



NATIVE AMERICAN CREATIVE PLACEMAKING





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HAC, founded in 1971, is a nonprofit organization that supports affordable housing efforts in rural communities across the United States. HAC provides technical housing services, financial products, housing program and policy assistance, research, and training and information services. HAC is an equal opportunity lender and housing provider.



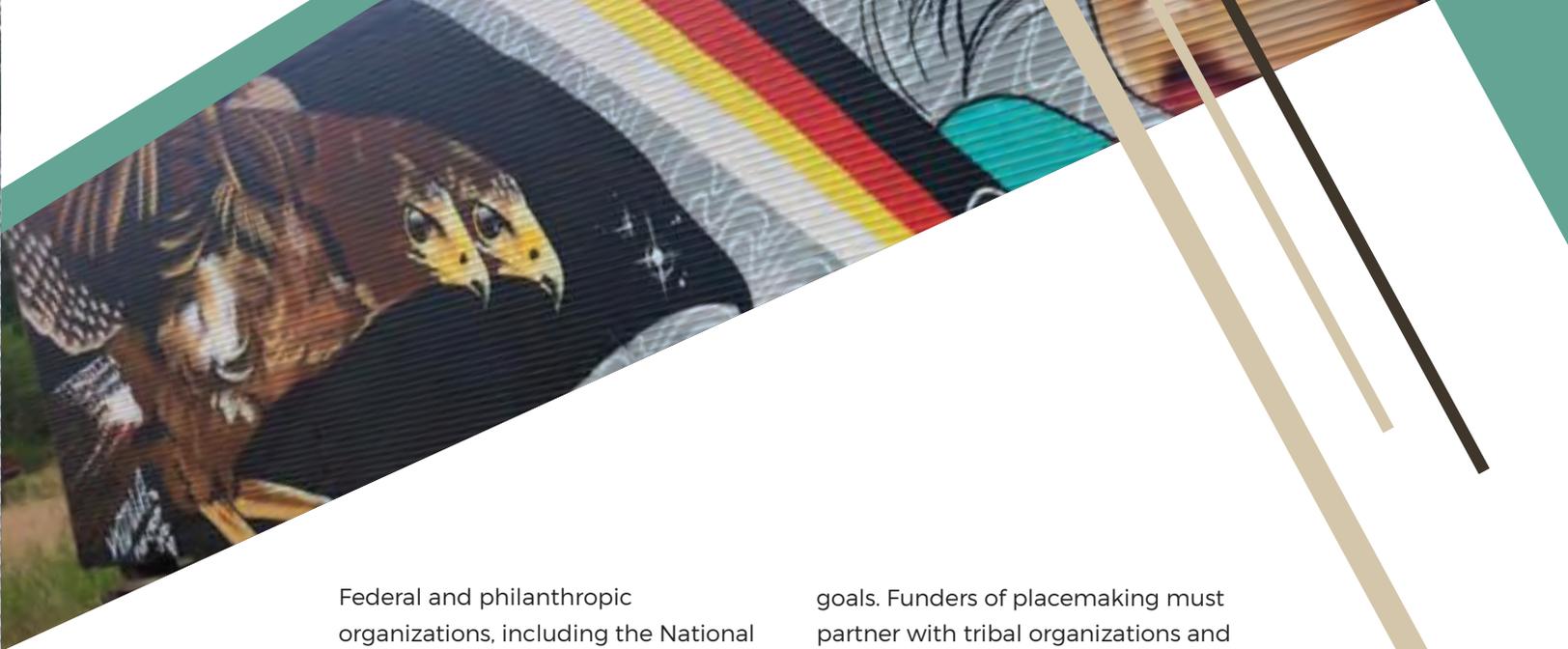
Photo courtesy of Evelyn Immonen



OVERVIEW: BUILDING ON TRADITION

Placemaking was always known to Native Americans. Although indigenous tribes today present great diversity in geography, climate, culture, and political structure, they have all been on this continent since time immemorial. Their sense of belonging is connected to their identity, and goes by many names. In Lakota cultures, the word “wolakota” means “way of life.” The Mohawk word “Onkwehaweneha” means “the way of the original people” and Hopis say “Hopit Potskwan’iat.” Every aspect of life can reflect an indigenous way of being, from the respect owed to tribal customs and history, to the duty to care for and educate children, and especially in the practice of traditional arts. Native American and tribal placemaking remains unique because of the special relationship between promoting creative placemaking activities and honoring indigenous ties to culture.

Native placemaking shapes the physical and social landscape as that tribe’s ancestors and traditional lifeways would have it, using partnerships that bring communities together and facilitate economic growth.



Federal and philanthropic organizations, including the National Endowment for the Arts (NEA) and the philanthropy-backed ArtPlace America, fund creative placemaking across the country. They support organizations, whether community or national, that propose to strategically shape the physical and social character of a neighborhood or town. These may generate art projects to revitalize Main Street and make a neighborhood more livable, or to hosting poetry slam workshops and empowering youth, to name a few examples. Placemaking initiatives then translate into more economic growth, jobs, and innovations.

Native American tribes and Native-owned community organizations compete for these funds as well and, while pooling resources from tight government budgets may be more challenging in Native communities than in other urban or rural contexts, there are many shared approaches to placemaking in addressing similar problems and striving toward similar

goals. Funders of placemaking must partner with tribal organizations and push themselves even more than with non-Native communities to root their approach not just in the existing community, but also in the historical, traditional, and cultural landscape.

Understanding place begins by reframing history and community from the perspective of the indigenous people. That viewpoint remains distinct from the non-Native perspective. This viewpoint is often difficult for funders and non-Native partners to recognize as a barrier. "In a tribal view of the world, where one place has been inhabited for generations, the landscape becomes enlivened by a sense of group and family history," writes Louise Erdrich, a fiction writer and member of the Turtle Mountain tribe. Although her lessons are directed towards writers, she conveys a sense for the foundations of indigenous belonging: "a traditional storyteller fixes listeners in an unchanging landscape combined of myth and reality. People and place are inseparable."¹



1. Erdrich, Louise. "Where I Ought to Be: A Writer's Sense of Place." *The New York Times*, 28 July 1985. Web. 20 June 2017. <http://www.nytimes.com/1985/07/28/books/where-i-ought-to-be-a-writer-s-sense-of-place.html?pagewanted=all>

Truly Native-owned projects should consider this indigenous sense of being, and acknowledge that indigenous and community-driven knowledge is as important as, if not more important than, professional expertise. Without careful, community-driven thought, institutions of colonization threaten ownership. Alfred and Corntassel, two indigenous scholars, describe the damage done to Native communities due to colonization, even to the present day. They focus on how indigenous communities can resist lingering colonialism and regenerate politically and culturally.¹ Solutions should build on the notion of a dynamic and interconnected concept of indigenous identity constituted in history, ceremony, language, and land. That concept, like Erdrich's "combined myth and reality," must be integrated into placemaking.

Finally, Native placemaking is what so many projects throughout history are not — inclusive of indigenous narratives. Roberta Bedoya, from *Arts in a Changing America*, criticizes haphazard attempts at placemaking that do not truly include all community groups. "How race, class, poverty, and discrimination shape place — through a politics of belonging or dis-belonging — needs to be reflected upon whether one is engaged with Creative Placemaking practices as an artist, funder, developer, NGO, or governmental agency," Bedoya writes.² The challenges of balancing race and history are also felt, or should also be

felt, in other placemaking practices. But as soon as funders, partners, and developers begin to draw more attention to Native placemaking, the sooner the social environment of a city, town, or neighborhood shifts from dis-belonging to belonging.

Luckily, placemaking is centered around creative adaptation of the arts, a tradition deeply rooted in tribal cultures. "There is no word for art in Lakota," says Lori Pourier, of the First Peoples Fund.³ "We cannot separate art from the way we live." Art offers an opportunity for Native people to reconnect with their traditional ways of life. A history of trauma in boarding schools, assimilationist federal programming, and extreme poverty means that many Native cultures are struggling for survival. In the context of larger movements of reclaiming Native identity and preserving culture for future generations, this asset remains invaluable. It is good for any project to bring a community together — but Native placemaking brings together a culture and the collective identity of ancestors. It is good for any project to empower youth — but Native placemaking empowers the next generation to take on cultural practices and languages that may be disappearing from the earth. Joseph Kunkel, Northern Cheyenne tribal member and an Enterprise Rose Architectural Fellow, shared his thoughts with HAC. "Culture and the arts are quintessential for how we develop community," he said.



1. Alfred, T. and Corntassel, J. (2005). Being Indigenous: Resurgences against Contemporary Colonialism. *Government and Opposition*, 40: 597-614. 2005. http://corntassel.net/being_indigenous.pdf
2. Bedoya, Roberto. "Placemaking and the Politics of Belonging and Dis-Belonging | Grantmakers in the Arts, www.giarts.org/article/placemaking-and-politics-belonging-and-dis-belonging/
3. Pourier, Lori. "Art: A Way of Life in Native Communities." *How To Do Creative Placemaking*, National Endowment for the Arts, 2017. https://www.arts.gov/sites/default/files/How-to-do-Creative-Placemaking_Jan2017.pdf

The University of New Mexico's Indigenous Design + Planning Institute has defined indigenous placemaking as:

A strategy shaping the physical and social character of a tribe by animating its community spaces in a manner that improves its economic and social viability. The process is predicated on meaningful public participation and using its culture to inform its style of community development. Tribes have been subjected for generations to assimilative policies. Nowhere is this more evident than in the built environment. [iD + Pi] proposes to remedy that, by giving more direction and building capacity for tribes to take control of their design and planning efforts.⁴

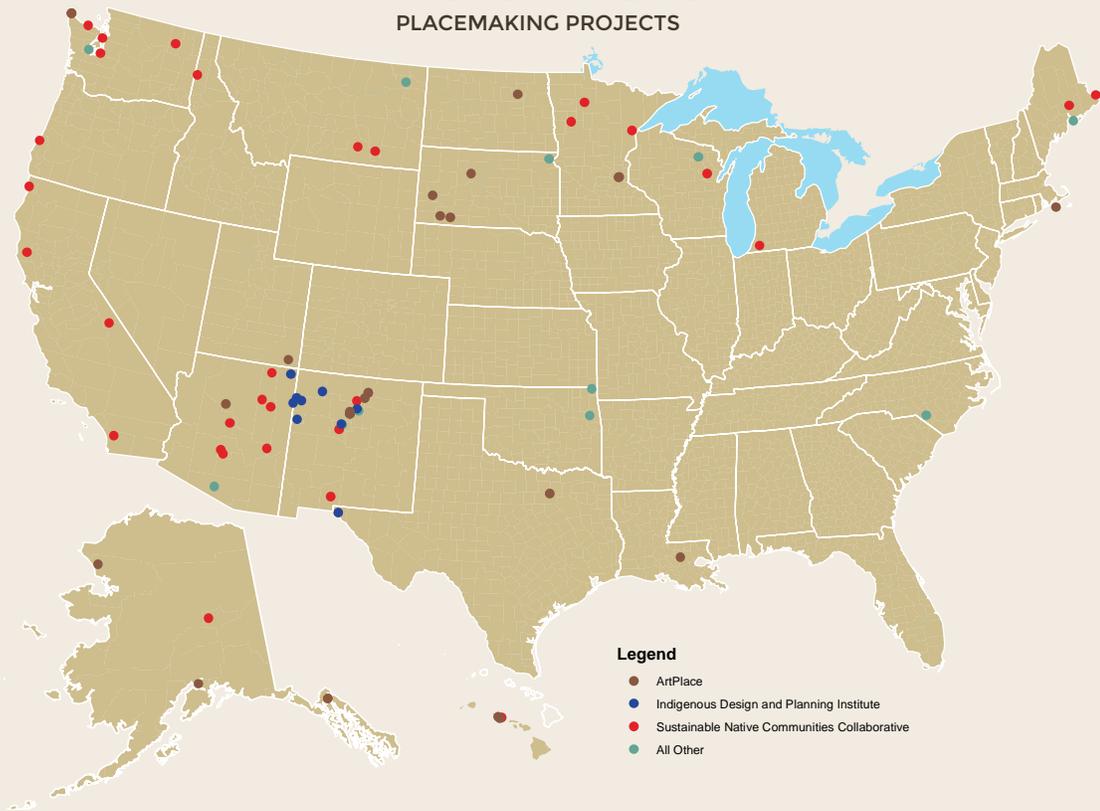
This paper aims to generate further discussion and encourage tribal leaders to come together to establish a voice for Native Nations in placemaking efforts in the United States. It also calls on

placemaking advocates to add greater value to tribal relationships. Creative placemaking efforts in Native communities empower traditional ways of life and reconcile a shared history.



4. Kunkel, Joseph, "Bridging Boundaries: Contributing to Quality of Life on the Reservation." Rural Voices, Vol. 21 No. 2, Summer 2017. <http://www.ruralhome.org/sct-information/rural-voices>

NATIVE AMERICAN CREATIVE PLACEMAKING PROJECTS



To view an interactive version of this map,
click here: <http://arcg.is/P8K4W>



SELECTED NATIVE AMERICAN CREATIVE PLACEMAKING PROJECTS

This map of the United States shows the number and geographical location of selected Native American creative placemaking projects by funder. The projects were selected from major national sources including the Indigenous Planning and Design Institute, Sustainable Native Communities Collaborative, ArtPlace, National Endowment of the Arts, Surdna Foundation, Lannan Foundation, and Traviros. The map shows number of organizations

that either fund, analyze, or conduct creative placemaking or native community development projects that align with placemaking theory. Projects conducted by tribes, tribal entities, and Native or non-Native owned nonprofits working on Native lands were selected from lists of major funders. Organization or project title, associated tribe, funding or sponsorship, and location are noted in the online version of the map.



Photo courtesy of Cheyenne River Youth Project

CASE STUDIES

CHEYENNE RIVER YOUTH PROJECT: STARTING SMALL AND GOING BIG

“Seeing those murals instills pride in my indigenouness, in how I feel about being a Lakota woman,” says Cheyenne River Youth Project Executive Director Julie Garreau. She is speaking about the colorful murals that have popped up in her home town of Eagle Butte, South Dakota after two years of participating in RedCan Graffiti Jam. RedCan happens for one week in the summer, bringing graffiti artists, both Native and non-Native, together to transform and revitalize the downtown area, and to celebrate youth, art, and culture. Graffiti, a form of artistic expression originating in the Bronx, was born out of hardship and struggle, and the youth on the reservation connect with it. RedCan brings new life and new perspective to traditional images and stories, and engages with

a sense of place by positioning them in public spaces. Cheyenne River Youth Project has served as a model for growing from a small volunteer-based organization to a nationally recognized nonprofit that has the capacity to put on an event like RedCan.

Cheyenne River Youth Project (CRYP) did not start off as an arts-based institution. Its primary purpose is to serve the youth of Cheyenne River reservation, a Lakota reservation with about 8,000 people spread out over 4,267 square miles. Despite the history and cultural significance of the reservation, in 2014, over 47 percent of Cheyenne River tribal members were unemployed.¹ Poor education systems and historical trauma mean that the main town of Eagle Butte sees many of its youth succumb to substance abuse or struggle with mental health. Cheyenne River Youth Project began in 1988 when the tribe wanted to turn over an old bar on Main Street, and Julie Garreau stepped up to transform it into the Main, a youth center with free childcare and meals. For the first decade, the Main was run entirely by volunteers and was filled to capacity. In 1997, they had a



1. Cheyenne River Voices: Our Survey, Our Voice, Our Way, Executive Summary Report, 2012-2014. <http://crtribalventures.org/newsite/wp-content/uploads/2015/07/TribalVentureVoicesReportR7.pdf>



stroke of luck when Billy Mills of Running Strong for American Indian Youth was given a tour of their facility and offered the support of his foundation for CRYP. Since then, the project has opened a new Main Youth Center, followed by the Cokati Wiconi Teen Center, also with Running Strong funding. Cheyenne River Youth Project leverages strong, consistent donor support, some of which comes from former long-term volunteers, who remain connected to the mission. Over time, and with recognition from Seventh Generation Fund, South Dakota Coalition for Children, and Bush Foundation Native Nations Rebuilders Fellowship, CRYP has built significant capacity.

Cheyenne River Youth Project has a record of community service and engagement, but their movement into the arts is new. In a short time, Julie Garreau has managed to make RedCan one of the prominent Native arts projects in the region. She benefits from considerable volunteer support and donations from a network of CRYP's sponsors, while also approaching the week-long event from a deeply cultural perspective. RedCan days begin in a traditional prayer circle, open to staff, guests, and community members. Each evening artists are served traditional foods of the Lakota people and stay in the CRYP volunteer quarters in the community. These activities facilitate discussions with Native artists and community members that influence their designs.

For Cheyenne River reservation, placemaking opens opportunities for economic and personal growth. Eagle Butte lies along the Native American Scenic Byway, a marked-off highway route that

encourages tourists to drive through the Cheyenne River and Standing Rock reservations. Unlike many reservations, Cheyenne River does not have a casino, and so businesses must find a way to attract tourists. Cheyenne River Youth Project's own Keya Café, which supports the youth center and employs locals, depends on business from visitors to Eagle Butte. Events like RedCan and the associated Waniyetu Wowapi Art Park, located on CRYP's campus, bring in revenue to the town. The art park consists of a walking path around freestanding wooden walls that display graffiti designs, and is open all year for visitors. Cheyenne River Youth Project also facilitates arts-based programming throughout the year for youth ages 13-18, and the results include some of the graffiti art seen on their campus. Scenes of hope and resiliency, reimagined stories from Lakota culture, and graffiti-style names fill the walls, adding visibility to the culture and the residents of Eagle Butte. Youth have an outlet for creative expression.

Despite hardships the town has faced, resilience is in the residents' bones. Initiatives like RedCan celebrate Native culture and revitalize Eagle Butte. A small nonprofit, remote from major city-centers, can single-handedly assemble a wide variety of headlining artists, a full agenda of community activities, and completely transformative works of art for the town. Because of these efforts, Americans for the Arts recently presented CRYP with the 2017 Robert E. Gard Award. Cheyenne River Youth Project is an example of a Native organization leading the intersections of art, place, and community.¹



1. In addition to footnoted sources, www.lakotayouth.org/ was a source for primary content



Photo courtesy of Richard Steinberger,
Indian Country Today

INDIGENOUS DESIGN + PLANNING INSTITUTE: COLLABORATIVE DESIGNING

The Indigenous Design + Planning Institute is an initiative of the School of Architecture and Planning at the University of New Mexico since fall 2011. The institute operates as a forum in which students and teachers engage with indigenous planning practices and assist actual clients from tribes in the surrounding areas. The program not only educates students as the next leaders but also coaches faculty in new ways of thinking. Its work provides tribes with human capital to achieve sustainable, culture-driven projects they might not otherwise have the resources to consider.

The University of New Mexico, located in a state with 23 federally recognized Indian tribes, and drawing from a population of 1,120 total undergraduate students identifying as Native American, is well situated to lead Native-academic partnerships. The Indigenous Design program is made up of a small group of students, leading to a tight-knit community.

Dr. Theodore Jojola, PhD is the director of the Indigenous Design + Planning Institute, and wants to bring more intentional approaches to community development. “There is very little written about the ethical, methodological, and epistemological approaches to community design and planning by indigenous communities. Historically, the mainstream professions have overlooked these in favor of Euro-Western practices.” He also acknowledges a need for tribes themselves to have access to cultural design as a method of continuing traditions. “Today, one of the greatest challenges that tribes face is to see their populations, especially young people, shift away from their cultural traditions and towards urbanization. There is a heightened urgency to develop community environments suitable for retaining their cultural identity.”¹ iD + Pi serves as a robust example for creating those community environments.

One iD + Pi project was the design of the Zuni Pueblo Main Street. Zuni Pueblo is a large pueblo deeply rooted in religious traditions, many of which are kept secret from outsiders. Of their population, 80 percent earn a living by working with their hands as jewelers, potters, weavers, and other artists. Their “Middle Place” is home to many of their ceremonial traditions, the most central and historic neighborhood in their town, and is also a tourist location.

iD + Pi worked with Zuni Pueblo tribal councilmen, religious leaders, and members of the community to plan a renovation for the four-way intersection near the kiva houses. The collaborative incorporated ideas from the community during a workshop day where 70 tribal members attended, and listened to the concerns of the local community about rainwater runoff, spiritual significance, and pedestrian safety. The end design incorporated the

Photo courtesy of ArtPlace America



1. Jojola, Theodore. “Message from the Director.” Indigenous Design + Planning Institute, University of New Mexico, <http://idpi.unm.edu/about/directors-message.html>



Photo of Dr. Jojola,
courtesy of Indigenous Planning + Design Institute

four sacred directions and a path for dancers to cross the four-way diagonally to get to ceremony. iD + Pi worked with tribal members to design other improvements throughout the community, like a bike path and a new layout for a series of art shops. The videos they produced to illustrate the new designs included voiceovers in the Zuni language, and can be used to apply for further grants from Main Street America to see the design become a reality.¹

iD + Pi also facilitates and participates in a Tribal Planners Roundtable for tribes in the region. This network of tribal planners and officials meets to discuss best practices and share ideas about solving challenges in Native communities. The planning group not only represents a diversity of tribes, but welcomes a variety of ages, from students to elders.

When iD + Pi was approached to help develop a comprehensive community-based plan for Taos Pueblo development, they made every effort to structure the mission around the members of the community. A Planning Task Force was created, made up of representatives from each department of the tribal government, and held focus groups with community members. But iD + Pi did not stop at careful analysis of focus group data. Their work values the community ownership over their project, and they thought carefully about how to present the final plan to tribal members in a community-wide meeting so that the whole tribe was involved. Their model includes tribal feedback and participation from start to finish.²



1. For more on Main Street America: <http://nmmainstreet.org/aboutnewmexicomainstreet/>
For more on Zuni Pueblo four-way project: <http://zunipueblomainstreet.org/projects-2/four-way-redevelopment-project/>
2. In addition to footnoted sources, <http://idpi.unm.edu/> was a source for primary content

MAINE INDIAN BASKETMAKERS ALLIANCE: CONNECTING ECONOMICS AND ART

The art of ash and sweetgrass basket weaving dates back over 200 years for the Native tribes in Maine. But for the Maliseet (maliseets.com), Micmac (micmac-nsn.gov/), Passamaquoddy (wabanaki.com), and Penobscot (penobscotnation.org) tribes, the art form was in danger of being lost. In 1993, there were fewer than a dozen basket makers under the age of 50 statewide. The Maine Indian Basketmakers Alliance was founded to revitalize that tradition, bringing educational programs and apprenticeships to youth, hosting markets around the state to support basket makers, and empowering indigenous identities through arts-based networks.

Maine has a concentration of federally recognized tribes, not common on the east coast compared to western states. Although the Penobscot and Passamaquoddy have gained attention recently for lawsuits won and economic opportunities expanded, the tribes on the reservations remain crippling poor compared to their neighbors. Overcrowding, homelessness, and welfare reliance are endemic in the very rural regions that are the tribes' traditional lands.



Photo courtesy of Maine Indian Basketmakers Alliance

The Maine Indian Basketmakers Alliance (MIBA) is changing that narrative. MIBA conducts educational workshops at the four different reservations and tribal headquarters, covering all parts of the basket making process. These might begin with lessons on how to treat and prepare the material, and then delve into the weaving styles specific to that tribe, like large harvesting baskets traditional for the Maliseet and Micmac tribes or different sweetgrass designs for the Penobscot and Passamaquoddy tribes. Their apprenticeship program partners a master basket weaver with a younger member of the tribe, bringing forth a new generation of basket weavers. These “next generation” weavers have also benefitted from the exhibitions put on by MIBA and their state partners, providing demonstrations and panels to promote this art form for all generations. Their status as a nonprofit channels donations towards supporting the work of masters in tutoring the next generation, bringing proper consultation to these artistic efforts.

Most critically, MIBA has fostered the ability of artists to make a sustainable living from their baskets, just as their ancestors did. A partnership with the First Peoples Fund and Four Directions Development Corporation created a Native Artist Professional Development Training program to empower Natives of the Maine tribes to find fulfilling careers as artists. The Alliance hosts four annual market days, one at a local state college, one at a partner museum, and two at county fairs. These markets are geared almost entirely around basket makers, and bring locals, tribal members, and tourists in to participate in community events and witness tribal culture. The Alliance also matches artists with one of their five sellers throughout the state, as well as museums and art galleries that feature the unique work of Maine basket weaving.

The founding of the Maine Indian Basketmakers Alliance has also brought capacity to tribal members to sustain other cultural efforts. Basket weaving is connected to stewardship of the land and the trees from which the baskets are made. The “Kolunkayowan Wikpiyik Symposia,” which roughly translates to “protecting ash for future generations,” aim to protect the endangered ash tree from the invasive ash borer. The symposia of tribal members and forestry advocates strategize ways to adapt to the beetle when it arrives and encourage stewardship of existing trees and preservation of seeds.



1. In addition to footnoted content, <https://maineindianbaskets.org/> was a source for primary content

Basket weaving is also an activity through which language learning can be promoted and passed down. Several Native speakers are among the Passamaquoddy basket weavers, and the MIBA encourages the sharing of language in apprenticeships and workshops. Thus, tribes are able to use MIBA as a platform for passing on traditional arts and continuing traditional language as well.

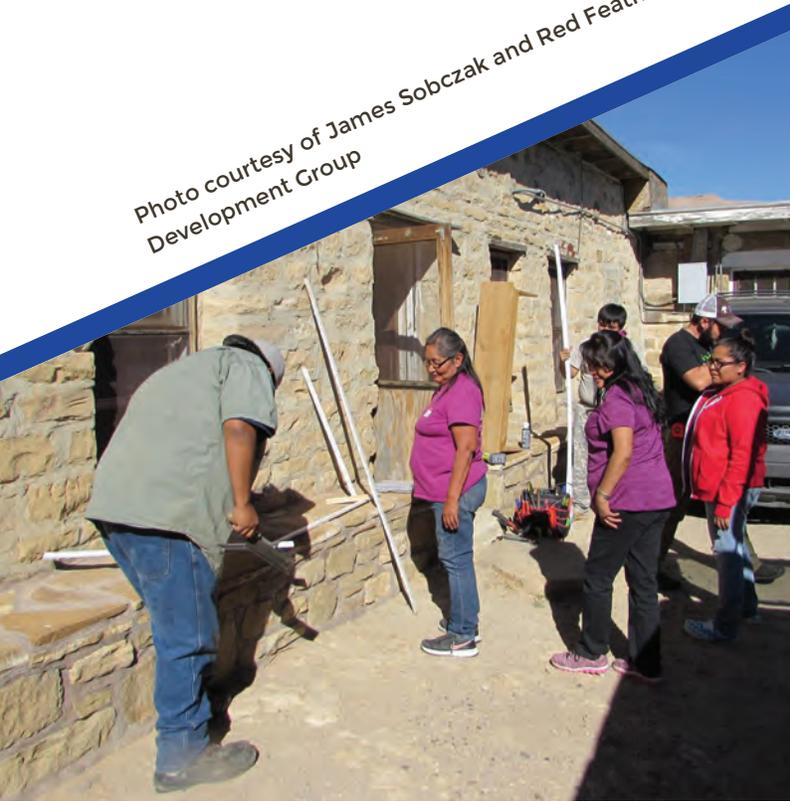
Members of the Maine Indian Basketmakers Alliance have won national awards, drawing attention to their tribes and traditions, and providing support for artists. Weavers have been recognized as First Peoples Fund Community Spirit Awards Recipients, a United States Artists Fellow, Maine Traditional Artists Fellow, and Native Arts and Cultures Foundation Fellow. National Endowment for the Arts (NEA) Heritage Fellows include Theresa Secord (Penobscot) and Molly Neptune Parker (Passamaquoddy).

This initiative came from the grassroots desire to promote a traditional art form, and shows ways that the arts can be so much more. Although their only brick and mortar structures are the partner enterprises that sell their work, the Maine Indian Basketmakers Alliance has used art to define a sense of place rooted in ancestral traditions, connected to older generations, and prosperous in more than just income.¹

Photo courtesy of the Maine Indian Basketmakers Alliance and Maine Today



Photo courtesy of James Sobczak and Red Feather
Development Group



NORTHERN CHEYENNE STRAW BALE HOMES: SUSTAINABILITY AND SELF-HELP

Creative placemaking efforts often pay homage to the specific place and culture of a community through artistic expression, but they can take on more brick and mortar projects as well. Because of the cold winters in Montana, Northern Cheyenne tribal members need homes that will keep their families warm with low energy costs. Additionally, tribes are often looking for opportunities to promote sustainability and green living, which ties into their traditional lifeways. The Red Feather Development Group found a way to address these issues while designing and building homes in collaboration with the tribe.

Red Feather facilitates volunteers to help build and donations for the cost of materials, and designs and builds homes in cooperation with low-income, first-time homeowners. The process engages in dialogue with residents to incorporate culturally appropriate features such as east-facing windows to orient the house along the four directions and careful window placement to address privacy concerns and provide good views. They have also designed larger kitchens for the large family gatherings that are commonplace among the Northern Plains tribes.

The unique part of Red Feather's design works with straw-bale walls during construction, a low-cost, widely-available and sustainable form of insulation. Construction workers and tribal members can easily adopt this practice in other contexts once they've learned it. In addition to straw-bale wall construction, Red Feather works with families to include physical materials that tie the home to the reservation land, including salvaged materials for building portions and specific family-based designs on porches and wood siding. This means that the place a family lives is literally tied to their culture, and created using their insight as well as labor. Self-help housing practices, where families help to build their own homes, improves residents' self-esteem, and cultivate a sense of place that is tied to the landscape, the tribe, and the family.

Within Native communities, sustainability is a natural direction for placemaking to go. "Makers" — whether they are artists or construction volunteers working with their hands — allow for a direct connection between the project and the stewardship of the land. For impoverished tribes specifically, sustainability also means cutting down on costs of heating in the winter. The straw bale feature of these homes represents a low-cost, self-made approach that can be local, renewable, and non-toxic. Volunteers and community members can easily assist in the construction

of such homes, reducing cost and empowering locals. The straw bale walls are built atop a thick ash concrete foundation. Other renewable materials are intuitively connected to empowered homeownership and green living, including newspaper insulation (post-consumer), rainwater harvesting, local wood materials, and non-toxic stained concrete floors.

Photo courtesy of Red Feather Development Group



In addition to their work to provide physical homes to tribal residents, the Red Feather Group provides training materials and capacity building for tribes with whom they work. Tribal community members who will be involved in a project are given technical assistance and training, while tribal officials gain knowledge of addressing long-term housing needs. This paid construction experience strengthens future employment opportunities. In a listening session, Northern Cheyenne tribal members requested a women's-only DIY construction workshop, which Red Feather rolled out the following year, teaching 36 women basic skills.

In 2013, there were seven complete straw-bale homes on the Northern Cheyenne reservation, but the Red Feather strategy allows for incremental development on scale. The training materials and publications were used by a tribal group in Yakima, Washington, to construct their own homes.

The Sustainable Native Communities Collaborative played a key role in highlighting Red Feather's work on the Northern Cheyenne reservation. The Sustainable Native Communities Collaborative works to help indigenous, First Nations, and Native American communities achieve self-sufficiency and develop healthy, green, and culturally appropriate communities. Their approach to the straw bale homes, as to all the other case studies they made, highlights the intersections between sustainability, architecture, and culture. Since they published a report and case studies in 2013, their vision to build the tribes' capacity to realize the projects they conceptualize has been widely shared in the housing community, and research on funding sources and best practices have inspired tribes

nationwide. Their model is to describe the scalability of projects, while continually encouraging responsive design and planning.

Red Feather Development Group's work demonstrates that a great deal can be accomplished with very few resources besides the sweat equity of community members and volunteers. Straw bale home construction represents a model of low-cost community development that incorporates placemaking. Red Feather's collaborative work with tribes year after year has established a trusting relationship between Red Feather and the community, even when bringing in non-Native volunteers, because they have proven to be committed and inclusive in their approach. It serves as an example for other projects — whether related to the arts or not — to adapt a strategy of listening and building on local assets.¹

CONCLUSION

Placemaking in the Native context occurs in a variety of forms. There are 566 federally recognized tribes in the United States, and hundreds of state-recognized tribes in addition, each with their own unique culture, history, and traditions. These case studies represent just a few of the possible approaches to building a community development, economic vitality, or arts-based project that is for the tribe and by the tribe.



1. In addition to footnoted content, <http://www.redfeather.org/> was a primary source

FUNDING SOURCES

The following directory is not comprehensive, but offers a platform for exploring. Some organizations offer funding, capacity building, or both.

NATIONAL INTERMEDIARIES

Enterprise Community Partners: a nonprofit national intermediary working to improve access to affordable housing and community development. They occasionally offer smaller grants based on funding availability, and provide assistance with securing HUD grants as well as other capacity building resources.

<http://www.enterprisecommunity.org/financing-and-development/grants>

Housing Assistance Council: national intermediary focusing on rural housing for the poorest areas. HAC offers training and technical assistance with experience in Native lands.

<http://www.ruralhome.org/>

LISC: a national intermediary and nonprofit that invests in capital, including loans and technical assistance, in developing healthy communities. Their grants cover organizational development, planning process, project costs, training, and award programs. LISC also created Rural LISC to focus on increasing production, generating resources, and investing in the work of rural communities.

<http://www.lisc.org/our-model/financing/grants/>

NeighborWorks: a Congressionally chartered national nonprofit dedicated to affordable housing and community development. They provide technical assistance, networking with local nonprofits, and have a Rural Initiative specifically dedicated to empowering rural communities. They provide grants that invest in the community, and are currently concentrated on Project Reinvest grants, for homeownership, neighborhoods, or financial capability.

<http://www.neighborworks.org/Homes-Finances/Project-Reinvest>

FOUNDATIONS

ArtPlace America: a national grant consortium that annually supports creative placemaking in communities of all sizes across the country. Their grants are highly competitive, with about 7% of applicants selected for final awards in 2017. Half of the awardees work in rural communities. ArtPlace has a history of high profile funders behind it, including the Ford Foundation, Kresge Foundation, and Bloomberg Philanthropies. They fund up to \$500,000 and look for projects that show a demonstrated impact on the community.

<http://www.artplaceamerica.org/our-work/national-creative-placemaking-fund/introduction>

Foundation Center: a national nonprofit that gathers data on funding sources. Their online foundation directory is a database for grant seekers to find resources in a number of sectors.

<http://foundationcenter.org/find-funding>

Surdna Foundation: national philanthropic organization that funds projects for sustainable environments, strong local economies, and thriving cultures. They have awarded funding up to \$300,000 in the past, usually distributed through larger community funds like the First Peoples Fund.

<http://www.surdna.org/>

Other foundations, such as Ford, Kresge, and Bloomberg, have generous endowments but limited history of investing in Indian Country.

NATIVE-FOCUSED

Bush Foundation: a regional foundation that invests in Native nations in the North and South Dakota and Minnesota region. They offer grants for Community Innovation, Events, and Partnerships, and offer fellowships like the Bush Fellows, Native Nations Rebuilders, and Change Networks. Amount is up to \$200,000 for grants. They fund events that inspire people and build communities.

<https://www.bushfoundation.org/grants>

First Nations Development Institute: a national Native grantmaking organization, they seek to strengthen Native communities. They offer a variety of grants targeted toward Indian Country that are published in different cycles, including Native Arts Initiative (NAI) Grants, and capacity building resources.

<http://www.firstnations.org/grantmaking>

Potlatch Fund: philanthropic organization in partnership with the Ford Foundation that serves Northwest tribes in community and economic development as well as the arts. For Native Arts grantees, they offer both project support and general support.

<http://www.potlatchfund.org/grants/>

Running Strong for American Indian Youth: philanthropic organization partnered with Christian Relief Services that invests in community projects for youth, working mainly in South Dakota.

<http://indianyouth.org/>

Seventh Generation Fund: a nonprofit Native organization for the cultivation of Native identity. They offer different levels of grants, up to \$10,000.

<http://www.7genfund.org/apply-grant>

Seven Sisters Community Development Group, LLC: a community development consulting group that specializes in work with Native partners and CDFIs to build coalitions, economic stability, and networks.

<http://www.7sistersconsulting.com/>

OTHER

Americans for the Arts: a national nonprofit that offers capacity building and research to its members on arts in America. They are primarily an advocacy organization. They have a partnership that runs the innOVATION Grant Program to recognize the impact of artists and the arts in community revitalization efforts for up to \$25,000.

<http://www.americansforthearts.org/become-a-member/innovation-grant-program>

buildingcommunityWORKSHOP: a national community design center, placemaking leader, and HAC partner. They focus on building capacity and research for community development. They received a grant from NEA to expand into placemaking.

<http://www.bcworkshop.org/>

Institute of Museum and Library Services: they provide grants to museums or libraries. They include tribal libraries and museums, and can fund programs operated through these institutions.

<https://www.imls.gov/grants/apply-grant/available-grants>

Lannan: philanthropic organization that provides grants to nonprofits and tribes for museums and special projects. Their Indigenous Communities Program provides funding to Native tribes, with emphasis on rural tribes, for the revival and preservation of their culture.

<http://www.lannan.org/about/grant-guidelines/>

Main Street America: part of National Main Street Center, a nonprofit, they provide networking and awards to preserving historic downtown areas in small towns, usually through the arts and infrastructure. They offer capacity building and facilitate grants through the National Trust for Historic Preservation.

<http://www.mainstreet.org/>

National Endowment for the Arts: a federal agency, the NEA provides grants for a number of arts projects, including placemaking through the Our Town Grant. Engagement, Cultural, and Planning projects can be funded up to \$200,000. They also offer trainings and design assistance through the Citizens' Institute on Rural Design.

<https://www.arts.gov/grants>

Open Meadows Foundation: provides smaller grants to small grassroots organizations working to change the world. Grantees must be owned by and for the benefit of women and girls. They have a history of funding Native activism.

<https://sites.google.com/site/openmeadowsfoundation/home>

Creative placemaking efforts in Native communities empower traditional ways of life and bring communities together in a meaningful way. This paper generates discussion and encourages tribal leaders to establish a voice for Native Nations in placemaking efforts in the United States. Placemaking has the potential to build on existing strengths of Native communities, and this research attempts to fill the gap in formal understanding of this theory in indigenous contexts.



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