

2019

NATICKCENTER CREATIVE PLACEMAKING

Prepared for:

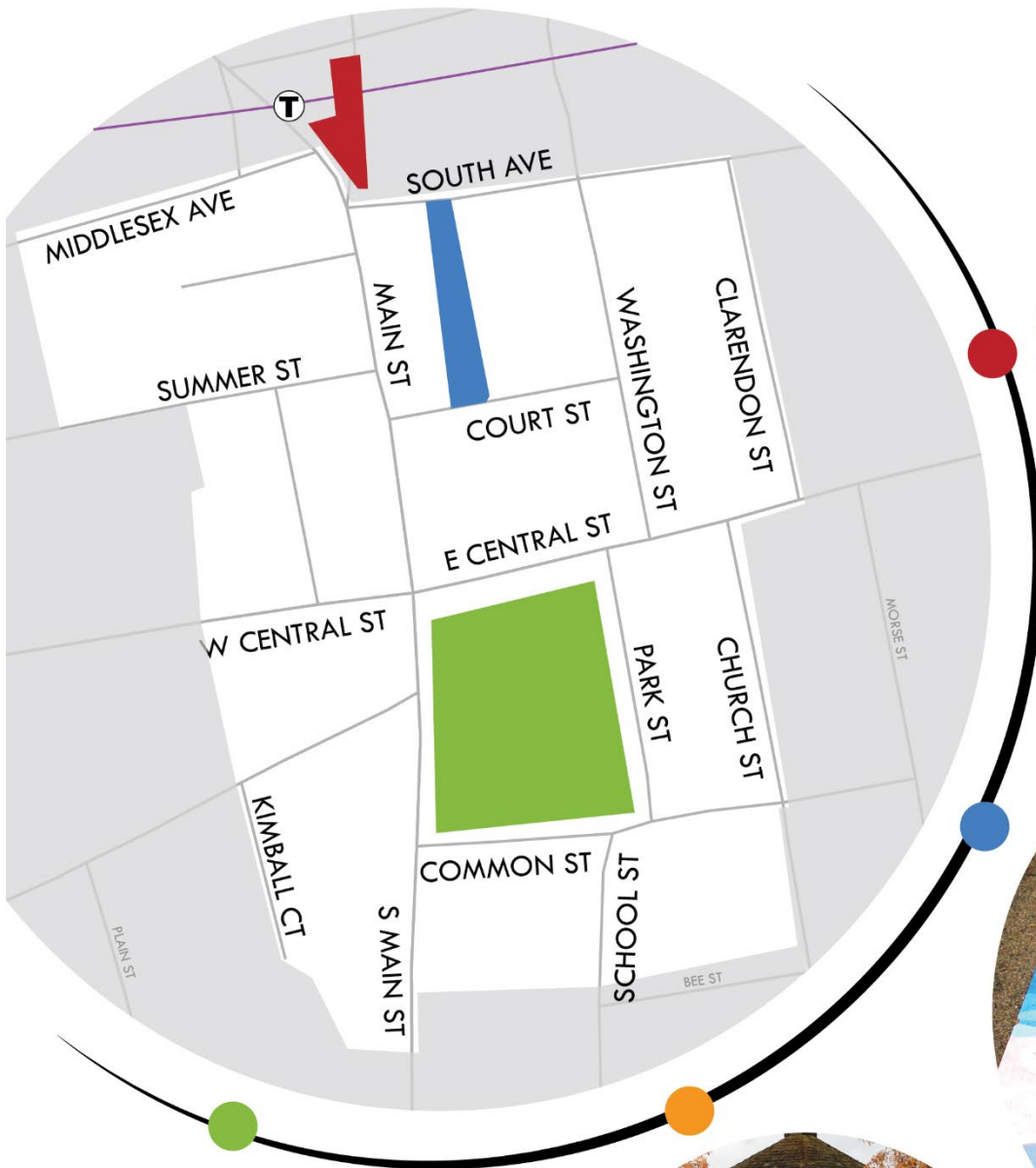
Town of Natick

Natick, MA | www.natickma.gov

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The Natick Center Creative Placemaking Strategy is a collaboration between the Metropolitan Area Planning Council (MAPC), the Town of Natick Department of Community and Economic Development, Natick Center Associates (NCA), which staffs the Natick Center Cultural District, NCA's Public Art Committee, the Natick Center Creative Placemaking Advisory Group, and the Common Street Spiritual Center.

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Introduction

What is Creative Placemaking and Why in Natick?

Creative Placemaking engages arts and culture to help shape the character and vitality of neighborhoods, cities, towns, and regions. It is a planning and community development process that occurs when people from the public, private, and nonprofit sectors – including planners, community developers, artists – work together to deliberately integrate art and culture into community revitalization work – placing arts at the table with land use, transportation, economic development, education, housing, infrastructure, and public safety strategies. The impact of these efforts can enhance community identity, improve social and cultural cohesion, and address challenging community issues.¹

In 2017, the Town of Natick approached the Metropolitan Area Planning Council (MAPC)'s Arts & Culture team with a request to advance wayfinding in the Town Center through a creative placemaking approach. In the fall of 2017, MAPC awarded a \$45,000 Technical Assistance Program grant to the Town of Natick to help with the development of a Natick Center Creative Placemaking Strategy, which was also matched with additional grant resources obtained through a subgrant awarded to MAPC as part of a National Endowment for the Arts (NEA) Creative Placemaking Knowledge-Building grant; the NEA grant funded a collaboration between the American Planning Association (APA), Americans for the Arts (AFTA), and MAPC, which aimed to assist the APA in the development of a Creative Placemaking Knowledgebase.

This grant was matched with significant in-kind resources in the form of staff time and direct costs from Natick Center Associates – which staffs the Natick Center Cultural District – and the Town of Natick Department of Community and Economic Development.

What does Creative Placemaking Accomplish?

Creative placemaking is no panacea for the challenges of revitalizing towns and cities. However, it has the potential to transform relationships among people and to change the meanings that people attach to the places they inhabit. It is most effective for the following outcomes:

- It can **activate** people, creating new connections and fostering new collaborations.
- It can **revitalize** places and spaces, such as buildings and open spaces in the private and public realms.
- It can **instigate** planning, policy, and programmatic changes over a short-term or long-term period.

Creative placemaking initiatives can take the form of **short-term and/or long-term** interventions and actions. Planning, concept development and fundraising can take six to twelve months before a project is ready for execution or installation. Short-term, temporary projects typically last for less than a year; long-term projects typically last for a year or more.

¹ Markusen, Ann and Anne Gadwa. Creative Placemaking: Executive Summary. A White Paper for The Mayors' Institute on City Design, a leadership initiative of the National Endowment for the Arts in partnership with the United States Conference of Mayors and American Architectural Foundation. Washington, DC: National Endowment for the Arts, 2010, p.3.

Core Elements and Themes of Creative Placemaking

CORE ELEMENTS	KEY THEMES
<ul style="list-style-type: none"> • A reasonable and clearly defined geographic area where concentrated activities will take place. • Diverse community engagement and participation. • Authentic cross-sector partnerships engaging advocacy groups, nonprofits, businesses, and government. • A core value of cultural equity (for artists, arts organizations, and residents – nurturing diverse cultural and creative expressions in public spaces). 	<ul style="list-style-type: none"> • Artist-arts organization-municipal partnerships are essential. • Transformation through creative placemaking requires a long-term strategy to build on short-term projects. • Engagement connects creative placemaking to shared meanings and experiences of place.

Approach to Developing the Natick Center Creative Placemaking Strategy

The Natick Center Creative Placemaking Strategy is informed by four activities undertaken in 2018-2019:

- 1) understanding existing conditions and assets in Natick Center
- 2) setting the stage for cross-sector partnership
- 3) assessing Natick Center public spaces and identifying areas of focus
- 4) preparation and execution of a Creative Placemaking Demonstration Weekend

The development of a creative placemaking strategy was significantly informed by a process that aimed to expand and build on the current public art selection practices of Natick Center Associates.

Lessons learned from the formation of the selection committee, the design of the selection process, and the permitting and installation of temporary public art projects for the fall 2018 “For the Love of Natick” Creative Placemaking Demonstration Weekend were informative to the development of this strategy, as were additional learnings collected during a second Call for Creatives that was issued by the Town of Natick and Natick Center Associates in spring of 2019. An overview of each activity that informed the development of this strategy is explored in greater detail in subsequent sections of this document.

Natick Center Creative Placemaking Strategy: Vision and Values

The creative placemaking vision and values for Natick Center were developed and refined through consultation with Natick residents, business owners, and artists that took place during two Advisory Committee meetings and two Creative Placemaking workshops. The vision and values guide the goals and actions in the strategy.

Creative Placemaking Vision

The Town of Natick strives to enhance the identity of the Natick community and to create more social and cultural cohesion in Natick Center. This project will inform recommendations of regulatory mechanisms and procedures, such as streamlined permitting and administrative procedures pertaining to short-term and

long-term changes in Natick Center public spaces and places -- with the goal of ultimately improving the breadth and quality of arts and cultural experiences in public places and spaces within Natick Center.

Guiding Values

The guiding values for Natick Center Creative Placemaking were identified and refined through conversations with the Advisory Committee and participants in creative placemaking workshops and served as a guidepost for the design, selection, and execution of the Creative Placemaking Demonstration Weekend and the overall development of this strategy.



Natick Center Creative Placemaking Strategy Goals

The action plan matrix at the end of this document translates learnings and insights from the development and execution of the November 2018 creative placemaking demonstration and a subsequent Spring 2019 Call for Creatives process into a proposed strategy for implementation by the Town of Natick, Natick Center Associates (NCA), and other public and private sector partners. This five-year strategy for FY20 – FY24 aims to ensure the continuity and expansion of creative placemaking as an initiative that is core to the Town's Natick Center Cultural District strategy. Furthermore, this strategy may shape and inform the town's exploration of creative placemaking in the town's other neighborhood districts.

- **Goal #1:** Identify and develop opportunities for ongoing funding and siting of temporary and permanent creative placemaking installations in Natick Center.
- **Goal #2:** Improve town processes to facilitate commissioning of permanent and experiential installations that respond to issues of place.
- **Goal #3:** Promote the creative placemaking vision and values for Natick Center to MetroWest communities through targeted messaging and promotion
- **Goal #4:** Support the creative development of Natick artists and residents interested in public art.
- **Goal #5:** Expand town staff, board, and commission member knowledge regarding public art.

Step 1: Natick Center Context and Conditions for Creative Placemaking

Alignment with Previous Initiatives in Natick

The Natick Creative Placemaking Strategy draws on information and builds upon priorities identified in a number of recently completed planning projects including the Natick Cultural Catalog Project Summary Report and Cultural Asset Project (2015), the Natick Center Transit-Oriented Development (TOD) Plan (2016), and the Natick 2030+ Comprehensive Master Plan process that was recently approved. It also draws information from an MAPC Creative Placemaking Public Space Assessment Tool that was used in spring of 2018. This section summarizes context about Natick that has informed the strategy.

Demographic Context

General Demographics²

- 24% of the town's population is under 18
- 28% of the town's population is 55+
- The median household income in Natick is \$98,902
- 87% of residents are white, 9% Asian, 3% Hispanic origin, 2% black,
- 14% of Natick residents are foreign-born, which is second largest amongst neighboring communities, but less than the Metro-West and state percentages

Education.³ The population of Natick is highly educated as compared to the rest of the Commonwealth. Nearly 66% of individuals >25% have a bachelor's degree or other advanced degree.

Natick's population is growing.⁴ Over the past 30 years, the population of Natick has grown by 12%. Over the next 20 years it is expected to continue growing by an additional 5.5%. Based on population projections, the town is expected to grow to 34,823 people in 2020, and 35,171 by 2030. This growth has been driven primarily by the fact that it has become an increasingly desirable community that has attracted new residents, due to the relatively low housing costs compared to neighboring towns – combined with a good school system.

Age.⁵ The number of residents aged 65 and older ("baby boomers"), as well as 20-34-year olds ("Millennials") is expected to grow rapidly by 69% and 15% respectively. There is also a marked increase in the number of young families with children moving in to town for greater access to jobs, transportation choices, parks, school system, and affordable housing. Natick should continue to evaluate the needs of all of these growing populations. In MAPC's "Stronger Region"⁶ demographic scenario, it is likely that the Metro Boston region will attract and retain more people, especially young adults, than it does

² U.S. Census, American Community Survey 2010-2014

³ U.S. Census, American Community Survey 2010-2014

⁴ U.S. Census, American Community Survey 2010-2014

⁵ U.S. Census, American Community Survey 2010-2014

⁶ MAPC generates projections for regional growth using two scenarios. The "Status Quo" scenario is based on the continuation of existing rates of births, deaths, migration, and housing occupancy. Alternatively, the "Stronger Region" scenario explores how changing trends could result in higher population growth, greater housing demand, and a substantially larger workforce. Together, the two scenarios provide different windows into possible futures for the region. Learn more at <https://www.mapc.org/learn/projections/>.

today; younger householders (born after 1980) will be more inclined toward downtown living than previous generations, less likely to seek out single family homes; and senior-headed households will increasingly choose to downsize from single family homes to apartments or condominiums.

Physical Context

The Downtown Mixed-Use (DM) Zone comprises the core of Natick Center. The DM zone allows for a wide array of uses including businesses, professional offices, restaurants, cafes, small warehouses, scientific research and development activities, museums, and other civic buildings. In addition, the DM zoning allows (by special permit) multifamily dwellings, indoor recreation places, gas and service stations, larger warehouses, hotel, salesroom for motor vehicles, and commercial parking lots. There are also over 1,800 dwelling units, housing approximately 4,000 people within the ½ mile walkshed. Architecturally, the two main axes include a predominately commercial axis along Route 27 and a commercial/civic axis along Route 135. The two corridors meet at the Town Common.



Town Hall (credit: Jay Ball)



Modern apartments (credit: 2019 Natick Center Plan)



Residential above retail (credit: Natick 2030+ Comprehensive Master Plan Existing Conditions May 2015 by MAPC)

The area today is a bustling downtown in the core of Natick, offering a mixture of retail, commercial, residential, cultural, and civic uses. With easy access to Boston via the MBTA's commuter rail, MetroWest Regional Transportation Administration bus service, and proximate to Route 9 and I-90, Natick Center is an attractive location for residents and visitors. In recent years various developments and initiatives have been planned or proposed.

Because of the rapid growth that occurred after the Fire of 1874, the historic buildings of Natick Center contain architectural harmony through their height, style, material and color. These buildings, built in the High Victorian Gothic, imbue a cohesive 19th century character to much of the neighborhood. One-story buildings and poor ground floor renovations mar some parts of the neighborhood. Auto-related uses and buildings set behind parking lots have broken the street edge in certain areas.

The Town Common has continued to be a focal point of Natick Center. In addition to being an attractive open space, it hosts numerous popular programs. It is the home of the popular Natick Farmers Market (until the winter, when it moves indoors adjacent to the Common). In the summer the Common also hosts a series of free concerts.

Historic and Cultural Context

Natick, meaning "Place of Hills," was founded in 1651 as one of several settlements for Native Americans who had converted to Christianity. By the 1800s Natick Center began to develop as the new focal point for commerce and the Town as a whole. Until the 1830s, the centers of commerce in Natick were to the north (Hartford Street) and the south (Eliot Street). Once Central Street was laid out, and the railroad arrived, what is now considered Natick Center grew rapidly. In 1874 Natick Center suffered from a fire, demolishing 18 business blocks, two shoe factories, the Town Hall, Natick's only fire house, the

Congregational Church, and many private homes. After the fire, Natick Center rebuilt and continued to expand. As a result, many of today's buildings were built between 1875 and 1900. During this time, three quarters of the Town's 10,000 residents lived within a mile of Natick Center.

After World War II during the 1950s and 1960s, industry moved along the Route 9 corridor, which provided access to Route 495 and, especially, the Route 95/128 high technology corridor. During these transitional years to an auto-centric lifestyle, Natick Center struggled with disinvestment. Historically, however, this time period proved rather brief, and today Natick Center is once again a thriving neighborhood⁷.

Arts & Cultural Assets and Cultural District Designation

In 2012, a portion of Natick Center was designated a Cultural District by the Massachusetts Cultural Council. The designation was made based upon the impressive 19th century architecture and numerous cultural offerings, especially the Center for Arts in Natick (TCAN), Morse Institute Library, and proximity to Walnut Hill School for the Arts. TCAN, housed in a 19th century fire station, provides a diverse range of performances and classes. The Morse Institute Library traces its history back to the early 19th century, and in the 1990s an addition was constructed to continue meeting the community's needs.

Natick Center Associates staffs the district. Their staff includes a full-time executive director, a community engagement coordinator, and a bookkeeper who works about 5 hours/week. The executive director's responsibilities include planning, coordinating, marketing, promoting and executing district-sponsored events throughout the year. In addition, the executive director is responsible for the administrative tasks associated with running a nonprofit, such as managing an annual membership drive, attending board meetings, running the farmer's market, and planning for future projects. Over the course of this project, a community engagement coordinator position was hired in spring of 2019 to assist with the curation and execution of arts and cultural programming in alignment with the guiding values for creative placemaking. The Town of Natick provides \$80,000 to NCA, who also offer a tiered membership model that nets approximately \$20,000 in annual revenue. An annual fundraiser, the farmer's market, and other fundraising activities generate another \$28,000 collectively. Additional funds are raised through event sponsorships.

According to findings from a cultural asset mapping exercise conducted in 2015, there are at least 81 artists, 29 creative cultural enterprises, 42 arts educational institutions, and roughly 7 community cultural organizations in the Natick Center Cultural District. The majority of work represented is in visual arts, with others in music, drama, dance, literature, design and other disciplines. Survey results found that close to a quarter of artists and artisans expressed only slight or no familiarity with the NCCD. Highlights of some of the major assets in the Cultural District are below.

Creative Cultural Enterprises. There are twenty-six creative and cultural enterprises in NCCD, ranging from retail art galleries and stores to architecture firms and a recording studio. TCAN draws audiences regionally and serves as an anchor in the district. The majority of these developments are retail art galleries and storefronts, followed second by design/advertising/photo services. Three other enterprises outside of NCCD, but nearby, could serve as potential partners: Museum of WW2, Belkin Family Lookout Farm and the Broadmoor Wildlife Preserve.

⁷ 2016 Natick Center Plan produced by MAPC

NCCD houses seven community-oriented cultural organizations, including groups focused on history, poetry, painting and quilting such as the Natick Historical Society, Quinobequin Quilters, Natick Artists Open Studios and the Natick Farmers and Winter Markets. Only 39% of these groups own a facility, while 28% rent on a temporary basis, and 23% use borrowed space. This may lead to opportunities to engage some of these institutions that do not have easy access to space as a part of the creative placemaking process.

The Center for Arts in Natick (TCAN) operates in a historic (c.1875) firehouse building restored as a theatre, art gallery and community. TCAN operates as a cultural hub for the area and hosts over 250 annual presentations by national and emerging artists that draws crowds from all over New England.



TCAN in old firehouse (credit: natickcenter.org)



Farmer's Market (credit: Tony Lulek)



Five Crows Gallery (credit: natickcenter.org)

Public Art. Public art adorns the city center of Natick, including memorials, murals (bus shelter, Adams Street, commuter rail station, Union Court, Common Street Spiritual Center, electric boxes), and mosaics (Court Street).



Bus shelter mural (credit: MAPC)



Spanish War Memorial (credit: MAPC)



Court Street mosaic (credit: natickcenter.org)

Town-Operated and Managed Cultural Assets

Morse Institute Library houses over 200,000 volumes of books and serves between 900 and 1,000 people per day⁸. In 1994, the Town voted to spend \$7.4 million for renovations and a major addition to the library. The new facility opened in 1997 and spans 61,000 square feet and provides programs, space, and uses similar to a community center in addition to lending books and assorted media items. The library also offers free Wi-Fi, computer access, and classes for ESL learners, budding entrepreneurs, and youth in the community.

⁸ Natick 2030+ Comprehensive Master Plan Existing Conditions Report May 2017

Town Common was identified by residents of Natick as a favorite site in Natick Center⁹. Typically held in September, Natick Days is an annual festival that provides an opportunity for youth groups, non-profit organizations, and civic groups to increase the visibility of their great work. Natick Days draws large crowds, nearly 10,000 in 2014¹⁰.

Step 2: Setting the Stage for Cross-Sector Partnership

Creative Placemaking Advisory Committee

In collaboration with the Town of Natick Department of Community and Economic Development and Natick Center Associates (NCA), MAPC helped convene the Natick Center Creative Placemaking Advisory Committee. The cross-sector Advisory Committee was initially formed to provide feedback on the scope of work, to foster community engagement throughout the course of the project, and to guide the development of the vision and values for creative placemaking in Natick Center.

Committee members included representatives from Natick boards and commissions (Planning Board, Design Review Board, Board of Selectmen) and cultural institutions, town staff who have roles and responsibilities that pertain to the execution of arts and cultural activities and installations in public spaces and places in the Town Center (Public Works, Police), Natick Center business owners, and several Natick residents and artists. Town staff also consulted with staff to and members of the Conservation Commission over the course of the project.

Over the course of the project, Committee members were convened 3-4 times for project advisory meetings, participation in creative placemaking workshops, and – for a subset of the committee – as members of the Creative Placemaking Selection Committee meeting to identify finalists for the installation of temporary works in Natick Center as part of the Creative Placemaking Demonstration Weekend. Members of the Committee who were tapped to serve on the Selection Committee met to review applications for temporary creative placemaking installations that were installed in Natick Center for the Creative Placemaking Demonstration Weekend on November 3-4, 2018. More information on members' involvement in the selection process is provided under Step 4.

Defining Guiding Values for Creative Placemaking in Natick Center

Guiding Values

Identifying guiding values for creative placemaking was a foundational activity for the project and provided guidance throughout the project. The values were especially helpful in guiding the outreach and engagement strategy for the Call for Creatives and the selection process. The Advisory Committee brainstormed an initial set of guiding values which were refined – through additional input collected at the March and April creative placemaking workshops – to a set of six: Inclusive, Engaging, Transformative, Bold, Respectful, and Relevant. The original set of brainstormed values are identified below under each primary value.

⁹ 2016 Natick Center Plan, MAPC

¹⁰ Natick Center Cultural District Strategic Plan 2010-2015

Inclusive: Engaging to an intergenerational, culturally diverse audience of all income levels, fostering connections in Natick Center's public spaces and places between people who live and don't live in Natick.

- Relevant Values: Inclusive (6), Intergenerational (8), Economically Inclusive (3), Culturally Diverse (2), Relevant (connects with people who live + don't live here) (6)

Engaging: Participatory and hands-on, engaging viewers as participants, and providing varied opportunities to engage a variety of senses in Natick Center's public places and spaces, e.g., sight, hearing, taste, smell, and touch. Providing an interactive experience for the public to learn something new.

- Relevant Values: Interactive (6), Participatory (3), Educational (3)

Transformative/Bold: Demonstrative of an expansive definition of art and culture

- Relevant Values: Expansive definition of art and culture (3), Boldness (5)

Respectful: The human and physical environment in Natick Center are regarded with care: sustainable materials and processes are used, it is safe to interact with the project, and the artistic process and messages conveyed are expressive of and responsive to different viewpoints.

- Relevant Values: Safe (3), Sustainable (6), Respectful (4)

Relevant: Mindful of the physical and human history and character of Natick Center's past, present, and future. Grounded in and honoring of diverse histories but also forward-thinking and not constrained by adherence to unspoken rules or mainstream aesthetic norms.

- Relevant Values: Not constrained (4), Grounded in history (4), Forward thinking (4), Honors the character of place (2)

Two of the values in particular – Inclusive and Engaging – helped resolved the tension between Respectful and Relevant, and Transformative and Bold which was best summarized by the sentiment, “honor the past, yet bring it into the future.” A focus on Inclusivity and Engagement helped generate a process that has invited participation from as diverse an audience as possible and ensured efforts to reach that audience in new ways.

Natick Center Creative Placemaking Workshops

A series of creative placemaking workshops ensued—facilitated by MAPC, AFTA and APA—which allowed the Advisory Committee to gain new skills and knowledge about creative placemaking concepts, establish the guiding values, determine project locations within Natick Center, and identify priority issues to address.

There were two workshops held, one March 27th and one April 6th, 2018. The intention of these workshops was to deepen Advisory Committee members' knowledge about creative placemaking approaches and begin to develop the creative placemaking strategy for Natick Center, with a focus on generating ideas for the artistic approach and refining the locations for the demonstration.

- **What is Creative Placemaking?**
 - We began the workshops with some brief networking around breakfast and segued into an activity where participants paired up to ask each other questions about meaningful moments in their lives where arts and culture played a role and how it helped to connect them to a place. We then launched into a presentation on creative placemaking and what the goals and timeline look like for our work in Natick. We looked at inspirational examples of other creative placemaking efforts and discussed how what was feasible to achieve with the funding set aside from this project.

- **Challenges, Opportunities, and Vision for Success**

- We held space for a conversation about challenges, opportunities and what sorts of civic issues can be addressed through creative placemaking. Trying to envision what the demonstration would ultimately look like, we had participants close their eyes and imagine what successful implementation of the project would look like in their minds. What activities would there be? How would seniors and youth be involved? Who would be drawn to this demonstration that otherwise may not frequent Natick Center?

- **Approach to Creative Placemaking**

- During this exercise, we had participants create collages or free write to address questions such as: What artistic and cultural expressions should we engage with and amplify? We hung the results from a clothesline for participants to view during their lunch break.

- **Natick Center Walk and Public Space Assessment Tool Activity**

- After lunch, we embarked on a walking tour of Natick Center and had participants assess a variety of themes such as environment, aesthetics, social cohesion, use, safety, and access through a 43 question site survey. Upon returning, we led a debrief conversation where we asked what was learned or surprising during the walking exercise and what the next steps should be to fulfill the goals of the demonstration.

Scenes from Natick Creative Placemaking Workshops



Step 3: Assessment of Natick Center Public Spaces and Areas of Focus for Creative Placemaking

Creative Placemaking works best when activities are concentrated in defined geographic areas that are in close proximity to one another and are supported by adjacent uses that can attract a diverse mix of residents and visitors. At the first Creative Placemaking Advisory Committee meeting, members were engaged in identifying key locations in the Town Center that were characterized as underutilized and/or which are already hubs of activity but could be home to more curated public art experiences that could attract more residents and visitors to the town Center.

Public Space Assessment Survey

To assist the Advisory Committee in the selection of specific locations in the Town Center for the fall demonstration, MAPC developed and distributed a Public Space Assessment Survey/Tool that was used by members of the Committee and others who participated in two Creative Placemaking workshops that took place in March and April of 2018. The tool, which consisted of a paper map and booklet of survey questions, allowed users to document and share both quantitative and qualitative information regarding the resources and conditions of each location, which helped project partners determine the needs and opportunities of each location. In addition to giving MAPC more data about each location, this tool helped participants think of the space in ways they may not have otherwise. Asking respondents for their observations of the site and then for their opinion provided for an objective and personal interpretation of the area. The process:

- Participants in the creative placemaking workshops conducted site observation walks, visiting four locations in Natick Center that had been previously identified by the Committee (Moran Park - and the adjacent pedestrian bridge over the commuter rail tracks), Adams Street, and Natick Common.
- Participants traveled in groups of 5-8 people and visited all four locations with the help of a facilitator from MAPC, APA, or AFTA.
- Each person received a clipboard with an aerial map of each location and a set of survey questions to answer.
- Survey questions addressed the topics of safety, access, adjacent uses, aesthetics, the environment and the sensory experience (sight, sound, smell, etc.)

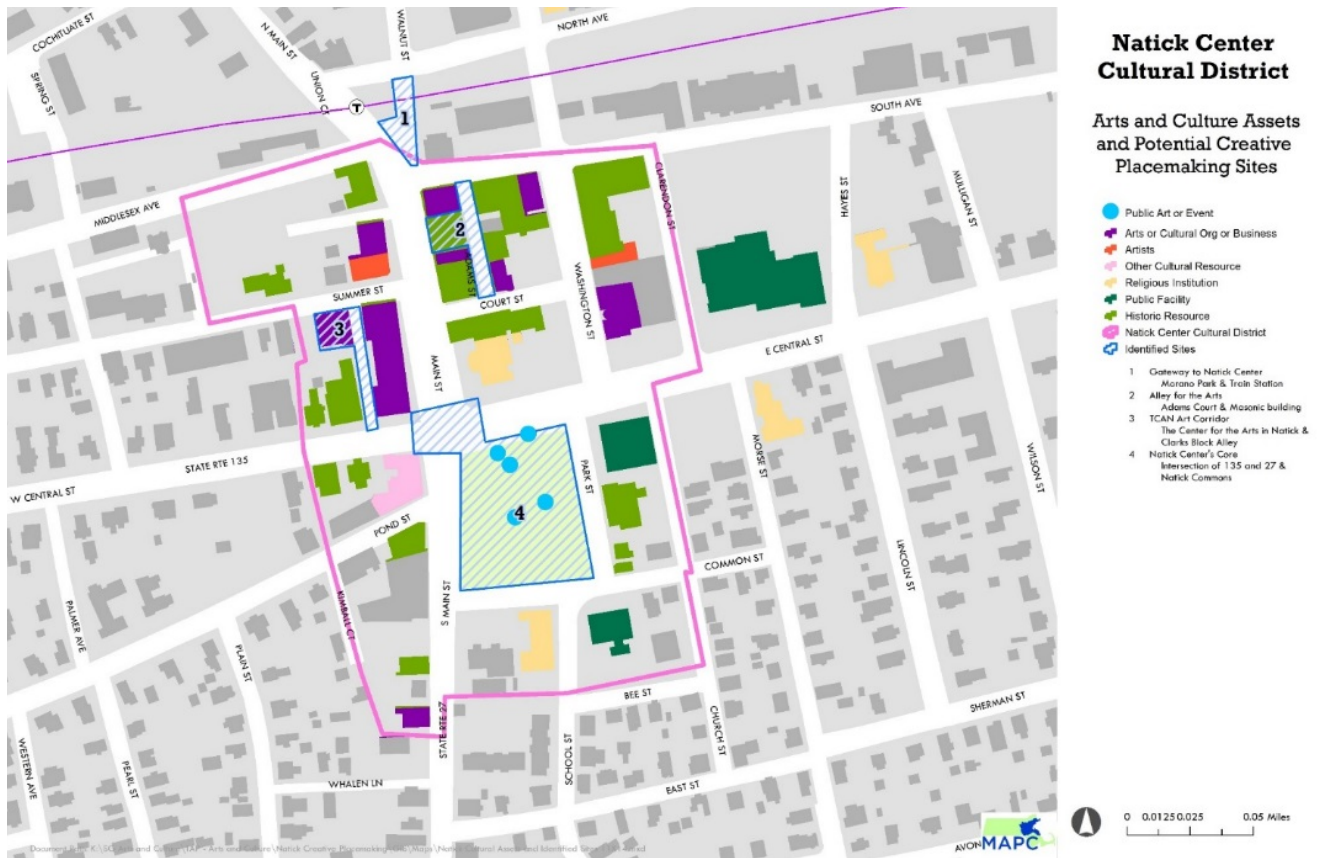
Results from the survey and observation walks were summarized and shared to give the project partners a wider grasp of the types of creative placemaking interventions could or could not work in each location and to pinpoint specifics issues and opportunities presented by each location, which were included in the Call for Creatives application that was released to invite artists' proposals for creative placemaking concepts for installation in locations in Natick Center.

The survey consisted of 8 sections and could be completed in about 10-20 minutes at each site.

OBSERVATION	OPINION
Environment	
<p>1. Is the space exposed to wind or does the space provide areas that are sheltered from the wind?</p> <p>Completely Exposed Mostly Exposed Some Shelter Completely Sheltered</p>	<p>4. Does the air feel clean to breathe?</p> <p>No Sometimes Yes</p>
<p>2. Is this space shaded, partially shaded, or full sun?</p> <p>Shaded Partially Shaded Full Sun</p>	<p>5. Do you feel that the natural world is in balance with the built environment in this space? Is that balance important in this space?</p> <p>No Yes <input type="checkbox"/> Important <input type="checkbox"/> Not Important</p>
<p>3. How much of the space is planted vs. non-permeable (paved)?</p> <p>≤25% 25%-50% 50%-75% 75%-100%</p>	
Sensory Experience	
<p>6. Can you have a conversation with someone here and be able to hear them five and not have to shout to hear each other?</p> <p>No Sometimes Yes</p>	<p>11. Is this a good place to meet with people to sit outside and chat?</p> <p>No Sometimes Yes</p>
<p>7. Do you hear vehicular traffic/ train?</p> <p>No Yes</p>	<p>12. Does the space feel too loud?</p> <p>No Yes</p>
<p>8. Are there places to sit?</p> <p>No Yes</p>	<p>13. Would you describe the smells of the space good or bad?</p> <p>Bad Good N/A</p>
<p>9. What are the smells in this space?</p>	<p>14. Does this feel like a clean space to sit down and spend some time?</p> <p>No Yes</p>
<p>10. What views/visual elements are there to look at?</p>	<p>15. What visual aspects of the site do you enjoy? dislike?</p> <p>Enjoy Dislike</p>
Aesthetic	
<p>16. Do you see any of the following things on the site:</p> <p><input type="checkbox"/> Litter / Dirt and Grime</p> <p><input type="checkbox"/> Unsanctioned tagging (graffiti/tags, stickers, etc.)</p> <p><input type="checkbox"/> Damaged structure, objects, pavement</p>	<p>17. Do you feel that any of these things on this site are an issue:</p> <p><input type="checkbox"/> Unsanctioned tagging (graffiti/tags, stickers, etc.)</p> <p><input type="checkbox"/> Overgrown landscaping</p>
	<p>18. What physical elements would you change or add to the site?</p>

The following map summarizes the four initial locations visited during the Creative Placemaking workshops. Based on findings from the assessment, project partners selected three of the four locations as areas of focus: Natick Common, Adams Street, and Moran Park and the adjacent pedestrian bridge over the Natick Center commuter rail tracks. Clarks Block Alley, adjacent to The Center for the Arts in Natick (TCAN) was excluded from the project due to the alley's active use by adjacent businesses as a loading zone and the lack of a sidewalk on either side of the alley – making it unsafe for creative placemaking activities that would likely increase pedestrian activity.

Natick Center Cultural District: Arts & Culture Assets and Creative Placemaking Opportunities Map



Site 1: Moran Park

Moran Park is the site of a large World War II Memorial commemorating the contributions of Natick veterans. This park receives regular foot traffic as people often walk through it or sit on the benches as they wait for the commuter rail. The park is also adjacent to the pedestrian bridge leading to the commuter rail station; the bridge serves as another important area where people stand to wait for the train. The pedestrian bridge and park also links two parts of Natick: the area known as Natick Center and neighborhoods surrounding the Walnut Hill area of Natick. This park and the adjacent bridge were identified as priorities for activation through the creative placemaking project.



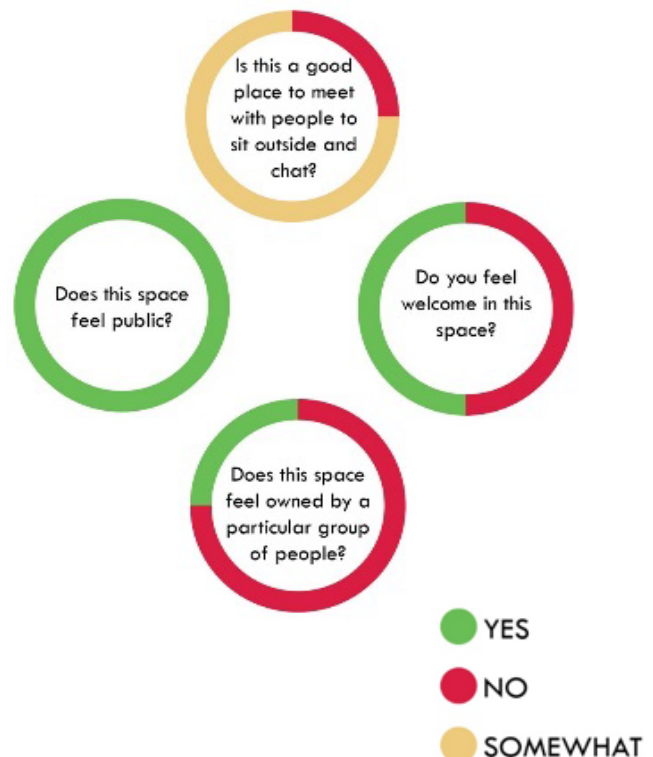
Results from the public space assessment survey and site walk indicate challenges with the design and environment of the space. People who spent time in the space noted several issues: the bollards that are designed to protect park patrons from passing vehicles are prominent and functional but aesthetically unappealing; the volume of fast traffic that passes by the park creates a lot of noise, which challenges the experience of sitting and enjoying the park; and the size and scale of the two memorials dominates the space. This area currently does not provide access to power through an outlet, which creates limitations around the kinds of arts and recreational uses that can be accommodated. A summary of findings from surveys conducted by the 15+ participants in the workshops is provided below.

Moran Park Public Space Assessment Survey Results from Participants in Natick Center Creative Placemaking Workshops, Spring 2018

Do you feel safe? (Day/Night)



Is this a good place for...



Site 2: Adams Street

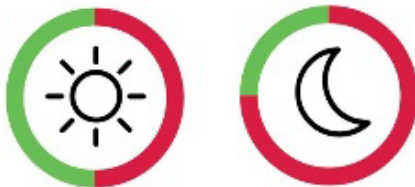
Adams Street is around the corner from Moran Park. The Street had a sidewalk on one side, and serves as the back alley to several businesses on Main Street. Located on Adams Street is the entrance to The Studios at 3 Adams Street, which is home to a group of artists working in mixed media including ceramics, glass, jewelry, and more. Three floors of artists work out of the Studios. It is also home to a butterfly public art installation installed by a member of the Natick arts community, which prompts people to stand against the wall and take selfies or photos of others.



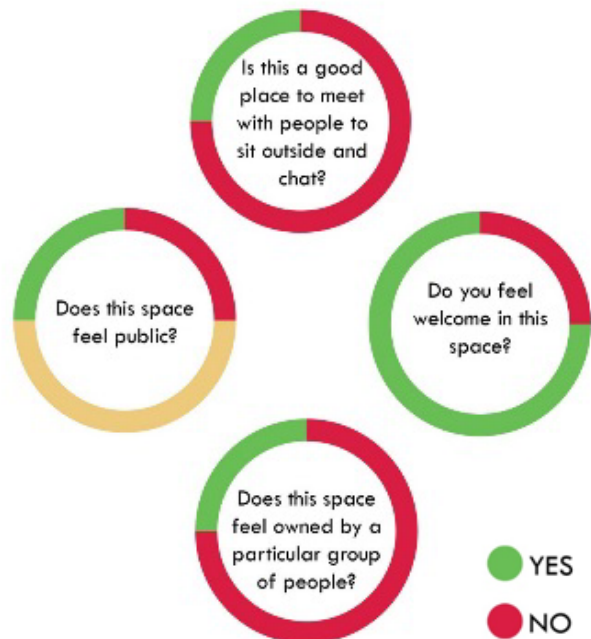
Results from the public space assessment survey and site walk indicate that this area is generally characterized as an interesting and slightly hidden spot of Natick Center this provides many interesting photography opportunities. The height of the walls, the brick surface, and the sea of crossing wires between the buildings were generally viewed as sources of inspiration. The presence of the sidewalk makes it an area that feels moderately safe to travel in at night alongside vehicular traffic. But people who spent time in the space also noted several issues: while the hanging wires between buildings suggest the possibility for beautiful and artistic installations of lighting or other canopies that may add more color to this alley, there is no clear access to power and the alleyway feels dark and unsafe at night. The conditions of the sidewalk also make it more challenging for people with mobility challenges, such as seniors and families with strollers, to comfortably navigate the street. Although it is a public street, people did not entirely agree that the street felt open to the public. A summary of findings from surveys conducted by the 15+ participants in the workshops is provided below.

Adams Street Public Space Assessment Survey Results from Participants in Natick Center Creative Placemaking Workshops, Spring 2018

Do you feel safe? (Day/Night)



Is this a good place for...



Site 3: Natick Common

Natick Common is the core of Natick Center. Home to a wide range of cultural programming largely organized by Natick Center Associates, which is in charge of implementing Cultural District programming, the Common includes an iconic gazebo and a mural. Adjacent to the Common are retail, residential, and mixed uses. The Common Street Spiritual Center, a nonprofit, member-led spiritual community that also serves as a hub of community-building activities including dialogue, food, and the arts, is adjacent to the Common.



Results from the public space assessment survey and site walk indicate that the Common is viewed as an open and well-cared for public space in Natick. With abundant landscaped grassy areas and trees, the area is characterized as being safe during the day and at night. It is a good place to meet people, to sit, and for people from different backgrounds and mobility needs to gather. That said, there were a number of desired improvements to the Common, including the need for more shaded seating and tables away from areas directly visible from the street and a more welcoming gazebo. The gazebo provides access to power, but the ability to know how to get the power turned on for public use was not an easy or straightforward process. Current signage on the gazebo also makes it appear unwelcoming and prohibitive for people to use it without express permission. It was also perceived that a majority of the cultural programming offered is designed for families with young children; people surveyed through the workshop and the high school expressed a desire for more variety in programming that would appeal to older teens and adults.

Natick Common Public Space Assessment Survey Results from Participants in Natick Center Creative Placemaking Workshops, Spring 2018

Do you feel safe? (Day/Night)



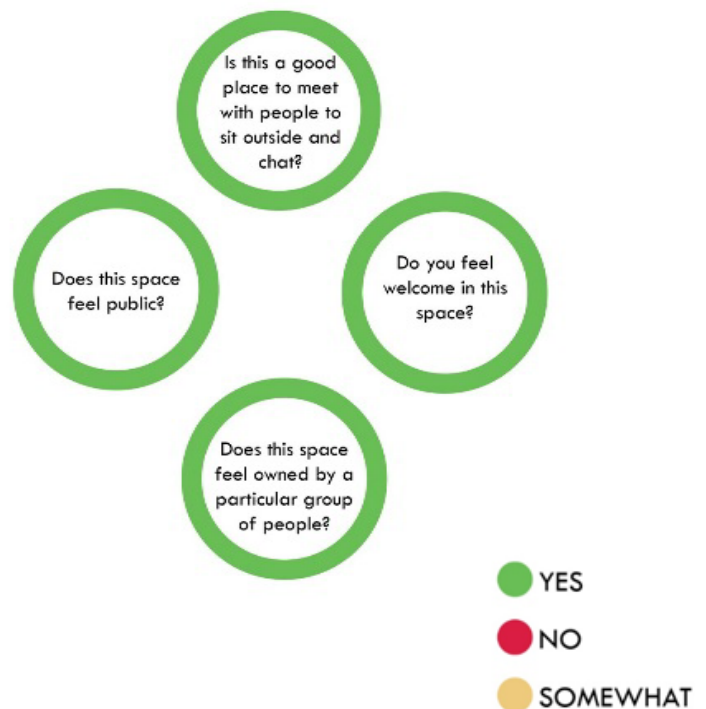
Is this a good place for...



Families

Young People

Seniors



Step 4: Preparation and Execution of the Natick Center Creative Placemaking Demonstration Weekend

The goal of the Natick Center Creative Placemaking Demonstration was to engage Natick residents, business owners, town staff and the broader MetroWest community in a public process to explore and demonstrate how Natick Center's public places and spaces can be activated through arts, culture, and design in ways that promote cultural inclusion, accessibility, and other civic priorities. The process to prepare for and execute the creative placemaking demonstration weekend, *For the Love of Natick*, took six months and commenced in June of 2018 and extended until November 2018 when the temporary works were installed in three locations in the Town Center.

Works for the demonstration weekend were solicited through an open Call for Creatives. Rather than calling it a "Call for Artists" the word "Creatives" was used to signal that anyone could apply – including both experienced practitioners who might self-identify as an artist, as well as those with a creative idea but little experience as a public artist. Key steps involved in the preparation and execution of the demonstration weekend:

- Step 1: Outreach and engagement to promote the Call for Creatives
- Step 2: Development and release of the Call for Creatives
- Step 3: Advancing Equity through Emerging Artists Support and Partnership
- Step 4: Call for Creatives Demonstration Selection Process

Step 1: Outreach and Engagement to promote the Call for Creatives

Community Engagement Strategy

MAPC staff developed a community engagement strategy Utilizing the Natick Center creative placemaking guiding values as a guidepost, which aimed to engage a wide representation of Natick residents, visitors and neighbors—specifically ensuring voice amongst groups not currently well represented in positions of power within the town. Our engagement strategy included five approaches:

- 1) engagement with the cross-sector Advisory Committee
- 2) a pop-up strategy to engage residents through existing popular events in Natick Center;
- 3) a publicity strategy to promote the project through press, social media, and Advisory Committee members' networks;
- 4) a power analysis of organizations and stakeholders in Natick with high, moderate, and low access to public art resources and town processes pertaining to public art to inform our identification of specific organizations to recruit as lead partners in the Creative Placemaking demonstration (i.e., Common Street Spiritual Center)

Highlights from our targeted engagement work to promote the Call for Creatives creative placemaking opportunities is outlined below.

Being Present: Summer Pop-Up Events

MAPC staff worked with NCA to develop a list of events throughout the summer of 2018 when MAPC staff could pop-up and reach visitors to Natick Center. The goal of showing up at these events was to introduce the public to the Creative Placemaking project, and to invite them to apply to the upcoming Call for Creatives. Target audiences were mapped onto these events to ensure that diverse groups of audiences would be reached. Out of this assessment, five events were ultimately chosen for engagement:

- Farmer's Market
- Natick Nights on July 12th including children's performances outside the library and an outdoor movie on the Common.
- Art Walk – July 19, over 60 artists were exhibiting their work in galleries and in pop-up tents throughout Natick Center.
- Summer Concert Series – August 6
- Multicultural Day – August 25



Unfortunately, scheduling conflicts with town meeting agendas led to a delay in the approval and release of the Call for Creatives application, so the application was not available during the summer months when engagement activities were taking place. However, the people who were reached during these engagements were advised to plan ahead and were able to sign up for a mailing list to be notified when the Call officially opened.

Attending public events enabled the team to be adjacent to the public, but additional materials had to be created to create a convivial space for interaction to occur. MAPC Artist-in-Residence, Carolyn Lewenberg designed and fabricated a custom wrap for a standard 10x10 pop-up tent that could be affixed to the posts of the tent, thus carving out a more intimate space. Participants were invited to paint a custom label that they could place onto a cup which they could use to drink a cup of water that was infused with seasonal produce (strawberries, blueberries, mint, etc.). These drinks were called “coolers” since people were prompted to paint what would make Natick Center cooler.



Critical to the pop-up effort were colorful half-page flyers that were available at each engagement event for people to take home. Especially during the Art Walk, when only a table (and not the full tent) could be set up, the flyers were particularly useful to hand out to people walking around Natick Center. This mobile canvassing strategy was helpful when a vibrant stationary location could not be secured.



Having a custom tent was successful in drawing a crowd, and having an activity created more time for conversation. However, a lesson learned in this project was that children became the target audience for the art project – most adults were hesitant to participate – but with the children came parents who were more interested in the larger implications of the project.

Step 2: Development and Release of the Call for Creatives

In late August 2018, the Call for Creatives was released, inviting people to submit creative placemaking concepts in each of the target areas throughout Natick Center.

The Call was released online at PublicArtist.org. The online platform enabled MAPC and NCA to manage the call process so people could submit their application including uploading images of their concepts and prior works. Also, by encouraging people to apply via that platform, creatives had to set up an online account where they will now be exposed to other calls for artists throughout the country. People could also apply to the Call in person or by delivering paper copies to NCA, but by providing an online process, this Demonstration project exposed artists to other opportunities to expand their practice.



Step 3: Advancing Equity through Emerging Artists Support and Partnership

Supporting Emerging Artists

Following guidance from the values of inclusivity and engagement, additional support was offered to applicants in the form of mentorship. A contact was provided at MAPC to prospective applicants, and many reached out with information about the requirements of the sites and the grant guidelines. Half of those inquiries were best served by in-person meetings on site to discuss concepts and logistics, so two members of the Advisory Committee volunteered to meet and mentor with these people. One had experience in administering art programs (organizing the Open Studios, Farmer's Market, etc.), while the other was a cultural producer (organizing and choreographing a cross-cultural dance performance in Natick). Most of the applicants met with the producer, as the emerging artists needed the most assistance with conceptual development during the application phase.

Partnership with Common Street Spiritual Center

Especially with the shortened window for applications that occurred over August when schools were not in session, additional partnerships were secured to ensure that the project reached additional people who might not have already been apprised of the latest opportunities in the Town.

One organization stood out as a connector between underrepresented cultural groups in Natick, The Common Street Spiritual Center, so MAPC entered into a special partnership with them to ensure that members of their community would be included in the process. The Spiritual Center was a natural partner since they were also experienced in producing participatory projects, namely a portrait photography project called "We are Natick" where families from their community were photographed on a black background, showing variation within the community.

With the partnership secured, the Spiritual Center organized a participatory project where six canvases were provided to various artists of color to paint custom murals that were sized to be hung on the gazebo in the middle of Natick Common. One additional panel was set aside as a community painting project that

was started during the Demonstration Weekend and eventually hung on the Gazebo with the rest of the paintings.

Step 4: Call for Creatives Demonstration Selection Process

The selection process involved many people – Town of Natick and NCA staff, volunteer members of a Creative Placemaking Selection Committee and the Natick Center Associates Public Art Committee, and applicant artists.

ARTIST SELECTION PROCESS



1

The Town of Natick and Natick Center Associates invited Natick residents, artists, youth, organizations, and other aspiring and professional creative people to submit creative concepts.

2

Concepts were reviewed by a selection committee made up of residents and representatives of municipal departments, businesses, and local organizations.

3

Selected applicants received support from artist mentors to refine their concepts and funding to develop and execute their projects.

Project Timeline

- May 24 – September 8: Promotion of forthcoming Call for Creatives
 - MAPC pops up at Natick events
 - NCA volunteer/artist mentor Archana Menon assists artists with their applications
- August 6: Presentation to Board of Selectmen to introduce project and the forthcoming Call for Creatives
- August 7- September 4: Release of Call and Application Period
- September 4 – 17: Selection Committee and Public Art Committee recommend finalists
 - After Selection Committee's review of applications, Town Planner (Ted Fields) and the Executive Director of NCA (Athena Pandolf) interviewed all of the high scoring candidates to get a better understanding of their concept, to see if they would need mentorship through installation, and to ask logistical questions that arose during Committee meeting.
- Public Art Committee members reviewed comments and notes about the seven proposals were presented to the Public Art Committee as semi-finalists
- September 17: Board of Selectmen review and approve slate of finalists
- September 18 – October 20: Artists build projects with support and guidance from Town and NCA staff
- October 20 – November 2: Artists install works
- November 3-4: Creative Placemaking Demonstration Weekend and closing celebration party

Two-Part Selection Process

In preparation for presenting a slate of recommended awardees for installation approval at the Natick Board of Selectmen meeting, a process was devised to evaluate each project and to decide which ones to fund. Two meetings were organized, the first to narrow the field, and the second to make final decisions, while interviews were scheduled to take place in between.

- For the first meeting where each project was evaluated, a Selection Committee was organized made up of representatives from the Advisory Committee as well as additional municipal staff such as from DPW and the Police Department so that they could weigh in on any logistical concerns that may have arisen.
- The second meeting was attended by the previously established Public Art Committee. They were empowered to make the final decisions on which projects to fund.

A Decision Matrix in Action

With a two-hour meeting on the books to narrow the field, and fourteen projects to evaluate, a process was created to quickly narrow the field for the second round. The applications were sent out in advance to the eleven Selection Committee members. Upon arrival at the meeting, many of the Selection Committee members had skimmed the proposals. However, since not all of them had time within such a short window, each prospective project was presented in a slideshow format, and then the Committee members were asked to fill out an evaluation. In the future, the rubric can be completed as pre-work before the meeting so that more of the meeting time can be devoted to discussion.

To provide a rubric for evaluating the projects, MAPC created a decision matrix that allowed each person to assign numerical weight to the objectives of the project. Included as criteria were the values as well as the needs and opportunities of each site as determined by the site surveys. The numerical responses were recorded in each category and then added up to create a total score which was used to prioritize projects. Once the scores were tallied, the projects ranked between low, medium, and high. The Selection Committee then engaged in a discussion about the merits of each project, and whether they believed they were appropriately assigned to the right category.

Initial scores on applications served as a starting point for discussion, and prompted fruitful discussion regarding the application of our guiding values to the selection process. Committee members discussed the merits of valuing some criteria more heavily than others, and the merits of supporting both emerging and established artists. Please see the Appendix document “Call for Creatives Review Rubric” to view all of the criteria used to select projects through the 2018 Call for Creatives.

NATICK CREATIVE PLACEMAKING CALL FOR CREATIVES REVIEW RUBRIC - Fall 2018
CREATIVE PLACEMAKING VALUES:
Assists with Wayfinding - Will it create a landmark or guide people to through Natick Center?
Accessible and welcoming - Is it appealing and accessible to an intergenerational and culturally diverse audience?
Engaging to the public - Is the project participatory?
Sensorial - Does the project stimulate the five senses?
Social Cohesion - Will the project expand the sense of community in the site? Will it attract people to stay and spend time in the site?
Bold - Does the project put a new twist on an old idea or expand our definition of art?
Environmentally respectful - Are sustainable materials used? Is it safe?
Relevant to local history - Does it honor local history and/or is it responsive to different viewpoints?
Addresses planning priorities - Is it responsive to the accessibility of affordable housing and transit in Natick Center?
CAPACITY AND LOGISTICS: Please score on a Scale of 1-5.
Feasible - Does the project seem technically possible to achieve?
Viable - Can it be built on the budget they have proposed?

NATICK CREATIVE PLACEMAKING CALL FOR CREATIVES REVIEW RUBRIC - Fall 2018

Impact - Will it have a long-term or outsized impact?

Experience Level - Does the applicant have the experience and/or support to execute project?

SITE SPECIFIC. NOTE: Applicants were asked to identify a desired site for their works; reviewers were asked to consider the project's potential fit in any of the potential sites available for the demonstration through a **YES or NO** answer, and not through a score.

MORAN PARK

- Is it respectful to veterans & memorials?

- Does it positively alter people's use of space (becomes more comfortable or enhanced as a gateway)

- Does it respond to or elevate accessibility to the train station?

ADAMS STREET ALLEY

- Does it enhance the urban aesthetic?

- Does it respect the existing loading zones?

TOWN COMMON

Is it interactive/playful?

Is it respectful of preexisting artwork/structures?

Does it make the space more welcoming?

Final Recommendations and Approval

Having received feedback from eleven Selection Committee members, and after having a conversation with each applicant, Ted and Athena facilitated a meeting with the Public Art Committee to select a final slate of candidates to send to the Board of Selectmen for final approval. Whereas the Selection Committee meeting was made up of over a dozen local stakeholders with varied backgrounds in public art, the Public Art Committee is smaller. Only six people serve on this committee, representing local artists, studio owners, merchants, and professors. Half serve on the NCA Board of Directors.

The seven highest scoring proposals were presented to the Public Art Committee as semi-finalists, other proposals were discussed, and a preliminary round of voting was held followed by discussion before making casting the last vote for the finalists. Through this discussion it was discovered that the proposal for one of the finalists did not fit the requirements of the grant: it was not planned to be installed as a finished work during the demonstration weekend – it would have been a small contribution to a much larger project – so it was scrapped. Instead the Public Art Committee decided to elevate two performative projects one that scored in the medium and another in the low category to accompany the visual art projects that were planned for the Demonstration Weekend. The Public Art Committee was able to use the scores from the Selection Committee meeting as a basis for discussion to make the hard decisions over which projects to fund and did a good job of keeping the guiding values for Natick Center creative placemaking as key part of their decision-making.

Lessons Learned from the Fall 2018 Call for Creatives

Selection Rubric

Overall the rubric succeeded in setting the ground for an informed discussion. However, the numbers were accepted a little too readily when they actually masked biases. Projects that were favored by the decision matrix were established artists for whom the Committee could clearly envision their proposal, including visual artists. Performances were undervalued by the decision matrix because their temporal nature did not fit neatly into some of the indicators. For some, the categories did not neatly apply, for example when

Committee members were asked to evaluate whether a project was “Environmentally respectful? Are sustainable materials used?” In other instances, some of the indicators ensured that temporal projects would earn a low score. For example, Impact was indicator “will it have a long-term or outsized impact?” Questions like these undervalued some of the experimental temporal projects where Committee members were unable to imagine the performance, let alone its potential impact.

Ted and Athena wound up meeting all fourteen applicants in the spirit of fairness and for a few other reasons. The number of low scoring candidates was small, the cut-off between their scores and those in the medium category was relatively small, and some of them were active in local affairs and deserved to be heard.

The Ups and Downs of Installation

Once the finalists were selected, those projects were able to be sent to the Board of Selectmen (BOS) for approval. However, since the projects on the Common would also need to be approved by the Parks and Recreation Department (PRC), Ted and Athena provided an overview to them in anticipation as to what might be coming their way at their next meeting. Ted and Athena moved forward with the presentation to the Board of Selectmen summarizing each project and what it would be required for their installation.

Once approved by the BOS, Ted and Athena went back to the PRC for their approval for the projects on the Common which was granted. Ted and Athena then spoke over the phone with the Director of the DPW about each project and received their approval. For the installations on the Common, they met with Art Goodhind and dug where the installations would need footings to ensure that they would avoid hitting electrical wires and sprinkler pipes. Ted and Athena also reached out to Public Safety but never had the opportunity to speak with them about the projects.

The hanging of the banners over Adams Street needed more approvals including letters from each of the landlords on the buildings to which the banners would be attached. Once approved by the landlords and the BOS, the COI and Indemnification paperwork needed to be completed. Installing the banners on Adams Street could not be completed by DPW because their trucks were too large, and the Fire Department did not have a bucket truck available. Luckily the Masons were doing work on their building and gladly lent their services to hang the banners.

Celebrating the Success of *For the Love of Natick*: a Creative Placemaking Weekend

Closing Ceremony

The creative projects were installed in time for the Demonstration Weekend, *For the Love of Natick*, and a celebration was scheduled at the closing of the weekend for all the artists to meet and to celebrate their success. The celebration wound up becoming one of the more successful elements of the project. All of the creatives were able to attend, and were given a platform to talk about their work. They brought their families and friends, creating a critical mass of people that generated the atmosphere which reflected the values.



Furthermore, one of the applicants, a flamenco dancer, was able to conduct her performance during that celebration event. Bringing artistic production into what had been a more traditional speaker-based presentation created an electrical moment that served as a shared experience for all those involved.



Impact and Outcomes

The impact of the demonstration projects were felt long after their debut weekend ended on November 4th.

Moran Park

Sasha Kuznetsova's *Musical Bridge* transformed Moran Park, the pocket park and bridge that is itself a transformed pedestrian plaza from a former vehicular connection to Walnut Street. Because the project was adjacent to the commuter rail station, it was the most visible to the most people as they commuted to Boston for work.

According to the site surveys, prior to the installation, the space was not good for youth and families – it was predominantly a place for seniors to sit, and yet it needed better lighting amongst other elements (bike parking, public art landmark, etc.). There was a consensus that it was not a place to spend time. Sasha's project delivered on flipping the script on nearly all of these accounts. By installing interactive instruments she instantaneously signaled that the space is for children and families to spend some time. She even improved the lighting which ensured the most pressing value for this space – that the artwork respect history – making it the Veteran's Agent's favorite addition.

Because the entire project was so well-received, and the lighting enhanced the park so much, the Town is considering asking the artist to rehang the lighting component. Furthermore, the entire project generated a sense of expanded possibilities for the site at a time when the MBTA is scoping improvements to the train station. Here the very existence of an artistic interactive installation opened the door to discussions about civic planning priorities.

Adams Street

Like Moran Park, Adams Street was identified as a space where people were not likely to spend time, yet unlike Sasha's project, the one here did not have as much of a transformative effect. Most pressing, was that the project only lasted a fraction of the time, essentially through the Demonstration Weekend. Beth Fagan's *Let's Root Together* was a project consisting of a series of banners with photographs of pastoral scenes in Natick. They were meant to be strung across a public space and wave in the wind, offering the chance for passersby to experience a contemplative state, similar to what one may experience when seeing Tibetan prayer flags.

Unfortunately, the banners were not secured properly, so they sagged in the middle and did not wave as expected. In her original proposal, Beth proposed that the banners be hung adjacent to the train station which would likely have had more of a visual impact, but would have encountered the same logistical concerns. When moved to Adams Street, the new location did not afford the project the same way to shape opinions about their surroundings. In Adams Street people already feel welcome – more so than they do in Moran Park – but it still doesn't feel like a great place for families and the elderly. Even well-hung banners in this location would not have been able to impact those observations.

Instead, the needs from the site survey point towards projects that would make the space more welcoming for these people at night, increasing people's perception of safety. Seating, and/or an artistic lighting project could work well in this space as it may start to complement the shadows that the fire escapes cast on the hard brick walls of the alley during the day.

That said, the project could still be considered a success in that it created learning and provided a resource for the town that can be reused in alternate locations. By experimenting with this project, the NCA and the Town developed the expertise in how to secure banners for outdoor installation, and that knowledge may now translate into knowledge the kinds of banners, their size and ideal locations that are most appropriate for the Town. Although this project in particular may not have lasted beyond the Demonstration Weekend, the project can be refashioned to hang properly, and the knowledge of how best to approach banner installation is embedded in the Town long-term, as is a more defined vision for how art can improve Adams Alley.

Natick Common

The site surveys indicate that people already had a high opinion of the Town Common. It was welcoming to people of all ages to gather, during both day and night, people just universally did not feel a sense of ownership over the space. The initial ideas in to change this perception included the need to change the gazebo, add a market space, kids play area, more hardscape and moveable furniture. The Demonstration projects all addressed these concerns, and some were so transformative that they have been called to continue in additional venues.

The project *Jump Natick!* By Eddie Bruckner converted some of the limited hardscape on the Common into an artistically rendered hopscotch court, creating a kids play area where there was none before. It was so popular that the Town is now working towards making it a permanent fixture outside the Library. While the open space adjacent to the Library suffers a similar lack ownership, the Town may also want to consider commissioning a permanent version (or another play space on the ground plane) on the Common since it addresses those issues so well. Either way, this experience showed that a permanent version should be made out of different materials. When installed as a long sheet, it works great for a weekend, but will

only last a week or two beyond that time. Thus, although the materials of the prototype did not last, it served its role in lasting through the demonstration period, proved its value in the space, and provoked interest in increasing even more artistic amenities in the Town.

Mark Favermann's *Natick Creature Comfort* provided additional seating in the Common, but this time in the form of silhouettes of whimsical natural creatures. The site surveys indicated that there were already places to sit in the Common, but moveable furniture was desired, so although these pieces did not address these concerns, they will live on in another part of Natick that is not already as flush with other permanent benches. In this sense the benches may have confirmed the observations and people's opinions in the survey. In a space where benches already existed, these benches were not as used as some of the other projects in the Common. Yet placed in another location, they may become well-loved additions to the public realm. Two locations are currently being discussed, so a survey of current amenities may point towards the need for one to receive these resources over another.

If the Common suffered from a lack of ownership before, Rebecca Tuck's *Clootie Tree* changed that throughout the course of the Demonstration period. As each day passed more people marked the space on the tree by stringing ribbons that they had collected at locations throughout town and filled with their wishes or tributes to a missed person. The project inspired so much conversation that after it was taken down, Rebecca was invited by SPARK Kindness to bring the tree to a film screening of "Won't You Be My Neighbor?" at TCAN.

Visions of Community, the collaborative project produced by The Common Street Spiritual Center's pastor Ian Mevorach with the support of artists Rohma Shirwani, Sepideh Golestani, Sofy Brinister, Fotios Mpouris, and Lewis Randa served as a colorful symbol of change for nearly two months until it had to be taken down for holiday decorations. Considering that an application to yarn bomb the gazebo had been denied the previous year, the positive response to the artistic enhancement to the gazebo marked a change in the town's propensity to embrace changes to the public realm.

Additional Locations

A lack of a sense of ownership was a common theme across all three sites. The fourth site that was surveyed however, Clark Block, where TCAN is located, people unanimously had the opposite opinion. Perhaps it is because TCAN extends its space into the neighborhood. Public Art Committee member, Joe Kettner, used to curate screenings of experimental films on the side wall of the building, and people were able to watch from across the alley in an adjacent parking lot. Because Natick Center has such distinct spaces, a project that unites them all under a common thread can be an effective strategy to bridge the spaces and create continuity out of diversity.

First-time artist Shahreen Quazi's *Wayfinding Floor Decal Stickers* served exactly this purpose – they provided a pop of visual interest that brought together disparate spaces, guiding people to unique locations throughout town. Moreover, they were well-sized and shaped for the adhesive vinyl to stick to the pavement for months. The Town has since decided to try and replicate the project multiple times throughout the year and the town and has applied for a MassDevelopment Technical Assistance grant to fund another installation.

Learnings in Action: NCA and Town of Natick's Preparation and Execution of the Spring 2019 Natick Center Creative Placemaking Call for Creatives

The goal of the 2019 Call for Creatives was to leverage the success of the inaugural Call that took place in 2018, increase the capacity that was built and improve outreach efforts while incorporating the lessons learnt and nurturing the partnerships that were developed during this period.

The process to prepare for and execute the 2019 Call for Creatives began in February and will conclude on October 19, 2019 with the formal unveiling of the art installations and a reception to celebrate the artists and everyone involved in this journey. The generous 8-month timeline was appreciated by the artists who felt it was needed to conceptualize and render high quality visual art installations. It also provided the opportunity for the artists as well as NCA and Town staff to have detailed conversations with the owners of the properties where the artworks would be installed.

Key steps involved in the preparation and execution of the Call for Creatives include:

- Step 1: Outreach and engagement to promote the Call for Creatives
- Step 2: Development and release of the Call for Creatives
- Step 3: Call for Creatives Selection Process
- Step 4: Formal unveiling of the installations during Natick Artists Open Studios

Step 1: Outreach and engagement to promote the Call for Creatives

Community Engagement Strategy

NCA developed a community engagement strategy that included:

- 1) Engagement with the cross- sector Advisory Committee
- 2) Publicity through press, social media, and Advisory Committee members' networks
- 3) Promotion of the Call for Creatives at events organized by the NCCD and the Town of Natick. For example, Natick Nights, ArtWalk, Multicultural Day, Natick Days, Famers Market.

Step 2: Development and Release of the Call for Creatives

With the success of the creative placemaking strategy and implementation in 2018, NCA and the Town of Natick announced the 2nd Call for Creatives on Feb 10, 2019. In the previous year, temporary artworks were sought to activate three locations viz., The Natick Common, Moran Park and Adams Street in the downtown Natick region. This year, however, it was decided to seek permanent artworks focused on wayfinding to guide people through various landmarks in Natick Center. Wayfinding can be described as a set of tools such as maps, sign posts, etc. that guide people through a physical environment such as a downtown neighborhood and enhance their understanding and experience of that space. Based on the creative placemaking workshops conducted in 2018, it was noted that many of the art studios, stores selling artisanal wares and important arts and culture institutions in Natick Center were tucked into side alleys of the downtown area which hindered their visibility from Main Street. Due to this, many of the newer residents in town were unaware of their existence or if they had heard about them, were unsure of their exact locations. To counter this problem, it was decided that the 2019 Call for Creatives would be focused on wayfinding. The call was released on February 10, 2019 and was open to any creative

resident of Massachusetts. Applicants of all ages, backgrounds, and level of experience were encouraged to apply. The deadline to apply was May 13, 2019. Selected finalists would receive an award of \$500 for design concepts and up to an additional \$1,500 for fabricating and installing selected proposals (*the maximum award granted was capped at \$2,000 for design, fabrication and installation of a selected concept*). It was noted in the call that creatives may also have access to mentorship from experienced practitioners and fabricators who may provide guidance on design, construction, and installation of projects. In addition to individual artists, organizations, and groups of collaborators were also welcome to apply. Based on the mentorship experience last year, it was decided that respondents with similar or complimentary backgrounds may be introduced to each other during the selection process as collaboration and community participation to refine and execute proposals. In addition to the original three sites that were selected for activation last year viz., The Town Common, Moran Park and Adams Street; the municipal parking facilities on Pond Street, Middlesex Avenue and South Avenue were also included as spaces that could optimize wayfinding through the downtown area.

Step 3: Call for Creatives Demonstration Selection Process

The selection process involved many people – Town of Natick and NCA staff, volunteer members of the Creative Placemaking Advisory Committee and the NCA Public Art Committee and applicant artists.

Project Timeline

- February 10 – May 13: Release of the Call and Application period
- May 29: Advisory Committee reviews applications and recommends finalists
- June 13: Public Art Committee reviews finalists but also all other applications and recommends finalists
- July: Board of Selectmen review and approve slate of finalists
- July - Oct 18: Artists build and install projects with support and guidance from Town and NCA staff
- Oct 19: Formal unveiling and reception to celebrate artists

Two – Part Selection Process

The two - part selection process that was initiated last year was considered optimal and was thus utilized this year as well. This selection process was employed in order to present the Natick Board of Selectmen with a final slate of recommended awardees for installation approval. Two meetings were organized, the first to narrow the field, and the second to make final decisions, while interviews were scheduled to take place in between.

- The Advisory Committee met on May 29, 2019 to evaluate each application, make recommendations and select the finalists. The Committee included staff from DPW to weigh in on any logistical issues pertaining to the installation of the artworks.
- The finalists were then reviewed by the Public Art Committee on June 13, 2019 who made the final recommendations regarding which projects to fund.

Decision Matrix

This year, 11 applications were received through the Call for Creatives. They were sent out in advance to the Advisory Committee who were also given printed copies of all the applications to review on the day of the meeting. Each prospective project was also presented in a slideshow format after which the Committee

members filled out an evaluation form to score the applications. The rubric for evaluating the projects was similar to the decision matrix used last year. On the recommendation of the Advisory Committee, it was edited to be concise and easy to follow. The decision matrix allowed each person to assign numerical weights to the objectives of the project. Creative placemaking values as well as logistical feasibility were among the criteria against which these applications were evaluated. The numerical responses were recorded in each category and then added up to create a total score which was used to prioritize the applications. Once the scores were tallied, the projects ranked between low, medium and high. The Committee then discussed the merits of each project, and whether they believed they were appropriately assigned to the right category.

NATICK CREATIVE PLACEMAKING CALL FOR CREATIVES REVIEW RUBRIC - 2019	
CREATIVE PLACEMAKING VALUES:	
Assists with wayfinding	– Will it create a landmark or guide people through Natick Center?
Accessible and welcoming	– Is it appealing and accessible to an intergenerational and culturally diverse audience?
Engaging to the public	– Is the project participatory?
Environmentally respectful	– Are sustainable materials used? Is it safe?
Relevant to local history	– Does it honor local history and/or is it responsive to different viewpoints?
CAPACITY AND LOGISTICS:	
Feasible	– Does the project seem technically possible to achieve?
Viable	– Can it be built on the budget they have proposed?
Experience Level	– Does the applicant have the experience and/or support to execute the project?
FOR DISCUSSION WITH FULL COMMITTEE:	
Of the criteria provided, are there some we should value more heavily than others?	

Final Recommendations and Approval

The feedback and recommendations from the Advisory Committee members was then presented to the Public Art Committee to select a final slate of candidates to send to the Board of Selectmen for final approval. The two highest scoring proposals were presented to the Public Art Committee as semi-finalists. Due to the low number of semi – finalists, the PAC was also interested in reviewing the other applications. A preliminary round of voting was held followed by discussion before making final recommendations. Through this discussion, the Public Art Committee decided to elevate one project that scored in the medium category but which in their opinion was unique and would serve as a landmark. All the selected finalists either live or work in Natick.

The Finalists

1. The UnconVENTional Garden – by Ginger McEachern and Denise Girardin.

Original idea: The industrial vent behind the Fair & Yeager building on Adams Street will be transformed into a beautiful oversized garden to compliment The Butterfly located across the Alley. The painting of the vent has been approved by the property owner. This will not only complement existing art in the alley, it will continue to draw visitors to the “hidden treasures” of

Adams Street. The small vent to the left will be turned into a jack-in-the-beanstalk-like vine with measurements marked out on it for parents to track the growth of their children (and pets!).

Recommendations from Advisory Committee: The original idea included “number of steps to” specific locations and landmarks in the downtown area. The Advisory Committee felt it would not be very visible but rather incorporating the map from the next finalist would be a better concept.

Recommendations from the Public Art Committee: The PAC agreed with the Advisory Committee’s recommendations and asked staff from NCA and Town to facilitate a discussion between the two finalists which was achieved. The new artwork will incorporate the two designs to work as complementary parts of a bigger design.

2. You Are Here: Natick – by Sarah McEachern.

Original idea: The project aims to create two large panels to hang within the brick alcoves on the Fair & Yeager building on Adams Street. One will depict a large “you are here” symbol, with a space to sit and take pictures in front of it, and the other will have a large printed map of the cultural district, while providing a fun, interactive space for visitors to take photos. The addition of a large, easy-to-read map will enable wayfinding through the downtown area and encourage residents to walk and explore the neighborhood. Creating these photo backgrounds also provides the opportunity for partnerships with local businesses. The map can show not only local landmarks like the gazebo, but by using a map key, local shops and restaurants can also be listed.

Recommendations from Advisory Committee: The Committee thought that one entire panel with just the “you are here symbol” could be better optimized if the map itself could be made larger and could include historic photos of the landmarks to pay homage to the rich history of Natick Center. As noted above, it was also recommended that this artist work with the first finalist to see if their designs could complement each other to create a larger, more cohesive and aesthetically appealing art installation. Both artists agreed to work with each other and share their knowledge and skill sets towards this endeavor.

Recommendations from the Public Art Committee: The PAC agreed with the recommendations provided by the Advisory Committee.

3. The Fishwalker by Jason Cheeseman – Meyer.

Original idea: The Fishwalker is a colorful 2 D multi piece installation of an elegant woman walking a fish on a leash through town while more fish swim around her. Her head turns to appreciate the wild fish passing her. Is she underwater? Are the fish swimming in air? Either is possible; what is clear is that they share a space, a habitat, an eco-system. The fish represented are all fishes found in Natick lakes and ponds; Largemouth Bass, Northern Pike and Tiger Trout. The juxtaposition of the piece’s depiction of humans and animal, urban and wild invites the viewer to think of our shared ecology with the wildlife that surrounds and inhabits our town. The installation would be composed of a series of laminated custom-shaped Aluminum Composite Material (ACM).

Recommendations from Advisory Committee: The Committee had reservations regarding this application as they were unsure how it fit into the wayfinding theme. Also, the initial idea to have multiple renderings made and installed in different locations in the downtown area was over the allotted budget. And hence this application was placed among the Medium score category.

Recommendations from the Public Art Committee: After reviewing all the applications and feedback, the PAC decided to elevate this application to be a finalist. They recommended discussing the concerns with the artist, specifically, if he could do just one install on Adams Street on the property belonging to a seafood restaurant and if it were possible to make the ethnicity of The Fishwalker reflective of the diverse community that calls Natick its home. They felt it was a quirky but memorable landmark and the location of the install would tie-in well with the overall theme too.

Step 4: Formal unveiling of the installations during Natick Artists Open Studios

The Call for Creatives 2019 will conclude with the formal unveiling of the art installations on Saturday - October 19th. It will coincide with the first day of the weekend long Natick Artists Open Studios which attracts many artists and art connoisseurs to Natick. A reception for the Call for Creatives artists and members of the Advisory and Public Art Committees will be held the same day at Studio 3 Adams (tentative location).

Lessons Learned from the 2019 Call for Creatives

Improvement in the quality of applications

Compared to last year, most applications received this year were of very high quality with descriptions that included digital renderings of not only the design but how it would be situated at a particular location like the Town Common. Most of the applications were focused on visual arts from established artists. On reflection, it was noted that this could be due to the theme for this year's Call for Creatives – wayfinding.

Fewer number emerging artists

A noticeable difference this year was the fewer number of emerging artists who applied to the Call. Again, this could be reflective of the theme of the Call. Going forward, outreach to engage emerging artists needs to be improved.

Location

Despite adding additional locations to the scope of this year's Call for Creatives, all the selected finalists picked Adams Street as the primary install location. This will help in making the street a vibrant space and drive footfalls into the existing art galleries and shops but going forward, the other locations might have to be given attention so as to activate them.

Continued engagement with the artists after the conclusion of the Call for Creatives

- NCA has continued to build partnerships with artists from last year's Call, including those who weren't among the final slate of selected candidates. For example, NCA partnered with an emerging artist who had applied to last year's Call for Creatives but wasn't selected. At the 2019 Natick Multicultural Day, this artist helped showcase Taiwanese culture and arts for the first time in Natick and hopes to bring this unique experience to the Town every year.
- Similarly, a proposal for installing bike racks did not score high at this year's Call for Creatives. But since bike racks are much needed in Natick Center, NCA and the Town will work with this artist to develop her project idea independent of this Call for Creatives.

Preparations for the 2020 Call for Creatives

Through the discussions with the Advisory Committee, the history of Natick was a recurring theme and may inform the focus of the Call for Creatives 2020. The guiding values of creative placemaking identified through the Call for Creatives in 2018 will inform this exploration of Natick's history. It will attempt to bring Natick's past, which has not always been very inclusive, to the future. With a focus on community building, the Natick Praying Indians will be invited to come alongside us to share the history and relay their story. It will also be our endeavor, to open dialogue with and **include** the perspectives of diverse cultures that Natick is now home to. This is **respectful** of the past and will make it **relevant** to our community past, present and future. The task at hand will be to help create experiences or "**engagements**" possible for the community's stakeholders and respect the past but **transform** it into a **bold** future Natick where all are welcome and celebrated. In short, we want to create pieces that celebrate the history in a respectful way to ALL those that were involved even though a lot of it is not pleasant. We would desire the use of historical photos or places to engage the residents and continue to work together to harness the energy of CP to bring us all to a bright future.

Lasting Impacts from the 2018 and 2019 Call for Creatives and the Natick Center Creative Placemaking Strategy

Artist in Residence (AIR) Program

Building on the commitments made in the Natick 2030+ Plan and the MAPC Natick Center Creative Placemaking Strategy Recommendations FY 20 – FY 24, to ensure arts are integrated into all aspects of civic life, The Natick Center Cultural District introduced the Artist-in-Residence (AIR) program starting with the 2019-2020 season. Through this program we hope to provide financial and structural support to solidify and expand the role of the arts in placemaking within a community, paying artists directly and providing a stipend. The new Artist- in-Residence is charged with creating new bodies of work for exhibition at the culmination of their residency and engage the Natick community in their practice throughout the year. A stipend of \$3000 was allocated to reward the artist for their efforts during this period. The responsibilities of the AIR include:

- presenting an end of term art project of any format with the goal of engaging the Natick community through their work
- attend events organized by NCCD and actively engage with the attendees who are a diverse set of stakeholders (residents, merchants, town officials)
- Provide public art engagement opportunities at a minimum of three NCCD events.
- Actively document and share the events via social media, blog posts, videos, photographs, etc.

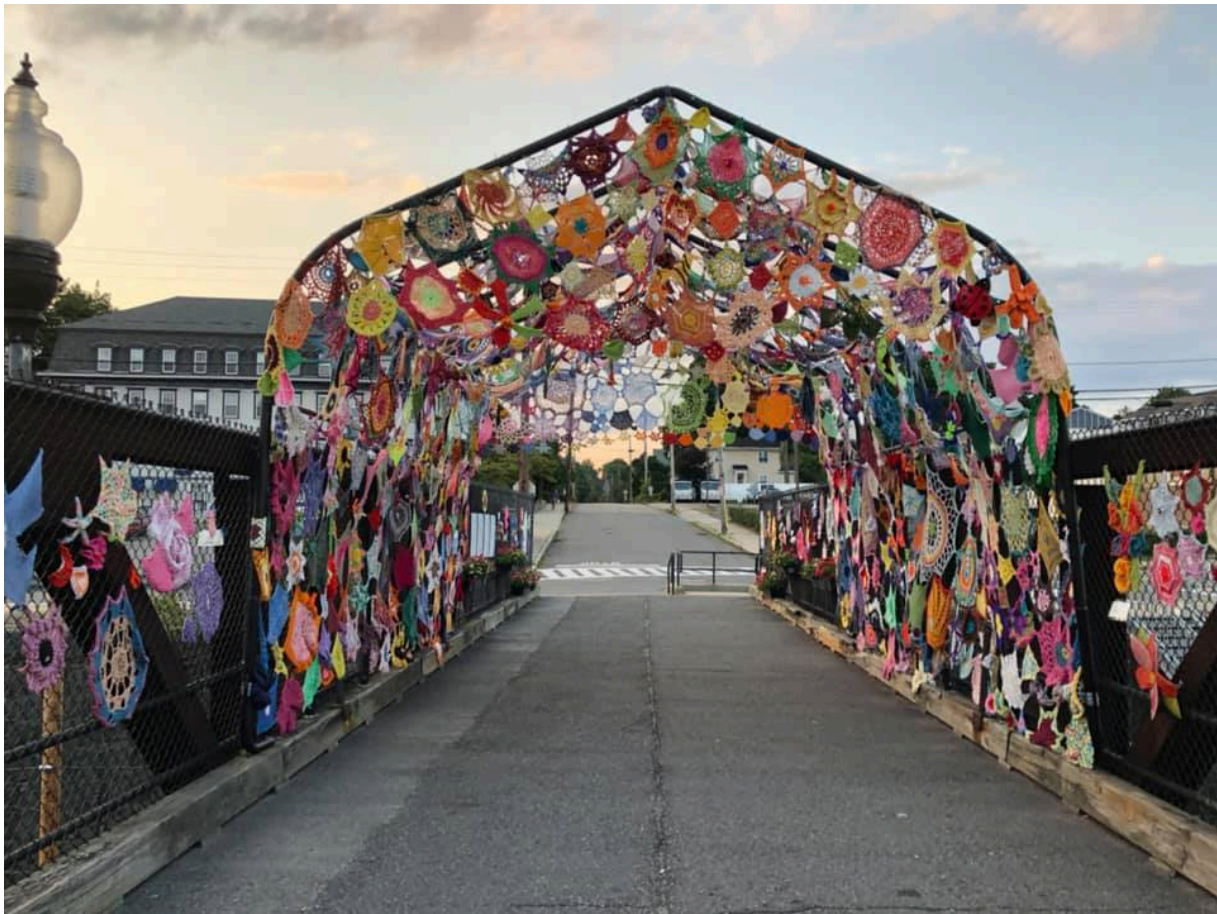
Keeping these requirements in mind, Kira Seamon who is an accomplished artist specializing in the photography was brought on board as the new Artist in Residence for Natick Center Cultural District. Her end of year project, Natick's Art in Bloom, is inspired by the Art in Bloom event which takes place annually at the Museum of Fine Arts in Boston. It will be held on Sunday – November 17th at the Morse Institute Library from 1.30 pm – 3.30 pm. The event will be composed of visual art pieces in the form of her photography exhibits and corresponding flower arrangements done by garden club members. Kira will be successfully enlisted the help of the members of The Natick Garden Club who will help putting the floral arrangements together and of Walnut Hill School for the Arts who will provide entertainment in the form of live chamber music at the event. This is the first time an event of this nature will be held in Natick and through the various art engagements at NCA and Town of Natick events this year, Kira has been able to promote her end of year project. In addition to her stipend, NCCD will kick off ArtWeek 2020 with a reception showcasing her work in the previous year and introducing the new Artist-in-Residence for the 2020-21 period.



Tunnel of Love Art Installation

Natick's Tunnel of Love is a public art project that was inspired by the Call for Creatives 2018. The TOL consists of a metal arched frame onto which a hand knitted/crocheted flower “blanket” has been draped. The frame is attached to the railroad ties bordering the interior rails of the MBTA pedestrian bridge in Natick Center and is approximately 15’ W x 20’ L x 12’ H. The TOL has 900+ flowers created by over 100 volunteers from 6 states and 3 countries. The TOL was installed in Spring 2019. Inspired by a similar

design from France on the internet, local artist and owner of the Studios at 3 Adams, Denise Gerardin along Karen Perkins, Fran Weiss and others who are members of a local knitting and crocheting group called the Morse Institute Library Stitchers envisioned and executed this interactive art installation. With many a graduation and wedding photograph taken under it, The TOL was an example of local residents feeling empowered enough to organize and create unique public art that has a positive impact on the community and is a wonderful example of creative placemaking as well as wayfinding at its best. NCA acted as a facilitator by providing the funds for the metal arch as well as helping with the promotion of this art installation.



Pictured: Tunnel of Love created by Denise Gerardin, Karen Perkins, Fran Weiss and members of the local knitting and crocheting group, the Morse Institute Library Stitchers.

Creative Placemaking Strategy Recommendations (FY20 – FY24)

This action plan matrix translates learnings and insights from the development and execution of the November 2018 creative placemaking demonstration and a subsequent Spring 2019 Call for Creatives process into a proposed strategy for implementation by the Town of Natick, Natick Center Associates (NCA), and other public and private sector partners. This five-year strategy aims to ensure the continuity and expansion of creative placemaking as an initiative that is core to the Town's Natick Center Cultural District strategy. Furthermore, this strategy may shape and inform the town's exploration of creative placemaking in the town's other neighborhood districts.

Prior to implementation, staff in the Town of Natick Department of Community and Economic Development and at Natick Center Associations will consult with departments and organizations named in the Projected Partners list to confirm their participation in the implementation of this strategy.

Strategies	Projected Partners	FY20 (July 2019 – June 2020)	FY21 (July 2020 – June 2021)	FY22 (July 2021 – June 2022)	FY23 (July 2022 – June 2023)	FY24 (July 2023 – June 2024)
Goal #1: Identify and develop opportunities for ongoing funding and siting of temporary and permanent creative placemaking installations in Natick Center.						
1.1 Identify opportunities to integrate permanent or ephemeral installations within the public infrastructure of Natick Center. Identify well-located town-owned properties and town-managed public infrastructure that can accommodate permanent or temporary/experiential installations that advance the town's creative placemaking values for Natick Center. Identify existing sources of funding from within the maintenance or improvement budgets of the existing public infrastructure that can be leveraged to infuse aesthetic impact and beauty into their development and maintenance. This may include identification of opportunities on the facades of the town-owned facilities and the grounds and sidewalks adjacent to civic resources in the Center including the Town Common, Morse Library, and Town Hall. Consult with Parks and Recreation, Public Works, Building, and Police departments.	<ul style="list-style-type: none"> Various Departments in the Town of Natick NCA Call for Creatives Selection Committee NCA Public Art Committee 		x			
1.2 Identify opportunities to integrate permanent or ephemeral installations onto centrally located, privately-owned properties in Natick Center. Identify well-located properties that can accommodate	<ul style="list-style-type: none"> NCA 		x			

Strategies	Projected Partners	FY20 (July 2019 – June 2020)	FY21 (July 2020 – June 2021)	FY22 (July 2021 – June 2022)	FY23 (July 2022 – June 2023)	FY24 (July 2023 – June 2024)
permanent or temporary/experiential installations that advance the town's creative placemaking values for Natick Center and approach property owners for participation. This may include identification of active or vacant business storefronts, building facades and windows, and private ways/alleys. Leverage existing resources provided for Town Center revitalization through membership contributions and other fundraised resources allocated to Natick Center Associates. Utilize the unique opportunity to expand the public art in Natick Center to crowd-fund from the private sector in Natick and from the broader Natick and MetroWest community.	<ul style="list-style-type: none"> • Natick Center property owners and businesses • Foundation for MetroWest • MetroWest Visitors Bureau 					
1.3 Pursue funding from new sources to expand pool of funds available to support ongoing creative placemaking in Natick Center. Secure town commitment of funding to integrate permanent or temporary art into new municipal structures that will be constructed in Natick Center. Request town consideration of allocation of a portion of proceeds from a prospective Parking Benefits District in Natick Center. Continue to pursue sources of state funding.	<ul style="list-style-type: none"> • Board of Selectmen • Community and Economic Development Department • Massachusetts Cultural Council (MCC) • MassDevelopment • DHCD Massachusetts Downtown Initiative 		x	x	x	x
Goal #2: Improve town processes to facilitate commissioning of permanent and experiential installations that respond to issues of place.						
2.1 Streamline the Town of Natick's public art review and permitting process for temporary and permanent works on public and private property. Develop a streamlined review and permitting process. Task the Natick Center Associates Public Art Committee to document the town's current review process for art works on public property, to research best practices in Public Art Review through consultation with local and national experts including Americans for the Arts and ArtWeek. Recommend a streamlined process for Board of Selectmen	<ul style="list-style-type: none"> • Board of Selectmen • Various town departments, boards, committees, and commissions • NCA Public Art Committee 	x				

Strategies	Projected Partners	FY20 (July 2019 – June 2020)	FY21 (July 2020 – June 2021)	FY22 (July 2021 – June 2022)	FY23 (July 2022 – June 2023)	FY24 (July 2023 – June 2024)
consideration by fall of 2019 or spring of 2020. Create a visual flowchart of the existing process and the proposed new permitting process. Consult with Parks and Recreation, Public Works, and Police departments.						
2.2 Continue creative placemaking as an initiative that is core to Natick Center's Cultural District strategy through the release of an annual or biannual Call for Creatives. Continue to invite and support emerging and established artists from Natick and MetroWest communities to contribute to the ongoing creative placemaking of Natick Center through short-term and long-term installations. Refine rubric to guide selection process and to address implicit biases in the process and to create space to identify and discuss differences and build knowledge. Experiment with the release of several rounds for the Call inviting works in different artistic disciplines, e.g., experiential/performance art, music, and visual arts. Secure technical expertise regarding the fabrication and installation of temporary works. Consult with regional and state organizations and agencies for additional support as needed. Provide a clear overview of the opportunity on the Town of Natick and Natick Center Associates' Cultural District webpages.	<ul style="list-style-type: none"> Community and Economic Development NCA New England Foundation for the Arts MCC 		x	x	x	x
2.3 Continue to convene a Natick Center Creative Placemaking Advisory Committee that convenes a cross-sector mix of representatives. Continue to identify and convene representatives from Town departments, boards and committees, the local business community, and the arts community in Natick and MetroWest. The Advisory Committee makeup will also include members of the Natick Center Public Art Committee and will serve to broaden that Committee's network and interactions with the town departments who are central advancing and upholding the creative placemaking vision and values for Natick Center.	<ul style="list-style-type: none"> NCA Various town departments, boards, committees, and commissions 	x	x	x	x	x
Goal #3: Promote the creative placemaking vision and values for Natick Center to MetroWest communities through targeted messaging and promotion.						

Strategies	Projected Partners	FY20 (July 2019 – June 2020)	FY21 (July 2020 – June 2021)	FY22 (July 2021 – June 2022)	FY23 (July 2022 – June 2023)	FY24 (July 2023 – June 2024)
3.1 Engage the creative placemaking values to authentically message and promote Town and NCA’s shared priorities for Natick Center. Improve the messaging and branding of the ongoing Natick Center creative placemaking initiative. Continue to refine talking points about the initiative to elevate the value of continuing to fund and commission temporary and permanent projects. Expand current branding for the initiative, “For the Love of Natick” to include a social media strategy; making it into year-round promotion.	<ul style="list-style-type: none"> NCA 	x	x	x	x	x
Goal #4: Support the creative development of Natick artists and residents interested in public art.						
4.1 Connect interested Natick artists and residents/creatives to information and trainings pertaining to public art. Reach out to regional and state organizations that offer capacity building and professional development to emerging and established artists interested in public art.	<ul style="list-style-type: none"> NCA Various town departments, boards, committees, and commissions 	x	x	x	x	x
4.2 Recruit more established artist mentors from MetroWest to support prospective applicants to future Call for Creatives opportunities. Engage previous grantees as mentors to applicant artists in future rounds and offer stipends in recognition of expertise provided. Consider hiring an in-house artist/mentor who may serve as an “artist-in-residence” with NCA who can help to improve town awareness of public art and working with artists. Selected AIR may be tapped to be an in-house mentor to applicants to future calls for public art, and may also be engaged to support NCA’s ongoing creative placemaking activities and programming, such as the town’s participation in the annual ArtWeek event.	<ul style="list-style-type: none"> NCA Natick artists 		x	x	x	x
Goal #5: Expand town staff, board, and commission member knowledge regarding public art.						
5.1 Identify and connect town staff, committee, board, and commission members with opportunities to receive trainings on key topics that will promote education on public art. Identify town staff	<ul style="list-style-type: none"> NCA Various town departments, 	x				

Strategies	Projected Partners	FY20 (July 2019 – June 2020)	FY21 (July 2020 – June 2021)	FY22 (July 2021 – June 2022)	FY23 (July 2022 – June 2023)	FY24 (July 2023 – June 2024)
who are involved in the permitting and approval of public art. Offer workshops or refer staff to attend regional workshops on topics such as public art 101 and procurement and contracting best practices pertaining to public art. Expanding knowledge of town staff will help reduce barriers to the selection and installation of public art.	boards, committees, and commissions					
5.2 Offer public art and creative placemaking 101 training to new NCA Creative Placemaking Selection Committee and NCA Public Art Committee members. Provide an orientation to creative placemaking and the vision and values for Natick Center to all new members. Ensuring that members understand the vision and values will help promote shared goals and objectives in the Call for Creatives selection process.	<ul style="list-style-type: none"> NCA Creative Placemaking Selection Committee NCAD Public Art Committee members 	x	x			
5.3 Work towards release of a Call for Art for the long-term installation of public art works in the Town Center. Continue to execute an annual of biannual Call for Creatives process for the first 2-3 years in tandem with the investment in educating town staff, boards, and commissions that are involved with the selection, permitting, and installation of public art. Work towards the release of a Call for Creatives to develop and propose projects that may be installed over the longer term (1+ years; “permanent” is subjective.)					x	x

APPENDICES

- A. 2018 Creative Placemaking Workshops Agenda and Glossary of Terms
- B. 2018 Call for Creatives Materials
 - a. Call for Creatives Promo Postcard
 - b. Call for Creatives Application
 - c. Call for Creatives Review Rubric Sheet Developed by MAPC
- C. 2018 Creative Placemaking Demonstration Weekend Materials
 - a. Press Release – Creative Placemaking Demonstration Temporary Project Awards
 - b. Creative Placemaking Awards Celebration Program Brochure
 - c. Creative Placemaking Demonstration Areas of Focus - Circle Map
 - d. Creative Placemaking Ceremony Slide Deck
- D. *2018 For the Love of Natick Center Creative Placemaking Demonstration Weekend Impact: Americans for the Arts' Natick Center Creative Placemaking Projects Evaluation Report*
- E. 2019 Natick Center Creative Placemaking Materials
 - a. Call for Creatives Application
 - b. Jury Tabulation Sheet Developed by Natick Center Associates and Town of Natick



APPENDIX A:

2018 Creative Placemaking Workshop Agenda and Glossary of Terms



Natick Creative Placemaking Workshop Friday, April 6, 9:00 – 12:15 pm

Agenda

Goals:

- Deepen participants' knowledge about creative placemaking
- Develop a clearer understanding of the values and civic issues our project strives to advance
- Engage participants in a conversation about visions of success for our project
- Collect participants' creative ideas for the demonstration project, stimulating ideas through a site walk

MAPC Staff: Jenn Erickson, Annis Sengupta, Mallory Nezam

Natick Staff: Ted Fields, Athena Pandolf

Time	Item
8:45 – 9:00 am	BREAKFAST & NETWORKING
9:00 – 9:40 am	INTRODUCTIONS & OVERVIEW <ul style="list-style-type: none">• Activity• Project Goals, Values, Outcomes, Deliverables
9:40 – 10:10 am	CREATIVE PLACEMAKING 101 <ul style="list-style-type: none">• Creative Placemaking 101• Inspiration & Case Examples• Q&A
10:10 – 10:45 am	CIVIC CHALLENGES & OPPORTUNITIES IN NATICK CENTER <ul style="list-style-type: none">• Discussion by Topic
10:45 – 10:55 am	ACTIVATING PUBLIC PLACES & SPACES IN NATICK CENTER <ul style="list-style-type: none">• Site Observation Survey & Questions
10:55 – 11:00 am	BREAK <ul style="list-style-type: none">• Meet at back entrance of Mutual One Bank to depart for site walk
11:00 – 11:40 am	NATICK CENTER SITE WALK & ACTIVITY
11:40 – 12:10 pm	DEBRIEF OBSERVATIONS & DISCUSS IDEAS
12:10 – 12:15 pm	NEXT STEPS & WORKSHOP EVALUATION

Natick Center Creative Placemaking Values - DRAFT

This list of values was drafted with input from the Natick Center Creative Placemaking Advisory Group. The project team strives to honor these values at each step of the project, to integrate them into the design and implementation of the demonstration project, and to use them as guides in the preparation of the final action plan.

Inclusive: Engaging to an intergenerational, culturally diverse audience of all income levels, fostering connections in Natick Center's public spaces and places between people who live and don't live in Natick.

- Relevant Values: Inclusive (6), Intergenerational (8), Economically Inclusive (3), Culturally Diverse (2), Relevant (connects with people who live + don't live here) (6)

Engaging: Participatory and hands-on, engaging viewers as participants, and providing varied opportunities to engage a variety of senses in Natick Center's public places and spaces, e.g., sight, hearing, taste, smell, and touch. Providing an interactive experience for the public to learn something new.

- Relevant Values: Interactive (6), Participatory (3), Educational (3)

Bold: Demonstrative of an expansive definition of art and culture and transformative in its impact.

- Relevant Values: Expansive definition of art and culture (3), Boldness (5)

Respectful: The human and physical environment in Natick Center are regarded with care: sustainable materials and processes are used, it is safe to interact with the project, and the artistic process and messages conveyed are expressive of and responsive to different viewpoints.

- Relevant Values: Safe (3), Sustainable (6), Respectful (4)

Relevant: Mindful of the physical and human history and character of Natick Center's past, present, and future. Grounded in and honoring of diverse histories but also forward-thinking and not constrained by adherence to unspoken rules or mainstream aesthetic norms.

- Relevant Values: Not constrained (4), Grounded in history (4), Forward thinking (4), Honors the character of place (2)

CREATIVE PLACEMAKING ABRIDGED GLOSSARY OF TERMS

Adapted from Massachusetts Cultural Council's Cultural Districts Glossary and National Endowment for the Arts
(borrowed terms noted with *)

***Adaptive Re-Use:** A use for a structure or landscape other than its originally intended use, normally entailing some modification of the structure or landscape. Related terms: redevelopment

***Art:** "An act of creative expression done within the confines of a set of known or emerging practices and precedence that is intended to communicate richly to others (NEA.)" Art is the expression or application of human creative skill and imagination, which may come in various ephemeral and permanent forms and as a tangible product and/or process including the visual arts, music, dance, literature, design, theater, musical theater, opera, folk and traditional arts, and media arts including animation and digital art. The 'arts' refers to subjects of study primarily concerned with the processes and products of human creativity and social life. *(Adapted from the Oxford English Dictionary and the NEA)*

Arts Entrepreneurship: Artists and cultural producers developing revenue streams and businesses through showcasing, marketing, and selling their art or creative services. Related terms: creative economy, creative industries, creative enterprises.

Art-washing: The use of art and the presence of artists and creative workers to add value to commercial development and make redevelopment more palatable to residents. (Source: CityLab, <http://www.citylab.com/housing/2014/06/the-pernicious-realities-of-artwashing/373289/>)

Beautification: Efforts made to improve the appearance of the built environment through policy, grant programs (e.g. storefront improvement programs), design, infrastructure upgrades (e.g. sidewalk improvements, street tree planting), public art, etc. Related terms: revitalization, tactical urbanism, art-washing

***Community Development Corporation (CDC):** A geographically based non-profit organization that provides services and programming to benefit, empower, and promote its community.

Community Engagement: The process of using multiple strategies to provide opportunities for all to be informed and to participate in public decision-making. Related terms: Inform, Engage, Empower

***Creative Economy:** The sector that produces and distributes cultural goods, services, and intellectual property. Related terms: arts entrepreneurship, creative industries, cultural enterprise

***Creative Placemaking:** Activity in which "partners from public, private, nonprofit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities (NEA.)" The following terms used in the context of Creative Placemaking refer to strategies that seek to build up the foundations that already exist in community:

- **Placekeeping:** honoring the arts and culture that is already going on. Lifting it up through strategic programming.
- **Placeholding:** Holding space in an inclusive way, for people to engage in arts and culture activities that equitably engage and benefit all stakeholders.

***Cultural Resource:** An aspect of a cultural system that is valued by or significantly representative of a culture or that contains significant information about a culture. A cultural resource may be a tangible entity or a cultural practice. Related terms: cultural asset, cultural facility, cultural organization, heritage, historic property, national historic landmark, public art, ephemera programming

Culture: The customs, arts, social institutions, and other manifestations of human intellectual achievements of a particular nation, people, or other social group. Culture can also refer to attitudes, behaviors, and norms characteristic of a place as influenced by the people who, live, work, play, and pass through a place. *(Adapted from the Oxford English Dictionary)*

Displacement: A change in neighborhood demographics in which long-time residents are compelled to leave due to rising housing costs (e.g. prices, rents, and property taxes) and a decline in availability of affordable goods and services due to redevelopment and/or an influx of new residents with advantages that may include age, income, education, or access to family resources. *This is often an unintended consequence of Creative Placemaking. The possibility of displacement should be an integral part of planning for community engagement, implementation, and oversight.*

***Ephemera Programming:** Events, marketplaces, celebrations, etc. that exist for a short period of time, from a few hours to a few days.

Gentrification: Refers to a particular type of neighborhood change defined by an increase in housing costs and an influx of new, higher-income residents; often coincides with lower-income residents moving out of a neighborhood due to rising housing costs. *This is often an unintended consequence of Creative Placemaking. The possibility of gentrification should be an integral part of planning for community engagement, implementation, and oversight.*

Heritage: A legacy, inheritance, tradition, or birthright passed on from previous generations. In legal terms, it denotes property – especially land – that devolves by right of inheritance. (Merriam-Webster and Dictionary.com)

***Historic Preservation:** The practice of safeguarding significant old buildings and neighborhoods from destruction or encroaching contemporary development in order to preserve community identity, stability and orientation. Related terms: historic district, historic property, national heritage areas, national historic landmark, national register of historic places, national trust for historic preservation

***Main Street® Program:** A preservation-based economic development movement led by the National Main Street Center that enables communities to revitalize downtown and neighborhood business districts by leveraging local assets.

Permitting and Licensing: Legal processes used to ensure that business and resident activities adhere to requirements determined at the local or state level. Examples: liquor licenses, parking permits, event permits, business permits, etc.

Pop-Up: A temporary artistic endeavor developed to enliven a space and generate interest in an area.

***Public Art:** Works of art in any media that have been planned and executed with the specific intention of being sited or staged in the physical public domain, usually outside and accessible to all. Types of public art include:

- **Site specific:** works of art or projects that take into account, interface with, or are otherwise informed by the surrounding environment. This includes the physical limitations of a site, weather conditions, history, audience demographics and usage, lighting and many other aspects. (<https://forecastpublicart.org/toolkit/glossary3.html>)
- **Site responsive:** works of art or projects that engage directly with the surrounding environment. The relationship between artistic expression and place evolves over time with regards to factors including social climate, cultural context, natural elements, time of day, season, and surrounding activities.
- **Place-based:** art that is designed for a specific context, generally responding to physical place

Public Safety: In Massachusetts, the Executive Office of Public Safety encompasses a broad range of concerns related to protecting residents from harms related to crime; emergency medical response, public health, and medical services; building and infrastructure conditions; commercial activities and business practices; telecommunications; terrorism and threats to national security; and natural disasters.

Revitalization: Efforts to transform urban areas to reverse deterioration of the physical environment and increase access to services and amenities such as reliable transit, usable open space and high quality food, education and employment.

***Social Capital:** The resources created by human interaction and connection, including trust, mutual understanding, and shared values.

Social Practice Art: An art medium that focuses on social engagement, inviting collaboration with individuals, communities, and institutions in the creation of participatory art.

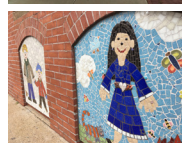
Tactical Urbanism: The approach of implementing short-term, low-cost, and scalable demonstration projects that test alternatives to infrastructure, design, and uses in the public realm. Related terms: beautification, pop-up, urbanism

Zoning: Zoning bylaws establish rules for built form (including height, massing, lot coverage, and density) and uses allowed on public and private properties, usually grouped into geographic districts; the procedures and criteria for granting exceptions (variances) or special permits (conditional allowances) and are used by municipalities and counties to encourage or restrict development in accordance with master planning goals, to preserve certain qualities of neighborhoods, or to protect existing residents or businesses from unwanted activities or development.

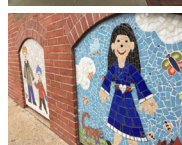


APPENDIX B:

2018 Call for Creatives Materials



NATICK CENTER CREATIVE PLACEMAKING CALL FOR CREATIVES



NATICK CENTER CREATIVE PLACEMAKING CALL FOR CREATIVES

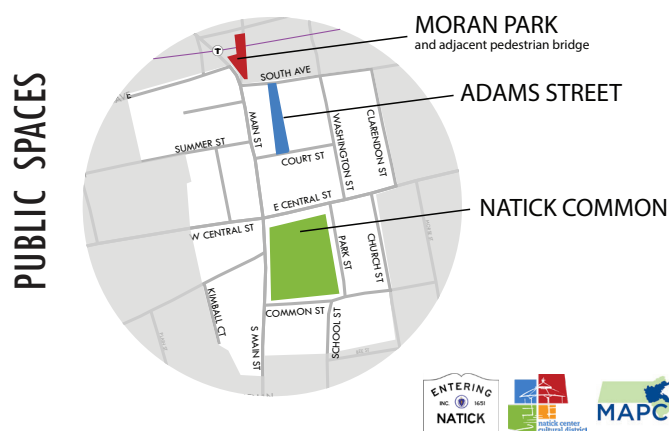
The Town of Natick and Natick Center Associates invite you to submit creative concepts to enhance key public spaces in Natick Center's Cultural District.

Natick residents, artists, youth, organizations, and other aspiring and professional creative people located in Natick and surrounding communities are invited to apply.

Selected applicants will receive funding to develop and execute their concepts at a Natick Center creative placemaking demonstration in October 2018 and additional support from artist mentors to refine and execute their concepts.

Sign up to be notified about the Call:
<https://mapc.ma/natickcall>

Learn more about Natick Creative Placemaking:
www.mapc.org/natick-creative-placemaking



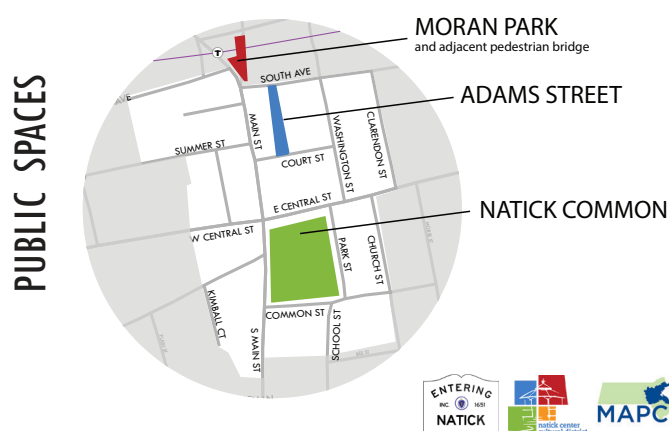
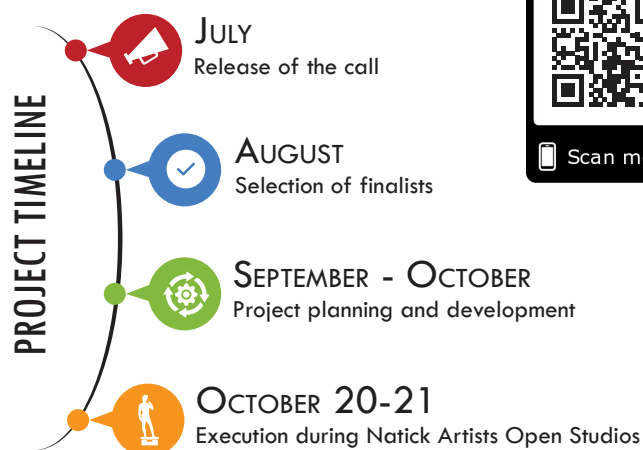
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Sign up to be notified about the Call:
<https://mapc.ma/natickcall>

Learn more about Natick Creative Placemaking:
www.mapc.org/natick-creative-placemaking



Natick Center Creative Placemaking Strategy

2018 Call for Creatives: Pitch Concepts to Transform Public Spaces in Natick Center

OVERVIEW

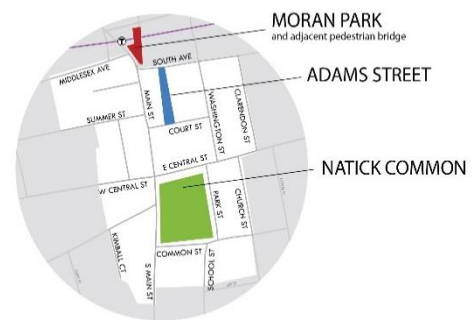
The Natick Center Cultural District, the Town of Natick, and MAPC are excited to announce a Call for Creatives to propose public works of art, design and cultural expression in Natick Center.

All works produced for the demonstration are considered to be temporary works. The long-term installation of projects beyond the demonstration period will be determined by the Town of Natick.

SITES

Creatives may propose to locate their projects in any one of the following three sites:

1. Moran Park and footbridge over railroad
2. Adams Street Alley
3. Town Common and intersection of Routes 135 and 27



GRANTS

The maximum possible support for selected proposals is \$1,500.

Creatives will also have access to mentorship from experienced practitioners and fabricators who may provide guidance on design, construction, and installation of projects.

WHO CAN APPLY

The call is open to any creative resident of Massachusetts. Applicants of all ages, backgrounds, and level of experience are encouraged to apply.

Individuals, organizations, and teams are welcome. Respondents with similar or complimentary ideas may be introduced to each other during the selection process as collaboration and community participation are encouraged.

WHEN TO APPLY

The deadline to apply is September 5th, 2018 at noon. Finalists will be selected by mid-September.

TIMELINE

Applications will be evaluated during a two-step juried process involving members of Natick Center Associates' Public Art Committee and members of the Natick Center Creative Placemaking Advisory Group.

Finalists must be available for a 30 minute interview in person or over the phone September 7-10. Awards will be announced during the second week of September.

Projects must be prepared to be exhibited the weekend of November 3rd and 4th, 2018.

HOW TO APPLY

Submissions will be received online at www.PublicArtist.org/call.cfm?id=1983.

If you would prefer to submit a physical copy, please deliver your materials to Athena Pandolf at Natick Center Associates, 20 Main Street, Suite 208, Natick, MA 01760.

For questions, or assistance in drafting your proposal, you may reach out to Daniel Koff at dkoff@mapc.org. Additional mentors are available if you need more assistance in drafting a proposal.

To find out more about the opportunity, connect with us at one of several Natick events where we will be popping up with information about the Call. Visit our website for the schedule of Natick summer events where you can find us: www.mapc.org/natick-creative-placemaking

REQUIRED APPLICATION ATTACHMENTS:

1. Application Form

- Contact information (full name, email, phone number)
- Project/Idea Title
- Project Description (Max. 500 words)
- Description of how it will engage the community
- Bio (for you and/or your team)
- Projected Budget

2. Idea Renderings/Sketches

BACKGROUND

This invitation comes out of the Natick Center Creative Placemaking Strategy & Demonstration Project that is being produced for the Town by the Metropolitan Area Planning Council (MAPC). The goal of the plan is to make Natick Center more navigable and welcoming to visitors by improving the number, breadth, and quality of arts and cultural experiences in public places within the area.

The demonstration projects that will arise from this call are just the start of this long-term initiative. Project partners will be documenting and evaluating the demonstration, and all information will inform the preparation of the Natick Creative Placemaking Strategy.

To learn more about the Natick Center Creative Placemaking Project, visit www.mapc.org/natick-creative-placemaking,

For questions and to discuss draft proposals, contact MAPC Regional Arts & Culture Planner Daniel Koff: dkoff@mapc.org

For one-on-one consultations regarding questions related to this call, contact the Placemaking Mentor, Archana Menon at archana.menon@yahoo.com.

PROPOSAL DETAILS

LIST OF RECOMMENDATIONS AND CONSIDERATIONS

Below is a list of recommendations and considerations to help guide Creatives in the development of their proposals. This list was developed with input from the Creative Placemaking Advisory Committee and will be used by the selection committee during their review. While it is not required that projects address any or all of these recommendations, applicants are strongly encouraged to incorporate any that apply to their projects.

GENERAL RECOMMENDATIONS

- **Guide People to Find their Way.** Projects can be created to direct the viewer's attention to notice certain aspects of Natick including directions to local landmarks, civic resources, places of interest, or more intangible features such as personal stories and historical narratives.
- **Be Accessible and Welcoming.** Natick Center attracts a culturally diverse population of people at all income levels and with different abilities. To be welcoming to all, projects should be accessible to an intergenerational audience and to people who may not necessarily live in Natick
- **Engage the Public.** Projects that are participatory, hands-on, engage viewers as participants, and provide varied opportunities to stimulate a variety of senses in Natick Center's public places and spaces (e.g., sight, hearing, taste, smell, and touch) are highly encouraged. Projects could provide an interactive experience for the public to learn something new.
- **Be Bold.** Projects may demonstrate an expansive definition of art and culture, taking a new twist on an old art form, or may invent new categories of experience.
- **Respect the Environment.** Projects should exemplify how the human and physical environment in Natick Center are regarded with care: sustainable materials and processes are used, it is safe to interact with the project, and the artistic process and messages conveyed are expressive of and responsive to different viewpoints.
- **Be Relevant to Local History.** Projects may be mindful of the physical and human history and character of Natick Center's past, present, and future. They may be grounded in and honoring of diverse local, including Native histories, but also forward-thinking and not constrained by adherence to unspoken rules or mainstream aesthetic norms.
- **Address Planning Priorities.** Projects may call attention to new regulations that are being considered to ensure that new housing developments in Natick Center will include a mix of market-rate and affordable options.

SITE-SPECIFIC CONSIDERATIONS

Moran Park

- **Be Respectful to Veterans and Memorials on Site.** Moran Park and the adjacent bridge are home to many veteran memorials. Works of art should be respectful to the veterans and to the memorials themselves. i.e do not cover, block, or defame them in any way.
- **Think About How People Use the Space.** A majority of people that enter the park simply pass through on their way to the train station, so surveys have indicated that many people do not find Moran Park a comfortable place to sit and spend time. Your artwork may address these issues by either creating more space for people to pause and relax, and/or to enhance the park's role as a gateway.

- **Promote Improvements to Train Station.** Changes are being planned for the Commuter Rail Station to make it more accessible with the addition of an elevator which will take people from the street level to the platform. Works of art may promote these upcoming changes and help people envision the area as a new entrance to the Town.

Adams Street Alley

- **Capitalize on the Urban Aesthetic.** With its combination of murals and raw architectural features, this alley provides an urban oasis within Natick Center. Artwork here can enhance these qualities and provide additional opportunities for photographers who already frequent this area as a backdrop for their posts on social media.
- **Remember that this Space is a Loading Zone.** Adams Street is the back entrance to several businesses and restaurants, so projects here must maintain proper clearance for the trucks that use this space for loading and unloading.

Town Common

- **Think about Interaction.** Many people in community meetings wanted something to do in the Common. An artwork that is interactive may fill this gap in what the site has to offer residents. Interaction may be playful, or could engage people through their various senses.
- **Respect other Artwork.** Natick Common is already home to some public monuments, artworks, and shelters. New works of art should take these pieces into consideration and be mindful not to degrade, but to enhance the existing public amenities.
- **Make the Common more Welcoming.** People have commented on how the Common has a lack of seating, places to eat, and welcoming signage. Installations here may address these issues by making the Common more accessible and inclusive.

2018 SELECTION COMMITTEE

Natick Public Art Committee with support from the Natick Creative Placemaking Advisory Group

PROJECT PARTNERS

Town of Natick Department of Community and Economic Development (DCED)

Natick Center Associates (NCA)

Metropolitan Area Planning Council (MAPC)

	APPLICANT NAME:
	PROJECT NAME:
	APPLICANT LOCATION:
	REQUEST AMOUNT:
NATICK CREATIVE PLACEMAKING REQUIREMENTS	
CREATIVE PLACEMAKING VALUES: Please score on a scale of 1-5.	
Assists with Wayfinding - Will it create a landmark or guide people to through Natick Center?	
Accessible and welcoming - Is it appealing and accessible to an intergenerational and culturally diverse audience?	
Engaging to the public - Is the project participatory?	
Sensorial - Does the project stimulate the five senses?	
Social Cohesion - Will the project expand the sense of community in the site? Will it attract people to stay and spend time in the site?	
Bold - Does the project put a new twist on an old idea or expand our definition of art?	
Environmentally respectful - Are sustainable materials used? Is it safe?	
Relevant to local history - Does it honor local history and/or is it responsive to different viewpoints?	
Addresses planning priorities - Is it responsive to the accessibility of affordable housing and transit in Natick Center?	
SCORE SUB-TOTAL	
CAPACITY AND LOGISTICS: Please score on a Scale of 1-5.	
Feasible - Does the project seem technically possible to achieve?	
Viable - Can it be built on the budget they have proposed?	
Impact - Will it have a longterm or outsized impact?	
Experience Level - Does the applicant have the experience and/or support to execute project?	
SCORE SUB-TOTAL	
SITE SPECIFIC. NOTE: Applicants were asked to identify a desired site for their works; reviewers are asked to consider the project's potential fit in any of the potential sites available for the demonstration through a YES or NO answer, and not through a score.	
MORAN PARK	
- Is it respectful to veterans & memorials?	
- Does it positively alter people's use of space (becomes more comfortable or enhanced as a gateway)	
- Does it respond to or elevate accessibility to the train station?	
ADAMS STREET ALLEY	
- Does it enhance the urban aesthetic?	
- Does it respect the existing loading zones?	
TOWN COMMON	
Is it interactive/playful?	
Is it respectful of preexisting artwork/structures?	
Does it make the space more welcoming?	

INSTRUCTIONS:

Please rate each submittal on a scale of 1-5

1 = Weak

2 = Moderate

3 = Good

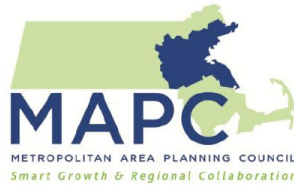
4 = Very Good

5 = Extraordinary



APPENDIX C:

2018 Creative Placemaking Demonstration Weekend Materials



MAPC Press Contact: Amanda Linehan, 617-933-0705 alinehan@mapc.org

Natick Center Cultural District Press Contact: Athena Pandolf, 508-650-8848 info@natickcenter.org

Natick Center Cultural District, Town of Natick, & Metropolitan Area Planning Council announce winners of the CALL FOR CREATIVES

Winning creations will be showcased during Natick Center Creative Placemaking Demonstration Weekend, Nov. 3-4

Natick, MA (October 5, 2018) – The Natick Center Cultural District, the Town of Natick, and the Metropolitan Area Planning Council in Boston are excited to announce eight finalists that have been awarded funding to execute temporary art and design projects that aim to transform public spaces in Natick Center.

The finalists were identified through a Call for Creatives that was released this summer as part of the Natick Center Creative Placemaking Project. The Call invited creatives to pitch concepts for temporary art and design that can transform public spaces in Natick Center, specifically the Town Common, Moran Park and the footbridge over the Natick Center Commuter Rail Station and Adams Alley.

Over a dozen members of the Natick and metropolitan Boston region submitted applications in response to the Call. The roster of finalists includes emerging and established artists from a range of backgrounds.

Learn more about each of the selected projects at natickcenter.org/sites/default/files/Finalists.pdf.

Finalists were selected by a juried process involving members of the Natick Center Associates' Public Art Committee and members of the Natick Center Creative Placemaking Advisory Group. The projects range in scale and imagination from performances that would help foster a sense of community to art installations that would facilitate wayfinding efforts within Natick Center.

“Placemaking is the practical application of art in Natick Center to make it a more functional, interesting, welcoming and unique place by honoring its past and embracing its future.” said Ted Fields, Senior Planner for the Town of Natick.

“The selected concepts aim to advance the town’s vision and values for creative placemaking in Natick Center,” said Athena Pandolf, Executive Director of Natick Center Associates.

Each of the six installation/visual artists will be awarded up to \$1,500 for their project which includes cost of materials and labor.



In addition, two performance artists will be awarded \$300 for their involvement in a closing event to the demonstration weekend, which will take place Sunday, Nov. 4, 2018 from 4 p.m. to 6 p.m.

The selected projects will demonstrate the potential for arts and culture to transform Natick Center through installations that can activate public spaces in ways that make the Center more interactive, inclusive, sustainable and bold. The projects aim to attract more residents and those who live outside the town to visit and spent more time in the Center and to interact with the local community.

The selected creatives were assigned mentors to help translate their proposals into built projects and demonstrations and to offer consultation on matters of design, construction and installation.

In addition to the roster of projects awarded through the official Call for Creatives, project partners have also been working with the Common Street Spiritual Center, which has commissioned a diverse group of local artists to produce artistic “Visions of Community” that will be displayed on the gazebo on Natick Common, as well as to collaborate with the Natick Coalition for Change on the “We Are Natick” photography campaign launched in 2017.

“The gazebo is an iconic structure at the center of our common life, so presenting these visions at this spot is symbolically potent and very exciting,” said the Rev. Dr. Ian Mevorach, Founder of the Common Street Spiritual Center. “We hope these creative expressions will inspire people who live, work, and play in Natick to imagine a more inclusive world in which people of diverse racial and national backgrounds are fully celebrated. The ‘We Are Natick’ photo campaign has a similar purpose, to awaken appreciation for the diversity of our community.”

All of the public art installations and performances will be showcased at the Natick Center Creative Placemaking demonstration weekend, which takes place November 3-4, 2018 in Natick Center. The artwork displayed that weekend will also be on view for an additional two weeks following this kick-off weekend.

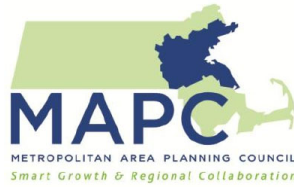
The demonstration is a part of the Natick Center Creative Placemaking Strategy, which is being produced for the Town of Natick and Natick Center Associates by the Metropolitan Area Planning Council (MAPC). The goal of the plan is to provide the town with actionable recommendations that aim to improve the breadth and quality of arts and cultural experiences in public places within Natick Center.

To learn more about the project, visit www.mapc.org/natickcreativeplacemaking.

###

About the Metropolitan Area Planning Council (MAPC)

The Metropolitan Area Planning Council (MAPC) is the regional planning agency serving the people who live and work in the 101 cities and towns of Metropolitan Boston. Our mission is to promote smart growth and regional collaboration. Our regional plan, MetroFuture, guides our work as we engage the public in responsible stewardship of our region’s future. MAPC’s Arts and Culture Division delivers technical assistance in emerging practice areas including cultural planning, creative placemaking, creative community development, arts and cultural data collection and analysis, and cultural policy. Learn more at www.mapc.org/our-work/expertise/arts-and-culture.



About the Natick Center Creative Placemaking Strategy

MAPC is providing technical assistance to the Town of Natick to help with the development of a Natick Center Creative Placemaking Strategy. The project will produce recommendations for new processes, tools, and strategies that the Town of Natick and Natick Center Associates can use to facilitate continued creative placemaking in Town Center. This project is funded by a grant from MAPC's Technical Assistance Program that was made possible with funding provided by the Barr Foundation. Additional funding is also provided by the American Planning Association (APA), Americans for the Arts (AFTA), the National Endowment for the Arts (NEA), and in-kind support is provided by the Town of Natick and Natick Center Associates (NCA).

For more information, visit www.mapc.org/resource-library/natick-center-creative-placemaking

About the Natick Center Cultural District

Natick Center Cultural District is home to more than 100 working artists, The Center For Arts in Natick, the Morse Institute Library, The Walnut Hill School for the Arts, many independently owned businesses and cultural organizations, and an active Parks and Recreation Department, all contributing to a busy year-round schedule of arts and cultural events. The Cultural District is fostered by a private-public partnership, managed by Natick Center Associates. This nonprofit organization is comprised of property owners, retail and office workers, concerned neighbors, town officials, nonprofits and corporations with a history of more than 40 years working together for downtown revitalization.

For more information, visit www.natickcenter.org

NATICK CENTER CALL FOR CREATIVES

Selection Committee

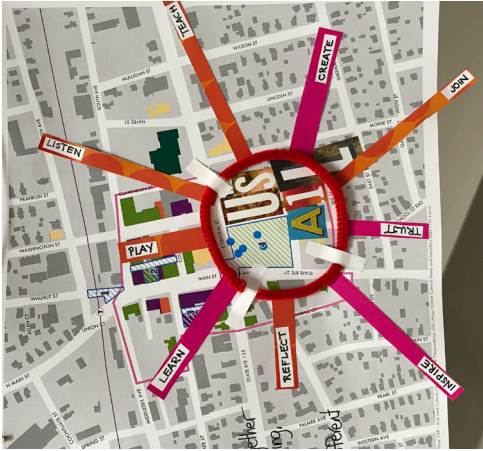
- Kristina Burkey
- Paul Carew
- Swati Dave
- Ted Fields
- Jason Homer
- Linda Hughes
- Saralyn Keller
- In memoriam* Joe Kettner
- Brian Lauzon
- Niki Lefebvre
- Jeremy Marsette
- Archana Menon
- Steven Miller
- Peter Nottonson
- Athana Pandolf
- Sue Salamoff
- Debra Sayre
- Linda Stetson
- Vincent Vittoria

NCCD Public Art Committee

- Denise Girardin
- In memoriam* Joe Kettner
- Carol Krentzman
- Karen Leese
- Virginia McEachern
- Betty Scott

Natick Center Creative Placemaking Advisory Committee

- Mike Bucco
- Swati Dave
- Terri Evans
- Ted Fields
- Patrice Goldman
- Saralyn Keller
- Carol Krentzman
- Brian Lauzon
- David Lavalley
- Steven Levinsky
- Jeremy Marsette
- Virginia McEachern
- Archana Menon
- Ian Mevorach
- Susan Nicholl
- Athana Pandolf
- Debra Sayre
- Avigail Shimshoni
- Linda Stetson
- Courtney Thraen
- John Traficante
- Kristen Wyman



Natick Center Creative Placemaking Strategy

Today's event is one element of the Natick Center Creative Placemaking Strategy, an initiative intended to synthesize information about Natick's arts and culture assets and produce recommendations for new processes, tools, and strategies that the Town of Natick and Natick Center Associates can use to facilitate continued creative placemaking in Town Center.

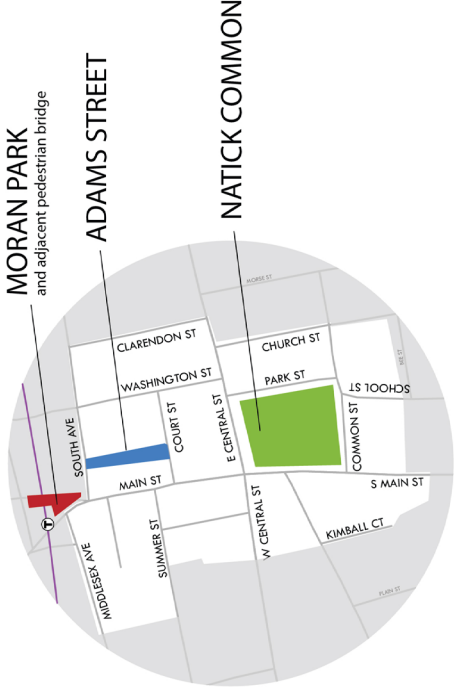
This project is funded by a grant from MAPC's Technical Assistance Program that was made possible with funding provided by the Barr Foundation. Additional funding is also provided by the American Planning Association (APA), Americans for the Arts (AFTA), the National Endowment for the Arts (NEA), and in-kind support is provided by the Town of Natick and Natick Center Associates (NCA).



FOR THE LOVE OF NATICK

NATICKCENTER CREATIVE PLACEMAKING

RECEPTION



Common Street Spiritual Center
13 Common Street

SUNDAY
NOVEMBER 4, 2018
4 pm - 6 pm



ARTIST SELECTION PROCESS



The Town of Natick and Natick Center Associates invited Natick residents, artists, youth, organizations, and other aspiring and professional creative people to submit creative concepts.

Concepts were reviewed by a selection committee made up of residents and representatives of municipal departments, businesses, and local organizations.

Selected applicants received support from artist mentors to refine their concepts and funding to develop and execute their projects.

MEET THE ARTISTS

NATICK CENTER CALL FOR CREATIVES

Eddie Bruckner
Jump Natick
Natick Common

Beth Fagan
Let’s Root For Each Other
Adams Street

Mark Favermann
Creature Comfort
Natick Common

Sasha (Alexandra) Kuznetsova
Musical Bridge
Moran Park

Shahreen Quazi
Wayfinding Floor Decal Stickers
Natick Center

Rebecca McGee Tuck
The Clootie Wishing Tree
Natick Common*

*To participate, Clootie rags are available to pick up at the Morse Institute Library, Five Crows, Bruno’s Barber Shop, The Common Street Spiritual Center, Lola’s, The Natick Police Station and The Natick Town Hall.

COMMON STREET SPIRITUAL CENTER

Visions of Community
Natick Common

In addition to the roster of projects awarded through the official Call for Creatives, the Common Street Spiritual Center commissioned a diverse group of local artists to produce “Visions of Community,” on display at the gazebo on Natick Common.

Contributing Artists:
Rohma Shirwani
Sepideh Golestani
Sofy Brinister
Fotios Mpouris
Lewis Randa

PROGRAM SCHEDULE

WELCOME

4:00pm **Refreshments and Networking**

SPEAKERS

4:30pm **Opening Remarks**

Ted Fields - Senior Planner, Town of Natick
Athena Pandolf - Executive Director, Natick Center Associates
Jenn Erickson - Arts & Culture Manager, MAPC
Patricia Walsh - Americans for the Arts

4:45pm **Artist Talks**

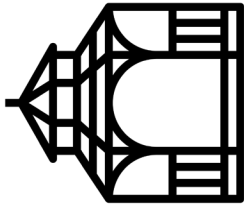
Eddie Bruckner - # *Jump Natick*
Beth Fagan - *Let’s Root For Each Other*
Mark Favermann - *Creature Comfort*
Sasha Kuznetsova - *Musical Bridge*
Shahreen Quazi - *Wayfinding Floor Decal Stickers*
Rebecca McGee Tuck - *The Clootie Wishing Tree*
Ian Mevorach - *Visions of Community*

PERFORMANCE

5:30pm

¡Olé Flamenco! Flamenco for Every/Body

Every/Body can flamenco. Flamenco cultivates courage, focus and self-awareness through paying attention to, not only the physical body, but also to the psychological, emotional and intellectual bodies, thereby balancing the body, mind and the expressive creativity freed by the dance.

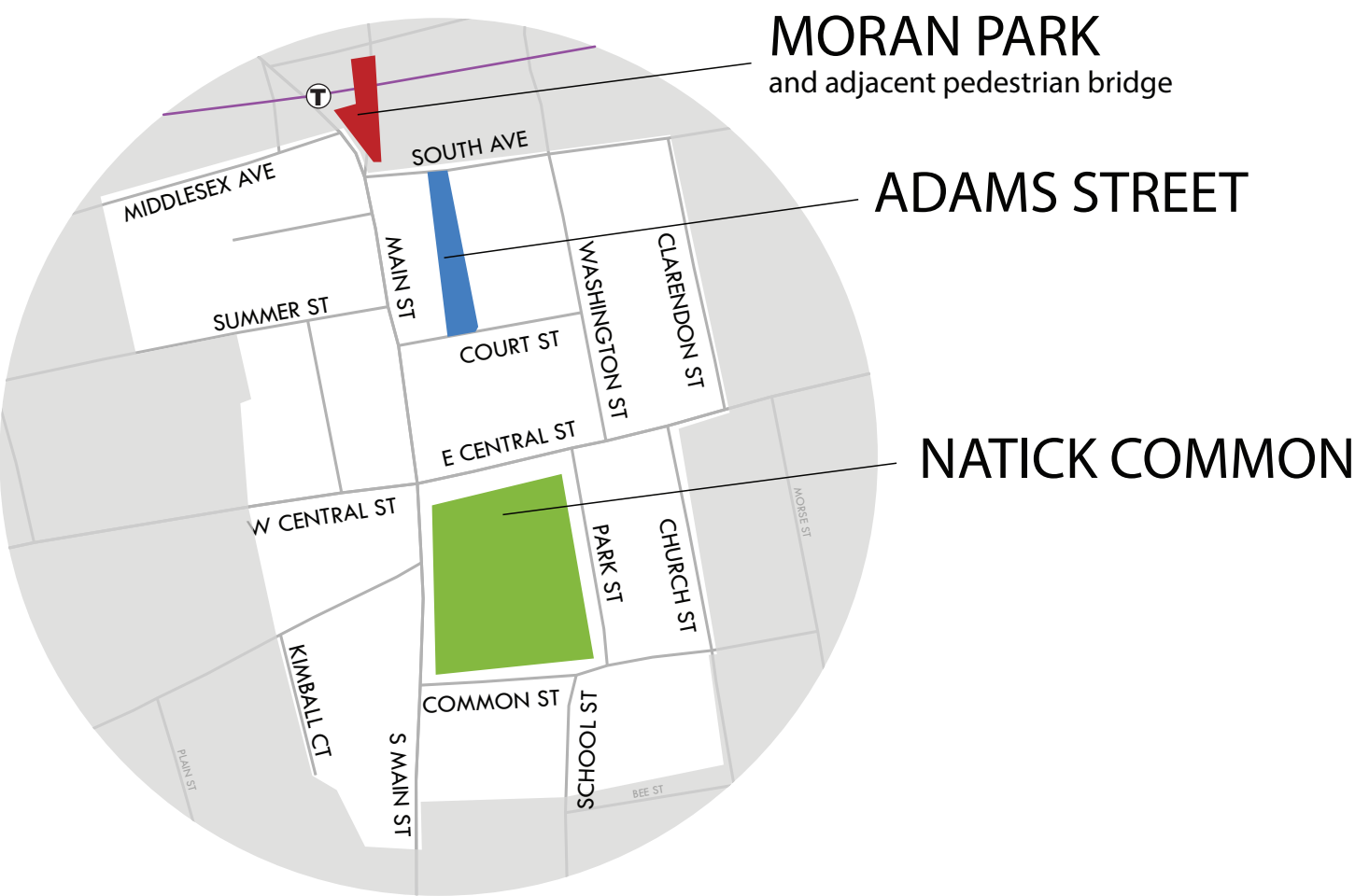


"The gazebo is an iconic structure at the center of our common life... presenting these visions at this spot is symbolically potent and very exciting. We hope these creative expressions will inspire people who live, work, and play in Natick to imagine a more inclusive world in which people of diverse racial and national backgrounds are fully celebrated."

-Rev. Dr. Ian Mevorach, Founder of the Common Street Spiritual Center

Downtown Natick Cultural District

PUBLIC SPACES





For the Love of Natick

Closing Reception

MAPC, Natick Center Associates, Town of Natick, Americans for the Arts, American
Planning Association



**“Let
us root
for
each
other**



**and
watch
each
other
grow”**



Let's Root for Each Other
Beth Fagan



Musical Bridge
Sasha Kuznetsova



Jump on Me, Natick!
Mark Eddie Bruckner



Creature Comfort
Mark Favermann



The Cloutie Wishing Tree
Rebecca McGee Tuck



Visions of Community on Natick Common

Sepidah Golestani, Lewis Randa and Lauren Rafal (Life Experience School), Fotios MpourisFotios Mpouris, Sophia Brinster, Rohma Shirwani



Wayfinding Floor Decal Stickers
Shahreen Quazi



APPENDIX D:

**For the Love of Natick Center Creative Placemaking Demonstration
Weekend Project Impact: Americans for the Arts Evaluation Report**

Natick Center Creative Placemaking Demonstration Projects Evaluation Report

Completed by Patricia Walsh

December 7, 2018



Introduction

In late 2017, the Metropolitan Area Planning Council (MAPC) and the town of Natick partnered to develop a creative placemaking strategy for Natick Center, a downtown hub of the town. As part of the strategy development, MAPC and the town implemented a series of temporary creative placemaking demonstration projects to test potential recommendations for the strategy. Part of the impetus of the Natick Center creative placemaking strategies is to provide information and resources to the American Planning Association's (APA) current National Endowment for the Arts (NEA)-funded development of a Creative Placemaking KnowledgeBase to support planners implementing creative placemaking initiatives around the country. The APA project also included partnerships with Americans for the Arts (AFTA) and The Townscape Institute. AFTA's role in the Natick Center portion of the project was to evaluate the impact of the creative placemaking demonstration projects to see if the artworks addressed the goals outlined below.

This document, prepared by AFTA, is the final report outlining the evaluation of the temporary creative placemaking demonstration projects that were installed for the weekend of November 3rd, 2018 for a two-week run until the week of November 12th. Six creatives, or artists, were selected to design and install their projects through a request for proposals (RFP). The proposals were reviewed by an artists' selection committee with the final selection approved by the Natick Public Art Commission. The projects once installed were evaluated based on the impact of the temporary projects on Natick Center and how the projects were able to address the Natick's creative placemaking goals. This report does not specifically address the selection of the creatives or the development of the projects and focuses on the impact and success of the installed projects.

Evaluation Process

The evaluation process was developed based on the above goals, discussions with MAPC and town of Natick staff, review of the timeline and correlated public engagement touchpoints. The "[Aesthetics Perspective](#)", developed by Animating Democracy at Americans for the Arts, was used as a framework to develop the methodology, devise the collection tools and develop questions for local stakeholders and the general public. The evaluation process was developed to understand how the projects addressed the goals and the potential impact that a creative placemaking strategy may have on Natick Center.

The collection tools to collect the data included:

- Onsite surveys designed for participants and passers-by to gather their response and general comments on the demonstration projects. The surveys were taken both in-person as provided by designated survey volunteers and staff during the opening weekend (November 3rd and 4th), and a link to the survey online was advertised throughout Natick Center during the two-week demonstration period.
- Tracking onsite engagement was collected during the opening weekend. Using visual counts and tracked by a ticket taker, this process collected the number of people who engaged with the projects.
- Interviews were conducted with creatives and local stakeholders over the phone prior to the opening weekend and a follow up email with a corresponding set of questions followed the completion of the two-week demonstration period. Interviewees were provided general information about the evaluation process and its connection with the work when setting up the interviews. The interviews

investigated how the interviewees perceived the projects as impacting Natick Center and if the projects addressed the goals. The phone interviews were transcribed during the calls.

Goals

The creatives were provided seven goals to focus their projects on. The goals were developed by town of Natick staff with community input and direction from MAPC. Through the evaluation process and discussions with Natick Staff and MAPC only the top six goals were to be a focus for the evaluation process. Those six goals are:

1. **Guide People to Find Their Way.** Test ways to guide the public through Natick Center and/or notice certain local aspects, such as landmarks, civic resources, places of interest, historical narratives or personal stories.
2. **Include Everyone.** Provide experiences that are welcoming to the diverse range of residents and visitors of Natick, including intergenerational audiences.
3. **Engage the Public.** Create interactive experiences that provide varied opportunities to stimulate a variety of senses in Natick Center's public places and spaces (e.g., sight, hearing, taste, smell, and touch).
4. **Be Bold.** Demonstrate an expansive definition of art and culture by taking a new twist on an old art form or invent new categories of experience.
5. **Respect the Environment.** Exemplify how the human and physical environment in Natick Center are regarded with care by using sustainable materials and processes and creating a project that is safe to interact with.
6. **Be Relevant to Local History, Present and Future.** Be mindful of the physical and human history and the character of Natick Center's past, present, and future. Be inclusive of Native histories, but also forward-thinking and not constrained by adherence to unspoken rules or mainstream aesthetic norms.

Creative Placemaking Projects

Over summer 2018, following artists were selected through a request for proposals process managed by the town of Natick with support from MAPC staff. The projects and creatives selected for the demonstration included:

- "Let's Root for Each Other" By Beth Fagan. A series of aerial banners draped across Adams Street with images influenced by Tibetan flags.
- "Jump On Me Natick!" by Eddie Bruckner. A digitally printed image of a painted hopscotch court designed to be used by the public and includes a social media presence with #JumpNatick! The project was installed on a pathway in Natick Center near the gazebo.
- "Creature Comfort" by Mark Favermann – A series of benches designed to look like flatten cutouts of different animals, including a hippopotamus and an aardvark located on a corner of Natick Center.
- "The Wishing Tree" by Rebecca Tuck – A six-foot metal tree installed on a corner of Natick Center to be fitted with fabric ribbons with messages written by the public. The fabric with instructions and pens were place in different areas around Natick Center, including the library and local galleries.

- “Musical Bridge” by Sahsha Kutnetsova – This two-part project included a series of light-based works hanging in Moran Park and series of artist-designed musical instruments placed along the Walnut Street pedestrian bridge. Made of recycled materials, the musical instruments included variety of drums, maracas, wind chimes, rain-sticks.
- “Wayfinding Floor Decal Stickers” by Shahreen Quazi – A series of gothic quatrefoil tile painted ground stickers digitally printed and installed in various locations on the sidewalks around Natick Center to raise awareness of shops, restaurants and attractions around Natick Center.

In addition to the six primary projects listed above, a series of murals were added to a gazebo located in Natick Center through a partnership with Common Street Spiritual Center, MAPC and town of Natick that were made by local artists of color, including Rohma Shirwani, Sepideh Golestani, Sofy Brinister, Fotios Mpouris, and Lewis Randa. Though not a part of the initial evaluation process, the timing and prominence of the gazebo murals were included in the survey.

Expected Outcomes

Through discussions with town of Natick staff the following lists expected outcomes of the creative placemaking demonstration projects evaluation process.

- An understanding of how creative placemaking projects may activate Natick Center by enlivening the space and encouraging public engagement with works of public art.
- How public artworks can address the goals of a creative placemaking strategy.
- How public artworks will be received by the public, both in content and durability of materials.

Data Analysis

The analysis is of the data collected from the end of October 2018 to November 2018 through interviews, surveys and onsite tracking. The analysis is divided into three primary engagement groups: Public, Creatives, and Local Stakeholders. For each group the collection method is outlined, and data is organized by themes that derived from the collection process.

Public Perception and Responses

Public perception and response to the artworks was a key component to understanding the impact of the creative placemaking demonstration projects. Public responses were collected through surveys and onsite tracking as outlined above. Fifty-five people completed the survey and on opening weekend 126 people were observed engaging with one or more of the projects. Below is summary of responses to the survey.

- Relationship to Natick Center: Respondents were able to select as many categories when defining their relationship to Natick Center. Of the respondents, 76 percent were a Town of Natick Resident, 20 percent selected Non-Resident/Don't Work or Own a Business in the Town of Natick, 5 percent responded as Other, 4 percent were a Natick Business Owner and 4 percent listed they worked in the town of Natick. Those who selected Other included visiting and a craft vendor.

- Reason for Coming to Natick Center: Respondents were asked what brought them to Natick Center and were able to select all responses that applied. The majority response was Other at 62 percent, of which 24 percent listed going for a walk or some variation as their primary reason for being in Natick Center while other responses included visiting the restaurants, shopping and one was a local student who was working on a school photography project.

27 percent of respondents said that the Creative Placemaking Projects is what brought them to Natick Center while 11 percent said it was for the Farmer's Market, 9 percent because they were passing through to another neighborhood, and 2 percent was for work-related business.

- Which Artworks Were Encountered: Survey respondents were asked which of the artworks they encountered while in Natick Center. The Common Street Spiritual Center "Visions of Community Artwork" and "Jump On Me Natick!" were visited the most at 56 percent each, while 47 percent visited the "Wayfinding Floor Decal Stickers", 42 percent encountered "The Wishing Tree", 36 percent encountered "Musical Bridge", 31 percent encountered "Creature Comfort", and 16 percent encountered "Let's Root for Each Other".
- Natick Center Creative Placemaking Goals: Respondents were asked to if artworks addressed any or all of the goals outlined by the Natick Center Creative Placemaking team. 84 percent of respondents said the artwork or artworks they encountered Engaged the Public, 51 percent said the artworks Included Everyone; 47 percent said the artworks Guided People to Find Their Way, 35 percent said the artworks were Bold; 31 percent said the artworks Respected the Environment, and 16 percent said the artworks were Relevant to Local History, Present and Future. 16 percent also selected Other which included not applicable/or didn't respond to the question, and one respondent stated, "Interactive creative opportunity".
- Open Responses: In addition to multiple choice questions, respondents were asked to tell us anything else about the projects in Natick Center. Overall the responses were positive as "loved" was one of the most used term of the 55 percent of the total respondents to answer this question.

Downtown Important Natick Creative Makes Place
Loved Nice Art Kids Idea

What the responses highlighted varied from excitement about specific projects to criticisms about the works to a need for clarity as to why the projects were installed in the first place. Examples from the open response question included:

- *"Favorite is Jump Natick and wished it was there for everyone to enjoy all the time. Loved seeing everyone play on it. Kids [and] Adults!!! Tree was cool."*
- *"Loved the Clootie Tree because we picked up the wish rag at the library and then tied it on the tree to join with the other wishes. Also the tree can be seen while driving by and it looks very festive!"*
- *"I don't like the banners on the gazebo, there could have been other places to showcase that work. It cheapens the beauty of our beautiful downtown. Also the [wayfinding] decals were peeling up and not sticking. Loved those of all the things I saw but to done them dog water and peeling off already looked terrible."*
- *"It's an interesting idea...curious about the goals"*

- *"It was really fun to happen upon the art"*
- *"Nice to see something different. Art works around gazebo have a peaceful meaning. Played hopscotch. Creativity is important for our brains."*

Creatives Perspectives

Interviews were used to gather the perspective of the creatives. The initial interviews were completed by five out of the six creatives and four out of the six completed the follow up email questionnaire. These surveys didn't include the artists and the work associated with the gazebo artwork. Goal of the questions were to understand how the creatives thought that their projects addressed the above goals, how their projects were received by the public, how developing an artwork for public use influenced their design process, including materials selection, and how their projects influenced the location. Below is the analysis of the interviews.

Addressing the Project Goals

Overall, when developing the artworks, the creatives considered the public heavily in the intention, design and execution of their projects. They looked at a number of variables when designing their works from how the pieces would be beneficial to the public, such as "Wayfinding Floor Decal Stickers" and the "Creature Comfort", to engage with all ages, such as "Jump On Me Natick!" and "Musical Bridge", to encouraging people to explore different parts of Natick Center, such as "The Wishing Tree" and "Let's Root For Each Other". These considerations aligned, from the viewpoint of the creatives with some of or all the goals outlined above.

During the pre-weekend interviews, "Include Everyone" and "Engage the Public" were the two goals which all respondents agreed that their work addressed. This is illustrated by Kutnetsova who said when discussing her work that "...everyone can use them, anybody can come and play...People can interact." Bruckner observed of "Jump On Me Natick!", "I felt that it was very well received by the public. Kids loved it, parents loved it, and even adults were seen hopping on it as they walked by. "

"Be Bold" was another goal that many of the creatives aspired to when developing their projects as three of the six creatives agreed that their work addressed this goal. Quazi stated about her project "Wayfinding Floor Decal Stickers", "[The] colors are bold, bright and spiritual." Tuck commented that "the look [of the tree] is bold and interactive."

Tuck and Quazi were the only two who specifically addressed the goal of "Guide People to Find Their Way". Quazi saw this goal as a way to assist people coming to Natick Center. She said "[The] town needs wayfinding. [To] see things, to help move people along a path." Tuck on the other hand looked at this as a means of storytelling in that participants would "travel throughout Natick and then travel to the tree" using the experience of engaging with the projects to build an experience in Natick Center. Tuck also saw her project as an opportunity to engage with new businesses and to encourage others to visit those businesses as well. She explained, "All the places I went to were happy to be involved – bring [in] foot traffic. Bruno Barbara Shop is moving to Natick Center so something to encourage people to attend a new location. [The artwork is] bringing people to different areas to where they may not go."

Tuck and Quazi also considered "Be Relevant to Local History, Present and Future" to be in align with their projects. Quazi said of her work that "[it] blends together all of the goals because it points out all of the features of the town and encourages people to get out."

Two of the creatives specified that their projects addressed the goal of “Respect the Environment.” Though, it can be observed that all the projects addressed this goal. The artists studied the area, worked with the town of Natick public works department, and took the weather into consideration when selecting the materials and installation methods for their projects. Brucker worked with a print copy and tested different types of materials that would be both easy to remove and safe in all weather. Quazi did similar research as her artwork was also placed in pathways to be stepped on. Anti-slip materials were a must to make these projects a success. Fauverman used his extensive knowledge of materials and installation methods when deciding on the design of his benches. Kutnetsova considered environmental impact of her project and selected recycled items and reused materials.

Received by the Public

Overall, the creatives felt their projects were well received by the public. Bruckner commented, “I felt that it was very well received by the public. [...] Everyone was smiling, having fun, taking photos of their kids, etc.”. Tuck stated, “I think my artwork was very well liked by those who came in contact with it. I observed people over the course of the two weeks adding wishes to the tree. Some locations were more used than others. [...] I have had people email and [Instagram] me with pictures of them with the tree. I had people tell me how nice it looks blowing in the breeze.” Tuck went on to discuss an exciting opportunity that came out of the project with a local school, “I also have had someone from SPARK and Hopkington Public Schools contact me. Spark is using the tree at an event in December for a weeklong showing of the Mister Rodgers documentary. Hopkington [has] asked me for a budget to possibly create a tree for their elementary school!”

Integration and Influence of Space

Each of the responding creatives felt that their work positively impacted the location and that the location of their artwork in the Natick Center area worked well for their project. Tuck responded that “I believe the location of the tree was perfect. It was near walking paths and well seen from the road. It was happened upon as well as sought out.” And Quazi stated, “My work has integrated into the public space, as the design blends in with the existing architecture of the town center.”

The influence on the space was palatable as well. Bruckner stated, “People walking on the pathway to cut through to the other side of town actually stopped to enjoy the Common, it was an activity for people to stop to enjoy, a surprise. It added to the character of the town.” Tuck commented on how her piece “activated the Common” and Quazi noted that her project “changed the public space by giving people a way to find the landmarks easily without technology.”

Durability of Materials

The durability of the materials varied. Quazi’s stated that her work “held up well against the recent wind and rain”, but Bruckner’s work had to come down before the end of the two-weeks. He explained, “The poor weather and/or human interference unfortunately did not allow it to survive the full two weeks. [...] More expensive materials that would have definitely lasted longer, could have been used if the budget permitted it. Timing of the installation of the material was also a factor. Because of the quick deadline, a poor (but necessary) alternative installer was used in order to install the artwork before the rain and in time for the weekend event. “

Stakeholder Responses

The local stakeholders for this project varied from a business owner, to a librarian, a police lieutenant, among others. Their relationships to the project varied from an artists' selection committee member to Natick Public Art Commission appointee to a community member who was involved with the development of the goals. In their interviews, they were asked a variety of questions to help understand how the projects will address the goals and impact Natick Center. Out of the six stakeholders recommended for the interviews, four responded to the phone interview and only one responded to the follow up email questionnaire.

The stakeholder's responses were informative about the selection process, logistics and provided observations on how the weather and time of year impacted public engagement with the projects. However, there were some responses that helped gauge their excitement and the role they felt the projects can play in Natick Center. One respondent stated "[I] like the idea of temporary artworks to test on what the public responses." Three out of the four respondents to the phone interviews said that "Guide People to Find Their Way" and "Engage the Public" were the top priorities for the projects and one specified in the follow up questionnaire that "the hopscotch and location medallions were very well received and their placement surprised people. They were simple but effective".

Additional comments included reflected on how creative placemaking can assist in drawing more people to Natick Center and highlighting underutilized spaces:

- *"Natick Center is on the fore front of suburban communities between a draw with the neighborhoods and communities. The more people are drawn and engaged with Natick Center the more likely they are to have an economic impact on the town."*
- *"Highlight and recognizing historical parts of Natick Center. Veterans park is [the] entrance to the commuter rail."*

Conclusion

In review of the above data it can be said that art in public places can address the creative placemaking goals of the town of Natick. From the public to local stakeholders and the creatives involved in this project, the overall response to the six temporary creative placemaking demonstration projects highlighted enthusiasm and interest in continuing to have artworks located throughout Natick Center. The demonstration projects assisted in addressing ongoing concerns such as wayfinding and encouraged people to visit shops and other local attractions. The artworks engaged a variety of people from all ages and encouraged people to stop and participate in their surroundings. The thoughtful goals developed with community input helped the creatives develop artworks that were impactful and engaging to the Natick Center population. Overall, the demonstration projects were a successful test in understanding how artworks would be received in Natick Center.



APPENDIX E:

2019 Natick Center Creative Placemaking Materials

Natick Center - 2019 Call for Creatives

FOR THE LOVE OF NATICK

Seeking Art that makes navigating Natick Center easier and more enjoyable.

OVERVIEW

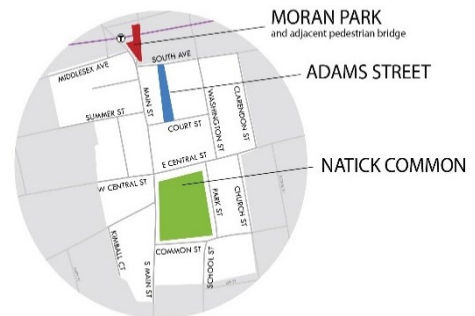
The Natick Center Cultural District and the Town of Natick are excited to announce the second Call for Creatives to propose public works of art and design in Natick Center.

All works produced for this Call are considered permanent works of art. As such, ultimate approval of their selection and location will rest with the Town's Board of Selectmen and any other boards, commissions or agencies (as required).

SITES

Creatives may propose to locate their projects in any one of the following three sites:

1. Moran Park and footbridge over railroad
2. Adams Street alley
3. Town Common and intersection of Routes 135 and 27
4. Municipal parking facilities on Pond Street, Middlesex Avenue and South Avenue



GRANTS

Selected finalists will receive an award of \$500 for design concepts and up to an additional \$1,500 for fabricating and installing selected proposals (*the maximum award granted will be \$2,000 for design, fabrication and installation of a selected concept*).

Creatives may also have access to mentorship from experienced practitioners and fabricators who may provide guidance on design, construction, and installation of projects.

WHO CAN APPLY

The call is open to any creative resident of Massachusetts. Applicants of all ages, backgrounds, and level of experience are encouraged to apply.

Individuals, organizations, and groups of collaborators are welcome. Respondents with similar or complimentary backgrounds may be introduced to each other during the selection process as collaboration and community participation to refine and execute proposals are encouraged.

WHEN TO APPLY

The deadline to apply is May 13th, 2019 at 12:00pm. Finalists will be selected by the end of June. Projects must be installed by September 27, 2019.

Preparation and Execution of the Natick Center Creative Placemaking Call for Creatives 2019 – For the Love of Natick

The goal of this year's Call for Creatives was to leverage the success of the inaugural Call that took place in 2018, increase the capacity that was built and improve outreach efforts while incorporating the lessons learnt and nurturing the partnerships that were developed during this period.

The process to prepare for and execute the 2019 Call for Creatives began in February and will conclude on October 19, 2019 with the formal unveiling of the art installations and a reception to celebrate the artists and everyone involved in this journey. The generous 8-month timeline was appreciated by the artists who felt it was needed to conceptualize and render high quality visual art installations. It also provided the opportunity for the artists as well as NCA and Town staff to have detailed conversations with the owners of the properties where the artworks would be installed.

Key steps involved in the preparation and execution of the Call for Creatives include:

- Step 1: Outreach and engagement to promote the Call for Creatives
- Step 2: Development and release of the Call for Creatives
- Step 3: Call for Creatives Selection Process
- Step 4: Formal unveiling of the installations during Natick Artists Open Studios

Step 1: Outreach and engagement to promote the Call for Creatives

Community Engagement Strategy

NCA developed a community engagement strategy that included:

- 1) Engagement with the cross- sector Advisory Committee
- 2) Publicity through press, social media, and Advisory Committee members' networks
- 3) Promotion of the Call for Creatives at events organized by the NCCD and the Town of Natick. For example, Natick Nights, ArtWalk, Multicultural Day, Natick Days, Famers Market.

Step 2: Development and Release of the Call for Creatives

1. With the success of the creative placemaking strategy and implementation in 2018, NCA and the Town of Natick announced the 2nd Call for Creatives on Feb 10, 2019. In the previous year, temporary artworks were sought to activate three locations viz., The Natick Common, Moran Park and Adams Street in the downtown Natick region. This year, however, it was decided to seek permanent artworks focused on wayfinding to guide people through various landmarks in Natick Center. Wayfinding can be described as a set of tools such as maps, sign posts, etc. that guide people through a physical environment such as a downtown neighborhood and enhance their understanding and experience of that space. Based on the creative placemaking workshops conducted in 2018, it was noted that many of the art studios, stores selling artisanal wares and important arts and culture institutions in Natick Center were tucked into side alleys of the downtown area which hindered their visibility from Main Street. Due to this, many of the newer residents in town were unaware of their existence or if they had heard about them, were unsure of their exact locations. To counter this problem, it was decided that the 2019 Call for Creatives would be focused on wayfinding. The call was released on February 10, 2019 and was open to any creative resident of Massachusetts. Applicants of all ages, backgrounds, and level of

experience were encouraged to apply. The deadline to apply was May 13, 2019. Selected finalists would receive an award of \$500 for design concepts and up to an additional \$1,500 for fabricating and installing selected proposals (*the maximum award granted was capped at \$2,000 for design, fabrication and installation of a selected concept*). It was noted in the call that creatives may also have access to mentorship from experienced practitioners and fabricators who may provide guidance on design, construction, and installation of projects. In addition to individual artists, organizations, and groups of collaborators were also welcome to apply. Based on the mentorship experience last year, it was decided that respondents with similar or complimentary backgrounds may be introduced to each other during the selection process as collaboration and community participation to refine and execute proposals. In addition to the original three sites that were selected for activation last year viz., The Town Common, Moran Park and Adams Street; the municipal parking facilities on Pond Street, Middlesex Avenue and South Avenue were also included as spaces that could optimize wayfinding through the downtown area.

Step 3: Call for Creatives Demonstration Selection Process

The selection process involved many people – Town of Natick and NCA staff, volunteer members of the Creative Placemaking Advisory Committee and the NCA Public Art Committee and applicant artists.

Project Timeline

- February 10 – May 13: Release of the Call and Application period
- May 29: Advisory Committee reviews applications and recommends finalists
- June 13: Public Art Committee reviews finalists but also all other applications and recommends finalists
- July: Board of Selectmen review and approve slate of finalists
- July - Oct 18: Artists build and install projects with support and guidance from Town and NCA staff
- Oct 19: Formal unveiling and reception to celebrate artists

Two – Part Selection Process

The two - part selection process that was initiated last year was considered optimal and was thus utilized this year as well. This selection process was employed in order to present the Natick Board of Selectmen with a final slate of recommended awardees for installation approval. Two meetings were organized, the first to narrow the field, and the second to make final decisions, while interviews were scheduled to take place in between.

- The Advisory Committee met on May 29, 2019 to evaluate each application, make recommendations and select the finalists. The Committee included staff from DPW to weigh in on any logistical issues pertaining to the installation of the artworks.
- The finalists were then reviewed by the Public Art Committee on June 13, 2019 who made the final recommendations regarding which projects to fund.

Decision Matrix

This year, 11 applications were received through the Call for Creatives. They were sent out in advance to the Advisory Committee who were also given printed copies of all the applications to review on the day of

the meeting. Each prospective project was also presented in a slideshow format after which the Committee members filled out an evaluation form to score the applications. The rubric for evaluating the projects was similar to the decision matrix used last year. On the recommendation of the Advisory Committee, it was edited to be concise and easy to follow. The decision matrix allowed each person to assign numerical weights to the objectives of the project. Creative placemaking values as well as logistical feasibility were among the criteria against which these applications were evaluated. The numerical responses were recorded in each category and then added up to create a total score which was used to prioritize the applications. Once the scores were tallied, the projects ranked between low, medium and high. The Committee then discussed the merits of each project, and whether they believed they were appropriately assigned to the right category.

NATICK CREATIVE PLACEMAKING CALL FOR CREATIVES REVIEW RUBRIC - 2019	
CREATIVE PLACEMAKING VALUES:	
Assists with wayfinding	– Will it create a landmark or guide people through Natick Center?
Accessible and welcoming	– Is it appealing and accessible to an intergenerational and culturally diverse audience?
Engaging to the public	– Is the project participatory?
Environmentally respectful	– Are sustainable materials used? Is it safe?
Relevant to local history	– Does it honor local history and/or is it responsive to different viewpoints?
CAPACITY AND LOGISTICS:	
Feasible	– Does the project seem technically possible to achieve?
Viable	– Can it be built on the budget they have proposed?
Experience Level	– Does the applicant have the experience and/or support to execute the project?
FOR DISCUSSION WITH FULL JURY:	
Of the criteria provided, are there some we should value more heavily than others?	

Final Recommendations and Approval

The feedback and recommendations from the Advisory Committee members was then presented to the Public Art Committee to select a final slate of candidates to send to the Board of Selectmen for final approval. The two highest scoring proposals were presented to the Public Art Committee as semi-finalists. Due to the low number of semi – finalists, the PAC was also interested in reviewing the other applications. A preliminary round of voting was held followed by discussion before making final recommendations. Through this discussion, the Public Art Committee decided to elevate one project that scored in the medium category but which in their opinion was unique and would serve as a landmark. All the selected finalists either live or work in Natick.

The Finalists

1. The UnconVENTional Garden – by Ginger McEachern and Denise Girardin.

Original idea: The industrial vent behind the Fair & Yeager building on Adams Street will be transformed into a beautiful oversized garden to compliment The Butterfly located across the

Alley. The painting of the vent has been approved by the property owner. This will not only complement existing art in the alley, it will continue to draw visitors to the “hidden treasures” of Adams Street. The small vent to the left will be turned into a jack-in-the-beanstalk-like vine with measurements marked out on it for parents to track the growth of their children (and pets!).

Recommendations from Advisory Committee: The original idea included “number of steps to” specific locations and landmarks in the downtown area. The Advisory Committee felt it would not be very visible but rather incorporating the map from the next finalist would be a better concept.

Recommendations from the Public Art Committee: The PAC agreed with the Advisory Committee’s recommendations and asked staff from NCA and Town to facilitate a discussion between the two finalists which was achieved. The new artwork will incorporate the two designs to work as complementary parts of a bigger design.

2. You Are Here: Natick – by Sarah McEachern.

Original idea: The project aims to create two large panels to hang within the brick alcoves on the Fair & Yeager building on Adams Street. One will depict a large “you are here” symbol, with a space to sit and take pictures in front of it, and the other will have a large printed map of the cultural district, while providing a fun, interactive space for visitors to take photos. The addition of a large, easy-to-read map will enable wayfinding through the downtown area and encourage residents to walk and explore the neighborhood. Creating these photo backgrounds also provides the opportunity for partnerships with local businesses. The map can show not only local landmarks like the gazebo, but by using a map key, local shops and restaurants can also be listed.

Recommendations from Advisory Committee: The Committee thought that one entire panel with just the “you are here symbol” could be better optimized if the map itself could be made larger and could include historic photos of the landmarks to pay homage to the rich history of Natick Center. As noted above, it was also recommended that this artist work with the first finalist to see if their designs could complement each other to create a larger, more cohesive and aesthetically appealing art installation. Both artists agreed to work with each other and share their knowledge and skill sets towards this endeavor.

Recommendations from the Public Art Committee: The PAC agreed with the recommendations provided by the Advisory Committee.

3. The Fishwalker by Jason Cheeseman – Meyer.

Original idea: The Fishwalker is a colorful 2 D multi piece installation of an elegant woman walking a fish on a leash through town while more fish swim around her. Her head turns to appreciate the wild fish passing her. Is she underwater? Are the fish swimming in air? Either is possible; what is clear is that they share a space, a habitat, an eco-system. The fish represented are all fishes found in Natick lakes and ponds; Largemouth Bass, Northern Pike and Tiger Trout. The juxtaposition of the piece’s depiction of humans and animal, urban and wild invites the viewer to think of our shared ecology with the wildlife that surrounds and inhabits our town. The installation would be composed of a series of laminated custom-shaped Aluminum Composite Material (ACM).

Recommendations from Advisory Committee: The Committee had reservations regarding this application as they were unsure how it fit into the wayfinding theme. Also, the initial idea to have

multiple renderings made and installed in different locations in the downtown area was over the allotted budget. And hence this application was placed among the Medium score category.

Recommendations from the Public Art Committee: After reviewing all the applications and feedback, the PAC decided to elevate this application to be a finalist. They recommended discussing the concerns with the artist, specifically, if he could do just one install on Adams Street on the property belonging to a seafood restaurant and if it were possible to make the ethnicity of The Fishwalker reflective of the diverse community that calls Natick its home. They felt it was a quirky but memorable landmark and the location of the install would tie-in well with the overall theme too.

Step 4: Formal unveiling of the installations during Natick Artists Open Studios

The Call for Creatives 2019 will conclude with the formal unveiling of the art installations on Saturday - October 19th. It will coincide with the first day of the weekend long Natick Artists Open Studios which attracts many artists and art connoisseurs to Natick. A reception for the Call for Creatives artists and members of the Advisory and Public Art Committees will be held the same day at Studio 3 Adams (tentative location).

Lessons learned from the 2019 Call for Creatives

Improvement in the quality of applications

Compared to last year, most applications received this year were of very high quality with descriptions that included digital renderings of not only the design but how it would be situated at a particular location like the Town Common. Most of the applications were focused on visual arts from established artists. On reflection, it was noted that this could be due to the theme for this year's Call for Creatives – wayfinding.

Fewer number emerging artists

A noticeable difference this year was the fewer number of emerging artists who applied to the Call. Again, this could be reflective of the theme of the Call. Going forward, outreach to engage emerging artists needs to be improved.

Location

Despite adding additional locations to the scope of this year's Call for Creatives, all the selected finalists picked Adams Street as the primary install location. This will help in making the street a vibrant space and drive footfalls into the existing art galleries and shops but going forward, the other locations might have to be given attention so as to activate them.

Continued engagement with the artists after the conclusion of the Call for Creatives

- 1) NCA has continued to build partnerships with artists from last year's Call, including those who weren't among the final slate of selected candidates. For example, NCA partnered with an emerging artist who had applied to last year's Call for Creatives but wasn't selected. At the 2019 Natick Multicultural Day, this artist helped showcase Taiwanese culture and arts for the first time in Natick and hopes to bring this unique experience to the Town every year.

- 2) Similarly, a proposal for installing bike racks did not score high at this year's Call for Creatives. But since bike racks are much needed in Natick Center, NCA and the Town will work with this artist to develop her project idea independent of this Call for Creatives.

Call for Creatives 2020

Through the discussions with the Advisory Committee, the history of Natick was a recurring theme and may inform the focus of the Call for Creatives 2020. The guiding values of creative placemaking identified through the Call for Creatives in 2018 will inform this exploration of Natick's history. It will attempt to bring Natick's past, which has not always been very inclusive, to the future. With a focus on community building, the Natick Praying Indians will be invited to come alongside us to share the history and relay their story. It will also be our endeavor, to open dialogue with and **include** the perspectives of diverse cultures that Natick is now home to. This is **respectful** of the past and will make it **relevant** to our community past, present and future. The task at hand will be to help create experiences or **"engagements"** possible for the community's stakeholders and respect the past but **transform** it into a **bold** future Natick where all are welcome and celebrated. In short, we want to create pieces that celebrate the history in a respectful way to ALL those that were involved even though a lot of it is not pleasant. We would desire the use of historical photos or places to engage the residents and continue to work together to harness the energy of CP to bring us all to a bright future.

Lasting impacts from the Creative Placing Strategy and Call for Creatives 2018 – 2019

Artist in Residence (AIR) program

Building on the commitments made in the [Natick 2030+ Plan and the MAPC](#) Natick Center Creative Placemaking Strategy Recommendations FY 20 – FY 24, to ensure arts are integrated into all aspects of civic life, The Natick Center Cultural District introduced the Artist-in-Residence (AIR) program starting with the 2019-2020 season. Through this program we hope to provide financial and structural support to solidify and expand the role of the arts in placemaking within a community, paying artists directly and providing a stipend. The new Artist- in-Residence is charged with creating new bodies of work for exhibition at the culmination of their residency and engage the Natick community in their practice throughout the year. A stipend of \$3000 was allocated to reward the artist for their efforts during this period. The responsibilities of the AIR include:

- presenting an end of term art project of any format with the goal of engaging the Natick community through their work
- attend events organized by NCCD and actively engage with the attendees who are a diverse set of stakeholders (residents, merchants, town officials)
- Provide public art engagement opportunities at a minimum of three NCCD events.
- Actively document and share the events via social media, blog posts, videos, photographs, etc.

Keeping these requirements in mind, Kira Seamon who is an accomplished artist specializing in the photography was brought on board as the new Artist in Residence for Natick Center Cultural District. Her end of year project, Natick's Art in Bloom, is inspired by the Art in Bloom event which takes place annually at the Museum of Fine Arts in Boston. It will be held on Sunday – November 17th at the Morse Institute Library from 1.30 pm – 3.30 pm. The event will be composed of visual art pieces in the form of her photography exhibits and corresponding flower arrangements done by garden club members. Kira will be

successfully enlisted the help of the members of The Natick Garden Club who will help putting the floral arrangements together and of Walnut Hill School for the Arts who will provide entertainment in the form of live chamber music at the event. This is the first time an event of this nature will be held in Natick and through the various art engagements at NCA and Town of Natick events this year, Kira has been able to promote her end of year project. In addition to her stipend, NCCD will kickoff ArtWeek 2020 with a reception showcasing her work in the previous year and introducing the new Artist-in-Residence for the 2020-21 period.

Tunnel of Love

Natick's Tunnel of Love is a public art project that was inspired by the Call for Creatives 2018. The TOL consists of a metal arched frame onto which a hand knitted/crocheted flower "blanket" has been draped. The frame is attached to the railroad ties bordering the interior rails of the MBTA pedestrian bridge in Natick Center and is approximately 15' W x 20' L x 12' H. The TOL has 900+ flowers created by over 100 volunteers from 6 states and 3 countries. The TOL was installed in Spring 2019. Inspired by a similar design from France on the internet, local artist and owner of the Studios at 3 Adams, Denise Gerardin along Karen Perkins, Fran Weiss and others who are members of a local knitting and crocheting group called the Morse Institute Library Stitchers envisioned and executed this interactive art installation. With many a graduation and wedding photograph taken under it, The TOL was an example of local residents feeling empowered enough to organize and create unique public art that has a positive impact on the community and is a wonderful example of creative placemaking as well as wayfinding at its best. NCA acted as a facilitator by providing the funds for the metal arch as well as helping with the promotion of this art installation.

Lasting impacts from the Creative Placemaking Strategy and Call for Creatives 2018 – 2019

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Appendices:

- Natick Center Call for Creatives 2019
- Decision Matric 2019

NATICK CENTER CALL FOR ART 2019 - JURY TABULATION SHEET

DATE	APPLICANT NAME:
	PROJECT NAME:
	APPLICANT LOCATION:
#	REQUEST AMOUNT:
	NATICK CREATIVE PLACEMAKING REQUIREMENTS
Criteria	CREATIVE PLACEMAKING VALUES: Please score on a scale of 1-5.
1.	Assists with wayfinding - Will it create a landmark or guide people through Natick Center?
2.	Accessible and welcoming - Is it appealing and accessible to an intergenerational and culturally diverse audience?
3.	Engaging to the public - Is the project participatory in nature?
4.	Environmentally respectful - Are sustainable materials used? Is it safe?
5.	Relevant to local history - Does it honor local history /or is it responsive to different viewpoints?
	SCORE SUB-TOTAL A
Criteria	CAPACITY AND LOGISTICS: Please score on a Scale of 1-5.
6.	Feasible - Does the project seem technically possible to achieve?
7.	Viable - Can it be built on the budget they have proposed?
8.	Experience Level - Does the applicant have the experience and /or support to execute project?
	SCORE SUB-TOTAL B
	SCORE TOTAL - Sum of Subtotals A&B

INSTRUCTIONS:

Please rate each submittal on a scale of 1-5

- 1 = Weak
- 2 = Moderate
- 3 = Good
- 4 = Very Good
- 5 = Extraordinary

FOR DISCUSSION with FULL JURY/COMMITTEE:

Of the criteria provided, are there some that we should value more heavily than others?