric for helping the community to understand the social and educational value of arts education for every child.

Performing Ourselves
7Cs Resilience Movement Assessment

Student Name/Number: _____

Date: _____

Circle semester: **Fall   Spring**

Circle age range: **5-7   8-10   11 and up**

- **Connection:** *Mirroring*
  o Successfully mirrored with a peer(s) for min of 2 minutes: *yes   no*
  o Notes:

- **Character:** *Personal Kinesphere Awareness*
  o Demonstrated ability to move in small, medium and/or large space while respecting the spatial
     boundaries of others: *yes   no*
  o Notes:

- **Confidence:** *Utilize Head Tail Connection*
  o Performed roll down and roll up successively: *yes   no*
  o Notes:

- **Competence:** *Mastery of the Defense Scale* **"Dance Cube"**
  o Moved in 6 directions – high – low – right – left – forward – back: *yes   no*
  o Notes (utilized connected effort affinities etc.):

- **Control:** *Mastery of the Basic Effort Actions*
  o *Utilized 8 effort actions and a variety of effort dynamics: yes   no*
  o Actions used (circle) and not visible/missing (cross out):
       float   punch   glide   slash   dab   wring   flick   press
  o Notes:

- **Coping:** *Breath*
  o Breath was visibly evident while participating in 2(+) strategies: *yes   no*
  o Notes and examples:

- **Contribution:** *Circular Dance with Shared Leadership*
  o Led and participated in circular movement structure/activity: *yes no*
  o Notes:

Additional notes or observations:

The 7Cs come from Kenneth Ginsburg's framework for Fostering Resilience.
This movement assessment tool is property of Performing Ourselves, a dance outreach program in Madison, WI.

(Note from WAB staff: Rather than relying on a small group of people sitting in a room and determining how best to meet a need in the community, it's best to go to talk with (virtually or best in person) some of the people who have the need that the group proposes to meet, doublecheck that the need is still real from their perspective, and involve them in the planning of the project.)

Layton Boulevard West Neighbors

The panel pointed to this application as an example of best practice in aligning a project with a community need and involving the community in the planning to address this need. Panelists noted that this project addresses a goal in the neighborhood's larger community plan, and that the application clearly explains how the community was involved in designing a strategy to address said goal. The panel mentioned the application clearly communicates how it consider the larger community plan's goals as the plans and measurements for the project were designed. The narrative for Layton Boulevard West Neighbors is reproduced below:

1. Why are you doing this project? What community change/s do you intend to occur because of this project?
Silver City has an incredible amount of assets: proximity to the Menomonee Valley and Hank Aaron State Trail, diverse demographics, unique local businesses including the Urban Ecology Center, The Asian International Market and a clustering of ethnic restaurants, and historic homes with 84% single-family owner occupancy. Yet community feedback consistently notes issues with the neighborhood commercial corridors - National Avenue and Pierce Street. According to a 2013 plan compiled by UWM Urban Planning students, Pierce Street lacks a sense of direction or "place" which is amplified by an absence of signage. All of this, along with vacant and underutilized properties, contributes to the appearance of neighborhood disinvestment and resident disengagement. Without strategies designed to build community pride and identity, the area will continue to feel aloof and engulfed by area traffic. Additionally, passersby will be visually drawn to blight rather than assets.

The Layton Boulevard West Quality of Life Plan (QLP) outlines a strategy to address the above-mentioned issues by exploring the neighborhood's identity and celebrating its rich history through the creation of public art. The Plan is the direct result of participation by hundreds of neighbors, business owners and community stakeholders in dozens of one-on-one meetings, focus groups and community gatherings to identify priorities for the neighborhood's continued growth into the future. The Silver City Placemaking Project developed from feedback given during the QLP process and since through surveys, community meetings and one-on-one conversations facilitated by Layton Boulevard West Neighbors, Inc. (LBWN). LBWN is therefore facilitating this community-driven placemaking project throughout the neighborhood to build the district as a vibrant destination and welcoming community.

The Silver City Placemaking Project will become a collective vision of our diverse community among neighbors, youth, property and business owners, local artists and other community members who strive to build a sense of place in the Silver City neighborhood. The project will utilize community input through two community meetings, a neighborhood tour and happy hour, and neighborhood marketing events; it will result in the creation of permanent art installations along Pierce Street and at the corners of S 35th Street and W National Avenue and Pierce Street and S. 37th Street - two of the most highly-visible and frequently-traveled intersections. The final project will:

- Activate and beautify two underutilized parcels into community gathering spaces through art installations and native landscaping.
- Enhance neighborhood identity, and create a cohesive neighborhood identity built on unique assets and expressed through art
- Build community pride, and,
- Improve neighborhood perceptions while also strengthening the surrounding business corridors.

Through both the process and the final result, the enhanced Silver City project will transport people into a new mindset that fosters an appreciation for the neighborhood's history, eco-friendly amenities, and diverse ethnic cultures.

The Silver City Placemaking Project goals align directly with the goals of the Local Arts component of the Creative Communities Program. The Placemaking project was designed by Silver City community members out of a desire to build a stronger sense of community, to celebrate the cultural diversity among residents and businesses and to increase local

participation in revitalizing the commercial corridors. Not only are community members defining the district through oversight of Placemaking design and sense of ownership of the spaces, the final spaces will both act as neighborhood gateways to celebrate Silver City amenities and provide additional public spaces for artistic expression.

2. Describe your project, being careful to address each of the bullet points below in your description.
The Silver City Placemaking project is a grassroots initiative lead by the vision of local residents and business owners in order to continue the revitalization of the Silver City Neighborhood. The Silver City Organizational Committee (Committee) is a group of Silver City business owners, residents, property owners and other stakeholders that actively work together towards Silver City revitalization, and are leading the Silver City Placemaking Project. Their vision for Silver City is to have welcoming, walkable, clean and safe commercial corridors that are active with pedestrian activity and have a strong sense of place and community identity. The Committee is responsible for project development and implementation oversight, and is leading this project by utilizing many of the core placemaking principles, focusing on methods that are inclusive, community-driven and context-specific. LBWN is facilitating the project under the direct guidance from the Committee by seeking project underwriting and ensuring that all components of the project engage with local residents. The project consultants are two teams of experienced landscape architects and artists that are responsible for utilizing their mediums to express and enhance neighborhood identity at the project sites. As of March 21, 2017 the two teams are still designing their proposals and the Committee is unable to provide information on the public art specifics.

The activities for the Placemaking Project are divided into three phases: Request for Qualifications (RFQ), Request for Proposals (RFP) and Implementation. During the RFQ process (October 21st through December 23rd 2016), the Committee invited interested artists, landscape artists and other interested parties to submit their interest through completion of the RFQ. The RFQ phase also included a walking tour for interested applicants to learn more about each project site and for neighborhood stakeholders to express opinions on overall community assets. The tour was followed by a complimentary happy hour in Silver City for neighbors and business owners to network with interested RFQ applicants.

Four teams responded to the RFQ. Community residents, business owners and other stakeholders were invited to a neighborhood meeting on January 16, 2017 to review applicants and score them using a scoring matrix that considered factors such as experience and artistic merit. Nearly 20 neighborhood residents and business owners attended the neighborhood review of RFQ submittals. Afterwards, the Committee invited the two highest scoring teams to complete a full Request for Proposal response, marking the beginning of the Request for Proposals phase (January 30th through May 15th, 2017). Each team is receiving a stipend for their work during this phase. Team one includes Catherine Lottes (artist) and Rosheen Styczinski (landscape architect). Team two includes Linda Keane (architect), Roy Diblik (designer and garden educator), Terry Guen (landscape and urban design), Mark Keane (architect and professor), and Amy Coffman Phillips (biomimicry consultant). Each team is designing visual art components for the sites that will include both sculptural/structural and landscape architectural elements for each of the sites.

Both teams are currently engaged in the RFP phase which includes developing a design visual, narrative and corresponding budget for each site. Each team is currently engaging local stakeholders in the design of the sites through meetings and one-on-one sessions. The teams will present their visions during a neighborhood meeting in May 2017. Neighbors of all ages, business owners and other stakeholders will again use a scoring matrix to rate finalists' designs. The Committee will chose the winning design based on feedback from the community during this meeting.

During the implementation phase (May 15th through October 31st 2017), the winning team will be in charge of the complete fabrication and installation of the chosen design. Pending available funds, the project will be completed by fall of 2017. The project will culminate in a public celebration in which we highlight project partners and encourage ongoing activation of space. An ongoing marketing strategy will be developed by the Committee and winning team based around the final project concept.

3. The purpose of the Creative Communities grant program is to support projects that are done with the community rather than for the community.
The work in which LBWN engages is informed and driven by neighbors. All stages of the development and implementation of this project have been and will continue to be guided by the vision of neighbors, particularly the core group of neighborhood stakeholders known as the Silver City Organizational Committee ("Committee"). The Committee is leading this project by utilizing many of the core placemaking principles, focusing on methods that are inclusive, community-driven and context-specific. The Committee has already engaged the community in voting for finalists that

submitted responses to the RFQ. In addition, the Committee will host a neighborhood meeting in spring to glean feedback on the finalists' visions for the intersections. Feedback from the neighborhood is quantified into a scoring matrix used by the Committee for both the RFQ and the finalists' proposals.

4. During the course of the project and when it is done, how will you determine if the project is making the change you intended in the community? How will you determine the project's public value/contribution to the common good?

The Silver City Placemaking Project goals were designed by the Organizational Committee out of a desire to see increased collaboration among residents and business owners, increased pedestrian activity on National Avenue and Pierce Street, activation of underutilized neighborhood spaces, and increased awareness of and alignment with neighborhood amenities. The Committee believes that public art organically invites community engagement and offers the best opportunity to highlight and add to neighborhood amenities under the guidance of professional artists. By utilizing placemaking best practices, the Committee intends for the community to develop a relationship with the public art both as it is designed by the artists and long after the project is complete. The success of the Silver City Placemaking project will be determined by:

- The number of neighbors, business owners and other stakeholders engaged in project design,
- The frequency of space usage once project is completed,
- An increase in the number of neighbors that identify Silver City as the name of their neighborhood,
- An increase in the number of neighbors with a positive perception of appearance of the neighborhood.

LBWN is responsible for tracking all project metrics and ensuring the project meets the intended outcomes. LBWN methods for tracking include taking attendance at placemaking events, neighborhood surveys, and noting space usage. Our baseline data is as follows:

- Prior to beginning the Placemaking Project, seven people were regularly engaged with Silver City revitalization efforts. NOTE: While still early in the project, we have already had great success towards our goal of community engagement. Thus far, nearly fifty individuals have attended the various placemaking project components, including a review the RFQ submissions, the neighborhood tour, and the Organizational Committee meeting to develop the scoring matrix. We will encourage ongoing engagement through neighborhood outreach.
- Only 18% of Silver City neighbors perceive the area to be safe, based on 2016 Neighbor Surveys
- Only 18% of Silver City neighbors identity as living in Silver City, based on 2016 Neighbor Surveys

This project will pair local historical context along with the well-known intercultural identity of the Silver City Neighborhood. As a result, we plan to see increased neighbor and business owner engagement which will increase both local and public perception, as well as increased activity in the Silver City neighborhood.