



## **NACEDA's Creative Placemaking Immersion Program**

In partnership with Americans for the Arts

### **Final Report – December 2018**

With special thanks to the Creative Placemaking Immersion Program advisory committee:

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### **ABSTRACT**

**This is a Final Report to the National Endowment for the Arts for NACEDA’s Creative Placemaking Immersion Program (Immersion Program), a program designed to a) build creative placemaking knowledge among a targeted audience of community development corporations and community-based organizations (CDCs) in Philadelphia, Ohio, and Massachusetts, and b) to support regional community development systems that utilize arts and cultural strategies and stakeholders to improve place-based outcomes for low and moderate-income people and places and communities of color.**

**LINK TO NACEDA’s Public-Facing Deliverable on [www.naceda.org](http://www.naceda.org)**

**[https://naceda.memberclicks.net/index.php?option=com\\_dailyplanetblog&view=entry&category=creative-places&id=143:naceda-s-creative-placemaking-immersion-program](https://naceda.memberclicks.net/index.php?option=com_dailyplanetblog&view=entry&category=creative-places&id=143:naceda-s-creative-placemaking-immersion-program)**



## **Creative Placemaking Immersion Program Executive Summary**

The National Alliance of Community Economic Development Associations (NACEDA) is a membership network of state and regional community development associations. NACEDA's members are regional community development networks/associations composed of community-based development organizations (community development corporations or CDCs and similar). These critical regional networks provide capacity building, local policy updates, and cross-sector connections for nonprofit community-based development organizations.

NACEDA joined with Americans for the Arts in 2015 to pilot the Creative Placemaking Immersion Program supporting community development associations and arts organizations to explore how their local networks could engage with creative placemaking knowledge building and deliver on such an engagement.

NACEDA, AFTA, and the program participants created creative placemaking resources, delivered creative placemaking learning experiences, explored creative placemaking state and local policy environments, and built an understanding for important ways these vital community development and arts networks can support the creative placemaking field going forward.

In short, they helped create regional community development systems that can support creative placemaking and arts and cultural strategies aimed at improving the lives of low and moderate-income people and places.

### ***Resources Created***

Since the Creative Placemaking Immersion Program's beginning in 2015, NACEDA, its members, and partners have created (or helped create) a number of notable resources for the field of creative placemaking. These resources are summarized here in the Executive Summary. The appendix to this report provides copies, references, and examples. The Final Descriptive Report also provides significant documentation and context for these resources.

- 1) Eight Strategies that Build a Community Development Audience (this report)
- 2) Evaluation report on Philadelphia's Art Powered Places (attached as appendix 3).
- 3) Massachusetts Area Planning Council Creative Placemaking Abridged Glossary of Terms (appendix 5)
- 4) Comment letters from NACEDA and Americans for the Arts outlining how creative placemaking can be utilized as a CRA-eligible activity for lifting up low and moderate-income communities (appendices 9 & 10)
- 5) Creative Placemaking learning video from the Ohio CDC Association (appendix 2 and 2a).
- 6) "Creative Places" Resource page on NACEDA's website:  
[https://naceda.memberclicks.net/index.php?option=com\\_dailyplanetblog&category=creative-](https://naceda.memberclicks.net/index.php?option=com_dailyplanetblog&category=creative-)

- 7) Investor 'site visits' in Columbus, OH, and Philadelphia, PA, arranged by NACEDA. Investors and CRA officers from Woodforest Bank visited creative placemaking projects in those two cities in 2018 (appendices 7 & 8).
  
- 8) Numerous sessions in 2015, 2016, 2017, and 2018 at NACEDA's two primary conferences, the NACEDA Summit and People & Places. LINKS to several conference agendas.
  - <https://naceda.memberclicks.net/2016-summit>
  - <https://naceda.memberclicks.net/people-places-2017>
  - <https://naceda.memberclicks.net/summit-2018>
  
- 9) A Creative Placemaking Immersion Program orientation for all program participants and consultants held in Memphis, TN, November 2015 (appendix 6).



### **Activity and Participant Summary**

This section describes generally the activities undertaken as part of this grant. It also lists the types of entities that participated in each activity.

#### Participant Activity

Community development and arts partnerships from Massachusetts, Ohio, and Philadelphia delivered 26 knowledge-building experiences to 275 placemakers. The experiences in Ohio and Massachusetts were primarily designed to create new partnerships and relationships among regional community development, planning, and arts agencies, as well as encouragement of local relationships among CDCs and artists. Philadelphia's experiences were performed at the neighborhood level with artists, CDCs, and community members, with the goal of furthering neighborhood visioning and planning.

*Types of participants included:* Regional CDC associations, community-based nonprofit developers, regional and local arts agencies, advocates, and artists, community-members in Philadelphia, and some municipal agencies.

#### National Partner Activity

Americans for the Arts and NACEDA developed the Immersion Program in partnership over a six-month period, culminating in an RFP process that selected the three noted partnerships in Ohio, Massachusetts, and Philadelphia. AFTA and NACEDA also recruited an advisory committee. After an initial orientation in Memphis in late 2015, the committee guided the project and provided one-on-one assistance to each of the partnerships over a 12-15 month period from 2016 to 2017. AFTA staff, program participants, and advisory committee members all participated in NACEDA's conferences during that time. NACEDA staff also did a site visit to Arizona State University's Design School in February 2018.

*Types of national partners included:* national community development and arts networks, community development and arts consultants, creative placemaking foundations, NACEDA and AFTA members, and academics.

#### Investor Activity

NACEDA recruited Woodforest Bank to be an ally in the banking community for creative placemaking investment. Woodforest officials did site visits to NACEDA networks in Philadelphia and Columbus in Spring 2018. Woodforest Bank provided a \$40,000, grant to NACEDA in 2018 to supplement the Immersion Program.

<https://naceda.memberclicks.net/assets/MayNewsletter2018.pdf>

*Types of investors included:* a bank, foundation, NACEDA members and arts organizations.

#### Policy Activity

**Federal Policy** NACEDA convened partners at its 2018 Summit to encourage CRA-related investment in creative placemaking. The partners worked in 2018 to craft letters to the Office of The Comptroller of the Currency that encouraged bank regulators to provide CRA credit to banks investing in creative placemaking in LMI communities.



**State Policy** MACDC became an advocacy partner of MassCreative and helped grow the Commonwealth of Massachusetts’ arts budget by several million dollars over a three-year period.

**Municipal Policy** This program prompted conversations among nonprofit developers and building managers about code enforcement in developments serving artists and creative populations. In response to the Oakland “Ghostship” tragedy in December 2016, several cities across the United States began enhanced inspection of housing and structures of all kinds, particularly unpermitted artist enclaves. NACEDA caught word of increased scrutiny in Baltimore in a development owned by a NACEDA affiliate member. In consultation with AFTA and other partners, a series of conference calls followed that brought more clarity to enforcement patterns and information sharing among developers under scrutiny.

*Types of policy participants included: federal agencies, foundations, arts and community development policy experts, advocates, banks, and NACEDA members.*

### **Work Left to do**

*Creative placemaking becoming a front-line strategy for serving low and moderate-income people and places*

Having engaged with the field of creative placemaking for over three years, NACEDA has identified ten gaps for the field to address. Below is a brief outline of the ten gaps. Following the list of gaps, the report identifies a number of them NACEDA is *uniquely* positioned to help address.

- 1) A knowledge gap about creative placemaking practice exists among practitioners and CDCs. Some know a lot. Some know a little. Way too many know none.
- 2) Banks play a very large role in the community development field, yet remain disconnected from creative placemaking practice, investments, and knowledge. If creative placemaking is to gain deeper traction in the community development field, banks must play a larger role, at least needing to be familiar with it.
- 3) Similarly with CDFIs, if creative placemaking is to gain deeper traction on our field, creative placemaking knowledge builders need to more frequently engage CDFIs as participants and investors.
- 4) Too few platforms exist for practice to spread among community development peers and ‘experts.’ A clearinghouse of information and platform to convene is needed over the long-term.
- 5) State and regional systems supporting creative placemaking is unfamiliar for state and regional community development advocates and is underdeveloped for art advocates.
  - a. A framework of policy ideas is needed to support CP
  - b. A more mature and experienced set of advocates is needed
  - c. Policy ideas, examples, and case studies are needed

- d. Adjacent community organizations, investors, and officials need an entry point to a creative placemaking field dominated largely by artists and community developers.
- 6) Additional silo-breaking across sectors could help practice and curricula flourish, for example, among health, creative placemaking & community economic development.
  - 7) Where will future resources for creative placemaking come from, particularly if/when ArtPlace goes away, the NEA is eliminated, and/or the Kresge Foundation goes in a different direction.
    - a. Can existing resources be tweaked to include financial resources for creative placemaking (CRA for example)?
    - b. Can local sources be created among municipalities, community foundations, or similar?
  - 8) Creative placemaking's reputation as a 'gentrifier' is significant; more effort needs to be put forward to counter it and/or move past it.
  - 9) Stronger arguments to be made for creative placemaking as a quality-of-life enhancer, a value-add to anti-poverty strategies. Creative placemaking can be a frontline strategy for advancing low income places and communities of color. It is too infrequently talked about as such.
  - 10) Racial diversity in nation's leading voices is critical, particularly among those making policy and funding decisions.

***Which of these gaps is NACEDA uniquely positioned to address?***

The gaps identified in the previous section are not mutually exclusive. Significant overlap exists. NACEDA's structure and strengths allow it to help address the following gaps.

- 1) NACEDA can help address the knowledge building gap among practitioners. NACEDA and its members perform trainings, convenings, and build powerful ideas among placemakers. NACEDA and its members are positioned to deliver existing knowledge about creative placemaking. However, we do not necessarily see our role as creating curricula. Rather, we are in a position to deliver and adapt existing knowledge more deeply and spread advanced knowledge to current community development practitioners.

NACEDA also performs notable conferences of placemakers (People & Places) and networks (NACEDA Summit) that can sustain knowledge sources over the long term.

*(Addresses gaps #1, #4)*

- 2) NACEDA and its members offer a critical nexus influencing how creative placemaking systems emerge at the regional level. They help address key questions influencing how arts and culture are layered into other strategies that improve places and the lives of people.
  - a. What creative strategies are emerging locally as a best practice?
  - b. What alternative financial resources are being utilized to support the work?

- c. How are placemakers and peers supporting each other?
- d. What training is available to continue to build knowledge? What outside expertise is being utilized?
- e. What public policies, regulations, and programs are available to support placemakers using arts and culture to build better communities?
- f. What non-traditional institutions - other than artists and community development organizations – are subscribing to the creative and cultural needs of low-income communities (banks, CDFIs, local governments, etc)?
- g. How are CDCs learning from each other how to integrate arts and cultural strategies into their work that addresses very local needs?

*(Addresses gaps #3, 4, 5, 9)*

- 3) NACEDA’s access to financial institutions offer an opportunity to help banks understand how they can supportive creative and cultural opportunities in LMI places through CRA, services, investments, and lending. Woodforest Bank currently supports NACEDA and its members.

*(Addresses gap #2)*

### ***Evaluation Summary***

NACEDA engaged a professor from Eastern Kentucky University to evaluate the program by performing interviews and asking participants to complete a brief questionnaire (see appendix 11). The interviews and questionnaires were to be administered at the program’s beginning, middle, and end. Unfortunately, the professor quit the project mid-way through due to time constraints. The beginning interviews were complete. The mid-interviews were mostly complete. We were not able to do a closing interview, leaving the collected data as mostly incomplete and unusable. This was the most disappointing aspect of this project.

#### Lesson on Advancing Racial Equity

However, in addition to the outputs noted (number of convenings, types of participants, etc.), the evaluation questionnaire helped challenge an early assumption NACEDA made about creative placemaking. Most CDCs, and NACEDA’s members, would likely articulate racial equity as part of the organization’s goals and mission. However, our experience implementing this program is that our network is too seldom asked if equity is a goal, and, therefore, too seldom explicitly articulates the goal. For example, NACEDA’s creative placemaking partners (AFTA and others) rarely observed our network articulating racial equity goals. However, our members reported high levels of racial equity knowledge building in our program evaluation questionnaires.

NACEDA’s members clearly perceived their work as advancing racial equity, but too seldomly articulate that intention. NACEDA viewed this lesson as an opportunity for improvement. As a result, we have more intentionally articulated the racial equity goals and focus creative placemaking can provide. We did this through examples, making equity a topic of meeting agendas, and through general program communication.



## Final Product

### **Eight Strategies to Build a Community Development Audience**

NACEDA's chosen method for the Creative Placemaking Immersion Program was brokering and supporting community development network and arts partnerships to build creative placemaking knowledge, forming a new audience for the practice. Community economic development (CED) associations partner with arts organizations and individual artists to develop and deploy creative placemaking learning opportunities relevant to their state and region.

These activities build creative placemaking knowledge, an equity values framework, and familiarity among community development placemakers and arts practitioners. Exposed placemakers are then primed to learn how to implement creative placemaking projects in their communities, seek funding for such projects, and advocate for arts and culture priorities in the LMI people and places they serve.

Through the Creative Placemaking Immersion Program, NACEDA had the opportunity to study more closely how community development networks learn and build knowledge and capacity. This opportunity allowed NACEDA to build its own capacity specifically for building creative placemaking knowledge among its membership as well as articulating a broader theory of change for how community development networks learn, described in eight connected strategies. NACEDA will be able to utilize this understanding both for future work in creative placemaking and in NACEDA's broader community development focus.

NACEDA's network members build regional systems of training, technical assistance, public policy, research, convening, and resource development that frame and guide how CDCs have an impact on low- and moderate-income people and places.

New trends, models, and programs regularly emerge in our field improving outcomes among LMI people and places. New trends and programs, while notable and impactful, are sometimes geographically isolated or difficult to implement except in very specific circumstances.

NACEDA has proven particularly adept at utilizing its membership of community development networks across geographic and jurisdictional lines to build CDC audiences for emerging trends that offer value for LMI communities. NACEDA and its members build a CDC audience for new and emerging community development trends (in this case, creative placemaking) through eight connected strategies:

1. Lead adaptively
2. Connect across sectors
3. Construct a bridge
4. Build knowledge
5. Ensure local applicability
6. Encourage local judgment
7. Build regional capacity to go deeper
8. Utilize that regional capacity



Creative placemaking practice has been emerging for some time and has gained significant traction among some CDCs for its efficacy to enhance racial equity, its applicability in both rural and urban communities, its adaptability in communities with high *or* low levels of financial resources, and its ability to attract new audiences to the critical work of improving the lives of LMI places and people of color.

Enter NACEDA and its Creative Placemaking Immersion Program (Immersion Program). NACEDA undertook the Immersion Program to further develop an audience for creative placemaking because, while the practice offers economic and cultural value to LMI people and places, it is not widely understood and implemented as a top-line strategy for the average CDC.

### **Eight strategies to build an audience**

#### **Lead adaptively:**

*NACEDA constantly evaluates and adjusts how it introduces trends into the network, ensuring they are relevant to the culture and norms of the field, resources are effectively delivered, and different regions' community development sectors has the capacity to adapt and grow.*

NACEDA's mission is to lead the community development field and its partners in shaping and influencing strategies that advance community prosperity. NACEDA's 2015-2018 strategic plan set out a goal for the network to adaptively lead the field by establishing strategies for community development to serve LMI communities in the post-foreclosure crisis era. Through its member-led Board of Directors, NACEDA identified creative placemaking as one such key strategy, and applied for a National Endowment for the Arts (NEA) Our Town grant to build creative placemaking knowledge in its network.

NACEDA has developed a strong legitimacy with its members and their networks that touch over 4000 community-based organizations. By investing organizational focus in the Immersion Program, NACEDA has signaled to its members the importance of creative placemaking – an importance that members agree with and are pursuing. Nine associations (fully 20% of the NACEDA network) submitted a proposal in response to the first Creative Placemaking Immersion Program RFP.

Through the understanding gleaned by carrying out the Immersion Program, NACEDA produced its own understanding of “gaps” in the creative placemaking field, as noted in the Executive Summary, and has identified a few that NACEDA is well-suited to address.

NACEDA and its networks lead the community development field through collaboration. NACEDA's understanding of gaps takes into account the skills of members *and* of existing stakeholders. The NACEDA network has an ability and willingness to lead where necessary and collaborate where possible, when other actors have filled a niche (such as creating creative placemaking curricula).

NACEDA has built connections between many of the key actors in the creative placemaking field, working collaboratively with key national stakeholders to better understand the gaps nationally and the niche that NACEDA's association members can fill – both the small projects possible aligned within the work they currently pursue and the larger endeavors possible with significant funding.

NACEDA's understanding of the role its member associations play in their local community development environments has been greatly improved by the Immersion Program. We have experiential knowledge of how their networks learn, and NACEDA has built off of this knowledge to align its programs and priorities beyond the creative placemaking sector.



NACEDA networks are important actors to bring up to speed on the practice, so that they can act as connectional spaces to expertise, important examples, funding sources, and cross-state or national stakeholders.

Through conversations with Americans for the Arts, NACEDA understands the creative placemaking push to be an avenue for culture change within community development – towards a mode of practice that balances the meticulousness needed for complex real estate development management with the disruptiveness and flexibility that creative processes can engender, particularly in being responsive to and with communities.

**Connect across sectors:**

*NACEDA builds new relationships that connect community developers to new sectors that bring additional resources, commitment, and capacity to the challenging work of improving LMI people and places and communities of color.*

NACEDA is a relationally-based network that builds trust among its members and the CDCs they represent. NACEDA uses its capacity to connect across sectors to organizations and fields with aligned values and missions. NACEDA approached Americans for the Arts to join in developing and delivering the Immersion Program because of their commitment to community economic development and their State Arts Action Network (SAAN) of members who advocate at the state level for arts funding (similar to the role that NACEDA members fill for state and regional community development advocacy).

NACEDA understands that cross-sector connections are vital to creative placemaking practice that is both responsive to the community and open to inventiveness. The Immersion Program requires CED networks to forge a partnership with an arts organization or artist to participate. All three participating partnerships in Ohio, Massachusetts, and Philadelphia are newly developed relationships spurred by the opportunity to apply to the Immersion Program. The participating partnerships are: Massachusetts Association of CDCs and MassCreative, Philadelphia Association of CDCs and Just Act, and Ohio CDC Association and Ohio Citizens for the Arts. The Massachusetts Association of CDCs also built a stronger relationship with the Metropolitan Area Planning Council in service of their project for the Immersion Program.

Elsewhere in the NACEDA network, at least two members (Prosperity Indiana and the Housing and Development Network of NJ) have developed ongoing relationships with arts-based partners because of NACEDA's priorities and relationship with Americans for the Arts. Both organizations responded to the Immersion Program RFP, were not selected for the program, but have continued relationships with arts partners nonetheless. NACEDA members and SAAN members continue to approach NACEDA and Americans for the Arts for introductions to their counterparts in the other national network.

In addition to programmatic focus, NACEDA emphasizes the importance of the arts in all aspects of a networks' activity. For the various events NACEDA convenes (including its annual member Summit and the joint People & Places event), NACEDA commissions artists to program arts-based engagement at the event and seeks to ensure that arts are interwoven into content and not relegated to sessions with a narrow focus only on arts and culture. NACEDA's members look to our events as influences into how they construct local conferences and convenings, and members note and replicate NACEDA's practices of weaving arts and culture into community development events.



**Construct a bridge:**

*NACEDA utilizes relationships and resources from other national experts and institutions, interprets them, and introduces them to its regional members, testing the viability of emerging trends and models for improving LMI people and places.*

Through its trust-based relationships with key national actors, NACEDA assembled an Advisory Committee<sup>1</sup> to give input on the development, content, and implementation of the Immersion Program. These stakeholders lent critical insight into ensuring that the Immersion Program complements (rather than duplicates) the ongoing work of key creative placemaking funders and thought leaders.

The Advisory Committee has had a hands-on role in the Immersion Program as well. Members were present in Memphis, TN during the cohort orientation for the three partnerships. The Advisory Committee shared subject expertise, led conversations on creative placemaking and community development, and provided over 25 hours of one-on-one coaching to the partnerships as they developed their projects for the Immersion Program. The partnerships met virtually during the Immersion Program for peer conversations and additional learning that advance their local projects. The Advisory Committee contributed webinars and facilitation when appropriate.

The Advisory Committee has borne fruit for the creative placemaking field beyond NACEDA's Immersion Program. Following the Ghost Ship tragedy in Oakland, DIY live-work artist spaces saw a string of code enforcement crackdowns, including a space with connections to an Advisory Committee member, who raised the issue in a committee conversation. This prompted the formation of a working group on code enforcement in artist spaces that shared best practices among key stakeholders including Americans for the Arts and ArtSpace.

Beyond the programmatic focus, NACEDA creates bridges between member staffs and their boards, having engaged members in whole organization development towards a creative placemaking focus. Executive Director Frank Woodruff has engaged several members' boards during retreats in guided discussions to determine how their networks can engage with creative placemaking.

**Build knowledge:**

*NACEDA provides immersive experiences and trainings to networks and their CDCs interested in learning strategies to implement in their communities.*

NACEDA hosted all three partnerships and the Advisory Committee in Memphis, Tennessee, for a two-day cohort orientation. The orientation established the practical and values framework for the Immersion Program's understanding of creative placemaking with workshops and a tour of Memphis community development sites. The workshop and peer-sharing time gave intentional space for the

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<sup>1</sup> Including: Lynne McCormack of LISC, Barbara Schaffer Bacon and Lizzie Dorman of Americans for the Arts, Joe McNeely of the NACEDA Board, Emily Trenholm of BLDG Memphis (NACEDA member), Omar Hakeem of bcWORKSHOP, Lyz Crane of ArtPlace America, & Jeremy Liu of PolicyLink.



partnership relationships to strengthen. And the second day of the orientation provided the opportunity for the Advisory Committee to coach the partnerships in developing their projects.

Massachusetts partnership brought on an additional partner in the Metropolitan Area Planning Council to deliver three one-day creative placemaking trainings across the state and a culminating conversation about the future of creative placemaking. Each training focused on attracting the broad spectrum of community stakeholders necessary for a creative placemaking project, and each included a bespoke tour of local creative placemaking projects to see local examples.

The Ohio partnership conducted two one-day symposia called Creative Placemaking Ohio, focused on drawing those interested in beginning creative placemaking work and distinguishing creative placemaking as especially responsive to community engagement. The two symposia, in different areas of the state, were tailored to address the different geographic contexts placemakers face.

The Philadelphia partnership led four city-identified Neighborhood Assistance Councils (NACs) in a five-part creative engagement. NACs are community councils that help the city and area nonprofits understand the needs and priorities of a neighborhood. The five-part engagements were designed to lead residents through a creative process to re-examine issues in their neighborhoods and think through how they would address those using the cultural assets of the community.

All three projects are unique and respond to trends and realities of the arts and community development in their different states or regions. See Appendices 2, 3, and 4 for each partnership's report on their project.

**Ensure local applicability:**

*NACEDA utilizes the expertise of its state and regional networks to ensure trainings and immersive experiences on emerging trends are flexible, applicable and customized to the norms and culture of the community development sector locally, to the extent possible.*

NACEDA's members have the credibility within their memberships and stakeholders to both share new approaches and practices and be responsive to the particular needs and interests of that audience. That responsiveness includes the organizational relationships across sectors that provided the backbone of each partnership's project and expands the audience beyond any one organization's stakeholders.

All three partnerships report to NACEDA that their knowledge-building events attracted a wider range of attendees than their normal events. Pam Bridgeforth of PACDC noted that attendees are not "the usual suspects" she encounters at community engagements. The attendees are drawn to the unique offering of creative placemaking and widen the audience for traditional community development and arts messaging. In Massachusetts, while the events were run through a community development training organization, CDCs do not make up the majority of attendees (others include government officials, other CBO staff, arts organizations), again indicating a broad audience for this work.

The Massachusetts partnership also developed a strong relationship with the Metro Area Planning Commission – who has a full-time planner dedicated to arts and culture – to deliver trainings. The



MACDC and MassCreative report that this relationship has been especially fruitful in developing the training agenda as well as connecting to MAPC's strong relationships to Boston neighborhoods.

In Ohio, the knowledge-building activities intentionally and strategically blended interactions between community development placemakers and arts practitioners, fostering new conversations about the work and the values behind the work – conversations that would not be taking place without the Immersion Program.

**Encourage local judgment:**

*The NACEDA network offers an opportunity for networks and staff of CDCs to learn about emerging trends, experience them, and adapt or walk away if it is not right for their organization at that time, without requiring them to commit large amounts of money and time. Not all trends and models are relevant for every CDC, which is appropriate – and NACEDA encourages such discernment.*

The Ohio partnership initially had three Creative Placemaking Ohio events planned, for Cleveland, Hamilton, and Zanesville. The Executive Director of their Cleveland partner – a strong creative placemaking advocate in the city – left his position before the project began, and the organization decided to withdraw from the project without his lead (he personally continued working with the Creative Placemaking Ohio project).

The Ohio partnership has also been able to hone the way they present creative placemaking with participants. Their initial symposium included participants from the city of Hamilton, Ohio, which has a city government strongly committed to the arts and developing public art. The public and officially-sanctioned aspects of Hamilton's work led to a spirited conversation about the similarities and differences between public art and creative placemaking. The generative consensus – that creative placemaking involves community-led and community-engaged projects – influenced the content of the Ohio partnership's second Creative Placemaking Ohio event.

Prior to the Immersion Program, NACEDA's experience was that many members were familiar with creative placemaking primarily through popular expression – often keenly attuned to the negative perceptions of baggage the term carried (e.g. displacement concerns, "artists as gentrifiers", etc) – or concerned with prioritizing creative placemaking too much, worried that it is a funder "fad" without staying power (and not worth the effort to engage).

Through the Immersion Program and related activities, NACEDA, the participating partnerships, and other NACEDA members have a clearer vision of how state and regional CED networks raise awareness and build knowledge of creative placemaking practice and values that align with ongoing local practice and values.

**Build regional capacity to go deeper:**

*Emerging trends, like creative placemaking, are constantly evolving and new CDCs will come to the table over time as the trend becomes engrained in the norms and culture of the region's community development sector. The capacity of NACEDA's state and regional networks to offer resource development from the public sector or private investors, expertise, training, peer-support, and other resources is critical to maintaining and growing the region's impact over time. They are critical actors bringing new trends and resources to the region and molding the trends to local norms and cultures.*



NACEDA’s members in Ohio, Philadelphia, and Massachusetts have benefited from the opportunity to learn how the *practice* and *values* that define creative placemaking fit within their missions as regional networks of community development placemakers.

In conversations, the community development partners especially expressed appreciation for the flexibility and creativity that working with arts partners have engendered in the projects. Pam Bridgeforth of the Philadelphia Association of CDCs remarked that the project was “building a muscle for thinking differently about the [community development] work has been different for the community developers, even me [Pam has an arts background].”

Participants in Ohio, Philadelphia, and Massachusetts developed an audience that is primed to go deeper into creative placemaking practice, potentially by incorporating more advanced curricula and training provided by outside experts (such as LISC, ArtPlace America, PolicyLink, etc.) and through peer-sharing within their local networks and the wider NACEDA network.

The partnerships noted that community development is seeing the trend pendulum swing back toward issues of local control, local engagement, and local development. Pam Bridgeforth of PACDC acknowledges that creative placemaking is a “crucial element” for community development that is locally responsive. In Philadelphia, the partners see creative placemaking as a platform for “local self-management” including the space to identify and decide upon the key issues facing a community as well as the tools to identifying key local and regional partners.

Participants built a more robust web of engaged practitioners who can advocate for new financial resources for creative placemaking as the field grows. NACEDA’s members and Americans for the Arts’ members in the State Arts Action Network (SAAN) are experienced advocates for communities across the country. Two of the three partnerships in the Immersion Program are composed of a NACEDA and SAAN member together, building a partnership that – beyond delivering creative placemaking knowledge and audience building – can jointly advocate for policies that encourage creativity and cultural vibrancy in their communities.

**Mobilize regional capacity to drive results:**

*NACEDA utilizes its national connections to apply for funding, continue to advocate for community development funding, brokers cross-sector partnerships, and provide support to its members to drive results for LMI people and places through the strength of regional networks. These networks act as vital infrastructure that supports the work in individual communities.*

NACEDA believes the Immersion Program effectively utilized its network to build an informed audience for the lessons, toolkits, curricula, trainings – and funding opportunities – that have been developed to support creative placemaking. As NACEDA members and their local partners identify local needs for creative placemaking, NACEDA will continue to provide national support and connections to further members’ work. Concurrently, NACEDA will continue to collaborate with national actors who are strengthening the creative placemaking field.

Specifically, NACEDA has identified several strategies to fill gaps in the field that the organization is well placed to address:

1. NACEDA can help address the knowledge building gap among practitioners. NACEDA and its members perform trainings, convenings, and build powerful ideas among placemakers. NACEDA



and its members are positioned to deliver existing knowledge about creative placemaking. However, we do not necessarily see our role as creating curricula. Rather, we are in a position to deliver and adapt existing knowledge more deeply and spread advanced knowledge to current community development practitioners.

NACEDA also performs notable conferences of placemakers (People & Places) and networks (NACEDA Summit) that can sustain knowledge sources over the long term. NACEDA's conference events are important spaces to pilot and disseminate the practices of arts & culture within these events themselves. Just as arts and culture are disarming avenues to pursue otherwise difficult to engage topics within a community engagement effort, so too does arts and culture allow for new and different conversations and topics within conference environments.

2. NACEDA and its members offer a critical nexus influencing how creative placemaking systems emerge at the regional level. They help address key questions influencing how arts and culture are layered into other strategies that improve places and the lives of people.
3. NACEDA's access to financial institutions offer an opportunity to help banks understand how they can supportive creative and cultural opportunities in LMI places through CRA, services, investments, and lending. Woodforest Bank currently supports NACEDA and its members.

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NACEDA's understanding of community development envisions both a mode of practice and, importantly, a values stance. NACEDA believes that the values underpinning community development are key to creative placemaking that is responsive to LMI communities, and NACEDA seeks to promote and articulate the values in the service of building the appetite and audience among CDCs for creative placemaking practices. The Creative Placemaking Immersion Program fulfilled a key step in helping NACEDA articulate eight strategies to build an audience for network learning, providing opportunities for new community development and arts partnerships to build relationships and creative placemaking knowledge, and to identify the important ways the wider NACEDA network can continue to advance creative placemaking practice.

## Appendix 1

### Appendix 1: Program structure and goals

NACEDA partnered with Americans for the Arts to offer a Creative Placemaking Immersion Program in Massachusetts, Ohio, and Philadelphia. Funded in part by a NEA Our Town grant, the program built knowledge and facilitate partnerships among the community development and arts sectors.

The Creative Placemaking Immersion Program (Immersion Program) focused on knowledge building for creative placemaking as a key strategy to advance community prosperity. Creative placemaking capitalizes on low- and moderate-income (LMI) communities' cultures and diversity as assets to be harnessed, nurtured, and cherished in community development work.

The primary goal of the Immersion Program was to engage and influence community developers in using creative placemaking as a top-line strategy for revitalizing LMI communities.

NACEDA's method was brokering and supporting community development network and arts partnerships to build creative placemaking knowledge for practitioners. Community economic development (CED) associations partnered with arts organizations and individual artists to develop and deploy creative placemaking knowledge-building activities relevant to their state and region. In partnership, they built creative placemaking knowledge, a values framework, and familiarity among CED and arts practitioner. These practitioners are then primed to learn how to implement creative placemaking projects in their communities, seek funding for such projects, and advocate for arts and culture priorities in the LMI people and places they serve.

NACEDA was intentional in allowing a wide range of leeway for the partnership to develop and implement constituent-responsive knowledge-building projects, which have taken various forms: one-day symposia in Ohio, a roving series of trainings in Massachusetts, and a series of learn-by-doing engagements in Philadelphia.

From the Immersion Program, NACEDA built an understanding of the differences and commonalities in these projects to help its members better build knowledge of creative placemaking in differing localities through subsequent cohorts. Immersion Program participants built an audience for the wider creative placemaking discourse in the community development and arts fields, integrating local community development networks into a larger national discourse.

NACEDA placed emphasis in six key areas throughout the Immersion Program. The Immersion Program emphasized **knowledge- and audience-building** to promote the **equity foundation** and **necessity of partnership** in creative placemaking practice. Further, NACEDA supports community development networks to exercise and promote **creativity in program development** and delivery processes. NACEDA continually affirms that community development practice (including creative placemaking) is focused and **responsive to community contexts** and that community development **networks are key actors** to build and disseminate knowledge of creative placemaking practice.

## Appendix 2

### Creative Placemaking Ohio

**Text: (0:04)** an EightInfinity Studio production  
funded by the National Endowment for the Arts  
about.

Opportunity; local; vibrant; revitalize; physical space  
presented by Ohio CDC Association

in association with Ohio Citizens for The Arts

Creative Placemaking Ohio

**Text: (0:55)** How Did It Get Started?

**Text: (1:00)** In 2016, the National Alliance of Community Economic Development Associations (NACEDA) and Americans for the Arts (AFTA), funded by the National Endowment for the Arts, issued a Request for Proposals for community development corporation associations, in partnership with an arts organization, to engage in a creative placemaking knowledge building activity across their respective footprints.

Ohio CDC Association and Ohio Citizens for the Arts were one of three partnerships selected.

This is the story of their knowledge building activity.

**(1:25) Lisa Much, Communications & Development Manager, Ohio CDC Association:** We had heard that this was going to happen for a while, that there would be a partnership, collaboration, learning opportunity for some time. So it was probably October 2015 when Linda Woggon, who was the Executive Director of Ohio Citizens for the Arts at that time, approached us and we started talking. It was...It really was just us sitting in a room saying “Hey, we want to work together. Our networks are interested in doing creative placemaking projects but we don’t really know this looks like.” And so it was probably a solid nine months of chatting of what even a collaboration could look like before we really started coming up with something, which became this project.

**Text: (2:15)** Create – Our goals for this Project:

- Educate community development and arts practitioners in Ohio about creative placemaking
- Set the table for cross-sector conversations to enable future creative placemaking work
- Understand the ways by which both community development arts networks learn best

**(2:29) Bill Behrendt, Executive Director, Ohio Citizens for the Arts:** What excites me about this project is it's basically a blank canvas. Similar to a piece of art, it can become whatever we want it to be. No two creative placemaking projects or sites are the same. What may be right for one site or one community may not necessarily be right for another one.

**Text: (3:00)** What is Creative Placemaking?

**(3:03) Ian MacKenzie-Thurley, Executive Director, Fitton Center for Creative Arts:** I've been asked a lot about what is creative placemaking, particularly as we looked to bring the symposiums together. And it wasn't a word that I before though it was seem that we were already doing it, but it wasn't the intention to define creative placemaking with what we were doing. It's been a broader term for me as these conversations have gone on. But for us, there's two words. So "creative" everything is about art, which of course it is, and "placemaking" about making up space for the community. But when we run a mural program, it's very obvious. There is a mural on the wall, great. There is a piece of art in the community and it seems very obvious and it should be and that's great. But it goes much broader and much deeper than that as I've seen in integration, with artists having conversations with developers and with programmers and with cities throughout the nation about making a space for the community where the art is integrated wholly-solely and you may not see a piece of art. That's the bigger surprise, for me, is that the art is there but its intrinsic. It's been built into the conversation and it may be about how the space was created or who the space was created for, not that it's an artistic space. That's been a bigger way of thinking that has really inspired me to look broader at our projects and look broadly at the community

**(4:25) Unidentified individual at a creative place-** That this used to be the old Strauss Building. And the old Strauss Building for a while was an apartment store and then a little bit after that it was converted into some office buildings and it sort of lay in disrepair. But after that, with a lot of money from the city and with the help of our Arts Space – which their entire mission is to be able to provide affordable housing and the ability to foster the artistic spirit within the artists who live here – we were able to build this up into something really amazing where a bunch of artists can live and work and grow with the community.

**(5:01) David Mitzel, Director, Appalachian Hills of Ohio Territory:** Creative placemaking is open in terms of planning and deciding the future of a community. It's not held in secret. It's inclusive. And it's...when I came to Zanesville, in 1980, I was at the Ohio University campus and I held a meeting of community leaders. I did a similar thing thirty years later. The first time, there were no women, the second time one. It was all guys with [gestures to his white hair] this color hair and were white and...yeah, old white guys. And, that is not inclusive, that is control and one of the reasons why the community didn't grow. At one time it had a population larger than Columbus. There's a very...well, one comedian said Zanesville the home of white studies...anyway, that type of attitude which is not encourg[ing] people of color to remain there. Although, we had the largest percentage of African Americans in any of the Appalachian counties other than the new three counties which are the flatlands Appalachian counties that extend up to Lake Erie. Having openness, having diversity and inclusion, those are things that make for people and communities to succeed. This success is based upon acceptance of different ideas, a willingness to say this is a bad idea and the willingness of certain individuals to take leadership roles, not to roll over people, to enroll people and making things happen

**(7:28) Unidentified Zanesville artists:** ..my studio in Zanesville. We are very lucky. We live here because of many reasons. The first reason I think is very important: we live here for the people around this community. Because you can see that anywhere you don't need to lock the door, you don't need to take care of something...[laughs in the crowd]...oh, okay. We feel comfortable because the people are very kind and also I think....

**(8:00) Michael Seiler, Artist and Co-owner, Seilers' Study & Gall:** John is very important in bringing artists in from all over the world. Since he is Chinese and from Lanzhou, he has contacts at two universities and where there's an exchange that goes on between those universities and Muscam and our downtown arts project. So, there's some neat things that go on and that's always a very active thing. And John is internationally known, it's not just in China. He's known in France, in Italy, and he's wanted everywhere but he chose to come to Zanesville and that's really an important part of this building and people.

**Text: (8:40) Creative placemaking**

**Text:** The ultimate intention behind all creative placemaking work is to transform communities socially, physically, and economically into equitable places with the arts at their core. These efforts should actively seek to avoid gentrification and work hard to ensure that the people who helped make the neighborhood what it is today – often artists – are still in place tomorrow.

**(8:58) Hamilton April 11, 2017**

**(9:58) Liz Hayden, Hamilton Attendee, City of Hamilton:** I wasn't really sure what it was at first. And I thought because the Fittin Center for Creative Arts was hosting it that it was very arts heavy. But, I'm an urban planner and I know what placemaking is and I didn't make the connection that this was a perfect fit for me to be here. And so, when he started explaining more about what the goal was, it just seemed like a great event for me to come to, be inspired and learn new things. One thing I plan to use is maybe some of the brainstorming strategies, actually. Just the strategies themselves to help when I'm meeting with, I have a couple business district associations I work with, and to help them work through the creative process in a more structured way. I work with a lot of creative people that own their own creative businesses and I think these processes might be helpful for us to reach some consensus on how to move forward.

**(10:56) Unidentified event participant:** We're at table 2, and we got excited before we even started brainstorming so we picked two topics. We were working on Pre-K readiness and summer eating. So, one of the things that kept coming up when we were trying to tackle, frankly, each of these problems individually but then together was to try and create basically an outdoor community center. And essentially, we created an alternative school that would be a part community garden, part industrial kitchen, to be able to prepare meals that could be served from produce grown on the ground, could be part farmer's market, could be part teaching kitchen so that we could have job training for individuals in the community who wanted to be in the food service industry, teach them how to make nutritious meals, things like that. Also, as part of the Pre-K readiness, we were thinking that if we included community groups that we could have boatmobile pop-up library type of things, we could have student-to-student mentorship programs, literacy educational things. So if it was this community space outdoor classroom-indoor classroom space that could tackle a lot of problems.

**(12:30) Justin Fuller, Hamilton Attendee, Hamilton Country Planning & Development:** So I plan to go back and tell my other co-workers about what went on today and just go through that process of thinking about how we need to include artists and other individuals along when we're doing projects in neighborhoods to make sure we really include more people that get a better project in the end.

**(12:52) Hamilton artist standing in front of his mural:** ...artists here in Hamilton [crowd member: the Hamilton art community is so cozy]. It's very ongoing, it's also great for artists because you get a lot of opportunities to get involved in what's happening. But I also head an inside-out studio, which is an art studio for adults with disabilities right around the corner here on High Street. Check that out if you haven't done it. But what I like from an artist's perspective about Street Art is they don't really put you in a box or make you create a specific theme or design or style. They really let the artists do whatever they want and they leave it up to that jury process and selection committee to pick what they feel like is the best fit for the building and the community. So, when I looked at this blank slate of a wall, I thought, what should I do. And Robert McCloskey seemed to be the most obvious choice. He's very connected to this building. If you're not familiar with his works, he's an award-winning children's author and illustrator, his most famous work is probably "Make Way for Ducklings."

**(13:45) John Yung, Hamilton Attendee, Urban Fast Forward:** One of the things I got out of this was the importance of using art to breach community engagement. And one of the things that I've found in my experience with developing places that I think also was reflected here was the fact that in order to create authentic and diverse solutions that drive communities forward that art needs to be an integral piece of that.

**(14:12) Text:** Zanesville, May 18 2017

**(14:37)Aprina Johnson, Zanesville Attendee, Walnut Hills Redevelopment Foundation:** I got a lot. First and foremost, fresh perspectives are very empowering. Mike, as well, he was very inspiring just the way he's going about doing development. I think me, in this position, and me living in my own neighborhood, I can look out and I can do projects without necessarily having had thousands upon thousands of dollars and working for a community development center, this day made me realize, we can do small, very impactful projects. And I want to take that back and I just want to run with it.

**(15:21) Unidentified event speaker:** This building was built in 1876, it was a part of the old Clausman's Hardware Store, this was the Annex building. And they kept fencing and line out here and I never noticed the building until I thought that I might need more parking for my Main Street building. And then when I got inside, I was like "this is a little gem. We're not going to tear anymore buildings down, not right here." And we began to recreate and restore the building. That means that these columns were eight inches low, were almost ten inches, sinking the entire building. So, we engineered some I-beams and brought the building back up. And then over a ten-year period, this where I'm at right now. And you can go upstairs, too, and look at that space and more paintings. But this is what I want to see with all those buildings that are across on Main Street that we're just neglecting is ridiculous. These could be really important to our future. They are the past and they are the future, I think. And the artists are always the first ones, they got excited about doing something with them.

**(16:18) Ryan Schultz, Zanesville Attendee, RW Schulz Media:** I think it was just seeing the priority that people are giving creativity in the community. As an artist in a small town, if you're being creative it

seems you need to be able to make money off of it. And then it's all about monetary exchange as a service, which is important, but the way talked about it in a much larger scope applied to it. And so, it allowed me to look beyond, "Oh, I need to make money to pay bills." Like, how can this affect the community as a whole.

**(16:58) Unidentified event speaker:** Most of you define your placemaking as what is actually arts-based economic development or just placemaking. When you have the word creative placemaking, or the word creative in front of placemaking, it becomes a different thing than what you were thinking about when you were considering when you came here today, which is why I'm going to give you guys a PowerPoint on what creative placemaking specifically is. Just so you guys know, there's nothing wrong with arts-based economic development or placemaking, but it's not technically creative placemaking and I'll return to that in a moment when I get to a specific slide. So, the National Endowment for the arts defines creative placemaking as a set of things you can't see because of the screen. So, what it says there – you can almost make it out – is that the ultimate intention behind all creative placemaking work is to transform communities socially, physically and economically in the equitable places with the arts at the core. These efforts should actively seek to avoid gentrification and work hard to ensure that the people who helped make the neighborhood what it is today – often artists – are still in place tomorrow. So the critical piece there is the word equitable, this is arts activity and community development that is done with the people in the community. They're grassroots initiatives with arts at the core that are helping to improve the neighborhood. Now the weird thing for those of you that are community development practitioners about this specific tool, creative placemaking is a tool by which you choose to operate and choose to use after today or maybe you've been already dabbling with it, it's one of the few community developmental tools that happens to – and this is a grand national challenge – displace the people that aren't the tool. So what happens in a lot of communities is that by using the arts to kind of polish the stone and share the story, the authentic story of various neighborhoods in communities across the country, it actually makes those communities more attractive for people to move in and unfortunately it exploits the very people that – because of the supply and demand as places become more interesting – and then they to move out. What you're going to hear me come back to a few times throughout the day is being careful, that as you – many of you may not have done any creative placemaking and hopefully you'll dabble with it after this – you'll slide into it very quickly and need to be thoughtful about making sure that you're creating permanent places for people that are then possibly at risk of being moved, because you allow them to tell their story.

**(19:42) Jo Hamilton, Zanesville Attendee, Heritage Ohio:** It was really nice to sit a table of such diverse backgrounds and everybody coming from some place different in their own work or even the things that they enjoy doing outside of work. So, I really appreciated the diversity today.

**(20:00) Text:** How did the Project Evolve Over Time?

**(20:06) Lisa Much, Communications & Development Manager, Ohio CDC Association:** This project was initially to be three workshops: Cleveland, Hamilton and Zanesville, and we really thought that we would see a difference between the three in terms of urban placemaking and then suburban, or smaller city, creative placemaking and then rural, which would have more of a regional approach. As we were planning this project, it just became apparent Cleveland wasn't the best place for us to go, and we decided to really focus on making Hamilton and Zanesville as strong as they could be and getting more people

there. That was really great, because it offered us more flexibility and we were able to offer travel stipends in that aspect as well to get more people to attend these. As far as change between the two workshops, Hamilton and Zanesville, there were a few changes. The biggest one being we shifted the morning around where we had started with a creative placemaking overview and then what is art and what is community development and it just became really apparent after Hamilton that it was not the most effective or efficient way to do that. So we started to break it down: art, community development and the creative placemaking. We had more example, not just from that location, but we just had more examples of creative placemaking in other parts of the country, which I think is really helpful for people to conceptualize the concept. And then the other big piece that we changed, that I thought was really effective as far as networking is concerned, was we had curated and assigned the tables beforehand so that we had cross-sector representation at each table. But we had had that be the arrangement the whole day in Hamilton, but in Zanesville, we shifted that later in the day. I think that allowed people to get up and stretch their legs and talk to different people which ultimately goes back to that was the point. We want people to get to know each other and really start these conversations.

**(22:27) Bill Behrendt, Executive Director, Ohio Citizens for the Arts:** Well, it was interesting to take what we had learned in Hamilton, which was our first training session, and get feedback from participants, see how the day went and then sort of be able to take that knowledge and be able to apply it to the Zanesville session. We changed up the order of the events for Zanesville, some of the feedback we got wanted to incorporate more of an overview about creative placemaking in the morning. I think, if we could do this a couple more times, we'd be able to refine the process more. But, the big difference is the two communities are very different. What worked in Hamilton didn't necessarily apply to Zanesville and vice versa, what worked well in Zanesville may not have worked as well in Hamilton.

**(23:17) Lisa Much, Communications & Development Manager, Ohio CDC Association:** Our primary goal was really to set the table for conversation. And I'm very much borrowing language of Lynne McCormack of LISC (Local Initiatives Support Corporation) when I say that. It was just getting people there to talk and we saw that happening and I saw that in the evaluation cards and feedback. I really think more conversations and more collaborations will come from this.

**(23:48) Text:** Looking Forward

**(23:51) Bill Behrendt, Executive Director, Ohio Citizens for the Arts:** Well, I learned quite a bit about creative placemaking. I also just learned about people. How engaged people are and how creative people are and also how willing people are to get involved. Part of our sessions was a brainstorming session at the end where you would have to come up with your own idea about different topics and how creative placemaking could help solve those. Some of the ideas just blew me away.

**Interviewer:** And do you plan to continue this work?

**(22:23) Bill Behrendt, Executive Director, Ohio Citizens for the Arts:** Absolutely. I would very much like to continue this. I think we can really take what we've done in Hamilton and Zanesville and take it around the whole state of Ohio and all sorts of different communities. The communities that we held these training sessions in were so excited for us to be there that we got quite a bit of press, good local coverage. A big highlight for me was being on the news for the first time. And just from those press releases and the newscasts, our office got a ton of comments and outreach wanting to know how to get involved and

wanting to know when the next one of these training session are going to be held. Obviously, I think that speaks to the success of the events, but also it speaks to the fact that there's this hunger out there for people who want to know more about creative placemaking.

**(25:15) Lisa Much, Communications & Development Manager, Ohio CDC Association:** I think the thing that I learned from this as far as our networks are concerned, I think that was underscored by the way that we tackled a lot of this project, is we just learn best by doing. I think as much as we talked about and can recognize that art and art organizations and community development people speak different languages some of the time, even a lot of the time, and have different practices and tactics, at the end of the day I think we all just learn best by doing the work and we're very boots-on-the-ground type people.

**Interviewer:** Do you plan to continue this work? If yes, how so?

**(25:56) Lisa Much, Communications & Development Manager, Ohio CDC Association:** I know Ohio CDC Association would love to continue doing this work. We saw 118 people between the two workshops attend, that obviously represents not just our sector. But we know that there's a big demand and people want to know about this and people are really interested in it and a lot of people are doing this work so maybe there's different ways to shape it to do not a 101 level but I think it's been a really great process, we have a really great workshop design right now and taking that and tweaking it even more would just make it a thing that I would love to continue doing.

**(26:42) Credits:**

Producer – Rasean Davonte Johnson

Music and Composition – Pornchanok Kanachanabanca

Presented in part by – Ohio CDC Association // Ohio Citizens for the Arts

The Creative Placemaking Immersion Program is a joint project of the National Alliance of Community Economic Development Associations (NACEDA) and Americans for the Arts (AFTA), funded by the National Endowments for the Arts

Partners – Ohio CDC Association // Ohio Citizens for the Arts // Appalachian Hills of Ohio Territory // ArtsWave // Buckeye Hills Regional Council // City of Hamilton, Ohio // Fitton Center for Creative Arts // Plan F Solutions // Sellers' Studio & Gallery

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## Appendix 2a

Creative Placemaking Ohio video

<https://www.youtube.com/watch?v=YmvQjoF0J4Y>

## Appendix 3



# **Art-Powered Places: A Grassroots Creative Placemaking Program**

**Evaluation Report  
December 2017**

Prepared by  
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# I. Executive Summary

## A. Introduction

This report includes a brief Executive Summary and detailed Evaluation Report for *Art-Powered Places: A Grassroots Creative Placemaking Program (APP)*. APP was one of three partnerships selected by the National Alliance of Community Economic Development Corporations (NACEDA) and Americans for the Arts to engage in an intensive one-year training and technical assistance project to build knowledge and advance creative placemaking. The Creative Placemaking Immersion Program is funded in part by a \$100,000 Our Town grant from the National Endowment for the Arts to NACEDA. Americans for the Arts is NACEDA's lead partner on the initiative. The primary goal of Art-Powered Places (APP) is to utilize **arts-based strategies** to **increase knowledge and awareness** of local community needs and assets as well as barriers related to community health and well-being in order to **facilitate relationship building and cross-sector collaboration** to support and strengthen local communities.

The Philadelphia Association of Community Development Corporations (PACDC), dedicated to address and advance lasting neighborhood change, developed plans to launch a pilot program (APP) to assist Neighborhood Advisory Committees (NACs), the community engagement arms of CDCs and neighborhood action groups, to better utilize the power of art and artists in addressing neighborhood needs and challenges. Identifying issues such as crime and safety as well as economic development, PACDC partnered with Just Act to support a project for purposeful resident engagement around community issues. PACDC initiated the recruitment and selection (RFP) process of PACDC NACs in February 2017. Five NACs were selected after a review of proposals to participate in this new pilot project, which offered both training and technical assistance (TTA) for building NAC-Artist partnerships. The outcomes proposed by the project's end stated that selected NACs will:

- 1) Identify and build stronger networks with neighborhood artists around shared community development interests & challenges;
- 2) Build on these networks by exploring ways to use arts as a tool to support and advance neighborhood revitalization; and
- 3) Lay the groundwork for one new or expanded arts-focused project.

Guidelines for organizations interested in applying for participation in the pilot program included:

- PACDC Membership in good standing;
- City of Philadelphia Division of Housing & Community Development NAC contract;
- Employment of at least (1) paid staff member committed to carrying out program participation.

Participants included NACs from: Brewerytown/Sharswood, HACE, Mt. Vernon, Southwest and APM.



## **B. Project Overview**

The participants in this project would be considered as purposive key informants since they represent roles and perspectives that are critical to this project and its design. Under the guidance of project partners, PACDC and Just Act, (5) CDCs were selected for participation and served as sites for this TTA process. Participants included:

- Neighborhood Advisory Committee (NAC) leaders and members of Neighborhood Advisory Subcommittee (NAS)
- Artists living in the targeted neighborhoods
- Community members interested in community organizing who reside or work in targeted neighborhoods

A total of 100 individuals participated in the Orientation and (4) Training and Technical Assistance workshops conducted at the (5) NAC sites during this pilot program. Initial participation included community members who are actively involved as Neighborhood Advisory Committee and Subcommittee (NAC/NAS) members. In 4 out of 5 sites, there were new members joining this core collaborative group over the course of the project (April- September 2017). New members included local artists who joined at the invitation of a resident member or NAC leader (Coordinator). Participation was open to the public but notice of meetings was usually provided by individual invitation.

Each workshop (approximately 90-120 min.) included arts and theatre-based activities and methods facilitated by Just Act to support dialogue and group cohesion at each session. APP project activities included: Talking Paper, Story Circles, Image Theatre, Adaptation of Orton Heart and Soul Community and Cultural Network Analysis tool, Creation of Network Maps, and Vision Trees. All activities resulted in visible documentation or graphics that illustrated the APP process and outcomes. A videographer also recorded Vision Tree Session.

The main objectives of APP are:

- 1) To help identify and build strong networks with artists and local organizers living and/or working in targeted CDC neighborhoods;
- 2) build implementation capacity through trainings and technical assistance to better empower artists in these neighborhoods to work more effectively with community developers to address issues impacting neighborhoods in which they live;
- 3) build a more precise understanding on the part of CDCs/NACs of the value and effectiveness of strategic, resident-driven arts-based engagement in neighborhood development through trainings and technical assistance.



## C. Key Findings

### Methodology

This evaluation is a *participatory evaluation* designed to increase understanding about the effectiveness of using arts-based collaborative training strategies to increase knowledge and collaboration for neighborhood revitalization. The APP pilot program is also intended to build the foundation for future arts-focused (creative placemaking) projects. Evaluation design included: (a) The creation of an **assessment plan** that provided tools for data collection and project outputs to guide project such as: (1) Self-report surveys; (2) Post event interviews; and (3) Document examination (observation notes/process recordings/talking papers/transcripts of collaborative events guided by facilitator); (b) The creation of an **evaluation plan** that clarified the intention of evaluation and set priorities for focusing resources, established roles to coordinate various activities, and provided an action plan for implementation to guide project leaders and key stakeholders as well as development of an arts based curriculum.

### Purpose

The primary intent of this evaluation is to determine the degree to which objectives of this pilot project are attained in reference to the social outcomes of the project, to assess the efficacy of this collaborative training & technical assistance programming to increase knowledge and capacity for arts based civic engagement and to provide guidance for the next steps in creative placemaking program development. The following evaluation questions were prepared to guide this process. These broad evaluation questions were aligned with project objectives and specific protocol (prompts) to guide data collection and observation as they created a context for collaborative conversations in each session to increase knowledge related to community needs, assets/strengths and new partners within neighborhoods, and to strengthen stakeholders' decision-making power to identify and prioritize action steps for project implementation. This evaluation will include: Brewerytown/Sharswood, HACE, Mt. Vernon and Southwest. APM is participating in the project but with a delayed start date.

### Evaluation Questions:

- What changes took place in the TTA process? Can these changes be attributed to the program?
- What issues/needs/barriers to health and well-being have been identified at each site that will serve as the focus for a creative placemaking project?
- What were the particular features of this program and context that made a difference?



## Data Summary

### **Knowledge-APP project reflected an increased awareness of community roles/assets/needs.**

NAC and community members from each of the four sites (stated above) identified specific changes that took place throughout the training process in terms of their awareness of neighborhood issues and needs as individuals and as a community. The role of NAC/NAS as part of CDCs was well defined and provided opportunities for sharing experiences and concerns related to interaction with neighbors. It was this clearly defined position that served as the “start” for this Creative Placemaking (CP) pilot project that may be unique to other projects in which “art is the start.”

Neighborhood residents also proposed local unmet needs or barriers for outreach. The guided dialogue in initial sessions was documented in various ways through the use of arts-based tools. Residents identified barriers to individual health and well-being as well as barriers to community health and well-being. *Chart A (1-3)* summarized the results and responses/emerging themes were ranked to illustrate differences among sites. These identified barriers were consistent with the targeted focus ideas for CP projects that were reviewed in APP Session 4. The collaboration process that guided this dialogue provided validation as well as motivation for residents to take a deeper look at their neighborhoods. Although Session (4) resulted in some preliminary “CP starter kits”, the need for additional collaboration to continue this discussion in the context of available local resources and artists/community member partnerships should be considered as an outcome of this project.

*CHART A.1.*

<b>KNOWLEDGE</b>	<b>THEMES</b>
<p>Proposed Outcomes:</p> <ul style="list-style-type: none"> <li>• Community members create an expanded view of community needs.</li> <li>• Community members recognize formal and informal networks of support.</li> <li>• NACs/Artists develop a shared understanding of roles and assets.</li> </ul>	<p>Members from each site shared concern and commitment to create positive changes that were identified in terms of need:</p> <ul style="list-style-type: none"> <li>▪ Address current neighborhood problems</li> <li>▪ Importance of multigenerational effort to preserve local neighborhoods               <ul style="list-style-type: none"> <li>○ Environment                   <ul style="list-style-type: none"> <li>• Beauty/Sanitation</li> <li>• Safety</li> </ul> </li> <li>○ Strengthen Families (stability of community)</li> <li>○ Share history of the community</li> </ul> </li> <li>▪ Concerns for neighbors who were socially isolated               <ul style="list-style-type: none"> <li>○ Lack of awareness of what is available</li> <li>○ Lack of access to resources available</li> <li>○ Hopelessness</li> </ul> </li> </ul>



**Knowledge-project reflected an increased awareness of potential partners (artists) for collaboration.**

The additional value of launching this Creative Placemaking project with neighborhood arms of community development groups is that throughout the TTA process, these residents not only shared their awareness of local needs and issues, but also identified *formal and informal networks for additional outreach to local community members*. These networks could include specific individual(s), organization(s), or collaborative group(s) that could support this project's goals or were engaged in parallel projects that could enhance this effort. One example was HACE's collaboration with local schools to create an *artist in residence* focus to support activities for youth. An additional example was the interest of Southwest to utilize scheduled community-wide events to recruit and encourage residents to join this initiative. An ongoing and key conversation throughout this project's sessions included the identification of local artists for participation in the APP process. Although the number of local artists was small, the need for extending invitations to local artists was especially evident in Southwest and HACE communities. These NAC members clearly reinforced the value of increasing their collaborative memberships and this was illustrated in review of documentation related to activities as well as the number of new members who participated at these sites. Mt. Vernon shared a history of neighborhood activities that also included artist participation, such as Alleyway Connectors (Viola Street) which could enhance the arts-based focus of APP supporting and enriching current collaborative activities.

**Engagement- APP project succeeded in providing new opportunities for dialogue and planning.**

All of the participating sites discussed the value of their current roles as NAC/NAS members as part of a collective effort for advocacy, educating, outreach, and community improvement. As a pilot project centered on knowledge building, it is important to note that each site utilized the "space" created in the APP sessions, to share information, brainstorm about ideas and community partners, and visualize ways that these ideas could become a reality. Sessions (1-3) provided a setting for identifying specific "network connectors" who could join this initiative as well as ways that their contributions could support APP's goals. The site-specific Network Maps created an extensive list of potential partners that included artists as well as representatives from different groups, churches, and organizations that might provide additional support and could be used for CP planning. A significant result of this activity was the commitment to the *collective and developmental process* of discussion and plan for recruitment of new partners. This is not a process that could occur via an online survey, but was closely aligned with an interactive resident-driven engagement activity that supported an awareness of need, impact of need and individuals/groups providing access or resources for those most affected by these needs/issues. The value of these engagement activities was evident when groups also developed Vision Trees and Stepping Stones to prepare CP starter kits. These "trees" were the centerpiece of Sessions (3) and (4) and



would not have been possible without the introductory sessions. Although each neighborhood site members were encouraged to invite artists and additional residents to each meeting, there was a limited number of artists invited who attended. A concerted effort to enlist and recruit local artists could be valuable for future programming and should be a goal of any implementation activities that are launched as the result of this pilot project.

The *resident-driven engagement model* that evolved as the result of this APP Process was a project deliverable and is a key part of the PACDC/Just Act curriculum that accompanied this level of engagement and may be replicated with other NACs/NAS or neighborhood groups. Note: This engagement was built upon the knowledge-building supported in the Introductory Orientation and Session (1).

Chart A.2.

ENGAGEMENT	THEMES
<p>Proposed Outcomes:</p> <ul style="list-style-type: none"> <li>• Develop community teams that include NAC/NAS members and artists.</li> <li>• Develop shared vision for new and continued collaboration and future programming</li> </ul>	<p>“This process was helpful because it helped us to visualize ideas; it’s an example of bringing the community together that’s not just talking.” (NAC member)</p> <p>This quote from one site is representative of similar ideas shared at all four sites. Members expressed a <i>renewed commitment</i> to become <i>active in decision making and planning for future projects</i>. As a place to start, this included discussion in revitalizing past or current programs that support opportunities for community engagement, such as:</p> <ul style="list-style-type: none"> <li>• “You and Me Days” for children (Mt. Vernon);</li> <li>• Support for REC center programming &amp; central role it plays in lives of local residents (Brewerytown/Sharswood);</li> <li>• Need for increased awareness of Person to Person resources (SW)</li> <li>• Outreach to youth or persons who are homeless and share resources not just as caretakers but to inspire others to “take ownership of the area” (HACE).</li> </ul> <p>Examples above reflected a consistent theme that emerged as participants shared ways to increase APP membership and connect this effort with existing community events. The spirit of collaboration emerged as important as the actual concrete plans as the result of this collaboration. Members expressed need for <i>new ways to connect</i>, expressing concerns for the invisible community members who were experiencing a disconnect from community leadership, socially isolated or feeling vulnerable and unaware of resources available.</p>



**Capacity Building- APP project effectively guided group planning for future action w/new partners but did not result in clearly defined implementation plans.**

The motivation and momentum created in the four sessions was displayed in the data collected as result of the art-based activities in Session (4), but also in the consistency of the participation by core members of these groups.

- Residents accepted the responsibility for change.
- Residents accepted the role that they could play in this process.
- Residents proposed specific ideas that could be developed into creative placemaking projects.

The CP starter kits reflected a personalized (neighborhood) view of ways to increase civic engagement while addressing specific local issues. Barriers to community well-being were also identified as potential obstacles. In some sessions, this was communicated as structural or system barriers or a reflection of current social issues such as violence, substance abuse, family instability, and gentrification. Available funding was not acknowledged as a key factor for consideration for projects to address these barriers. This project was clearly outlined as TTA- training and technical assistance and knowledge building and, in this phase of the project, session (4) provided opportunities for brainstorming and some planning but did not enable residents to actually develop proposed timelines or budgets for future CP activities.

A critical point concerning this TTA project is that it succeeded in establishing a strong foundation and support for utilizing an arts-based approach to targeting specific community needs for action. Participants shared neighborhood challenges in the context of change and transformation. Participants voiced concerns and expressed feelings about being a member of the community. The detailed evaluation report (Appendix) provided the specific themes and meanings that emerged as members shifted their thinking and focus from an individual view to a community-minded perspective.

- “People need to feel empowered to make changes and feel like they have a voice.”
- “Where am I in this picture?”
- Vision of transforming neighborhood- block by block

Chart A. 3.

<b>CAPACITY BUILDING</b>	<b>THEMES</b>
<p>Proposed Outcomes:</p> <ul style="list-style-type: none"> <li>• New capacities are developed to use arts-based strategies to achieve community goals.</li> <li>• Stakeholders value arts/theatre as an effective approach for civic engagement.</li> </ul> <p>Proposed Indicators:</p> <ul style="list-style-type: none"> <li>• Curriculum is developed to support replication of APP for similar organizations.</li> <li>• Plans are developed for</li> </ul>	<p><i>Well-defined</i> collaborative teams of artists, CDCs, and neighborhood residents were not created as the result of this pilot project. The teams that were created serve as a strong foundation to build upon and could be cornerstones for future CP projects that support collaboration via additional time and resources for implementation of plans developed via CP starter kits. It is possible that the implementation of CP projects could serve as an impetus for local artist involvement.</p> <p>Data collected indicated:</p> <ul style="list-style-type: none"> <li>○ All sites supported arts based resident driven collaboration.</li> <li>○ All sites indicated need for additional direction related to the implementation of a CP project.</li> </ul>

## D. Conclusions and Recommendations (APP Project March- September 2017)

*Art-Powered Places: A Grassroots Creative Placemaking Program* is an example of a cross-sector TTA project that is launched by the partnership of a community economic development association (PACDC) and arts-based partner (Just Act). It is unique since it illustrates the value of arts-based strategies to support a civic engagement resident-driven TTA *process* that is focused on change on a **neighborhood** level. The purpose of this pilot project was to increase knowledge and awareness to set the stage for a creative placemaking initiative, but it certainly did much more than that.

1. APP was successful in effecting change in: knowledge/awareness of local roles, needs and assets with a deeper understanding of how neighborhood residents could participate. Session participation included core group members and additional residents who were invited to attend by core members or NAC leaders. Although a total of 74 community members (four sites) participated in the four sessions that are the focus of this evaluation, the number attending at each session varied. The limited time designated for TTA activities did not provide an opportunity for quantitative data collection. In addition, not all members completed the post event surveys. It is recommended that future implementation of CP programs consider the value of quantitative data collection post event via online or phone contacts. The arts-based activities and participatory approach was effective in rich qualitative data collection during the APP process to support curriculum development. The analysis and interpretation of the themes that emerged as part of that iterative and developmental process is included in the Final Evaluation Report (Appendix and Data Analysis sections).
2. The arts-based creative approach that guided and supported dialogue and collective action during this project was effective in creating a safe space for reflection and sharing. The neighborhood issues raised were real and current concerns that illustrated the courage and awareness of community members who were participating. Just Act's expert and sensitive style of interaction helped participants to voice these concerns and utilize them as a pivotal point for creating a vision for change. The "trees" that were the focus of Session (4) could serve as the backdrop for future planning at each site. Community members not only created these artistic visuals of how their neighborhoods could improve livability on a local level, but also shared that they experienced a change on a personal level. NAC Coordinators from Southwest and HACE shared their assessments (evaluation report) as they witnessed this change in NAC/NAS members. These two sites expressed intention to apply for new opportunities to implement a CP project and sustain this resident-driven participation. The paths to community health and well-being that were created at all sites, as the result of this project, should be

acknowledged by project partners. Ideally, these paths could serve as the beginning of concrete planning for CP programming or as guidance to replicate this collaborative process with new CDCs and NAC/NAS members.

## II. Program Description

### A. Introduction

The Creative Placemaking Immersion Program, funded by the National Endowment for the Arts, is a joint project of the National Alliance of Community Economic Development Corporations (NACEDA) and Americans for the Arts (AFTA) that provided knowledge-building opportunities for future cross-sector partnerships for creative placemaking. Philadelphia Association of Community Development Corporations and Just Act were selected as one of three cross sector partnerships to implement a knowledge-building project that would result in a creative placemaking deliverable that reflected this collaborative initiative.

Art-Powered Places (APP): A Grassroots Creative Placemaking Project was designed by PACDC and Just Act to facilitate training and technical assistance workshops to support civic engagement/networking opportunities for (5) neighborhood programs of local CDCs. This pilot project is intended to increase awareness of the value of arts and theatre-based methods to identify local neighborhood needs and assets, and support collaborative action steps focused on ways to address these needs through the planning and implementation of resident driven creative placemaking projects.

Art and theatre-based strategies play a key role in both the process and outcome of this project. The artistic techniques and methods that facilitate group engagement are a signature of Just Act and reflect the varied resident-driven engagement tools that were employed to implement project goals and objectives. Just Act is “an arts-based

*As stated in the APP Request for Proposal*

NACs (Neighborhood Advisory Committees) function as engagement programs of Community Development Corporations (CDCs) in the city of Philadelphia and are typically housed in highly visible locations in neighborhoods to inform the public on how to access critical free or low-cost resources. Of the current NAC programs in the City, most are housed in PACDC member CDC agencies and are often viewed as the eyes and ears of on-the-ground activity at the neighborhood level serving as crucial engagement agents to understand how services are impacting a community. But as such, they have a lot on their plate and see tremendous needs they often don't have the resources to address. What our work in placemaking has taught us to date is that the best placemaking projects incorporate sustained community engagement. This can be a challenge for under-resourced CDCs. By working with CDCs and their NAC staff, volunteer committee members and local artists, Art-Powered Places can support their overall work by building networks of creative agents for change.

catalyst activating social change and healing in individuals, organizations and communities to build a more just world.” This mission has guided this organization to work with local communities and their diverse assets to facilitate dialogue to collectively generate solutions to local issues.

Just Act integrates their unique approach to creative participatory methods such as *Theatre of the Oppressed & Forum Theatre* (Boal, 1974) and *Story Circles* (O’Neal, 1963) into their educational and public dialogues to create personal and community change. This approach was instrumental to the effectiveness of modeling civic engagement and artist partnerships to effect positive community change in the APP project. Aligned with the theoretical framework that guides the design of creative placemaking programming (Markusen & Nicodemus, 2014), APP project activities and evaluation targeted (5) neighborhood sites to facilitate dialogue and networking to increase awareness of local needs and develop collaborative plans to address these needs. This cross-sector collaborative design was modeled by the partnership of Philadelphia Association of Community Development Corporations (PACDC) and Just Act who conducted (4) workshop sessions at each site.

## **B. Study Population**

The Request for Interest (RFI) Applications were distributed by PACDC to Neighborhood Advisory Committee (NAC) Coordinators in February 2017 to initiate the process for the selection of participants/sites. The guidelines and criteria regarding project participation as site hosts were clearly outlined in that application. Guidelines for organizations interested in applying for participation in the pilot program included:

- PACDC Membership in good standing;
- City of Philadelphia Division of Housing & Community Development NAC contract;
- Employment of at least (1) paid staff member committed to carrying out program participation.

NACs selected to participate in the APP pilot program (March – August 31, 2017) received \$1,000 to help cover staff and/or programmatic costs. Expectations of participating NACs:

- Meaningful commitment to participating in the initiative as demonstrated through allocation of staff time to undertake project;
- Lead and coordinate outreach to community members; and
- Participate in evaluation of project.

Selected participants included: Brewerytown/Sharswood, Hispanic Association of Contractors and Enterprises (HACE), Mt. Vernon, Southwest and Asociacion Puertorriquenos en Marcha, Inc. (APM). The initial meetings included NAC leaders, NAC/NAS members and invited artists and neighborhood residents with an

understanding that participant groups will extend ongoing invitations to additional members/residents/artists (similar to snowball sampling). New members were proposed to include “missing voices” or “invisible groups/individuals” who can contribute to collaboration with an enhanced understanding or experiences related to some of the issues/needs/strengths identified in the assessment process.

The participant roles identified in this project included:

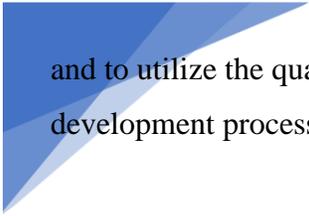
- Neighborhood Advisory Committee (NAC) leaders and members (Neighborhood Advisory Subcommittee (NAS))
- Artists living in the targeted neighborhoods
- Community members interested in community organizing who reside or work in targeted neighborhoods

Workshops were conducted at CDC sites or Neighborhood Centers that served as meeting place for NAC/NAS membership. The scheduling of APP workshops was coordinated by NAC leader and APP project partners.

### **C. Project Evaluation Purpose and Design**

The Art-Powered Places (APP): A Grassroots Creative Placemaking Project is focused on knowledge-building and community engagement and the participatory evaluation methods are also focused on the process in which these key areas are addressed and embraced by the cross-sector participation. The evaluation is focused on two areas: process and impact. Qualitative Data collection will be an ongoing process to include a formative assessment and evaluation with the purpose of collecting information about the needs and interests of participants providing feedback for ongoing program improvement and guidance. Project period includes activities from March 2017 – September 2017 and will include (4) participatory sessions per site.

Evaluation design included (a) The creation of an **assessment plan (guided by Logic Model** (Figure 1) that provides tools for data collection and project outputs to guide project. The primary methods for assessment will include: (1) Self-report surveys; (2) Post event interviews; and (3) Document examination (observation notes/process recordings/talking papers/transcripts of collaborative events guided by facilitator); (b) The creation of an **evaluation plan** that clarifies the intention of evaluation and sets priorities for focusing resources, establishes roles to coordinate various activities, and provides an action plan for implementation to guide project leaders and key stakeholders. The primary intent of this evaluation is to determine the degree to which objectives of this pilot project are attained to provide guidance for the next steps in program development



and to utilize the qualitative data gathered via arts and theatre based methods to support the curriculum development process.

## **Framework**

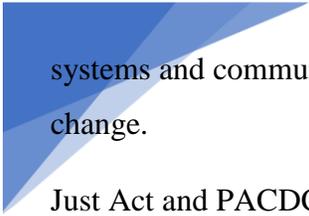
The Logic Model (Figure 1) provides a visual diagram of the structure, context, and resources that supported this project's goals and objectives. The logic model is based upon a theory of change that recognizes the value of both the process and the impact (outcomes) of this project as well as the current and potential collaborative relationships that exist within the neighborhoods/community. APP is guided by a theory of change process that is closely aligned with a commitment to build stronger resident networks around shared community interests to advance community revitalization. These networks create bridges between community action efforts and local artists. A critical component of this process is the use of arts-based strategies to effect change.

This pilot project was proposed as a training and technical assistance initiative to build upon current creative placemaking knowledge to increase participant knowledge and capacity for planning and implementation of sustainable creative placemaking projects as the result of this cross-sector partnership. The creative placemaking model and its three distinctive features related to place, partnerships and arts and cultural activities also created a framework for this developmental process.

### **Partnership**

The Philadelphia Association of Community Development Corporations (PACDC) is a city-wide membership association of organizations committed to equitable neighborhood revitalization. PACDC is dedicated to the provision of advocacy for systems reform and increased access to resources; and technical assistance, training, networking and information sharing to support its member agencies. This membership consists of approximately 115 non-profit community developers, intermediaries and for-profits engaged in neighborhood development.

Just Act is a non-profit committed to civic engagement, public dialogue and action planning using theatre-based tools to create meaningful social and civic change. As a multi-dimensional resource across sectors, Just Act is a distinctive, innovative hybrid of artistic and community engagement working with individuals, organizations,

A blue geometric graphic consisting of overlapping triangles and polygons, located in the top-left corner of the page.

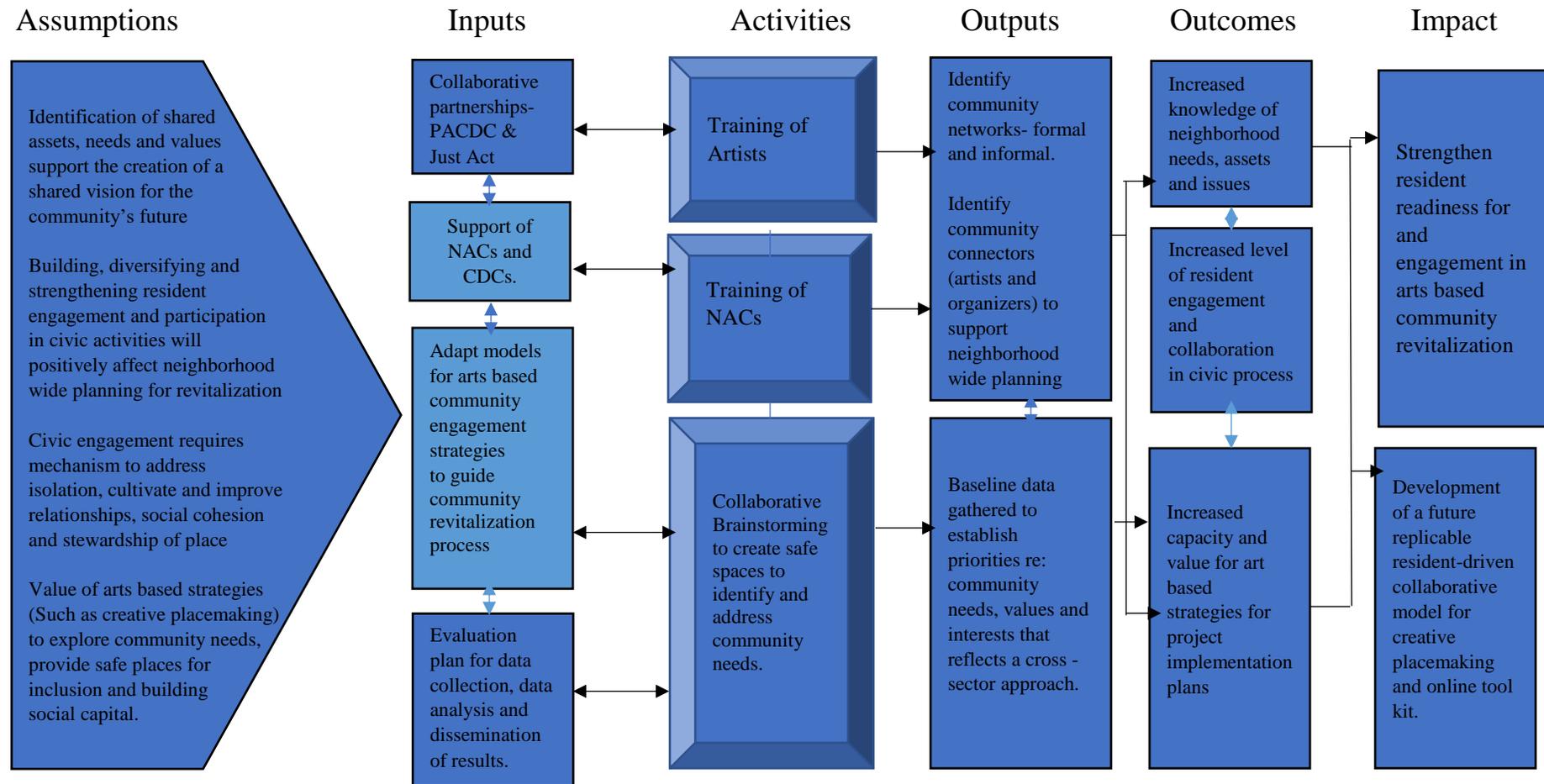
systems and communities to activate creative strategies to “collectively imagine & rehearse just actions for change.

Just Act and PACDC will collaboratively share strengths and community networks to develop and implement the APP project. PACDC will provide overall project management and administrative support. Just Act will co-design arts interaction and implement on-the-ground training and meeting facilitation.

## Art Powered Places Logic Model (Figure 1)

### Problem Statement:

The complex work of neighborhood revitalization needs all hands-on-deck to address and advance lasting neighborhood change—residents, community developers, educators, small and large businesses and artists. Neighborhood Advisory Committees (NACs), the community engagement arms of Community Development Corporation (CDCs), serve as valuable connectors to community members providing needed information and resources to identify current challenges and issues facing local residents. Art and artists also play a key role in communities serving as catalysts supporting social changes and economic development. Communities can not only survive but thrive when social bridges are built to support and sustain partnerships in this effort to revitalize livable neighborhoods.

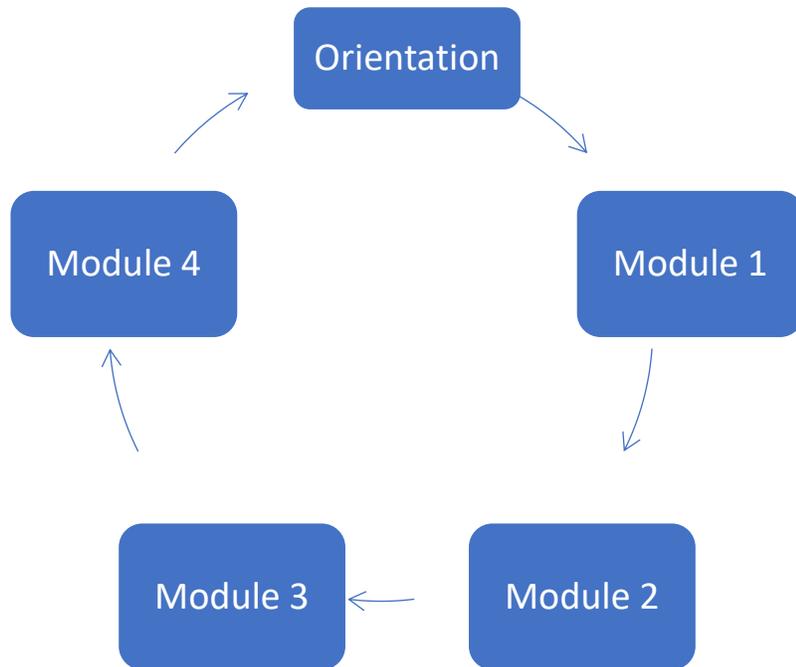


The primary objectives of **APP** to:

- 1) help identify and build strong networks with artists and local organizers living and/or working in targeted CDC neighborhoods;
- 2) build implementation capacity through trainings and technical assistance to better empower artists in these neighborhoods to work more effectively with community developers to address issues impacting neighborhoods in which they live;
- 3) build a more precise understanding on the part of CDCs/NACs of the value and effectiveness of strategic, resident-driven arts-based engagement in neighborhood development through trainings and technical assistance

These objectives served as a blueprint to structure programming, design data collection/analysis and guide the evaluation process to develop protocol that could assess project impact while attending to the key emerging themes utilized to support the unique change pathways at each site. Proposed outcomes and indicators aligned with these objectives (Figure 6- Matrix) were categorized as: *Knowledge, Collaboration and Value of arts-based strategies* and supported the curriculum modules (engagement activities) and project process (Figure 2).

<b>Module 1:</b> Knowledge of Role
<b>Module 2:</b> Knowledge of Needs/Assets
<b>Module 3:</b> Collaboration
<b>Module 4:</b> Arts-focused Planning for Community & Neighborhood Revitalization





## The Process of Placemaking (Figure 2)

### Knowledge

- **Awareness of Neighborhood Issues**
  - Contacts with neighborhood members- Community contacts
  - Walking, open door policy, conversation
- **Awareness of Neighborhood Assets**
- **Awareness of Role that individuals can play in implementing community changes**
- **Awareness of Role that Art can play in our community/individual lives**

### Collaboration for Change

- **Identification of Community Partners**
- **Identification of Community Projects that align with project goals**
- **Defining structure(s) and mechanism for implementing change**
- **Utilizing project outcomes to develop a targeted plan for future**

### Value of Arts to promote Community Revitalization at Neighborhood level

- **Awareness of the collaborative vision of artists and community action groups**
- **Collaborative partnerships support process for targeted action**
- **Utilizing art focused projects to implement plans for sustainable action and creative placemaking plans.**

The Process of Placemaking (Figure 2) details the targeted areas for change that serve as a framework to shape the project activities as well as the evaluation.

The three components of Knowledge, Collaboration and Value of arts-based strategies shaped the *process* for this targeted change and set the cornerstone for data collection and engagement activities.



## Overview of APP Curriculum (Figure 3)

### **RFI process**

- Call for Expressions of Interest Application (distributed by PACDC)
- Selection of five sites

### **Orientation: Neighborhood Advisory Committee (NAC) Coordinators**

#### **Module 1: Defining the Path/Partners to Support Neighborhood Change (Knowledge/awareness- role)**

- Provide an overview of the Art-Powered Project/Goals/Objectives
- Introduction of Neighborhood Advisory Committee (NAC) members
  - Members share their interests, concerns and vision for change
  - Members identify current barriers that impede community efforts
  - Members engage in dialogue about their roles in the local community
- Utilize arts based methods to explore participants' assessment of community needs/strengths

#### **Module 2: Creating a context for identifying community assets/needs/barriers (Knowledge/awareness-community/networks)**

- Distribute adapted CCNA tool\* to facilitate discussion of:
  - Community assets, strengths and challenges
  - Identify missing/invisible voices to be heard and avenues for outreach
  - Compare census facts/needs assessment facts with community awareness of needs to support health and well-being
- Explore areas for focus and ways to prioritize community concerns
- Increase understanding of creative placemaking and role of art in community growth and development

#### **Module 3: Identifying the agents of change: New partners and perspectives (Collaboration)**

- Facilitate group dialogue on defining art and culture in local community
  - Identify art powered places events/potential APP partners
- Utilize problem trees to guide focused brainstorming on local issues, effects, barriers and potential solutions
- Collaborative group discussion on resources, partners and strategic steps for change

#### **Module 4: Building a framework and pathway for change (Arts focused planning for community revitalization)**

- Map Change Pathways to Future Vision Trees
- Facilitate discussion to imagine and generate a “starter” creative placemaking project

\*Focus for both Session 1 and Session 2



### **Content- Curriculum Design**

The APP Curriculum designed by Just Act utilized each of the topics (Figure 2) to develop four modules as scaffolding for the TTA workshop sessions. The APP Curriculum Outline (Figure 3) summarized the topics and provided a map to guide understanding of this facilitated collaborative conversation. The iterative process of data collection at each session supported the delivery of a consistent and supportive message to increase knowledge and awareness and guided the participatory evaluation design towards the goals of community improvement that is planned, carried out, driven, and controlled by local residents. In addition, building upon the capacity of these neighborhood groups continues to create sustainable plans for community improvement. Arts-based methods used in sessions may vary depending upon the size and composition of the collaborative workgroup. Due to ongoing emphasis on identification and recruitment of additional community members, particularly artists, there may also be some need for a brief review of previous session activities to create a common knowledge base and understanding. The content of this curriculum targeted knowledge-building, collaboration, and value of the arts to support new partnerships. The central focus on this content and process is also the level of knowledge that NACs possess in terms of their neighborhoods. As stated in the proposal, these groups are viewed as “the eyes and ears of on-the-ground activity. Members provide critical information and services such as foreclosure and utilities shut off prevention. They are aware of neighborhood conditions, such as vacant properties and blight, as well as successful community initiatives that impact the quality of life of residents. The information sharing facilitated by APP arts and theatre based strategies supported a productive conversation that validates as well as motivates members to appreciate their perspectives.



In addition, new partnerships of NACs and artists, initiated in this TTA project, may accelerate neighborhood visioning to create concrete plans for positive change as participants learned more about the role that creative placemaking plays in implementing these plans for transformative changes.

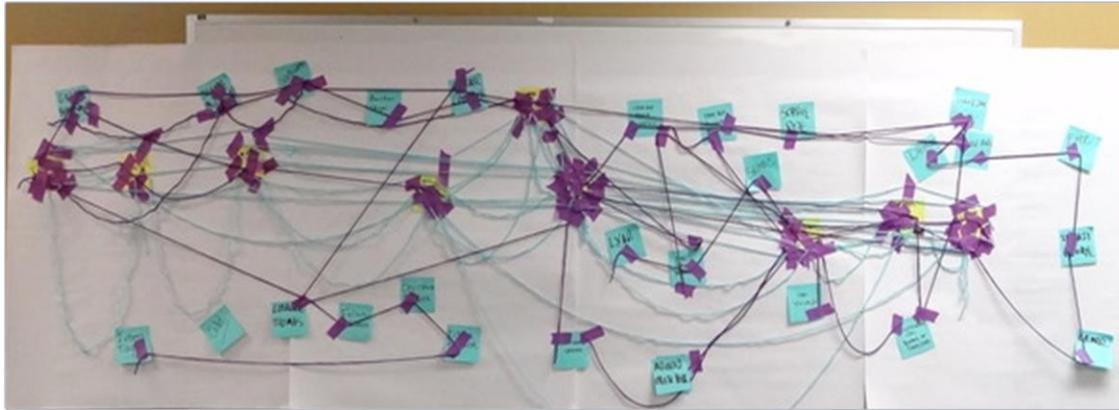
### **Evaluation Questions:**

- What changes took place in the TTA process? Can these changes be attributed to the program?
- What issues/needs/barriers to health and well-being have been identified at each site that will serve as the focus for a creative placemaking project?
- What were the particular features of this program and context that made a difference?

### **Data Collection**

Each participating NAC hosted a total of (4) collaborative events. The APP Curriculum provides details of arts-based activities and the central focus for each two-hour event. Data collection methods (Appendix) were consistent for each phase (event) of this project. Questions or Prompts that guided facilitated Session discussions were aligned with the specific objectives outlined in the APP Process Overview (Fig. 2). The agenda (Appendix) prepared for each session provided an overview of project goals and specific objectives and areas of focus for each session. There was some overlap in Modules due to differences/consistency in attendance, familiarity with participatory methods and understanding of project's goals and objectives.

Data collection was an ongoing process and structured in relation to the participatory sessions conducted at each NAC site. Just Act (Lisa Jo Epstein) facilitated these activities utilizing an adapted version of theatre and story-based methods. Activities were structured as guided conversations that supported the *interactive process* of sharing concerns, identifying needs, acknowledging assets and strengths and envisioning the role of artists and art to revitalize and transform local communities. The “art” of this method of facilitation utilized prompts that were aligned with project objectives and proposed outcomes and the prompts and responses are summarized in Appendix – site specific- and are intertwined with arts-based dialogue. Examples of these methods included the use of Talking Paper Process or Facilitated Visual Gathering, Network Mapping and Image Theatre. The responses elicited from these approaches were shared with participants to support the continued dialogue and photographed or transcribed into a summary (Appendix) for evaluation. This method of participant brainstorming was also applied to explore dimensions of the topics discussed for future sessions and project plans developed at Session 4.



## Network Mapping

### Protocol

Questions (protocol) to guide data collection have been designed as *prompts* to create a context for collaborative conversations to increase knowledge related to community needs, assets/strengths and new partners within neighborhoods served, and identify priorities for planning specific creative placemaking events. The protocol for each session (Figure 5; Appendix) has been structured to gather data at each of the APP events. The data findings were reviewed after each session which is an essential step in participatory evaluations. Evaluator met with Just Act facilitator to discuss data gathering for the next APP session as well as explore the areas of emphasis that may need to be revisited. This step was key to the evaluation design as well as the capacity building process of collaboration since we were aware that new group members could enter into the creative process at any time throughout the project period.

### Data Collection Process

Prompts outlined in Figure 5 to guide strategic arts-based activities were central to the qualitative data collection process. Although pre and post event surveys were distributed (Phase 1), the information gathered in actual APP sessions was critical to gaining insight about the needs, assets and resources of each participating neighborhood. Themes that emerged during this process helped shape creative placemaking plans at each NAC site. Data analysis, as an iterative process, also provided evaluator with some key distinctions between NAC sites in terms of artist/NAC collaboration and level of understanding of creative placemaking projects in general. This method of data gathering and the astute facilitation style of Lisa Jo Epstein (Just Act) supported relationship building among residents, building a level of trust that served as a strong backdrop for individuals to explore innovative and creative solutions to troubling neighborhood issues.



## Discussion Prompts (Figure 5)

### **Module 1: Defining the Path/Partners to Support Neighborhood Change (Knowledge/awareness- role)**

- What brought you here tonight?
- One wish for the neighborhood
- Neighborhood Needs identified

### **Module 2: Creating a context for identifying community assets/needs/barriers (Knowledge/awareness-community/networks)**

- What supports your health and well-being as an individual?
- What supports the health and well-being of my community?
- What are the barriers to community health and well-being?
- Who is affected by these barriers?

### **Module 3: Identifying the agents of change: New partners and perspectives (Collaboration)**

- How do the barriers/problems serve to shape a vision for the future?
- What are the stepping stones necessary to achieve this vision?
- What steps can we take *collectively* to address these barriers/achieve goals?

### **Module 4: Building a framework and pathway for change (Arts focused planning for community revitalization)**

- Unpacking the ideas emerging in the vision trees to implement changes
- Creating a creative placemaking pathway
  - Ideas
  - Action Steps
  - Resources
  - Partnerships



## Data Analysis

Qualitative methods were utilized to monitor both the process and impact of the project activities and to guide participants in framing the goal(s) or issue(s) for future focus. Although the data collection and analysis processes were simultaneous, the analysis of documents and observational data was coded and classified for patterns and themes from the perspective of participants post event. An important part of this process was member checking (formal and informally) to review the emerging themes with participants at the final session and via individual interviews with NAC leaders and stakeholders (see below).

Data analysis can be described as “making sense” (Creswell, 2009) of the text or data collected. The critical component of participatory evaluation is the use of data analysis and formative evaluation to document lessons learned from the training and technical assistance project. This analysis supported the future phases of this pilot program in terms of project planning, implementation or project improvements and selection of particular community issues to serve as the foundation for future phases of this initiative in each neighborhood/community.

Data analysis techniques included key informant interviews and observation in addition to documentation that recorded specific arts based activities. Each participant was requested to complete an event registration form (Appendix). Sessions 1 and 4 also included a self -report assessment survey [open-ended questions] (Appendix) as a retrospective post. *It should be noted that Session 4 surveys were not completed by a majority of participants which narrowed the possibility of any quantitative results.* Selected participants were also interviewed by evaluator approximately 3-4 weeks after Session 3 & 4 events for member checking (qualitative research technique to support credibility) and to explore additional insights into the project’s outcomes.

## Dissemination of Results

Findings from the data collection and data analysis process were summarized and integrated into this written evaluation report. The APP Pilot Program Goals and Objectives were utilized to structure details of findings and to provide focused recommendations or relevant insights from the fieldwork. This process represented a learning experience for the stakeholders and participants and can be structured to formulate plans and structure design for future projects. Presentation of the project findings will be coordinated by the APP Program partners. Additional opportunity or mechanism for discussion and feedback related to project participation is also encouraged.



## D. Project Background

**Creative Placemaking.** The challenge that deters the implementation of any planned community change is how to develop a strategy that can ignite the power of community residents to envision themselves as active agents of change. Creative placemaking provides that level of strategic action. Creative placemaking recognizes the vision for community revitalization that is unique to each location, while honoring the role of arts and culture to transform that vision into real change.

The general goals of creative placemaking (Markusen & Nicodemus, 2014) to:

- Strengthen and improve the local community of artists and arts organizations;
- Increase community attachment
- Improve quality of life;
- Invigorate local economies

align with research on community resilience and well-being, modeling a cross-sector approach to both civic engagement and social change both conceptually and concretely. Creative placemaking projects can successfully “bring diverse people together to celebrate, inspire, and be inspired” (Markusen & Nicodemus, 2014, p. 35) with the results of generating local outcomes.

The extensive work of the National Endowment for the Arts (NEA) and the Urban Institute has resulted in a structure to support the design for creative placemaking projects to develop and measure outcomes from secondary data sources. Driven by the goals to improve quality of life, economic health and networking opportunities for artists in local communities, NEA developed indicators (NEA, 2014, Figure 4) to provide a basis for projects to incorporate data from regional needs assessments to design projects truly reflective of local need and vision for future changes. Indicators are measures or values of an outcome or a condition that the program seeks to achieve. Indicator values for a community can be compared over time, or with values of the same indicator in different communities to better understand community change and manage program performance (NEA, 2014). These indicators closely parallel the domains and dimensions of community health and well-being strengthening support for this cross-sector approach and have served as the blueprint for the development of the evaluation design for this project.

Arts-based community development models recognize not only the value of art in creating creative solutions to community concerns, but also the importance of *sustained community interaction* (Kapust, 2017) to utilize the energy of creative community action to support lasting positive change. The design of APP embraces this vision in creating both a context and process for planning, outreach and creative placemaking activities.



This required facilitated conversations supported by knowledge/awareness of local issues, trust in collaborative (members of NACs, NAS, and local artists) process to direct project goals and a deepened understanding of the role of art and artists in community development. In the planning of the APP project, the methods and process for data gathering were designed to explore participant awareness of local needs, identification of additional collaborative partners, and development of a plan to prioritize neighborhood needs to design creative placemaking project/event. This is also reflected in the three primary evaluation questions on page 20. Data analysis utilized these questions as well as NEA indicators (Figure 4.) to support an understanding of the data collected via the adapted CCNA tool in Session 1 and create a framework for evaluation and interpretation of outcomes. Indicators (Figure 4) included in this pilot project were limited to ACS data by Zip codes served by NACs.

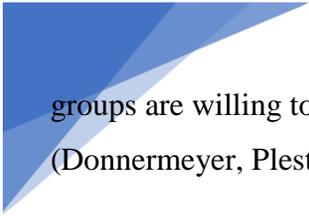


## Community Capacity and Readiness for Change

The framework for change that served as the blueprint for this project highlighted the value and critical role that *community* plays in this change process. Each community (neighborhood) that was selected to participate possesses distinct demographics, resources, assets and needs. Each community, as the recipient of the training and technical assistance (TTA) services outlined in this arts-based project's curriculum, was also supported as a *coalition* that collectively will support new partnerships and networks to share these resources, assets and needs to create a vision for the future. That vision for the future will serve to structure the path to make these community changes a reality. Although individual community members are the energy force that will guide change, building coalition capacity to implement change is also closely aligned with an awareness of community readiness to changes. Community readiness has been defined as “the level at which individuals and

### NEA Indicators for the Arts and Livability (Figure 4).

- Resident Attachment to Community
  - Capacity for homeownership
  - Length of Residence
  - Proportion of housing units- owner occupied
  - Proportion of housing units occupied
- Quality of Life
  - Net migration
  - Retail and service establishments per 1000 population
- Arts and Cultural Activity
  - Median earnings of residents employed in arts and entertainment-related establishments
- Economic Conditions
  - Median household income
  - Unemployment rate
  - Income diversity



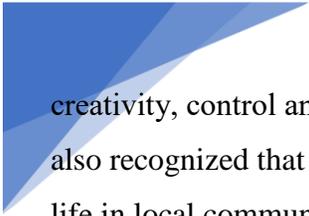
groups are willing to accept and support the implementation of new programs or activities in the community” (Donnermeyer, Plested, Edwards, Oetting, & Littlethunder, 1997).

To better assess the capacity of a collaborative body (community) to implement change of any kind, it is necessary to understand the *process of how a collaborative group builds their capacity* to enhance their skills to utilize shared resources and assets. It is also of equal importance that this process acknowledges the distinct characteristics, assets and barriers within a community that can impact the *readiness* to support change through new policies, projects and programs. Art- Powered Places (APP) was designed as a training and technical assistance project to facilitate this capacity building process with the intention of using arts-based methods to advance neighborhood revitalization. APP, as a pilot project, is structured to support local Neighborhood Advisory Committees (NACs) in the planning and implementation of future arts-based project(s) to sustain community changes. This evaluation focuses on the **context** and **process** in which this level of coalition capacity and readiness to facilitate change has emerged through this project’s arts-based engagement activities.

The following section utilized research related to community engagement and capacity building, context and process of community change to support the interpretation of data collected. The information can be helpful in the dissemination of project results to support sustainability and future proposals.

## **Context**

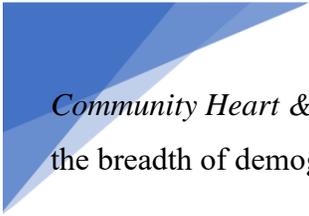
Zakocs & Edwards (2006) identified strong leadership, clear governing procedures, and active cross-sector participation of a diverse membership as critical conditions necessary for effective capacity building. Research continues to embrace the value of community engagement models over the past 20 years to both guide and evaluate local initiatives to empower members and to effect shifts in neighborhood attitudes and behavior. Some examples have explored the flow of information and action within a community as equally critical to the potential for change. Kretzmann & McKnight (1993) challenged conventional methods and proposed the need for a non-traditional path for community development that is “assets based” and “internally focused” to mobilize community members by building relationships and focusing on the primacy of local definition,



creativity, control and decision making. This innovative concept of “building communities from the inside out” also recognized that local artists not only provide essential contributions that enrich and enhance the quality of life in local communities, but they are also viable and valuable partners (p. 96) in community development.

Philadelphia Association of Community Development Corporations (PACDC) and Just Act demonstrated their cross-sector commitment to this level of community development and capacity building in the Art Powered Places (APP) Pilot Program. PACDC is “dedicated to advocacy, policy development and technical assistance for community development corporations and other organizations in their efforts to rebuild communities and revitalize neighborhoods” (PACDC, 2017). These impressive organizational goals have successfully supported neighborhood members to identify and address local needs as well as continue outreach to assess areas for future focus. The potential to share the key findings of this project to replicate resident-driven initiatives is realistic since PACDC consists of over 100 members that includes CDCs and community stakeholders (PACDC, 2017). Each CDC, dedicated to support the role that local residents play in community improvement as they strive to embrace the assets, strengths, and existing barriers, are positioned to simultaneously provide access to resources while exploring new ideas and needs for continued growth via Neighborhood Advisory Committees (NAC) and Neighborhood Advisory Subcommittees (NAS). The governance of these community groups enabled site specific targeted goals and objectives to serve as the centerpiece for neighborhood needs assessment as well as community action.

**Neighborhood Characteristics, Assets/Skills and Issues.** Philadelphia Neighborhoods, represented by the Neighborhood Advisory Committee (NAC) Coordinators and members participating in this project, were the cornerstones for the local and collective invention to support revitalization. Although there are five NACs participating in the TTA pilot project, each NAC was unique in their identification of their assets and their aspirations. The American Community Survey (U.S. Census, 2016) provided detailed demographic information specific to neighborhoods via zip code. This information served as a resource for stakeholders to increase their understanding of the local community profile. The Orton Family Foundation’s Community Heart & Soul Model of resident-driven community development utilized the American Community Survey as one of many resources to support the use of its Community Network Analysis Tool [CNA] (Orton, 2015). As noted in the



*Community Heart & Soul Field Guide* (Orton, 2015), the CNA tool enables community members to “identify the breadth of demographics” in an effort to “get at the depth of what matters most” (p. 1.).

Just Act adapted this tool as Community & Cultural Network Analysis (CCNA) Tool (Appendix) to create a visual profile (site specific) of each neighborhood’s demographics, supported by charts and graphics, to initiate community dialogues about local issues, network connectors and missing voices to launch this training and technical assistance project. Although Orton’s Model incorporates extensive detailed resources to include socioeconomic data, housing, education, language, and family demographic information, the adapted CCNA tool for APP focused on economics, education, housing, and basic community data as well as provided a setting for the groups to focus on network connections, the “missing voices” and actually “map” the connections in a way that members could visualize the strengths, assets, individuals and groups that could support this project. This information was sufficient to meet participant needs for this short-term pilot planning project, but it is possible the future project plans could include a mechanism for outreach to involve these network connectors and missing voices.

NAC Coordinators were initially contacted in February 2017 with an invitation to submit proposals or *Expressions of Interest* (Appendix) to participate in this NEA funded pilot project. Five programs were selected and notified in March and an orientation program was presented on March 28, 2017. A summary of this orientation program will also be included in this report. PACDC staff and NAC coordinators developed a schedule with Just Act for individual community TTA sessions (Appendix). An estimated total of 100 individuals representing five CDCs participated in the APP program. Although NAC coordinators were encouraged to extend invitations to community members to join sessions during the project period, a core group of approximately 11-20 members from each NAC actively participated.

## **Process**

Lisa Jo Epstein Ph.D., Executive Director of Just Act, authored and facilitated the APP Curriculum for the TTA project. Curriculum modules (Figure 3; Appendix) were aligned with the project’s core objectives of community engagement to increase knowledge and awareness of local community needs, assets and barriers in order to **facilitate relationship building and cross-sector collaboration**. Just Act utilized theatre and arts-based methods to identify and strengthen community networks to embrace local issues as well as support new partnerships with local artists to create the foundation for future creative placemaking projects. A critical signature component of APP was the focus on transforming community members’ vision of their role, their



partners and their plans for community revitalization through the art of connection. Evaluation activities (data collection, analysis and curriculum development) were ongoing to support this process and provide benchmarks for measurement of project outcomes.

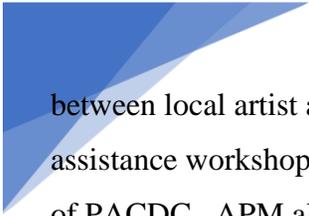
## **Participation**

NAC Coordinators and NAS representatives served as the core group for the launch of this project. There had been some initial discussion of designing the project to create a collaborative group of NAC leaders, community members, and local artists supported by an introductory orientation program for artists and NAC members. This introductory session was replaced by a plan to introduce the project to NAC members in an orientation session and integrate the identification and recruitment of local artists as a key focus of the core group activities. This recruitment method provided a more organic method of knowledge-building for sharing perspectives of local community members on assets and barriers to community health and well-being and the value of arts based thinking to shape solutions. Each APP session ended with an activity that included the “task” of inviting at least one community member to the next session and the need for continued awareness of opportunities to invite art and artists into the collaboration. A sign-in sheet was made available as participants entered the room. APP project partners maintained an attendance record in case participants did not sign in. A record of participation for each session at each site was compiled as part of the Evaluation report (Appendix) but actual attendance sign in sheets with participant personal information is maintained by PACDC.

## **III. Summary of Key Findings**

### **Overview**

An opportunity to utilize Just Act’s creative awareness of community issues was presented through *Art Powered Places: A Grassroots Creative Placemaking Program (APP)* from March-September 2017. APP was structured around a cross-sector partnership with Philadelphia Association of Community Development Centers (PACDC) to identify and strengthen network connections within local neighborhoods to support collaboration



between local artist and community action groups. Just Act facilitated a series of (4) training and technical assistance workshops for (4) Neighborhood Action Committees that serve as the community engagement arms of PACDC. APM also participated in this TTA project, but due to their timeline, the activities of that site will not be included in this evaluation.

### **What are we *seeing*?**

A total of 100 individuals participated in the (4) Training and Technical Assistance workshops conducted at the (5) NAC sites during this pilot program. Participation included community members who are actively involved as Neighborhood Advisory Committee and Subcommittee (NAC/NAS) members. In 4 out of 5 sites, there were new members joining the collaborative group over the course of the project. New members did include some local artists. Artists joined at the invitation of a resident member or NAC leader (Coordinator).

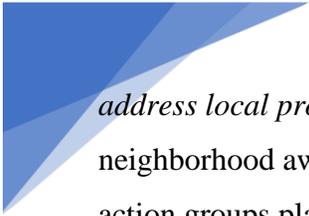
Each workshop (approximately 90-120 min.) included arts and theatre-based activities and methods to facilitate dialogue and support group cohesion at each stage. The awareness that new members would be joining at each event was an expectation that was incorporated into the design of the activities. APP project activities included: Talking Paper, Story Circles, Image Theatre, Adaptation of Orton Heart and Soul Community and Cultural Network Analysis tool to create Network Maps, and Vision Trees. All activities resulted in visible documentation or graphics that illustrated the process and outcomes.

### **What does it *mean*?**

The objectives to support the APP Process of Placemaking were:

- Increase *Knowledge* of neighborhood needs, assets and resources as well as an *Awareness* of the Role that NAC/NAS members and local artists play.
- Create a *Collaboration for Change* by defining membership and supporting a structure for members to discuss and implement plans for neighborhood improvements.
- Utilize the *Value of the arts* to increase awareness of the collaborative power of artists and community members to identify areas/action steps for change.

The results of several significant community health needs assessments provided a valuable backdrop for the interpretation of the data and findings of the APP project. The social determinants of health such as access to education, economic challenges of single parent households, social isolation, poverty/child poverty and social capital were some of the key issues that emerged in APP workshops. The unique quality of this project was that (a) NAC members were aware of local issues and provided additional insights into the barriers to health and well-being for individuals and for the community in general and (b) Participants proposed solutions for improvements generated from within the community with a distinct plan for implementing arts focused projects to increase resident participation and *support localized initiatives to*



*address local problems.* APP Evaluation results supported the value of arts-based strategies to increase neighborhood awareness of community issues and assets as well as highlight the roles that community action groups play in addressing these needs. Significant themes emerged through the implementation of Just Act's APP Curriculum:

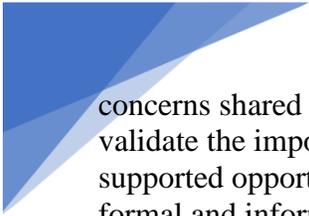
- NAC/NAS members identified a “shift in thinking” in terms of their supportive roles in the community as outreach, educators, advocates and now participants in decision making. Members expressed the need to empower their neighbors to embrace this same change in perspective. APP discussions increased knowledge and awareness of local concerns that have become normalized due to lack of attention by decision makers or lack of priority status due to limited resources. Guided dialogues helped members think outside the box and explore creative solutions.
- NAC sites embraced the *power of collaboration* to identify and prioritize community needs and to increase awareness of “missing voices” that represent underserved or underrepresented groups in this effort. Just Act's use of arts based methods facilitated a vision for the *power of we* that resurfaced as a consistent theme in every event. This shift in thinking related not only to participation but also the creation of specific arts based projects for the future. This reiterated the importance and need for an implementation phase for APP. The APP process created a “level of connectedness to build on what was already there- knowledge, unity and commitment.” It was also noted that APP validates the importance of “making a space for individuals to realize who they can become” with opportunities to “slow down and listen to each other.” This was explained in the context of “tools for change” that the theatre based methods have modeled as a way to engage and challenge group members to be courageous in their ideas but also concrete in their plans for making improvements.
- Social isolation, especially for older adults, was identified as a serious and cyclical event that may occur initially due to a lack of awareness of available resources NACs can offer to support individual health and well-being, as well as the result of limited social engagement efforts with community members to access available resources. NAC members shared stories of neighbors who were in dire situations, but due to fear of being stigmatized, fear for personal safety or pride, resisted support, outreach efforts, and resources so their needs were often undetected as well as unmet.
- Cross-generational focus of community engagement emerged as participants shared concern for environmental changes (beauty, sanitation, safety) for the future as well as developed a vision that focused on supporting families and coordination with community systems (such as schools) to ensure the inclusion of all ages. This was vocalized as the need for oral history events, stations or time capsules to be designed as a way to capture the wisdom for future community progress as well as creating activities that support the mentoring of youth, new residents or new parents.

## **What is the value of the use of art to create change at a neighborhood level?**

### ***Knowledge***

*“This process has made me think I can do it;  
gave us strong knowledge of what the community needs.”*

NAC leaders demonstrated their commitment to their role in providing critical information and resources to community members. Throughout the four APP sessions, Just Act facilitated guided dialogues to enable NAC leaders to reflect on these individual roles as community supports, but also the goals and common



concerns shared with other NAC leaders. Orientation and the initial two sessions served to connect and validate the importance of their awareness and their vision for positive change. The last two sessions supported opportunities to utilize their empowered awareness of needs, demographic information and local formal and informal networks to begin to create a plan for ways to continue this effort to strengthen their neighborhoods.

Data collected as it pertains to increasing knowledge about local communities was unique to each site (NAC) and the focused interactive activities created a new way to brainstorm that was experiential, multi-generational and future oriented. Participants shared observations and stories about general social issues that had consistently troubled their neighborhoods for decades or were the recent result of economic or societal changes. In addition, a significant concern related to the *limitations* of their roles was also shared. NAC members discussed genuine concern about community members who were resistant to assistance either due to a lack of trust, pride, or a lack of awareness about the availability of support. NAC members shared a view that social isolation was most troubling since the need for resources existed, but the openness to receiving help was overshadowed by fear and misconceptions about the process. In the context of future plans for change, arts-focused methods of community engagement may foster a different and less stigmatizing way to identify additional needs for support.

*Social isolation has been studied extensively in the past decade as researchers explored its relationship to poverty and its impact on health. This is a significant finding of this pilot project, even in this early stage of implementation.*

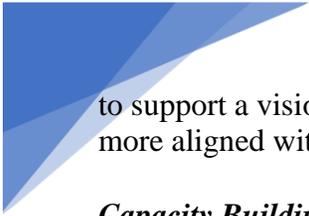
### **Engagement**

*“This process was helpful because it helped us to visualize ideas; it’s an example of bringing the community together that’s not just talking.”*

NAC leaders were tasked to collaborate with Just Act to explore ways that they could continue to identify local needs and new partners to assist in meeting these needs. APP provided an individualized focus on the ways that each NAC/NAS could explore these partnerships and why. Presented with a demographic profile of their neighborhoods that reflected the diversity of membership as well as neighborhood assets, NAC members engaged in site-specific interactive activities that resulted in prioritizing three problems/barriers that impact community health and well-being as ideas for arts based strategies to target these issues. APP neighborhood groups (NAC/NAS/Artists) differed across the four sites. The role of local artists was not as defined in HACE as it was in Southwest. The reason for this could be that the HACE collaboration has

been ongoing and strengthening for some time. This collaborative spirit may have supported a strong identity for that group as a collective of their own so the idea of partnering with artists may need more focused dialogue and sharing of models to support that vision. Both HACE and Southwest emphasized that the activities provided a “space” to discuss some topics that were uncomfortable but important for change. It was also noted that the pace of daily outreach and service delivery can create a “sense of urgency” that makes it difficult for many NAC members to slow down and process the next steps. Arts based community engagement provide that needed intervention that is validating, invigorating and necessary for change.

Identifying formal and informal networks or missing voices that could support these efforts as well as represent access to additional resources was a recurrent theme as APP’s pilot phase ended. Although some sites were already in the process of bridge building with local systems, such as schools, to strengthen outreach for children and families, these opportunities had been developed prior to this project. APP served



to support a vision for coordination of various collaborative efforts in the community so that goals could be more aligned with needs and the momentum of working as one would not be lost.

### ***Capacity Building***

*“People need to feel empowered to make changes and feel like they have a voice.”*  
*“Where am I in this picture?”* (Southwest NAC member)

The importance of connectivity across different groups, different subjects and multiple generations was a common theme. Many community members shared memories of the valued ways that neighborhood activities and events could not only provide recreational and educational opportunities, but could also serve as a gathering place for new partnerships for change. Identified by one NAC member as a “starting place to demonstrate interests and needs in the neighborhood,” it was apparent that this vision for the future extended beyond this initial project. Yet, the process of how to move beyond that starting place was unique to each site. Although the “shift in thinking from the subjective to collective” emerged in all four sites, members shared that building trust with each other and reflecting on ways that they could bring new members into the project who feel welcomed and invited was an ongoing process- that “evoked many ideas and emotions.” Art serves as a universal language. With the experience of participation in an arts-based project, “people gained a different perspective on how to see community and, more importantly, the process of meeting also helped people to see where they fit.”

### ***What are the implications for improvement?***

The ongoing participation of community residents was enlightening and empowering, but reinforced the need for project development to be realistic about the time needed for collaborative group development. In (4) weeks, these sites succeeded in prioritizing local needs and identifying additional individuals and groups to support this effort, but did not have the time to create a plan for how to accomplish this, particularly as a cross sector collaborative of artists and community development groups. The need for additional group development activities seemed necessary to recruit and include new community members, including local artists and residents who represented networks and needs identified for improvement and revitalization. Two sites (HACE and Southwest) demonstrated a clearly defined plan and targeted ideas for a future creative placemaking project. The key findings for these two sites will be detailed in the next section followed by the themes that also emerged in the APP process. All sites shared suggestions for CP activities, but Mt. Vernon and Brewerytown/Sharswood may not be immediately prepared and posed to take action on these ideas. Figure 6 (Matrix) provides a visual of outcomes and indicators that will be reviewed.

Figure 6. (Matrix)

Knowledge and Awareness of Community Needs/Assets							
Objective 1. Increase knowledge of community needs, assets, and experiences.							
Desired Outcomes/ Values	Indicators	Relevant to activities	Data Collection Methods				
			Survey	Observations	Document analysis	Interviews	Anecdotal
Community members create an expanded view of community needs.	Community members gain insight into the demographics/diversity of their neighborhoods, needs, networks and assets.	PHASE 1					
	Members prioritize issues needing focus/action	PHASE 2					
	Participants have increased understanding of the complexities and nuances of linking resources with community residents to meet needs.	PHASE 2					
	Residents gain an increased understanding of neighborhood visioning and community events.	PHASE 2					
Community members recognize formal and informal networks of support.	Increased visibility and awareness of informal networks.	PHASE 2					
	Increased commitment to support collaboration.	PHASE 1					
		PHASE 2					
	Identify new connectors to networks and missing voices.	PHASE 2					
Identify local artists to participate in project.	PHASE 2						
NACs, community volunteers and local artists develop a shared understanding of community needs as well as their role to support community action.	Increased commitment to collaborate for future resident-driven civic engagement activities.	PHASE 1					
	Develop plan for outreach to support new partnerships to incorporate the arts in community engagement activities	PHASE 2					
	Identify resources needed for sustainability	PHASE 2					



## Outcomes related to Relationship Building

### Objective 2. Identify and build stronger networks with neighborhood artists around shared community development interests and challenges

Desired Outcomes/ Values	Indicators	Relevant to activities	Data Collection Methods				
			Survey	Observations	Document analysis	Interviews	Anecdotal
Develop community teams that include artists and NACs.	Invitations extended to new connectors to networks and missing voices in local communities.	<b>PHASE 2</b>					
	Increased awareness of local artists/art and their potential to support neighborhood revitalization	<b>PHASE 1</b>					
		<b>PHASE 2</b>					
Develop <i>localized</i> plans that reflect future collaboration aligned with CDCs plans.	Utilize Community Network Analysis to identify community assets/directions and goals.	<b>PHASE 1</b>					
	Development of arts focused plan for each community project.	<b>PHASE 2</b>					
		Explore current community initiatives with similar goals to support collaboration.					
Develop shared vision for future programming	Development of Creative placemaking toolkit	<b>PHASE 2</b>					
	Development of Creative Place-keeping curriculum.	<b>PHASE 1</b>					
	Assess group commitment and interest for future projects.	<b>PHASE 2</b>					



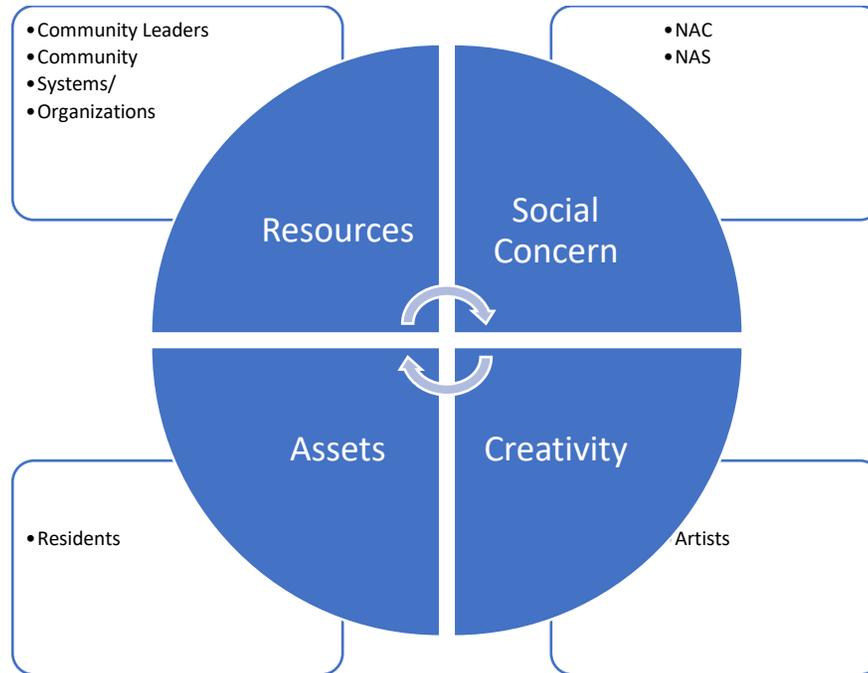
**Outcomes related to the use of arts/theatre to support community engagement**

**Objective 3. Lay the groundwork for one new or expanded arts-focused project**

Desired Outcomes/ Values	Indicators	Relevant to activities	Data Collection Methods				
			Survey	Observations	Document analysis	Interviews	Anecdotal.
New capacities are developed to use arts-based strategies	Neighborhood Advisory Committees (NAC) gain skill and understanding in value and application of arts and humanities in community projects and in collaboration with artists.	<b>PHASE 1</b>					
	Artists gain skill and understanding in linking their creative abilities with projects to support community resilience. .	<b>PHASE 2</b>					
	Curriculum is developed to support replication of Arts Powered Places Project.	<b>PHASE 1</b>					
<b>PHASE 2</b>							
Arts/theatre are effective strategies to achieve community outcomes.	Art creates safe/ inclusive spaces for dialogue.	<b>PHASES 1 &amp; 2</b>					
	Art humanizes the issues.	<b>PHASES 1 &amp; 2</b>					
	Art engages people on an emotional level; fosters empathy and shared awareness.	<b>PHASES 1 &amp; 2</b>					
	Art causes people to consider changes in their own actions and behavior.	<b>PHASES 1 &amp; 2</b>					
Stakeholders value Arts/theatre as an effective approach for civic engagement and dialogue	Planning for future arts-powered projects	<b>PHASE 2</b>					
	<b>Implementation plan for Creative Placemaking Project/timeline established</b>	<b>PHASE 2</b>					



# Project Launch





## Orientation

An orientation was conducted on March 28, 2017 for all Neighborhood Advisory Committee (NAC) leaders. A total of (5) individuals attended representing the following NACs: APM, Brewerytown/Sharswood, HACE, and Mt. Vernon. Members were contacted by Pam Bridgeforth, Program Director, PACDC with information about this orientation session after notification as participants in this project. Pam Bridgeforth, PACDC Director of Programs, and Lisa Jo Epstein, Executive Director of Just Act, provided an overview on the project's goals and objectives. Lisa Jo led the facilitation of the arts-based training activities. Agenda for this orientation meeting is included in Appendix.

Participant discussion was guided by the following prompts to initiate 1<sup>st</sup> data collection session.

- How do NACs learn about neighborhood problems? (How do you know changes are needed?)
- What do you already do as NACs to attend to these problems?
- How can you, as NACs, support positive change in your local neighborhoods?
- What are your concerns and challenges to addressing these problems?
- What would neighborhood change look like as a result of NAC efforts?

This orientation session centered on knowledge building and creating an increased awareness of the NAC leaders' *role* in their neighborhood, their *expertise* in terms of local needs, resources and existing challenges, and their *vision* for implementing changes to address local issues. Art Powered Places (APP) Orientation session informed participants of the goals and objectives of the APP project, introduced the topic of cross-sector collaboration with artists and guided discussion related to creative placemaking activities. The techniques that guided this guided conversation included talking papers and concept mapping facilitated by Just Act ED, Lisa Jo Epstein. Qualitative Data collected was summarized in Appendix.

The summary of the data gathered in this orientation session closely paralleled the NEA Indicators (Figure 4) for Arts and Livability. Participants prioritized NAC goals and objectives to improve the *Quality of Life* of local community members, continued commitment to *economic health* (emphasis on housing and employment) and *renewed hope for a community that is healthy as well as proud*. The value of resident-driven solutions to neighborhood issues echoed throughout this session. One participant summarized it best in the desire to put the "neighbor back in neighborhood." Photos of the APP Orientation and information sharing activities are also included in the Appendix.



## **Knowledge – Role/Needs**

**How do NACs learn about neighborhood problems?  
(How do you know changes are needed?)  
What do you already do as NACs to attend to these problems**

Participants shared three primary methods for assessing the needs of local neighborhood residents: Direct contact, Observation and Referrals. This introductory activity triggered a dialogue to explore awareness about the NAC Coordinator’s role as well as the role of the NAC in community engagement. Responses related to direct contact with neighbors referenced an “open door policy” of interaction whether these contacts took place in the NAC office, community gatherings or hosted events, or via individual conversations. In terms of referrals, responses referred to “local partners” such as police, social services and government officials (council) as well as structured outreach (311) as a means to assess local needs.

Embracing their role as advocates and educators, participants also shared that their role serves as a bridge to residents to access the resources, systems, and information needed to address problems and concerns. An emphasis on the value of coalitions and partnerships within the community to confront fears and build trust emerged even in this early stage of the project.

## **Knowledge – Challenges**

**How can you, as NACs, support positive change in your local neighborhoods?  
What are your concerns and challenges to addressing these problems?**

The need for additional resources (funding, information, outreach personnel) as well as support from decision makers (politicians and policy makers) was clearly stated in this activity. One additional theme that also emerged in this conversation were concerns about conflict and lack of trust as challenges to addressing problems as well as a lack of understanding of local needs or cultural sensitivity.

## Vision for Change- New Partners/New Paths

What would neighborhood change look like?

Creating a vision for the future prompted NAC leaders to engage in a multi-dimensional thought process that included improvements on individual, family and community levels for present and future generations as well as proactive and reactive action. Participants shared a deep commitment to positive changes to improve the quality of life of neighborhood residents in terms of economic development as well as revitalization efforts to renew the natural beauty of this area. A focus on the emotional needs of community members to be valued, heard and nourished expanded vision beyond the scope of service delivery to a community that reflects health and well-being. Art also played a role in this activity as some members shared a vision for the future that valued creativity, art and playfulness.

### APP ORIENTATION SESSION MARCH 28, 2017





# HACE Community Development Corporation

Since 1982, the spirit of volunteerism and community pride has successfully supported efforts of this organization, the heart of Philadelphia's Latino community, to support the economic empowerment of local residents. The impact of the decline of manufacturing in this area of the City of Philadelphia over the past fifty years may at one time been evident in the abandonment of industrial settings and the loss of employment, but the local strategic response to these economic losses reflects renewed determination and strength.

HACE is dedicated to community development that is a direct response to current community need, issues and interests. With a population of approximately 52,508 individuals, 44.7% are below the poverty level with 59.2% of children (Under age 18) below poverty level. HACE's Neighborhood Development Program has confronted the impact of poverty on families with programming focused on improving quality of life. Their "bricks and mortars" projects make affordable rental housing as well as first time homeownership a reality for individuals, families and seniors. In addition, HACE rehabilitation housing programs have successfully reduced concerns about blight and vacancy rates. HACE's mission to rebuild and revitalize is a powerful reminder to all community members of the possibilities and power of resilience.

HACE's APP Application described their community as "a vibrant Latino community with neighbors of many diverse backgrounds" who are dealing with "daily challenges associated with high levels of poverty, vacancy, crumbling infrastructure, toxic stress, and notably, drug-related activity" which the DEA cited "as home to the largest heroin market on the East Coast." This community has confronted these concerns with a network of programming that includes specific strategies to address infrastructure issues as well as a system of supportive resources to increase access to consumer education and counseling services.

"There is much to say about the merit of a **Community Process**, as processing is one of the most basic ways that we can come to deeply understand our world... The space we've created in this process has allowed people to reveal their earnest observations of the neighborhood and its people and has given us more deeply relevant knowledge of the challenges we face as we work to grow wellness in our communities."

**(Stasia Monteiro,  
NAC Coordinator HACE).**





The role of arts and culture in community revitalization is not new to this community. HACE's Main Street Program, utilizing art and culture, focuses on economic growth in the commercial corridor by dedicating time and talent to implement plans in the areas of: organization, promotion, design, economics and safety.

HACE NAC Coordinator, Stasia Monteiro, discussed the importance of collaboration not just to achieve project goals but to model the value of collective action in local neighborhoods. In a recent interview for this evaluation, Ms. Monteiro highlighted the importance of creating safe spaces to support social cohesion in a group that is sustainable and effective in facilitating community change. Noting that Team NAS members work in the neighborhoods of Fairhill, Saint Hugh and West Kensington, Ms. Monteiro credits their success in mobilizing residents to achieve positive changes as due to the creation of a nurturing environment focused on current challenges and future possibilities.

It was this spirit of respect for vulnerability and shared vision that served as the canvas for the introduction of the APP project to the HACE NAC and community members. A total number of 24 community members participated in the APP TTA workshops at this site. The following section will provide a detailed summary of the *context and process* in which this community achieved success in strengthening partnerships with local arts to facilitate change. Using the prompts as a guide for interpreting and understanding the data collection/analysis process, key findings from HACE activities are outlined here as an example of the way that data was collected for this evaluation at each site. HACE and Southwest NACs met all of the APP objectives and demonstrated readiness for implementing creative placemaking plans with additional support and direction. The Appendix will include the actual responses and themes that were the result of the (4) APP Events for each site. In the final section, a summary of primary themes for each NAC will be summarized. Only HACE and Southwest NAC Coordinators participated in post event interviews with evaluator.



## Objective 1: Knowledge and Awareness -Roles/Assets/Needs

### *Community members create an expanded view of neighborhood/community needs*

Agendas for APP session 1 and session 2 (Appendix) in this pilot project provided opportunities for NAC leaders and neighborhood residents to take a step back and explore their awareness of local needs, assets, and barriers to health and well-being. Arts-based methods to facilitate interactive activities included the use of Talking papers, Image Theatre, and Story circles to guide participants in taking inventory of the demographics/diversity of their community. Just Act adapted Orton’s (2015) Community Network Analysis Tool (CNA) to utilize American Community Survey statistics of the United States Census (2015) to direct conversations on **how** NAC/NAS/community members become aware of the specific problems facing residents as well as the role that they currently play in addressing these issues.

<p><i>What brought you here tonight?</i></p>
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The opening activities challenged participants to self-reflect and share the reasons that they attended and their “wish” for the neighborhood. Although there was a core group of 11 participants in session 1 and session 2 from HACE, the “safe space” created by APP project partners and NAC Coordinator, the level of participation and ideas shared was impressive (DATA COLLECTION EVENT 1 & 2 (Appendix). Most participant responses proposed a concerned and continued commitment to the community as well as vision for potential for improvements to be made. There was also an interesting point that surfaced related to invitations to attend and participate. Some individuals mentioned actual invitations from leaders or block captains which may be a point to consider in the future as this project expands. That point relates to *how* community members are invited as well as *who* is invited to join in this endeavor. At this stage of this TTA project, NAC/NAS members are increasing their understanding of the process for change and the small group size is advantageous to this level of capacity building.



***What is your one wish for the neighborhood?***

In an earlier section of this Evaluation report, there was a focus on *readiness to change*. Change was the primary response to this activity prompt and it was communicated in terms of change for the entire community to implement specific programs or outreach to address specific issues and change to reflect a shared spirit of hope and compassion for those affected by specific problems that were identified. One participant redirected the conversation to focus on leadership noting that it was time for “the villagers to take back the village.” The topic of empowerment was posited in the context of taking back the neighborhood and it appeared to be framed as a response to increasing problems surrounding drug abuse and violence.

Concerns related to the current opioid crisis and addiction issues facing local residents also surfaced as participants noted the “drug war” and the need for compassion, treatment and support on many levels. The level of “difficult conversations” that appeared to be the focus of these sessions could be linked to the collaborative history that HACE possesses related to volunteerism and mobilizing efforts. It should also be noted that the safe spaces created in these initial sessions by the project’s cross-sector partners is reflected in the depth and details in which some participants shared the fear and mistrust that was as visible as the gun shots, arguments and needles that were part of the daily routine in these neighborhoods.

**(Knowledge/Awareness – community networks)**  
***Community members recognize formal and informal supports***

This shift from an individual perspective to the spirit of collaboration was also echoed in the *Check out* activity to end session 1 as participants identified their progress in “sharing”, “inspiring” and “connecting with others” as both a goal for this *process* and an achievement for this session. Specific ideas for *collective action* were also voiced with a promise to “plant seeds for the future”- both figuratively and literally with a community garden and the importance of commitment to “spinning the thread together.” It was the observation of the project partners that, at this initial session, some participants may have envisioned specific ideas for revitalization- such as a focus on youth, education and families-but recognized and acknowledged the value of working together to explore the current community needs and formulate plans for engagement. The concept of formal and informal networks for support continued in Session 2 with the use of the CCNA and activities that centered on barriers and *missing voices* in community decision making.

***NACs, community volunteers and local artists develop a shared understanding of community needs as well as their role to support community action.***

HACE's Main Street Program has created a foundational view of the value of art and culture in community revitalization. The creative placemaking model was introduced in both the Orientation and Session 1 to set the stage for cross-sector collaboration. The need for artist inclusion in the APP project was also discussed in the launch. Although the indicator – *Increased commitment to collaborate for future resident-driven civic engagement activities*- was demonstrated in several of the initial interactive activities, the specific outreach plans to recruit and involve local artists was not evident at this early stage. This could be a critical justification for an additional project period and ongoing sequence of the APP modules of the TTA curriculum into an additional project period since the participants are only beginning to understand and embrace their role and have yet to grasp the dimension of art and artists as partners. Dr. Epstein provided a distinct model of arts based methods for community engagement, but at this point in the project, the participants may view collaboration only as NAC/NAS/neighbors. The uniqueness and central focus of creative placemaking is cross sector partnership of community development groups and artists on a project level and neighborhood/participant level. This point will be a consistent theme throughout the project and it was noted that after each session participants are “tasked” to invite local artists to participate.

## **HACE CREATES SOUNDSTAGE**

### **APP Session 1**





## Objective 2: Relationship-building

### Identify and build stronger networks with neighborhood artists around shared community development

Sessions 2 and 3 Agendas (Appendix) supported an ongoing emphasis on art and artists but also continued to use the CCNA tool and related demographics as a focus for creative placemaking project ideas. The purpose was not only to create a common understanding of community assets, strengths and needs but also to explore network connectors. This discussion was integrated into the larger context of community health and well-being.

*What supports your health and well-being as an individual?*

*What supports the health and well-being of my community?*

The review of outcomes and indicators for this objective supports the iterative process of this TTA curriculum. NAC/NAS members participating in APP appeared to have a basic understanding of this community, but that understanding was shaped by their roles and experiences in interactions with local residents. Using the CCNA as a backdrop to the discussions to identify community demographics, assets, directions and goals, participants were asked to self-reflect about what is needed to support their health and well-being as individuals and as a community. This structured activity enabled group members to share and experience the impact of sharing their needs (content) as a way to create a supportive and feeling atmosphere to gain insight (process) about commonalities as well as new and emerging ideas. The process of this type of facilitated conversation also prevented conflict by creating a focus on the issues and the shift in thinking that occurs when individuals can see beyond their subjective position to that of a group perspective. This “shift” in thinking was a consistent pattern with Just Act’s style of facilitation and become very evident by session 4 in viewing the videographer’s recording of the Stepping Stones Activity (Appendix). The responses to the first health and well-being prompt ranged from concrete responses such as locations or places noting the rewards of physical beauty and a nurturing environment (nature and community setting) to a sense of spirituality on an individual level (“continuously living your life as if you’re being looked upon”) as well as the rewards that come from interactions with others. Many participants spoke of the benefits experienced by envisioning change and improvements in their community. Although there were not any specific references to economic revitalization, members suggested that quality of life is closely connected with access to tangible supports and resources as well as a neighborhood characterized by pride in surroundings, compassion for others and desire for positive change. Specific ideas for changes centered on improvements in safety and sanitation of the area, increased education regarding nutrition and preventive health as well as more recreational and educational opportunities for youth.



***What are the barriers to community health and well-being?  
Who is affected by these barriers?***

Session 3 (Appendix) continued the ongoing conversation about community development and health and well-being with a focus on barriers/problems. Dr. Epstein used Problem/Vision Trees to lead small groups in a *visual discussion* of local problems and barriers to health and their impact. Small groups developed three vision trees that identified three major categories of barriers: (a) Current widespread issues such as lack of education, poverty, violence, addiction and family dysfunction; (b) absence of resources- professionals, committed individuals or mentors; and (c) limited opportunities for support betterment. The effects of these barriers revealed significant concerns about social isolation, lack of role models for youth and sense of hopelessness and apathy that could impact community cohesion and collective action. The concept of a “negative ripple effect in the community” was described like a “wave” that had the potential to affect not just individuals but families and future generations. The emphasis on social isolation was described as cyclical in that individuals who are currently experiencing social isolation are less likely to reach out or accept supports and reluctant to participate in community which could exacerbate this concern resulting in additional isolation.

As participants were tasked to create a vision of the future, themes such as community pride, hope, connectedness, and confidence were aligned with priorities such as strengthening families, investment in and support of educational/youth activities and “people power.” The topic of investment was interesting since it was framed by some as an investment in the future and referenced time as much as resources and creating a context for nurturance.

Social isolation has been studied extensively in the past decade as researchers explored its relationship to poverty and its impact on health (Marcus, Illescas, Hohl, & Liancos, 2017). Although the nation has witnessed major changes in urban and rural communities in the past twenty years, studies related to the relationship between economic status, residential mobility and crime date back to Shaw & McKay’s research that started in the 1940s. Their theory of community social disorganization has been revisited and adapted to a community level by Sampson & Groves’ (1989) model that continued to explore not just the risk factors but also protective factors that can positively impact local community health and well-being. The most striking part of Sampson’s (2012) current research is his focus on the *collective power* of neighborhoods. Support for the value of social cohesion and the value of social interactions of neighborhood members have been highlighted to better understand the collective efficacy (p. 27) that leads one to see that neighborhood do matter in terms of the context created and the process supported for building capacity for change via relationships.



## (Collaboration)

*How do the barriers/problems serve to shape a vision for the future?  
What are the stepping stones necessary to achieve this vision?*

The thought process of these activities continued seamlessly from Session 3 to Session 4 as participants revisited their Problem/Vision Trees and engaged in more concrete planning to map the pathways to change. This discussion also posed the question to the group about “people power” as stated above and how the neighborhood can mobilize efforts to implement community improvements.

### *Develop community teams that include artists and NACs*

In Sessions 2 and 3, the ongoing emphasis on art and artists supported the discussion of recruitment, but did not actually result in the participation of artists. The development of a plan or method for outreach and recruitment could be integrated into the plans for Phase 2 of this project (if decisions are made to continue).

### *Develop localized plans that reflect future collaboration aligned with CDCs plans*

The significance of utilizing the CCNA early in this TTA pilot program to increase awareness about local demographics, issues and assets is that it validated the concerns that NAC/NAS leaders and members shared about their neighborhoods as well as provided a blueprint to direct and prioritize plans. The role of NACs to empower and support economic development, advocate and educate residents about resources and supports is instrumental to community revitalization. One of HACE CDC’s strengths is the ongoing collaborative efforts they support to provide structure and opportunities for members to share concerns about local issues. But the opportunity to explore the depth of some of these challenges and less visible barriers to well-being may be limited. These activities, particularly those in Session 4, enabled a dichotomous view of problems as both concrete and abstract, experienced on individual and community levels, and accompanied by specific effects as well as emotions. This level of “processing” ideas and community problems is only possible when a safe and nurturing space is created. That creation of “safe spaces” appears to be the signature of this arts-based strategy to support both collaboration and a capacity for collective action.



## *Develop shared vision for future programming*

As the HACE participants worked to achieve the project's goals and objectives, some of the efforts resulted in outcomes that were more difficult to measure. This outcome centered on the development of the Creative Place-keeping curriculum and future project planning for a Creative Placemaking project. The plans for future collaboration were referenced often in session activities as participants raised the question of how the APP project would continue after Session 4. There are many factors that could determine the breadth and depth of Phase 2. Although some of these factors include funding as well as timeline for project completion, the *vision* for future programming was evident in Just Act's Stepping Stones (Appendix XX) activity.

Many specific directions related to parenting and educational programming for youth as well as the need for green (environmental) action related to air quality and water and soil safety were proposed. Although the groups were realistic in terms of the need for resources and funding for such activities ("tree needs water, the tree needs air), one theme emerged in this conversation that was echoed as the group met to process some of the ideas. This theme centered on *creating meaningful and strengths-based connections* with an emphasis on working together on many levels- families, neighborhoods, NACs, and various social groups and networks in the community. The discussion was videotaped and will be transcribed and included in Appendix. As noted in the HACE Observation Notes for Session 4 (Appendix), the debriefing served as a perfect transition to discussions on developing CP ideas and starter kit.

### **Objective 3: Value of arts-based strategies**

#### **Lay the groundwork for one new or expanded arts-focused project (Value of Arts to promote Community Revitalization)**

There were several indicators (Evaluation Matrix-Figure 6) proposed to measure the project's progress in this area. These included skill-building for NACs working in svnc with local artists in the planning and implementation of an arts focused project. Four sessions proved to be insufficient in order to create this cross-sector approach to the level where a project could be launched at the conclusion of pilot project. In reviewing data collected as well as documentation related to ongoing process, Phase 2 (if implemented) might be more effective at meeting this goal. Additional recruitment and training of artists and artists and community members working together might prove to be advantageous.



Although the organic recruitment and additional enlistment of artists was predicted, it appears that project partners should utilize the identified network connectors (in APP activities) to promote and encourage artists participation and more actively identify network members for recruitment and invitation. Additional outreach via media could support this. In addition, the APP Curriculum could be expanded to an additional 4-5 sessions which would more likely serve as a model for replication for new and ongoing community groups. It should be noted that HACE CDC has a history of collaborative groups that meet regularly with a committed core membership. Extending the APP Curriculum for an additional 4-5 sessions might also provide more direction and guidance for CDCs or community action groups that are in the initial stages of capacity building. The value of a curriculum dedicated to the use of arts-based strategies to implement creative placemaking projects by a cross sector partnership of community developers and artists on a *neighborhood level* can be a unique and creative model for change. It is essential that this curriculum implementation is recognized as indicative of a significant commitment of time and resources to enable the process of community change to be embraced by residents at that level.

***New capacities are developed to use arts/theatre as effective strategies  
to achieve community outcomes***

The partnership of Just Act and PACDC **modeled** the effectiveness of the intersection of art and community development, but the most significant “takeaway” from that model was the participatory experience and the result of that collaboration. As noted, the level of local artist participation was lower than expected, but the arts based activities exposed NAC/NAS members to resident-driven community conversations dedicated to collective action to promote change through art. HACE members demonstrated both pride and purpose in their review of Vision Trees and CP starter kit discussions as they developed concrete directions for future plans. Craig Johnson’s video captured the process of Engagement as participants recognized the power to act vs. talking about action and validating the importance of a “shift in thinking” not just in what can be done but that members can visualize -“I can do this.”



## Southwest Community Development Corporation

Since 1987, guided by a vision statement that defined this vibrant, safe and engaged community as a place “where people have pride in where they live, work, worship and play”, Southwest CDC has been driven to improve the quality of life for over 2,500 households each year. Focusing on employment, economic development, safe and affordable housing, and the educational needs of children of all ages, SWCDC has mobilized community members to share their enthusiasm and energies to creating positive change.

APP tapped into this process of change in Southwest as NAC/NAS members shared the needs and concerns of their neighbors. These issues included social issues such as crime, substance use, gentrification, and violence but also ways to challenge these problems by “changing the mindset” and supporting local families in their efforts to instill hope and respect for SW neighborhoods. The many conversations surrounding these needs that resulted from APP activities focused on the desire and intention of SW community members to “take ownership” of creating a future by sharing stories of the past and creating a place where all voices are heard, and community activism is valued.

Just Act guided a total participation of 21 community members in shifting their focus from *what* needs to be done to “*how* will we do this,” creating plans for CP projects with “starter kits.” Ideas centered on sharing SW history, exploring new ways for intergenerational activities and building bridges with decision makers and political leaders to advocate and educate about real issues facing residents. One interesting point that was discussed was the topic of *invitation*- increasing civic participation by making community members aware that their voices and votes matter. Art was suggested as that bridge. Southwest NAC coordinator, Mark Harrell, acknowledged the role that APP project played in enhancing the neighborhood’s understanding of cross sector partnership, particularly with local artists. As Mark noted, “we started to think about who and what we could become.....it was emotional.”

“Just Act facilitated conversations in the project sessions that helped us to identify and prioritize social concerns that require immediate attention. But this was not just an abstract discussion about issues... and instead was an opportunity for community members to reflect – Where am I in this picture? Where am I in relation to my community and the efforts to create changes?

(Mark Harrell,  
NAC Coordinator Southwest).



## Objective 1: Knowledge and Awareness -Roles/Assets/Needs

### *Community members create an expanded view of neighborhood/community needs*

SW members conveyed a sense of connection not only to their neighborhoods but to each other throughout the APP process. Many indicated that when the invitation to attend was provided, they felt a general sense of hope and interest in community change, but by the last session, articulated very specific concerns about *why* change was needed. By Session 4, participants indicated that their vision for improvements had expanded and credited that increased awareness to the act of connecting and APP discussions. The result of these “community think tanks” were that more well defined and concrete plans were developed to focus on families and the ways that families could be strengthened and supported. Some participants believed that pride as SW residents needed to be revived and that this sense of pride could be supported by revisiting and educating community members about the history of SW. A part of that effort included a focus on the role that each generation has played in creating that history and how that can shape SW future. An interesting justification for igniting a sense of pride in SW was that more community members might become involved if they felt that their past, present and future contribution mattered.





## **Objective 2: Relationship-building**

### **Identify and build stronger networks with neighborhood artists around shared community development**

SW participation included both NAC and NAS members as well as neighbors who had been invited to attend. The topic of *invitation* was suggested by many residents as the reason they attended the events or as a concern that they had as related to “missing voices.” This is also an interesting point to consider in the discussion of building stronger networks around shared community development. APP project activities were centered around cross sector partnership which included project partners overseeing this initiative as well as the outcome that would be the result as participants developed plans/new partnerships for creative placemaking on a local level. SW is an example of a site that actively recruited and invited local artists to participate, but it appeared that newly recruited participants did not attend all four events. This fact does not reflect any weakness or limitations on the part of NAC/NAS members, but instead could serve as a pivotal point to launch future collaborative CP projects. The continued commitment to recruit artist participation reflected this site’s understanding of the CP model and process. Although the pilot project period was approximately 4-5 months, each site only met four times. This was not enough time for identifying and recruiting local artists to join. In addition, there were limited resources (time and funding) that would enable a more concerted effort to publicize and recruit. But NAC Coordinator, Mark Harrell, shared ideas of ways to utilize planned SW community events for providing an additional spotlight on APP activities to generate interest. One of these events was planned for September 2017 which occurred after the pilot program had ended. The enthusiasm and creative vision not only for SW NAC, but for SW NAC’s participation in future creative placemaking is a valuable asset and reflects a potential for growth for this project if it continued from this planning stage. Data collection indicated that “reaching out” and “listening both with your ears and your heart” to the needs shared by local residents could build bridges to access resources, the attention of decision makers and new solutions. This community is open to working with new partners and new systems, but needs more time and discussion to explore and recruit additional community members, particularly local artists who could contribute to these plans. This was demonstrated in the Vision Trees and Creative Placemaking starter kits that were designed in Sessions 3 & 4.



The process of *readiness to change* and *capacity building* was emphasized earlier as related to the research of Zakocs & Edwards (2006) and Kretzmann & McKnight (1993). SW demonstrated an excellent example of a community that also possesses the strong leadership, a respect for cross sector participation as well as clear governing procedures that could successfully launch a creative placemaking initiative with additional guidance. The capacity for this type of programming is supported by the knowledge and leadership of the NAC/NAS related to local issues and the role that residents could play in implementing an arts-based project.

### **Objective 3: Lay the groundwork For one new or expanded arts-focused project**

Assessment of the unmet needs of underserved populations in a local community is traditionally the responsibility of community leaders, elected officials and systems tasked to address these needs. One of the most striking results of this project was the power of the emerging voices of local residents who acknowledged the immediate importance of participating in a local effort to identify and meet those needs. Civic engagement is not new and reflects a pattern of active community participation that has supported improvements for some time, but the unique quality of the APP response is that it was resident-driven and dedicated specifically to the neighborhood issues identified in the TTA workshops.

SW community members embraced the role they played in prioritizing the areas for change, but also embraced ways to frame these topics as the centerpiece for arts-based programming. SW members shared a vision for the future that was dedicated to families and finding new opportunities for strengthening families through activities, not just resources. But the focus on common goals and new connections shaped this vision as one that actually comes from the neighborhood itself and not just one accepted by neighborhood residents. Pam Bridgeforth, PACDC Director of Programs, noted this in Session 4 at SW as participants reviewed their “Stepping Stones” in stating that the discussion “brings it back to the importance of people on the ground, showing leadership.” Perhaps this realization of community members taking ownership as leaders could be perceived as an unintended but successful outcome. This level of visioning can be emotional, however, as well as practical. Residents shared their concerns about safety, negative changes taking place and loss as individuals who witness *and* experience the impact of drug trafficking, violence and vacant homes. But they appeared empowered by the opportunities to discuss local problems and shared the need for solutions that were also local and not identified nor met by referrals to “some faraway place where you’re nobody.” Yet, the reality was that the SW community that they once knew was rapidly disappearing, so the focus of community change was not only to make improvements, but also preserve the history of this community called home.



This focus on preservation and respect for history was also echoed in Brewerytown/Sharswood as members discussed ways to celebrate the history of the Rec Center and the role that this institution played in the lives of so many. History and personal memories are critical to the change process since they create a place to start as well as a retrospective view of what has worked, but it is personal. SW members voiced the importance of returning to a basic sense of building upon what has worked in their community. This can mean starting with communication, becoming more aware of what skills are needed, validating the need for openness and pride in living in SW and “bringing these ideas to fruition.”

SW Coordinator, Mark Harrell, was clear in his interpretation of APP events in echoing this message as he noted, “residents become involved at different levels, different times and it is important for the continuity of programming so each can see their part in this effort.” Of particular importance to this pilot program is that there is some awareness of how the message is received by members who have different views of how to become involved as well as how long they have been involved. For example, what is the impact of civic engagement activities on block captains, NAS members versus residents new to this collaborative experience who participated as the result of interest, curiosity or invitation? Some of this information was collected as part of the initial survey that was distributed, but very few members completed the post event surveys at Session 4. It might be helpful in future programming to set aside the time for exit surveys at the close of each session or at least at the close of the final session.

### ***New capacities are developed to use arts-based strategies***

The following chart outlines the Creative Placemaking Starter Kits that were developed at Session 4.

Each of the 4 sites that were evaluated appeared to have gained an understanding of the value of arts and theatre to support civic engagement as well as gained a basic understanding of what creative placemaking is and the role CP plays in community change. The ideas shared in the guided dialogue of Session 4 shaped the plans for future collective action. It should be noted that each site proposed a “focus” or “topic” and some steps to implement a CP planning. As noted, HACE and Southwest demonstrated both the capacity and understanding that is necessary to move forward at this time with additional direction and support.

**Creative Placemaking Starter Kits**

**Site Specific Ideas Shared in Session 4**

Brewerytown/Sharswood	HACE	Mt. Vernon	Southwest
<ul style="list-style-type: none"> <li>• <b>Oral history/oral future recording stations—time capsules throughout neighborhood to inspire and empower residents.</b></li> <li>• Know your rights training</li> <li>• Storytelling circles and events</li> <li>• Writing and art workshops</li> <li>• Weekly clean-up day; keep the neighborhood clean; more trash cans, clean and safe parks</li> </ul>	<p><b>Provide opportunities and tools to increase and support connectivity across groups and generations</b></p> <ul style="list-style-type: none"> <li>○ Support local families to help identify their children’s passions, explore ways to grow their children’s talents, share experiences, and create stronger communities in the future</li> <li>○ Participatory events- not just as spectators</li> <li>○ Informational and interactive events at social centers such as libraries</li> <li>○ Use as starting place to demonstrate interests and needs in the neighborhood then get funding/resources to meet the needs</li> </ul>	<p><b>Disseminate Info:</b></p> <p><b>WHAT:</b></p> <ul style="list-style-type: none"> <li>○ Resources available (CDC)</li> <li>○ Info about housing, health services</li> <li>○ Info how to get house in order             <ul style="list-style-type: none"> <li>▪ Back taxes</li> </ul> </li> <li>○ Things to get people motivated about their situation</li> <li>○ Help people reclaim lost hope &amp; faith</li> </ul> <p><b>WHERE/WHO:</b></p> <ul style="list-style-type: none"> <li>○ Faith-based, look for more churches to spread info &amp; as conduit for distributing info (challenges of getting on their agendas)</li> <li>○ Involvement of Schools, stores, Folks on street</li> </ul> <p><b>HOW:</b></p> <ul style="list-style-type: none"> <li>○ STATIONARY &amp; MOBILE units             <ul style="list-style-type: none"> <li>• Resources must be reliable/accurate</li> <li>• Must have experience with the resource to explain to others</li> <li>• Local artists design the message boxes</li> </ul> </li> </ul>	<p><b>Family as "canopy" Topic</b></p> <p><b>Share history of our city</b></p> <ul style="list-style-type: none"> <li>○ SW Library “Book Report” intergenerational project</li> <li>○ Build off of collective ideas</li> <li>○ Find ways to invite people in- artists/existing groups</li> <li>○ Open the Gates</li> <li>○ Bring CP place making ideas from Philly U together with APP discoveries/data</li> </ul>

Brewerytown/Sharswood	HACE	Mt. Vernon	Southwest
		<ul style="list-style-type: none"> <li>○ TESTIMONIALS               <ul style="list-style-type: none"> <li>● To actions in the community</li> <li>● Before and after photos/images</li> <li>● Block by block transformation</li> <li>● Meet people where they are</li> </ul> </li> <li>○ POLLING on issues               <ul style="list-style-type: none"> <li>● As part of the message stations</li> <li>● Allow for Call to/for Action</li> <li>● Polling on current issues, what's important</li> <li>● Surveys</li> <li>● Help and engage</li> <li>● Highlight -NAC Coordinator's office is "your city hall in the neighborhood"</li> </ul> </li> <li>○ BLOCK by BLOCK Transformation &amp; Beautify vacant lot with purpose               <ul style="list-style-type: none"> <li>● "Community pop up lot parties/ dinner pot lucks (Diner en Blanc neighborhood version)"</li> <li>● Above and beyond annual block parties</li> <li>● Put NEIGHBOR back in HOOD</li> </ul> </li> </ul>	



## IV. Recommendations

### A. Project Launch

#### Timeline and Training Process

The introduction of the APP pilot project was conducted in both an inspiring and motivating way to provide some basic information related to creative placemaking and collaboration to set the stage for future planning. It may have been unclear to some participants that this pilot initiative was focused on knowledge-building and this stage would end after four sessions. A clear understanding and creation of a project timeline by each site might also provide some additional motivation for the recruitment of artists or other community members to support project planning. A timeline might also enable site leaders to recognize their level of readiness to proceed to planning or implementation stage.

As a training and technical assistance project, a recording (audio or video) of the orientation program as well as training sessions would be valuable as a way to recruit new groups into a similar endeavor as well as create a baseline for knowledge related to creative placemaking and resident-driven collaboration. Also, due to the cumulative effect of adding new members with each session, the momentum and enthusiasm for this type of collaboration might be sustained if newly recruited members had an opportunity to view the orientation or previous activities so they could better understand what to expect and would be prepared to actively participate in the ongoing facilitated conversation. Dr. Epstein of Just Act recruited the support of a videographer and photographer for one session and directed participants to display art-based activities created at various sessions to inspire and guide the reflective process. This was an effective way to support the participatory process as well as provide validation for the contributions made by community members.

Although the emphasis was on collaborative power vs. sequencing of the training activities, there was a “rhythm” to the TTA experiences and skill building as participants gained a deeper understanding of art-based strategies. This rhythm was supported by the experiential learning method sequence of What? So What? and Now What? (Silberman, 2006) that is a key part of reflection in TTA programming. In this project, Just Act expertly designed sessions to harvest a rich learning experience while engaging in discussions to take a step back and appreciate the depth and feelings that accompany that level of learning. This method also enabled participants to better understand the value and effectiveness of arts-based approaches to effect change and collaboration.



## **Data Collection**

Many participants in the APP Orientation were well versed in their roles as NAC leaders, so the expanded role of knowledge building and creating new community connections and networks that was a key part of this project would have been ideal to measure quantitatively. Although the initial surveys were completed by most members with a registration form, the lack of a post event survey precluded an opportunity to include quantitative results in this evaluation. Future programming could be strengthened with attention to emphasis on the completion of pre and post event surveys or at least midpoint surveys. In addition, there was limited response to email invitations to NAC members for interviews post events. In future programming, it might be helpful to explain the purpose of these interviews during Orientation and Session 1 to elicit positive response.

## **Artist Involvement**

The unique quality of this participatory experience was also a signature of this model and should be noted as instrumental to creating a new collaborative group that emerged from this project. NAC and NAS members are actively engaged in neighborhood activities and many sites indicated that their residents meet on a regular basis to plan and support community events. In future project planning, it could be beneficial to assess community members as to their perception of this collaboration (APP) in comparison with those other committees. Similarly, it might be helpful to explore if any collaborative groups that include local artists have been actively engaged at a neighborhood level, so the collective power of these groups could be coordinated. Creative placemaking is dedicated to cross sector partnership and the recognition of ways that this project could pursue similar goals on a neighborhood level would be essential to highlight in the Art Powered Places CP toolkit.

The topic of invitation of local artists was raised during the project in a variety of ways. There seemed to be some expectation among NAC leaders that artists would be invited to participate by the project partners. It is possible that in the initial plans for this project, particularly in the focus on cross sector knowledge building, that the Orientation Program would include the cross-system dialogue and vision of artists and community developers walking this process together. Although the project adapted to this change by encouraging community residents to invite local artists, the level of artist involvement was low. This factor supports the suggestion that project partners consider the value of an additional planning and implementation period to launch creative placemaking projects at HACE and Southwest by actively involving the artists who did participate at those sites. In addition, somewhere in the Orientation or early sessions, it might be helpful to invite a creative placemaking project team to visit and share their experiences with neighborhood members to support visioning and planning process.



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## Appendix 4

### Creative Community Immersion Program

NACEDA's Creative Community Immersion Program (CCIP) was an opportunity to build on recent efforts by MACDC, the Mel King Institute and MASSCreative to create a regional network of artists, arts-based organizations and other nonprofits to support our neighborhood revitalization efforts with placemaking strategies. In our original proposal, we identified the following barriers for CDC members in implementing creative placemaking/ place keeping initiatives, including that community developers:

- don't know "who's who" in the creative community;
- are unaware of funding opportunities;
- struggle to sustain creative efforts in public spaces over time; and
- operate with very tight real estate budgets that make it difficult to add or invest in creative elements or public art.

To address these issues, MACDC and MASSCreative contracted with MAPC (Metropolitan Area Planning Council) for a series of workshops to unite the community development and creative communities.

### Regional Creative Placemaking Workshops

Our workshop development process was started by exploring questions such as: What is creative placemaking? Who does it? Who does it benefit? When is it appropriate? Where does it occur? How can creative placemaking be used as a tool for public safety or neighborhood revitalization? What is the interplay between creative placemaking and gentrification?

Then, MAPC developed one core workshop module that we presented in 3 communities: Salem, Worcester and Holyoke during the late spring of 2017. The sessions allowed CDC staff, board and residents to connect meaningfully with artists and arts partners. The sessions were a welcoming space to learn the language of creative placemaking (CP), understand shared values for undertaking CP activities, learn from local and regional experts, and to acquire new knowledge, networks, and skills for successful CP collaborations. The goals of the workshop were:

1. To foster better understanding of the opportunities and challenges in Creative Placemaking for artists and Community Development Corporations
2. To create opportunities for cross sector networking and partnerships
3. Build a constituency for larger Creative Placemaking initiatives in MA

Afternoon Debrief of Site Visits

In the afternoon, each site hosted a walking tour of the neighborhood. In Salem it was a tour of artists as they painted the murals for the Punto Art Museum. In Worcester we went on a walking tour, highlighting walkability. In Holyoke we focused on the historical mill buildings and their potential for the community placemaking. Following the walking tour, we facilitated a discussion centered around these questions:

- What are some general lessons learned?
- Design process – how was community participation and input incorporated? How did design process consider site conditions?
- Did this project build social capital? If yes, in what ways?
- What neighborhood revitalization has occurred since project was completed?
- How did artists engage with culture and heritage?
- How were artists selected to do this work?
- How are artists compensated for their time and expertise?

### **Partner Roles**

- **MKI** managed the relationship with the CDC partners for each workshop, marketed the events. MACDC managed and administered an evaluation survey at each workshop and synthesized and shared findings.
- **MASSCreative** managed the relationship with the municipal and nonprofit arts partners for each workshop and helped to promote the workshops. MASSCreative collected early information from arts partners regarding workshop expectations that helped with workshop planning.
- **CDC partners** in each municipality assisted with logistics – providing food, securing host locations for each workshop, and conducting outreach and publicity to area CDCs and artists in their networks.
- **MAPC** designed the workshop sessions and created the materials, activities and power point presentations with input from the partners. MAPC Staff facilitated each session and compiled notes. MAPC also assisted with conducting outreach to their networks.

### **Mel King Institute Breakfast**

In June 2017, we continued our conversation with the MKI network at our Annual Breakfast with 200 people joining our celebration. Jeremy Liu from PolicyLink was our keynote speaker and inspired us with national examples of creating and keeping place.

### **Innovation Forum**

In October 2017, the partners held an Innovation Forum event to culminate the series and to accelerate this momentum by highlighting exciting work from around the country and the state and identifying strategies for overcoming the challenges associated with this work.

The forum began with remarks by Lynne McCormack, the Director of Creative Placemaking for the Local Initiatives Support Corporation. She spoke about the state of place making as a practice nationally. This was followed by a discussion panel of local practitioners facilitated by Jenn Erickson of the Metropolitan Area Planning Council. The event was well-attended with 95 participants and included many art organizations with whom we had not previously connected.

### **Next Steps**

As a result of these activities we are in the process of:

- Creating our annual MKI video highlighting the placemaking efforts of our members;
- Planning our annual Stand Against Racism event in partnership with MASSCreative, MAPC, and TSNE Missionworks (a local nonprofit capacity building organization and NonProfit Center). This event will explore racial equity and the power of communities creating and maintaining their culture through place.

## Evaluation Summary

### Creative Placemaking Workshop Series

Course	Participants	Usefulness (% extremely or useful)	Content Ranking	Instructor Ranking
Salem	20	100%	3.33	3.86
Worcester	15	99%	3.43	3.53
Holyoke	24	90%	3.14	3.69

### Innovation Forum

Participants (Evaluations)	Overall Satisfaction
95 (19)	3.52

**What else would you like to learn about creative placemaking that was missing from this forum?**

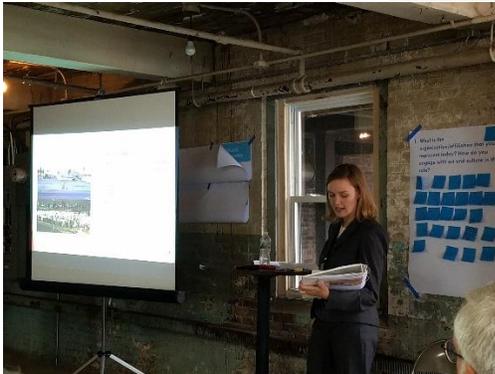
- Just more examples of how it has been used in the community
- How to incorporate CP into new affordable housing building projects
- Resources and specific templates for creating/encouraging such places
- More examples of successful projects showing how the ideas were proposed and developed- documentation, budgets, etc.
- I'd be interested in a broader discussion of collaborative arts and culture strategies that are focused on community building but that don't fit the prevailing definitions of creative placemaking.
- How to facilitate collaboration with large arts & culture institute like the MFA

## Partners and Presenters

<b>Name/ Organization</b>	<b>title</b>	<b>CCIP role</b>
Jennifer Erickson, MAPC	<i>Arts &amp; Culture Manager</i>	Partner, Moderator of Innovation Forum
Carolina Prieto, MAPC	<i>Community Engagement Specialist</i>	Partner, Workshop Facilitator
Carolyn Lewenberg, MAPC	<i>Artist in Residence</i>	Partner, Workshop Facilitator
Annis Sengupta, MAPC	<i>Regional Arts and Culture Planner, PhD</i>	Partner, Workshop Facilitator
Deborah Greel, City of Salem	Public Art Planner	Partner, Workshop Facilitator
Julie Burros, City of Boston	Chief of Arts and Culture	Innovation Forum Panelist
Angie Liou, Asian CDC	Executive Director	Innovation Forum Panelist
Claudia Paraschiv, Salem Public Space Project	Artist	Innovation Forum Panelist
Lynne McCormack, National LISC	Director of Creative Placemaking	Innovation Forum Panelist
Erin Williams for the City of Worcester	Cultural Development Officer	Workshop Presenter
Rosario Ubiera-Minaya North Shore CDC	Chief Program Officer	CDC Workshop Host, site visit presenter
Mickey Northcutt, North Shore CDC	Executive Director	CDC Workshop Host, site visit presenter
Charise Canales Worcester Common Ground	Community Organizer	CDC Workshop Host
Yvette YMCA	Executive Director	CDC Workshop Host
Che Anderson POW wow arts	Program Manager	site visit presenter
Mike Moriarty OneHolyoke	Executive Director	CDC Workshop Host
Jeffrey C. Bianchine Holyoke Creative Arts Center	Executive Director	Workshop Host, site visit presenter

# Images from the Regional Trainings





## Appendix 5

### MAPC CREATIVE PLACEMAKING ABRIDGED GLOSSARY OF TERMS

Adapted from Massachusetts Cultural Council's Cultural Districts Glossary and the 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. (from 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.

**\*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 6

Cohort Orientation -- The Commons on Merton, 258 N Merton St, Memphis, TN 38112

**16 November**

**9:00am** - Breakfast meeting of advisory committee

*Advisory committee only*

**11:00am-12:30pm – Introductions and stage setting**

Barbara Schaffer Bacon, Americans for the Arts & Jeremy Brownlee, NACEDA

Includes time for each partnership to share:

- \*Greater detail on the state of creative placemaking in their geography
- \*Including policy landscape
- \*Explanation of proposed project – what do they hope to work on these days

**12:30-1:15pm – Walk to lunch – Caritas Village**

**1:15-2:00pm - Equitable development & Creative Placemaking**

Kalima Rose, PolicyLink

**2:00-2:15pm – SHORT BREAK**

**2:15-3:30pm – Conversation on community development, community arts, & creative placemaking**

Barbara Schaffer Bacon, Americans for the Arts & Joe McNeely, NACEDA Board

**3:30-3:45pm - BREAK**

**3:45-6:00pm – Tour of creative placemaking examples in Memphis**

Stops at Broad Avenue and Memphis LIFT

**6:00-6:30pm –Day 1 learnings debrief / feedback for day 2**

**6:30-8:00pm – Mixer dinner**

Maximo's on Broad

**8:00pm – bus returns to hotel, all free to do otherwise**



Cohort Orientation -- The Commons on Merton, 258 N Merton St, Memphis, TN 38112

**17 November**

**8:45am-9:30am – Breakfast**

**9:30-10:15am – Community engagement and advancing equity in creative placemaking**

Omar Hakeem, bcWORKSHOP

**10:15-10:30am – SHORT BREAK**

**10:30-12:00pm – Design support activities**

Grouped by partnership

Partnerships to spend time in their groups working on their knowledge-building project, with dedicated support from advisory committee members paired to the partnership.

**Lyz Crane, ArtPlace America & Lynne McCormack, LISC**, short intro to knowledge-building nationally.

Focusing on four main areas of the knowledge-building projects:

- **Stakeholders** – Stakeholders for these purposes are the partners in the partnership, the community, other actors that will be engaged in formulating and implementing the knowledge building activity. Keeping an eye to translating the cross-sector experiences to practitioners as they embark on creative placemaking projects themselves.
- **The knowledge-building activity specifically** – This is around the content and structure of the knowledge-building activity itself. Advisory committee members will provide feedback, provocations, ideas, and support to strengthen the content and implementation of the knowledge-building activities.
- **The enabling environment** – The enabling environment is the broader context that creative placemaking work takes place within a given geography: the policy landscape, community politics landscape, funders, and other broad conditions (has some crossover with stakeholders).
- **Outputs and knowledge-sharing** – The output is an opportunity to capitalize on the work of these projects. The focus will be on how to assess and spread the learnings from these projects in a usable, applicable, and interesting output, with committee members helping point out where gaps in the current field could be filled by these outputs.

**12:00-12:45pm – Lunch**

**12:45-1:15pm – SHORT BREAK**

**1:15pm-2:45pm – Design support activities, continued**

Whole cohort

An open workshop time for the partnerships to discuss their projects in the round, soliciting advice from each other and the full advisory committee

**2:45-3:00 pm - SHORT BREAK**

**3:00-4:00pm – Wrap up and next steps**

**Appendix 7: OCDCA & Woodforest Site Visit agenda**



**Woodforest National Bank and NACEDA Visit**  
**Thursday, March 22, 2018**  
**Columbus, Ohio**

**8:30 – Breakfast with Ohio CDC Association**

100 E. Broad Street, Suite 500, Columbus, OH, 43215

*OCDCA will provide a light breakfast and coffee. This is a chance for both parties to get to know each other before embarking on meetings with three Central Ohio OCDCA members.*

**10:15 – Economic & Community Development Institute (ECDI) Food Fort Meet & Greet**

737 Parkwood Avenue, Columbus, OH, 43219

<https://www.ecdi.org/innovate/food-fort>

*We will meet a few ECDI staff and tour their food fort, which is a food-based business incubator, complete with a commercial kitchen.*

**12:00 – Lunch with INCREASE CDC**

Mallory's Rib Shack, 1117 Oak Street, Columbus, OH, 43205

<https://www.facebook.com/MallorysRibShack/>

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

*We will eat at a restaurant funded in part by INCREASE CDC. We will eat with INCREASE's Executive Director, Deonna Barnett.*

**1:30 – Franklinton Urban Empowerment Lab (FUEL) & Idea Foundry Meet & Greet**

Columbus Idea Foundry, 421 W. State Street, Columbus, OH 43215

<https://ideafoundry.com/>

<https://fuelfranklinton.com/>

*We will tour the Columbus Idea Foundry, a makerspace that was partially developed by the neighborhood CDC, FUEL. We will meet with the Executive Director of FUEL, Jack Storey, and might tour part of this contiguous-to-downtown neighborhood.*

**3:15 – Next Steps**

Bottom's Up Coffee Co-op, 1069 W. Broad Street, Columbus, OH 43222

<http://bottomsupcoffee.com/>

*Proceeds from this Franklinton member-based coffee shop fund local non-profits and innovative ideas that reduce infant mortality.*

**4:00 – Departure**

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**Ohio CDC Association**

Phone: (614) 461-6392 • Fax: (614) 461-1011 • [www.ohiocdc.org](http://www.ohiocdc.org)

100 E. Broad Street, Suite 500, Columbus, Ohio 43215



## Appendix 8

Woodforest National Bank/NACEDA Visit to Philadelphia  
April 5, 2018

### AGENDA

Overview at PACDC Office (1315 Walnut Street, Suite 1600)

- Overview of Philadelphia Community Development Industry & Placemaking Work
- Discussion with Art-Powered Places partners

Tour to West Philadelphia

- The Enterprise Center CDC, [www.theenterprisecenter.com/community/tec-community-development-corporation](http://www.theenterprisecenter.com/community/tec-community-development-corporation)  
(Theatre project, Dorrance H. Hamilton Center for Culinary Enterprises)
- People's Emergency Center CDC, [www.pec-cares.org/community-development.html](http://www.pec-cares.org/community-development.html)  
(The Time Exchange, Lancaster Avenue Corridor)

Background Materials:

- PACDC Arts and Community Development Programs Overview (attached)
- *Art Powered Places: "The Power of We"* article in forthcoming 2018 PACDC Magazine (attached)
- 25<sup>th</sup> Anniversary edition of PACDC Magazine, Community Capital: Neighborhoods as Economic Engines – <http://pacdc.org/about/pacdc-publications/>

**Appendix 9: CRA Letter (NACEDA)**



November 19, 2018

Comment regarding "Reforming the Community Reinvestment Act Regulatory Framework"  
RE: Docket ID OCC-2018-0008

To Whom it May Concern:

This letter offers comment from the National Alliance of Community Economic Development Associations (NACEDA) to the Office of the Comptroller of the Currency's (OCC) Advance Notice of Proposed Rulemaking (ANPR) regarding the Community Reinvestment Act (CRA).

NACEDA is an alliance of 40 state and regional membership networks for mission-based community development organizations, including community development corporations, community-based developers, and community development financial institutions, among others. Our mission is to lead the community development field and its partners in shaping and influencing strategies that advance community prosperity.

The recent ANPR process and proposal misses a significant opportunity to improve-upon and maximize credit, services, and investments to low and moderate-income people and places, as well as the mission-oriented community development organizations that deploy those resources and represent local community development needs. Passing CRA exams is not a problem. Ninety-eight percent of banks have passed their exams in recent several years. Despite that fact, the ANPR is almost exclusively oriented toward making CRA compliance easier for currently-regulated financial institutions (banks) and does so at the expense of the lending and credit needs of low and moderate-income people and places.

The ANPR fails in several substantial and fundamental ways.

- 1) It fundamentally undermines the values and spirit of CRA by not having support from other regulators, the FDIC and Federal Reserve Board of Governors.
- 2) Efforts in the ANPR to ease compliance through a 'one-ratio approach' come at the expense of serving the credit and investment needs of LMI communities, communities the traditional market economy fails to serve, further compelling wealth and investment disparities in LMI communities, in particular communities of color and rural communities.
- 3) The ANPR does not consider whether additional types of institutions, other than banks, have an obligation to provide loans, investments, and services in the places in which they do business.
- 4) The ANPR fails to incorporate any punitive measures that should be considered when determining a CRA score or grade. Violations of fair lending, fair housing, or other



community development-related abuses should be taken into consideration for CRA scoring purposes.

- 5) The ANPR fails to make explicit the role of mission-based associations and membership organizations that have the primary purpose of serving the capacity needs of community development organizations, such as NACEDA's members.
- 6) The ANPR fails to make explicit the role of creative placemaking as a strategy that integrates arts and culture to better equip, support, and draw upon existing community assets, preserve and enhance an authentic character of place, and ensure equitable outcomes for low and moderate-income communities.

### **The ANRP fundamentally undermines the values and spirit of CRA by not having support from the FDIC and Federal Reserve Board of Governors**

The three CRA regulators have always acted in coordination to make rules. One regulator acting alone, at best, creates an impotent and impractical process and result that could ultimately undercut existing CRA-clarity and credibility among financial institutions. This approach ignores over a decade of work around the concept of CRA reform done by all three regulators, financial institutions, advocates, and community groups. To the extent that the CRA is undermined by this effort, it will remove and dilute safeguards in the financial services sector and have ripple effects on the funding and financing structures of most of our nation's socially-motivated investors, from housing to arts and culture to community health and more.

**Efforts in the ANPR to ease compliance through a 'one-ratio approach' come at the expense of serving the credit and investment needs of LMI communities, communities the traditional market economy refuses to serve, further exacerbating wealth and investment disparities in low and moderate-income communities, communities of color and rural communities.**

The questions posed in the ANPR call into question the fundamental framework of the CRA regulatory process and even presuppose the consideration of deeply problematic changes, including the one-ratio proposal and the ANPR's treatment of assessment areas. Anointing a single ratio as the determining factor of CRA compliance necessarily decreases the significance of assessment areas and a financial institution's obligation to *identify and serve local* needs. Market forces already discourage investment in hard-to-serve areas, such as rural areas and economically struggling communities, which are too often disproportionately populated by people of color. Examiners are required to solicit and consider comments from community members about performance in assessment areas. This critical part of CRA, considering public comments on local performance, will be significantly undermined if the one ratio replaces assessment areas or significantly diminishes the importance of assessment areas and public input on CRA ratings.



Resource deployment around physical bank branches is at the heart of CRA's spirit and intent. Investment, lending, and services around physical bank branches are and will remain critical to the health and prosperity of LMI people and places.

Further, bank activities have impact and consequences well-beyond the geography that surrounds a branch. Banks should have the flexibility to make 5-15% of their approved CRA lending and investments to benefit LMI people that reside in persistent poverty census tracts located anywhere in the United States or the territories.

It is NACEDA's belief, and was the Act's legislative authors' intent, to utilize CRA so that all communities have access to capital, investments, loans, and services. This ANPR misses an opportunity to implement that intent in a modern context. We recommend the OCC reconsider its proposal and ask additional questions.

**The ANPR does not consider whether additional types of institutions, other than banks, have an obligation to provide loans, investments, and services in the places in which they do business.**

Advocates, community organizations, regulators, and currently-regulated financial institutions, in the past, have all questioned whether additional types of institutions, such as mortgage servicing companies, credit unions, and insurance companies, among others, should be subject to CRA-type regulations. An ANPR process such as this offers an opportunity to officially gather public information about whether including such institutions would be practical and beneficial to serving the lending, service, and investments needs of LMI communities.

There should be a more level playing field across the financial services sector with regard to CRA and community reinvestment obligations. Non-bank mortgage companies, fintech lenders and credit unions with assets more than \$2 billion dollars should be subject to CRA obligations and examinations. Regulators should actively communicate with members of Congress to encourage a more level playing field in the financial services industry by expanding the applicability of CRA.

Regardless, this ANPR fails to even ask that question. That failure misses a significant opportunity. The questions asked are almost exclusively oriented at making regulation easier for currently-regulated financial institutions, doing so at the expense of the lending, investment, and credit needs of LMI people and places. The ANPR's approach is unnecessarily narrow, given the exploratory nature of an ANPR.

**The ANPR fails to incorporate any punitive measures that should be considered when determining a CRA score or grade. Violations of fair lending, fair housing, or other community development-related abuses should be taken into consideration for CRA scoring purposes.**



Similarly, advocates, community organizations, regulators, and currently-regulated financial institutions, in the past, have all considered how violations of fair lending/housing, discrimination, and fraudulent abuses should be considered as part of a CRA assessment. NACEDA believes violations such as these by banks must be considered in their CRA ratings. Ratings must be lower for banks that have a track record of failing to lend to specific racial or ethnic demographics in the markets they serve.

Again, however, the ANPR fails to even ask the question. That failure misses a significant opportunity. The questions asked are almost exclusively oriented at making regulation easier for currently-regulated financial institutions, doing so at the expense of the lending, investment, and credit needs of LMI people and places. The ANPR's approach is unnecessarily narrow, given the exploratory nature of an ANPR.

**The ANPR fails to make explicit the role of mission-based associations and membership organizations that have the primary purpose of serving the capacity needs of community development organizations, such as NACEDA's members.**

These community development network organizations are critical to add capacity, provide training, and develop new resources for the community development sector's ability to serve LMI communities. Clarity around these association's role is critical.

**The ANPR fails to make explicit the role of creative placemaking as a strategy that integrates arts and culture to better equip, support, and draw upon existing community assets, preserve and enhance an authentic character of place, and ensure equitable outcomes for low and moderate-income communities.**

Creative placemaking is officially an acceptable investment eligible for CRA credit. However, examiners, banks, and local practitioners too often are unaware or misunderstand how arts and cultural strategies can be used as an eligible investment. We would like to see the Community Reinvestment Act clarify the role of creative placemaking with clear and transparent language that practitioners, banks and examiners, can use to receive credit and maximize the economic and social impact of their investments. Addendum 1, attached, lists a series of examples of the types of projects that have been determined CRA eligible in the past.

## **Summary**

For decades, CRA-related investments have preceded and led private sector real estate markets in underinvested communities. The regulation on financial institutions has incentivized private capital investments and loans where it otherwise would not have gone. It has supported the critical community-based and mission-oriented nonprofit development organizations necessary for communities to build prosperous places for *all* its residents. Since 1996, banks have issued almost \$2 trillion in small business loans and community development loans and investments in low- and moderate-income communities.



A strong CRA is necessary.

As the OCC contemplates reform, it must not rush to propose or implement changes that will make banks less accountable and responsive to community needs, which would be counter to the purpose of CRA. If the OCC proceeds to significantly diminish the importance of assessment areas on CRA exams, the progress in increasing lending to low- and moderate-income neighborhoods will be halted. NCRC, for example, estimates that low- and moderate-income neighborhoods could lose up to \$105 billion in home and small business lending nationally over a five-year time period, under the approach outlined in the ANPR.

We are concerned that a one ratio approach, as proposed by the OCC, would make CRA exams considerably less effective in evaluating how banks are responding to local needs in metropolitan areas and rural counties. The one ratio will diminish lending, investment, and service opportunities in already hard-to-serve areas.

In conclusion, the ANPR misses an opportunity to ask critical questions about the future of the Community Reinvestment Act, questions that have been informally proposed for over a decade. The OCC either forgot to include those questions as part of the ANPR or is disingenuous about its stated goal to robustly modernize the Community Reinvestment Act.

Easing bank anxiety via the one ratio and diminishing the importance of branches, assessment areas, and public input will decrease lending and access to banking in the communities that need it the most. The federal agencies also must not establish easier exams for any category of banks that excuse them from current requirements for community development financing. We urge the OCC to go back to the drawing board and develop reform proposals with the Federal Reserve Board and the FDIC.

Thank you for your attention to our comments.

Sincerely,

A handwritten signature in black ink that reads "Frank Woodruff". The signature is fluid and cursive.

Frank Woodruff  
Executive Director

National Alliance of Community Economic Development Associations (NACEDA)



## ADDENDUM 1

### Creative placemaking examples

ArtPlace America, which is nearing completion of a 10-year journey working with foundations, federal agencies, financial institutions, and local community development practitioners, has been a long-term partner of NACEDA. Together, we work with others to position arts and culture as a core sector of community planning and development. ArtPlace has provided (and NACEDA endorses) the following five examples of CRA-related creative placemaking examples:

*Broadway Housing Communities Sugar Hill Housing Development – Harlem, NY* – This recent \$49m development of over 190k square ft created 124 units of affordable housing and combined them with the new Children’s Museum of Arts & Storytelling and the Sugar Hill Museum Preschool as a way to build a sense of ownership in the community by young people, heal trauma for formerly homeless families, and serve as a laboratory for innovative education models.

*Juxtaposition Arts (JXTA) – North Minneapolis, MN* – is a youth-powered social enterprise and community-rooted art and design center whose campus anchors a commercial corridor in North Minneapolis in a neighborhood that is home to the highest youth population in Minnesota. JXTA employs local youth and adult artists and designers in JXTALabs social enterprises that produce high-quality design products and services for sale to local and national customers. The Community Design Studio allows youth to gain real world skills and experiences through the production of murals, public art and community engagement through tactical urbanism: activating public space like sidewalks, streets and parks, through art making, beautification, conversation, problem solving, play and community building.

*Coalfield Development Corporation – Huntington, WV* – has repurposed a former factory as a creative hub for community gathering and engagement, on-the-job training in craft work utilizing reclaimed materials, and work space for artists, artisans, and creative small business incubation. This project is a part of the Reclaim Appalachia program, which draws on the region’s cultural roots—from storytelling and woodworking to banjo-strumming and quilting—and the skills and work ethics of former miners and coalfield workers to train workers to reshape the post-mining landscapes of Appalachia as assets rather than liabilities.

*First Peoples Fund – Pine Ridge, SD* – The Pine Ridge Reservation consists of 30,000 Oglala Lakota tribal members, many of whom live off the reservation and are spread across 70,000 square miles of South Dakota and Nebraska. Half of the members are under the age of 30 and unemployment is at 80%. Native artist entrepreneurs are leading Rolling Rez Arts, mobile units that travel across the reservation delivering art, business, and retail



services that would otherwise be inaccessible. Representatives from the local community development financial institution accompany each mobile unit, providing educational opportunities to tribal members.

*LISC Phoenix & Neighborhood Economic Development Corporation – Mesa, AZ* – supports small business assistance programs which include: art entrepreneur programs that provide business consultants to arts-related businesses, Ripple – a storefront improvement program where artists assist with designs, and funding to encourage local businesses to develop relationships with the local arts community.

In addition to these examples, Upstart Co-Lab, dedicated to connecting impact investing to the creative economy, recently authored an article on the creative economy and the CRA in the Federal Reserve Bank of San Francisco “Open Source” journal which stated:

“Investment in creative places and businesses fulfills the letter and spirit of the CRA by producing tangible benefits for LMI and distressed communities. Moreover, creative places and businesses are an established part of comprehensive community development and have been shown to meet CRA requirements, as illustrated by the 21 examples described in this report.”

The additional examples and further justification can be found in the [article online](#).

**Appendix 10: CRA Letter (AFTA)**



November 19, 2018

***Via Federal eRulemaking Portal: [www.regulations.gov](http://www.regulations.gov)***

Office of the Comptroller of the Currency  
Legislative and Regulatory Activities Division  
400 7th Street SW, Suite 3E-218  
Washington, D.C. 20219

Re: Reforming the Community Reinvestment Act Regulatory Framework, Docket ID OCC-2018-0008

To Whom It May Concern:

Americans for the Arts (AFTA) appreciates the opportunity to comment on the Office of the Comptroller of the Currency's (OCC) Advance Notice of Proposed Rulemaking (ANPR) regarding the Community Reinvestment Act (CRA).

Driven by a belief in access to “all the arts by all the people,” Americans for the Arts is the nation’s leading arts advocacy nonprofit that collaborates with its partners and stakeholders to build stronger leaders, communicate the value of the arts, and increase resources for the arts. We believe that by working toward these three goals we will create more healthy, equitable, and vibrant communities across the nation. Americans for the Arts is dedicated to representing and serving the more than 5,000 state and local arts agencies in every state and community as well as 400,000 individual members who believe the arts are a fundamental component of culturally and economically vibrant communities.

We believe that “creative placemaking,” sometimes referred to as “arts-based community development” is a key strategy in achieving access to a full, vibrant creative life and community for all. Creative placemaking is generally understood as the use of arts and culture by diverse partners to strategically shape the



physical and social character of a place to spur economic development, promote enduring social change and improve the physical environment.

According to the National Endowment for the Arts, the nation's federal government agency for funding the arts and culture, [community development](#) strategies that integrate arts and culture (e.g. tourism, cultural districts, live/work spaces, business incubators) are better equipped to draw upon and support existing community assets, preserve and enhance the authentic character of place, and ensure equitable outcomes for local stakeholders.

We have four areas of feedback regarding the Community Reinvestment Act – outlined here:

### **1. Expand Qualifying Activities to Formally Include Creative Placemaking**

First, while creative placemaking is allowable under current CRA regulations, we believe that “creative placemaking” and/or “arts-based community development” should be listed explicitly as a part of the “Expanded Qualifying Activities” under CRA with clear and transparent language to banks and to examiners alike.

Creative placemaking, arts, and culture can strengthen communities by helping to revitalize local economies, provide rich engagement for youth, advance educational outcomes, create spaces and places where people want to be, facilitate authentic engagement in community planning, reimagine uses for vacant properties, and improve the quality of life for existing residents.

ArtPlace America, which is nearing completion of a 10-year journey working with foundations, federal agencies, and financial institutions (investing tens of millions of dollars in over 285 projects around the country) to position arts and culture as a core sector of community planning and development, has provided the following five examples of CRA-related creative placemaking examples that showcase how arts and cultural strategies are contributing to housing, health, workforce development, small business development, and other critical outcomes for Low- and Moderate-Income (LMI) populations:



*Broadway Housing Communities Sugar Hill Housing Development – Harlem, NY* – This recent \$49m development of over 190k square ft created 124 units of affordable housing and combined them with the new Children’s Museum of Arts & Storytelling and the Sugar Hill Museum Preschool as a way to build a sense of ownership in the community by young people, heal trauma for formerly homeless families, and serve as a laboratory for innovative education models.

*Juxtaposition Arts (JXTA) – North Minneapolis, MN* – is a youth-powered social enterprise and community-rooted art and design center whose campus anchors a commercial corridor in North Minneapolis in a neighborhood that is home to the highest youth population in Minnesota. JXTA employs local youth and adult artists and designers in JXTALabs social enterprises that produce high-quality design products and services for sale to local and national customers. The Community Design Studio allows youth to gain real world skills and experiences through the production of murals, public art and community engagement through tactical urbanism: activating public space like sidewalks, streets and parks, through art making, beautification, conversation, problem solving, play and community building.

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*First Peoples Fund – Pine Ridge, SD* – The Pine Ridge Reservation consists of 30,000 Oglala Lakota tribal members, many of whom live off the reservation and are spread across 70,000 square miles of South Dakota and Nebraska. Half of the members are under the age of 30 and unemployment is at 80%. Native artist entrepreneurs are leading Rolling Rez Arts, mobile





units that travel across the reservation delivering art, business, and retail services that would otherwise be inaccessible. Representatives from the local community development financial institution accompany each mobile unit, providing educational opportunities to tribal members.

*LISC Phoenix & Neighborhood Economic Development Corporation – Mesa, AZ* – supports small business assistance programs which include: art entrepreneur programs that provide business consultants to arts-related businesses, Ripple – a storefront improvement program where artists assist with designs, and funding to encourage local businesses to develop relationships with the local arts community.

In addition to these project examples, Upstart Co-Lab, dedicated to connecting impact investing to the creative economy, recently authored an article on the creative economy and the CRA in the Federal Reserve Bank of San Francisco “Open Source” journal which stated:

“Investment in creative places and businesses fulfills the letter and spirit of the CRA by producing tangible benefits for LMI and distressed communities. Moreover, creative places and businesses are an established part of comprehensive community development and have been shown to meet CRA requirements, as illustrated by the 21 examples described in this report.”

“The community development sector is also well-placed to ensure LMI and distressed communities benefit from the rise of the creative economy. This focus on inclusion can be a powerful antidote to the gentrification that can result from conventional investment in arts and creativity within low income communities.”

The Upstart Co-Lab paper provides additional examples and further reasoning behind CRA changes can be found in the [article online](#).

## **2. Concern About ‘One Ratio’**

Next, we are concerned that the proposed “one ratio” in the OCC’s ANPR would make CRA exams considerably less effective in evaluating how banks are responding to local needs in metropolitan areas and rural counties. The one ratio



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would consist of the dollar amount of a bank's CRA activities (loans, investments, and services to low- and moderate-income borrowers and communities) divided by the bank's assets. The ratio is supposed to reflect CRA effort compared to a bank's capacity.

The CRA statute requires that banks "have continuing and affirmative obligations to help meet the credit needs of the local communities in which they are chartered." The key word is local. One ratio cannot tell an examiner, a bank, or a member of the public how responsive a bank is to its various service areas. CRA exams currently evaluate and rate bank performance in geographical areas called assessment areas where banks have branches. Examiners are required to solicit and consider comments from community members about performance in assessment areas.

This critical part of CRA, considering public comments on local performance, will be significantly undermined if the one ratio replaces assessment areas or significantly diminishes the importance of assessment areas and public input on CRA ratings.

We believe that the OCC should establish assessment areas for geographical areas where banks do not have branches but engage in a significant amount of business. This would better facilitate accountability to local needs and public input.

### **3. New Metrics on Community Support**

We recommend that any new metrics should include measures of community support and projects by organizations that include valuable missions, purpose, and intents of community development.

The CRA fails to make explicit the role of mission-based associations and membership organizations that assist the needs of community development organizations, such as local arts agencies. These community development support organizations are critical to add capacity, provide training, and develop new resources for the community development sector's ability to serve LMI communities.



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#### **4. Commit to Low- and Moderate-Income Neighborhoods**

Next, the OCC asked whether CRA consideration should be broadened for additional activities and populations. AFTA is committed to the original purpose of CRA of combating redlining in low- and moderate-income neighborhoods. If CRA exams award points for financing or activities that do not address lack of access to banking or community development needs in lower income neighborhoods, then CRA will be less effective in channeling resources to the communities that were the focus of the 1977 legislation.

Creative placemaking is an effective strategy in meaningfully investing and enhancing the assets of LMI communities. This is underscored by what we have learned through our Business Committee for the Arts members and BCA 10 awardees that banks have partnered with the arts to undertake community and economic development projects. The Community Reinvestment Act will allow them to continue advancing their arts-based community partnerships.

Again, we appreciate the opportunity to provide feedback and request the potential changes in CRA regulations continue its commitment to investing in LMI communities and embracing creative solutions.

Sincerely,

Narric W. Rome  
Vice President of Government Affairs  
Americans for the Arts

## Appendix B: Evaluation interview questions

1. I am (check all that apply but add a star\* next to your primary professional identity):  
 in community development  
 in the arts  
 an artist
2. In your own words, how would you define creative placemaking?
3. On scale of (1-10) please rate your current understanding (knowledge?)

Your Understanding (or Knowledge) of	1=none; 3 =limited; 5= familiar; 8= knowledgeable; 10= well informed
Creative placemaking as a general community development practice	<u>1</u> 3      5      8      10
The various forms of creative placemaking.	<u>1</u> 3      5      8      10
Community development values and goals	<u>1</u> 3      5      8      10
How the arts and artists can play a role in community development	<u>1</u> 3      5      8      10
How creative placemaking can play a role in social development.	<u>1</u> 3      5      8      10
Local and national creative placemaking examples	<u>1</u> 3      5      8      10
Funding sources and strategies for creative placemaking	<u>1</u> 3      5      8      10
Ways to assess opportunities for creative placemaking	<u>1</u> 3      5      8      10
The scope and nature of partnerships and collaboration needed for creative placemaking	<u>1</u> 3      5      8      10
How creative placemaking can be a tool for advancing racial and social equity	<u>1</u> 3      5      8      10



4. On scale of (1-10) please how much creative placemaking activity is currently taking place within your organization's service region?  
 1=never; 5 = limited; 10= frequent
  
5. During this program, what do you hope to learn about creative placemaking that will help you implement your knowledge building activity?\*
  
6. How do you anticipate including artists in the development and delivery of your knowledge-building program?
  
7. How do you anticipate including social and racial equity themes in the development and delivery of your knowledge-building program?
  
7. Please describe the relationship with your partner organization prior to applying to the Creative Placemaking Immersion Program.
  
8. Has your relationship with your partner organization changed since applying to the Immersion Program? If so, how?
  
9. For the purpose of implementing your knowledge building activity, A. what additional organizational relationships/partnerships do you believe are necessary for success? B. What roles would those organizations or individuals play? (Role) and C. What, if any, steps have you taken the develop these relationships/partnerships? (Status)

A. organizational relationships/partnerships	B. roles	C. status

10. What barriers do you foresee with the development and implementation of your knowledge building activity?



11. How do you anticipate overcoming those barriers?
12. By the end of your knowledge building activity, what will success look like and what indicators will you look for?
13. What output do you expect to produce?
14. What role in creative placemaking do you currently see for your organization when the Immersion Program concludes in Summer 2017.
  - a. Does this role include creative placemaking for the specific purpose of promoting racial and social equity? IF yes, how?