

**Philadelphia Association of Community Development Corps.
PACDC
Project Information**

Major Project Activities:

PACDC requests funding for its Third Space Initiative, a two-year project to strengthen creative placemaking in Philadelphia at the neighborhood scale. We focus on third spaces for their potential to foster community interaction in urban revitalization. We define third spaces as informal gathering spaces, whether deliberately designed or “naturally” occurring, such as corner stores, sidewalks, bars, cafes, and community and cultural centers. The project has three main components:

- 1) Convene an Advisory Board: In Summer 2015, PACDC will convene an Advisory Board, comprising leading thinkers and practitioners from the design, art, planning and community development fields, for a half-day session to discuss the lessons and strengths of various approaches to making and nurturing third spaces. Drawing from the University of Pennsylvania Social Impact of the Arts Project’s model of the “community cultural ecosystem,” the Advisory Board will propose a working framework synthesizing these approaches and preliminary strategies and recommendations. Throughout the grant period, Advisory Board members will provide consultation and lead workshops. In Fall 2016, the Board will reconvene to assess the project activities and outputs and recommend further action.
- 2) Design and implement third space projects: Applying the Advisory Board’s framework and recommendations, PACDC will host three to four demonstration projects—collaborations between community development corporations and artists-in-residence—that actualize new third spaces or strengthen existing ones. Each demonstration project will span six to eighteen months, depending on its scope and complexity. For the first cohort, PACDC has already secured commitments from New Kensington Community Development Corporation, People’s Emergency Center CDC, and artists Keir Johnston and Ernel Martinez of the Amber Arts Collective, and Maria Moller. For the second cohort, PACDC will select participants through an open call.
- 3) Build capacity: With input from the Advisory Board, PACDC staff will develop curriculum for a series of training workshops to take place in Spring 2016 and Spring 2017. Anticipated topics include fundamental principles of building creative communities, building capacity and partnerships, and selecting and building third spaces. In Winters 2015 and 2016, PACDC will convene public symposia, in conjunction with our semi-annual meetings, to share the findings and progress of the Third Space Initiative and provide forums for enhanced cross-sector interaction. Throughout the grant period, the project team will provide technical assistance to those sharing in the work of the Third Space Initiative. In Spring 2017, PACDC will publish a toolkit synthesizing the lessons from the past two years. The toolkit will provide users an overview of the framework, fundamental principles, and learned strategies and steps for planning and supporting third spaces in their neighborhoods.

Outcome Narrative: Briefly discuss how your project directly addresses the selected NEA outcome. You may also discuss any additional outcomes of your own that you have established for the project.

Learning is our primary outcome. While holding common visions, arts and community development fields are working along largely overlapping but independent ecosystems, with only moderate levels of intersection and cooperation. To harness the unique strengths of artists and community developers, the

Third Space Initiative will develop intellectual and institutional frameworks and capacities that more fully realize arts-based community development's potential to revitalize neighborhoods. Project beneficiaries will gain enhanced foundational understanding of the ecological approach to arts-based community development. By creating multiple forums for learning and practicing, we will increase the level of interaction, collaborate more effectively and build synergies among the various sectors. Participants will develop the knowledge base, skills, networks and resources to plan and implement third space initiatives in their own communities, strengthening the field overall.

Performance Measurement: Briefly describe the performance measurements you will use to provide evidence that the outcome was achieved, including plans for documenting and disseminating the project results, as appropriate.

We will collect data on the number and diversity of participants at workshops and public symposia and conducting qualitative assessments through participant surveys and interviews. We will monitor the number and nature of partnerships formed between artists and community developers, the impact of their projects, new insights formed and the perceptions in the media. The Advisory Board will review project performance of the symposia, trainings and demonstration projects. Throughout the process, PACDC staff will document findings and lessons, which will be disseminated through the various channels identified in our promotion and publicity plan described above. The lessons, experiences and results of the project will be published in the toolkit.

Schedule of key project dates:

Summer 2015: Advisory Board, leaders from the arts, design and community development fields, convenes; project team brainstorms and prioritizes and schedules major activities.

Fall 2015: Project team develops curriculum and training materials; first cohort of demonstration projects begins. PACDC with input from our advisors and consultants begins offering technical assistance.

Winter 2015: In conjunction with its annual meeting, regularly drawing over 100 attendees, PACDC convenes first public symposium, inviting artists, designers, community developers, arts and cultural institutions, community members and others, to publicly announce the Third Space Initiative.

Spring 2016: Project team conducts workshop series and issues open call for second cohort of demonstration projects.

Summer 2016: Second cohort of demonstration project(s) begins. Reflecting on the project's interim progress, PACDC begins drafting toolkit.

Fall 2016: Advisory Board reconvenes to evaluate project activities, provide feedback on draft toolkit and make further recommendations on project activities.

Winter 2016: PACDC features the Third Spaces Initiative at its annual meeting and refines toolkit.

Spring 2017: Project team conducts workshop series; evaluation culminates and PACDC publishes and disseminates toolkit.

Selection of Key Individuals: Briefly describe the process and criteria for the selection of key individuals that will be involved in this project.

PACDC has selected a team of artists whose work is reflective of inclusive approaches to conducting high quality and broadly impactful work. Their work individually and collectively represents a broad cross-spectrum of idioms and perspectives. We appreciate and value this diversity as we think it speaks to excellence that all audiences can find meaning in. We are particularly excited by the inclusion of Melissa Kim as our Project Manager. She brings extensive community development and arts expertise to our team and her engagement will be an important factor in implementing such a complex project.

Selection of Key Organizational Partners: An organizational partner is an outside entity that will provide resources (other than money) to support the project.

Our organizational partners were chosen based on their track record of accomplishment, including most importantly through the lense of neighborhood-based activities. All of our partners also have a track record of previoulsy working closely with our organization and or our key artists and design partners. Potential and or proposed new partners will be deeply connected to community building and have some previous track record of having worked in our city and or have worked with an existing team member.

Selection and Description of Key Works of Art: Briefly describe any key works of art that will be involved in the project.

Our project's key works of art will be selected based on their ability to connect people and community to one another through insightful questions and innovative approaches. Amber Arts and Design's Corner Store Take-Out Stories explores racial and economic divides in a fresh way that helps not only to uplift the complexity of issues discussed but also grounds the conversation in shared every day experiences. This kind of art work and approach to art speaks to a core element of what we hope can further meaningful learning and art outcomes from our program.

Intended Beneficiaries (Audience/Participants/Community):

Briefly describe the intended beneficiaries to whom the project is directed. In your response, address the expected benefit.

The project will strengthen the artists, arts and cultural organizations and community development practitioners working in the creative placemaking field, by building capacity among its actors to plan and implement effective arts-based community development projects. Recent literature and guides of culture-based revitalization tend to focus on large-scale cultural projects that target moderate to high-income residents and tourists to revitalize our cities. While attention and focus has shifted in more recent years, practitioners working in lower income neighborhoods find themselves lacking a knowledge base and

resources. The Third Space Initiative emphasizes teaching creative placemakers to more effectively work at the neighborhood scale and build community in the context of everyday lived experience. Furthering the project advancement will be the community residents and leaders of our initiative locales who will participate in neighborhood relevant programs.

Have the intended beneficiaries been consulted in the development of this project?

Yes

Briefly describe any consultations, plans for consulting, or reasons for not consulting with the intended beneficiaries.

As follow up to the Arts and Community Panel discussions at our December 2013 Symposium, in June 2014, PACDC convened a roundtable discussion of artists, arts and cultural institutions and community development corporations to share current creative placemaking activities and practices. The overarching message was that the momentum, interest, and talent exists, but that practitioners are seeking to build their knowledge, capacity and networks in the creative placemaking field. We will continue to seek input from our intended beneficiaries throughout the project period through the scheduled public symposia and workshops. Additionally, our selected project partners and advisors grounding in neighborhood engagement will help to build a trusted two-way dialogue for seeking community input. Feedback from this process can then be put into action at neighborhood level that is seeing Third Space work transpire in their backyards.

Has your organization worked with these beneficiaries in the past?

Yes

Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries.

PACDC has a strong track record of working with those committed to advancing community development and neighborhood revitalization. As a citywide [membership](#) association of CDCs and affiliate organizations, we have helped hundreds of community development groups provide the most effective support for their targeted neighborhoods through public policy and advocacy, technical assistance and training, as well as information sharing and peer-to-peer networking. Our symposia and trainings are open to members and nonmembers. Over the past few years, we've begun established working relationships with artists and arts and cultural organizations dedicated to community development.

In addition to our earlier Symposium and roundtable, we have conducted a training featuring cultural experts from Pittsfield, MA, conducted in partnership with the local cultural alliance, hosted on-the-go learning sessions dedicated to arts learning in DC and in Reading, PA.

Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?

No

From the options below, select all descriptors that best describe the intended audience and/or other beneficiaries to whom the project is directed.

Race/Ethnicity

Age Ranges

Underserved/Distinct Groups

Describe how the project will benefit the underserved community.

Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.

With guidance from PACDC's Director of External Affairs, PACDC will ensure that the project reaches a broad-based, cross-sector audience. We and our project partners will use our collective websites, social media outlets, e-newsletters and list serves to publicize the project and opportunities for participation including trainings and symposia. We will also provide more comprehensive coverage in the 2015 and 2016 editions of our annual *PACDC Magazine*, which is widely distributed in print and online versions. To reach the general public, including neighborhood residents and operators of existing and potential third-spaces, we will rely primarily on our well-established relationships with community-based organizations and media contacts. The culminating document, the toolkit, will be circulated among our combined networks and proposed for presentation at regional and national design, arts and community development conferences.

Accessibility: Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.

The Advisory Board and public convenings and workshops will take place in ADA-compliant facilities. While the sites of the demonstration projects are not yet determined, the project team will consider accessibility an important factor in the selection process. As needed, we will tap into our organization's active relationships

with organizations who are committed to promoting and implementing universal design principles in Philadelphia.

Project H Design Project Information

Major Project Activities:

Project H Design requests funding for the expansion of our Camp H design and building camp for 9-12 year-old girls. Based on the success and growth of the Camp H program over the past 2 years, we will increase enrollment and courses offered to provide a 9-module "Fearless Builder Girl" certification. This expanded and tracked program will allow girls to build upon their knowledge and amass a broader mastery of creative and construction skills. Girls enrolled in Camp H will, over the course of two years, earn 9 skill badges (Carpentry, Welding, Masonry, Electronics, Fix-it and survival skills, Community and Leadership, Graphics and Communication, Summer service, and Summer thesis). Upon earning all 9 badges (which will take the form of physical patches), girls will earn their Camp H "Fearless Builder Girl" certification. Funding will also support scholarships for almost all of our campers, who have limited ability to pay for programming.

Camp H offers 8-week after-school courses (fall and spring), and 3 weeks of intensive summer sessions. These design and building courses take place in our organization's classrooms at REALM Charter School in Berkeley, California (where we teach our Studio H design/build curriculum). After-school courses are offered on Tuesdays, Wednesdays, and Thursdays, each day corresponding to a different skill (i.e. Electronics Tuesdays, Welding Wednesdays, etc). Over the summer, Camp H offers a summer service project in collaboration with the local women's shelter, in which girls design and build pieces of furniture or outdoor fixtures with and for a real-world local client with specific needs. Each Camp H session enrolls 12 to 24 girls, depending on the content. Over the course of one calendar year, Camp H has 144 camper registrations in 9 sessions.

A sample 2-year Camp H certification program may look like this:

Year 1: Fall after-school (8 weeks)

- Carpentry
- Welding

Year 1: Spring after-school (8 weeks)

- Masonry
- Electronics

Summer

- Summer service project with women's shelter
- Summer thesis (independent project)

Year 2: Fall after-school (8 weeks)

- Fix-it and survival skills
- Graphics and communication

Year 2: Spring after-school (8 weeks)

- Community and leadership

Girls earn badges upon the completion of each module. Upon completion of all 9 modules, as per the sample schedule above, girls become Camp H "Fearless Builder Girls" and graduate from the program. At

this point, they are eligible to become Camp H leaders as junior counselors or junior instructors, as well as earn merit scholarships to further their education.

In two years, Camp H has taught hundreds of girls how to weld, build, and create projects that are meaningful in their own lives and in their communities. Our expansion to a 9-module program is in direct response to parent and camper interest continue and build upon learning. These hands-on skills correlate directly to confidence, academic performance, and exploration of future careers in design, technology, or engineering.

Outcome Narrative: Briefly discuss how your project directly addresses the selected NEA outcome. You may also discuss any additional outcomes of your own that you have established for the project.

Camp H teaches young girls the soft and hard skills related to design and construction for social benefit. With equal emphasis, we teach creative problem-solving, low- and high-tech fabrication and construction, citizenship, and interpersonal leadership skills so that young girls may explore their interests in applied arts, sciences, math, and technology. Using design as the vehicle, Camp H girls develop both an individual voice to express their own ideas, as well as a collective voice that results in built solutions for the greater community. While structured as an extracurricular program, Camp H is primarily an environment for learning, created in response to the underrepresentation and lower performance of girls in creative and STEM-based academic disciplines. Under our new tracked program, girls can participate in Camp H for multiple years, to build on previous knowledge, and work towards mastery.

Performance Measurement: Briefly describe the performance measurements you will use to provide evidence that the outcome was achieved, including plans for documenting and disseminating the project results, as appropriate.

Through self-assessments, parent assessments, photo and video documentation, and long-term tracking, we have measured and will continue to measure:

- 1) An increase in the number of girls (specifically lower-income girls of color) interested in design, technology, the arts, and engineering,
- 2) A greater awareness and understanding of the power of creativity and making in building confidence for young girls,
- 3) Increased creative confidence and community leadership skills for young girls, and
- 4) A more powerful voice for young girls in their communities as creative changemakers.

Thus far, 83% noted their daughter's increased confidence in every day life, and 90% noted their daughter's desire to learn more about design and building. Through self-assessment, 88% of campers articulated their own increased curiosity, confidence, and interest in pursuing more learning in design and making.

Schedule of key project dates:

- June 2015: Prepare for expanded summer service and thesis programs
- July - August 2015: Enroll 72 girls in summer service and thesis programs
- August - December 2015: Fall after-school programming (2 skill modules)
- January - June 2016: Spring after-school programming (2 skill modules)
- June 2016: Graduation of first class of Fearless Builder Girls (approx. 24 girls)

Selection of Key Individuals: Briefly describe the process and criteria for the selection of key individuals that will be involved in this project.

Camp H relies on the selection and collaboration of highly skilled women who are creative builders, educators, and role models. This trifecta of skills is difficult to find, and as such we hire instructors with great scrutiny so that they may work with campers over the course of many years and build long-lasting relationships.

Our Camp H leadership includes Project H Design executive director Emily Pilloton (who also teaches many of the courses), project manager Rebecca Beamer, and a handful of women with experience in classroom instruction, general contracting, architecture, carpentry, community design projects, and more.

We specifically hire Camp H leaders who demonstrate a deep passion for increasing equity with design and building trades and the empowerment of young women through hands-on building. Camp H instructors must be skilled in their trade, and just as importantly, strong women and role models for our young campers.

Selection of Key Organizational Partners: An organizational partner is an outside entity that will provide resources (other than money) to support the project.

Camp H selects strategic partners who offer resources, space, and access to services that augment our young girls' experiences within the local community. We seek and solidify meaningful long-term partnerships that are mutually beneficial, so that we may also contribute to our partners' growth.

Selection and Description of Key Works of Art: Briefly describe any key works of art that will be involved in the project.

Intended Beneficiaries (Audience/Participants/Community):

Briefly describe the intended beneficiaries to whom the project is directed. In your response, address the expected benefit.

Based on the demographics of Camp H participants to date, we hope to reach a majority-minority audience of lower income families and girls (ages 9-12). In particular, girls who self-identify as lacking confidence but with a great interest in the arts, science, or technology, may be particularly interested in the Camp H program. Demographics may vary by city, but our current camper makeup in the East Bay (Berkeley, Oakland, Richmond) is 75% working class or low-income (as indicated on application forms), 36% Latino, 21% African-American, 21% Caucasian, 15% Asian, and 7% other or mixed-race.

The expected benefit for this demographic will be direct access, including financial support to attend a high-caliber skill-based program connects to academic learning and expands opportunities in design, building, and making. Many of our beneficiaries lack this access within their school day, in their immediate community, or lack the financial ability to attend similar programs.

Have the intended beneficiaries been consulted in the development of this project?

Yes

Briefly describe any consultations, plans for consulting, or reasons for not consulting with the intended beneficiaries.

Our intended beneficiaries represent our current enrollment in Camp H. As such, our consultations have included and will continue to include direct instruction, family support, outreach, and evaluation.

Has your organization worked with these beneficiaries in the past?

Yes

Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries.

Our past two years of Camp H programming have included these beneficiaries, totaling over 120 families. In addition to our Camp H girls, our organization also works with over 700 families through REALM Charter School, in which the aforementioned beneficiaries and demographic makes up the majority of our student population. Through Camp H and our in-school Studio H programming, we have extensive experience working directly with students and families of color, from low-income backgrounds, with English-language limitations, or residency challenges (i.e. foster children, homeless families, etc).

Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?

Yes

From the options below, select all descriptors that best describe the intended audience and/or other beneficiaries to whom the project is directed.

Race/Ethnicity
Black or African American
Hispanic or Latino

Age Ranges

Children/Youth (0-18 years)

Underserved/Distinct Groups

Individuals below the Poverty Line
Individuals with Limited English Proficiency

Youth at Risk

Describe how the project will benefit the underserved community.

Camp H benefits underserved communities by providing access to extracurricular learning that levels the academic playing field through creativity and self-paced hands-on learning. For many families, particularly young girls of color, access to programs in design, architecture, construction, or creative making are limited due to geography, transportation, or cost. Camp H is centrally located, financially accessible, and has demonstrated increased academic performance and life confidence for young girls of color from low socioeconomic, English-language-learner, or otherwise disadvantaged communities.

Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.

We plan to promote and publicize our work directly to potential Camp H campers and families through school intranets, posters, direct mail, newsletters, and partnership with the local Berkeley and Oakland Unified School Districts. We will also publicize our work via 482,000+ Twitter followers, our Facebook page, and 15,000+ newsletter and blog subscribers. We will also tell individual stories of camp projects and the work of our campers on our Camp H web page, which receives approximately 2900 page views per month.

Accessibility: Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.

Project H is currently in compliance and will continue to comply with all federal regulations for accessibility including the Americans With Disabilities Act (ADA). This includes any occupancy in public school facilities and accommodating instructional standards for students with disabilities. We also pay extra attention to our use of tools and ensuring that all students have safe access to all design and building tools regardless of their physical or social limitations.