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2018

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—ANDY SHALLAL

PACDC Community Development Leadership Institute’s 2018 Forward Equitable Development Conference

Wednesday, June 27, 2018

(Registration starts 8:30, Closing Event 5:00)



FEATURED KEYNOTE SPEAKER

**Andy Shallal, Founder of Bus
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“Sometimes we are too focused on goals and outcomes and we forget the process...it’s what will help us achieve the ultimate goal of peace—not only within ourselves, but in the world.”

—ANDY SHALLAL

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In this Issue...

07

This is Where We Live: Stories of Art and Community

BY PAMELA BRIDGEFORTH

13

Creating Change through Arts, Culture, and Equitable Development: A Policy and Practice Primer

BY JEREMY LIU

14

Stable and Healthier Neighborhoods Using the Arts

BY ZOE VAN ORSDOL

15

A Call to Artistic Action

BY AVIVA KAPUST

15

A Community Developer's View: A Responsibility to Listen

BY SHANTA SCHACHTER

16

Q&A: Looking Beyond Trends: Sustainable Investment in Art and Community

AN INTERVIEW WITH PATRICK MORGAN

18 **SPECIAL**

Making the Arts Work in Your Neighborhood

PRESENTED BY PACDC

82

PACDC Membership Directory



PAGE
21

A Guidebook for Arts & Community Development

Five Key Take-aways from this Edition

1 Philly's neighborhoods have an abundance of vibrant arts and community programming and interventions.

PAGE 7

2 "Without equity, community redevelopment can improve a physical place but leave the people behind, stifle creativity, bring economic benefit only to a few, lead to a homogeneous community or displace many. The tools of arts and culture can accelerate equity, build communities of opportunity, and design for broadly shared prosperity."

JEREMY LIU, **PAGE 13**

3 The first "Placemaking" began with a critique of modern public spaces that were not functioning well for people. Critics like William Whyte and Jane Jacobs contrasted these to the vial commercial streets of old urban neighborhoods.

JOSEPH MCNEELY,
PAGE 23

4 Creative placemaking projects "bring together broad, diverse groups of people who apply creative problem solving to address a community challenge."

MELISSA KIM, **PAGE 24**

5 There is no magical unicorn forest where arts funding exists just for the picking. Fundraising for your project is highly competitive, driven by relationships and a documented track record of achievement. More often than not, organizations will have to pay for their first project out of existing funds to get it going.

PAGE 34



2018 PACDC AWARDS

Sponsors, Development and Awards Committees **41**

Community Development Champion **42**

Community Leader **43**

Equitable Entrepreneur **44**

Rising Stars **45**

How Blue Ribbon Award Winners are Selected & Past Winners and Finalists **48**

Blue Ribbon Awards for Excellence in Community Development **50**

PACDC 2018

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Dear Friends:

We are pleased to share with you the newest edition of PACDC Magazine: Art, Equity + Place, featuring stories of community developers, residents, and artists using creativity—in all its iterations—to help address complex neighborhood issues. Some call this work creative placemaking, but there is such a wide array of understanding and approaches to the work that to label it seems to limit its power. (Sounds a little like community development overall.)

What is placemaking and how is it different from what we already know about community development? How can we talk about creativity or art-making in the face of housing people in need or addressing issues of inequity?

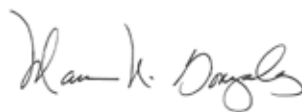
In this edition we attempt—with an admittedly very broad brush stroke—to share with you what we know this work to be and how it is unfolding both as a practical and replicable process, as well as a theoretical and expansive framework through which complex issues of neighborhood revitalization can be tackled. (Sounds a lot like community development.)

Helping to shed light on these efforts are insights from practitioners such as Joe McNeely, formerly of the Central Baltimore Partnership, Aviva Kapust of The Village of Arts and Humanities, and artisans such as Staci Moore of North Philadelphia and Betty Leacraft of West Philadelphia.

We are equally pleased and delighted to share with you our 2018 Community Development Award winners, featuring the introduction of the Equitable Entrepreneur Award, honoring a local business committed to helping others.

On behalf of PACDC, we thank you for your continued support of our members' work and of the sector.

Sincerely,



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A STRONG VOICE IN POLICY. PACDC's advocacy is a unifying and compelling voice in government, business, and funder forums where decisions affecting neighborhoods are made.

STRONG CDCs. PACDC strengthens CDCs through professional development, funding, and networking opportunities.

A STRONG CITY. PACDC and member organizations build strong neighborhoods—and a strong Philadelphia—by increasing housing and economic opportunities and providing programs and services that sustain families and good jobs.

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PACDC extends its appreciation to the many organizations and individuals whose support has helped PACDC to strengthen neighborhoods. In addition to our 2018 Signature Events Sponsors (see p. 41) and Advertisers, PACDC gratefully acknowledges the following institutions for their leadership in providing significant financial support for our initiatives to build A Strong Voice in Policy, Strong CDCs, and A Strong City.

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This is Where We Live: Stories of Art and Community

BY PAMELA BRIDGEFORTH



Artist rendering of Esperanza's \$6 million performing arts space.

Philadelphia is home to some of the world's most exquisite and innovative art on stage, in museums and gallery spaces, along bucolic riverside hiking paths, and in neighborhoods where art critics don't typically frequent. The art happening at the neighborhood level typically is not produced as art for art's sake, but rather as a process and a tool for a community to re-envision itself to say I (we) live here—I matter and where I live matters.

Across PACDC's membership in neighborhoods on the rise and those just emerging, communities are embracing this work and using it to transform or uplift not just physical spaces, but also the collective vision for the neighborhood of people who live there. In the stories detailed here you will learn about just a few large and small groups partnering with artists, educators, and many others working in a variety of ways: educating young people in school and out, bringing diverse ethnic communities together to learn from each other while supporting local small business, hip hop artists, boxers and neighborhood revitalizers working together to give back to their community, and a long-neglected Broad Street beauty getting new life and giving new hope to a neighborhood.

These endeavors tell a story of where people live, work, worship, learn and create—they tell a story of Philadelphia. ►



Helping young people find their voices through the power of culture

Tito Puente, musician and composer and arguably the king of Latin music, was often quoted as saying, “If there is no dance, there is (no) music.” We can interpret that quote in many ways, but its essence is that music’s rhythm and energy is predicated on one’s own personal rhythm—the heart, the hips, the soul. You need personal rhythm to make musical rhythm and, ultimately, great music. In community building, it’s important to be grounded in a strong education to help build strong communities. In Hunting Park, along North 5th Street, a faith-based community development organization is educating young people in a range of fine and performing arts to build strong people, and ultimately, a strong community.

“When we talk to community residents about what is important to them and what they want to see in their neighborhood, they say educational activities for young people and arts and culture programs, and because of that we have introduced through our charter school, Esperanza Academy, a range of arts training during the school day as well as after-school through the Esperanza Academy Dance Ensemble,” said Walter Toliver, Senior Vice President and General Counsel at Esperanza USA, the nationally-recognized faith-based Latino action organization.

Students who participate in the Dance Ensemble receive advanced training in technique and performance across a wide array of idioms ranging

from ballet to contemporary. The group tours around the city and region performing at cultural and neighborhood festivals and is a seven time first place honor awardee in Philadelphia’s Puerto Rican Day Parade. When asked recently about the Dance Ensemble’s achievements, the Ensemble’s leader and Esperanza Academy’s Fine Art Chair, Tania Ramos Oton, said, “Our greatest achievement is exposing our students to the different art forms and helping them use it as a platform for self-expression. It doesn’t necessarily mean that they will pursue any of the arts as a career, though some make that choice, but more so as a means for self-discovery and empowerment.”

In addition to Esperanza’s school and after-school programming, the 31-year-old agency also hosts AMLA (Artistas y Musicos Americanos), organizational heir apparent to the nationally recognized Asociacion de Musicos Latino Americanos, the city’s oldest Latino music education and programming resource. Esperanza provides staff support, administrative offices, and classroom space where they conduct training in traditional and contemporary music forms. By the end of 2019, these programs will enjoy expanded space in the form of a new \$6 million renovation of Esperanza’s administrative and school campus to include a 300-seat theater, fine arts gallery, library, and recording studio. “We do this because we believe that our community deserves the same access to high quality programming as you would find at the Kimmel Center,” said Toliver. “Our community deserves high quality programming just like communities closer to Center City.”

Olney Youth Arts Festival performers.



Growing strong together by celebrating diversity

Just 10 or so blocks away from Esperanza, the North 5th Street Revitalization Project (N5RP), a program of the Korean Community Development Services Center, is working with a dedicated group of volunteers and a community-based arts organization to develop and host a range of programming celebrating the most ethnically diverse zip code in the state. “For more than five years now, we’ve partnered with Ambrose Liu and the Olney Culture Lab to brainstorm and work on key projects to help highlight the commercial corridor. The annual Olney Youth Arts Festival is one of the biggest and we know it will grow,” says Stephanie Michel, N5RP’s Director.

The half-day event features dance, music and spoken word performers such as Esperanza Academy Dance Ensemble, Gibson School of Music and Arts, Mutya Philippine Dance Company, North Philly Foot Stompers Drill Team, the Cambodian Association of Greater Philadelphia, Three Aksha Dance Company, and Husnaa Hashim, the 2017-2018 Youth Poet Laureate of Philadelphia, to name but a few, attracting more than 500 neighborhood residents enjoying being together and witnessing young people perform.

“This all started in a small room somewhere in Olney organized by North 5th Street where a few community members said ‘Hey we should organize a cultural festival highlighting all the diversity in the neighborhood.’ From that we began and the rest is history in progress,” says Liu, founder of Olney Culture Lab of Culture Trust Greater Philadelphia and N5RP Advisory Committee member. In addition to Olney Fest, N5RP hosts an open mic night at St. Paul’s Church on the second Friday of the month featuring an Olney-based jazz group, the NewERA Collective; coordinates Jazz on the Green at Fisher Park; and the North 5th Street Ethnic Food Tour. “In the beginning it was a little hard to convince some business owners that the festival was a good thing for the community. They had issues with parking, and some of our vendors blocking loading areas, but now it’s very different, and while not everyone is there yet, more businesses are seeing increased customers and that helps convince other businesses,” says Michel. She went on to add, “Cultural programming is an important component of our work here on North 5th Street.”

Giving back and getting so much more

“I didn’t even know who Peedie Crakk was until the Give Back Day!” Nicetown CDC’s Chief Operating Officer Majeedah Rashid said of the Philly



Olney Youth Arts Festival performers.



Mural in West Philadelphia.

native and rising rap star. “Some local Nicetown residents who were making a name for themselves in rap and hip-hop approached us to say they wanted to give back to the community with a free concert. We said ‘okay’ and the rest is history,” says Rashid of the festival that grew from a half-day concert of hip hop music and dance into a two day happening featuring a range of rhythm and blues, gospel, spoken word, boxing, along with community information tables, and booths attracting over 3,500.

Serving as a focal point for the weekend celebrations which happen in August is the March for Peace, which serves as a poignant but defiant response to neighborhood violence that has taken the lives of many of Nicetown’s brightest. Follow-

ing the march are scholarship presentations to encourage young people to step into their own visions of success for the future. Since 2009, the fund has raised \$6,000 to \$9,000 for student textbook needs each year, and sends at least one bus of high school students on a college tour—feeding and chaperoning 40-45 young people each year.

“It’s funny to think about how something so simple could grow into something that touches so many,” says Rashid. “The Give Back Day continues to give our community a way to come together, but also as a way for people to see the change in the community as we improve it by engaging and partnering with residents and business owners,” she added.



Uptown's time is now

"In 2019 we will be celebrating the Uptown Theater's 90th anniversary, Linda Richardson, Executive Director of Uptown Entertainment and Development Corporation (UEDC) and owner operator of North Philadelphia's legendary and long-neglected Uptown Theater. But that neglect is giving way to new polish and shine with nearly 60% of the first and second phases of a \$20 million restoration underway for the 50,000 square foot building nestled atop the Susquehanna-Dauphin stop on the Broad Street subway line. The restoration of the grand dame of North Philly is just the latest physical manifestation of the range of arts programming and neighborhood revitalization projects UEDC is advancing to help uplift for others to see the vibrant and diverse talent of the community.

In its heyday, the Uptown was the stomping ground of performing acts traveling across the country, hosting a range of performers, including early appearances by a young Michael Jackson and the Jackson Five and Smokey Robinson. The role it played too as a site for political activism in hosting civil rights rallies is fondly remembered by those in the community who witnessed the era first-hand. It's this rootedness in the community that helped initiate a campaign to buy and save the building from potential demolition after the theater fell on hard times.

Legendary Rhythm and Blues singer Teddy Pendergrass was one of the restoration project's earliest advocates, together with the Black United Fund which donated the first funds to support the stabilization and renovation. Today, plans are underway to transform the theater and office space into manageable sized performance, residential, and commercial spaces. Alongside these efforts is UEDC's rich array of programming ranging from the Uptown Flea Market to its expansive youth education initiatives. These endeavors include after-school and summer youth arts training in performance arts and filmmaking as well as explorations in STEM learning. Additionally, this past year UEDC launched its own radio station, 98.5 Uptown Radio/WJYN, featuring 12 hours of talk news, community news, rap, spoken word, classical, and gospel each day. (The balance of the day is shared by a local Asian community radio station.)

The addition of the radio broadcast allows UEDC to expand its educational programming to introduce broadcast skills in its training repertoire further diversifying options for educating young people in the community. Says Richardson, "We are particularly excited to know this all coming together as we prepare to celebrate Uptown's 90th anniversary. It's hard to see it all now as you walk or drive by the theater. It may look quiet on the outside, but inside and throughout the footprint of our neighborhood, Uptown's work is taking hold and flourishing."

Pamela Bridgeforth is PACDC's Director of Programs.

Young artists rehearsing in Uptown's after-school arts program.

PHOTO BY PETER TOBIA



More PACDC Members Art and Community Work to Check Out

Interested in learning more about Philly's growing arts and community development scene? Check out these PACDC Members websites to see what's on tap for upcoming festivals, artists studio tours, exhibits, and educational opportunities.

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Creating Change through Arts, Culture and Equitable Development: A Policy and Practice Primer

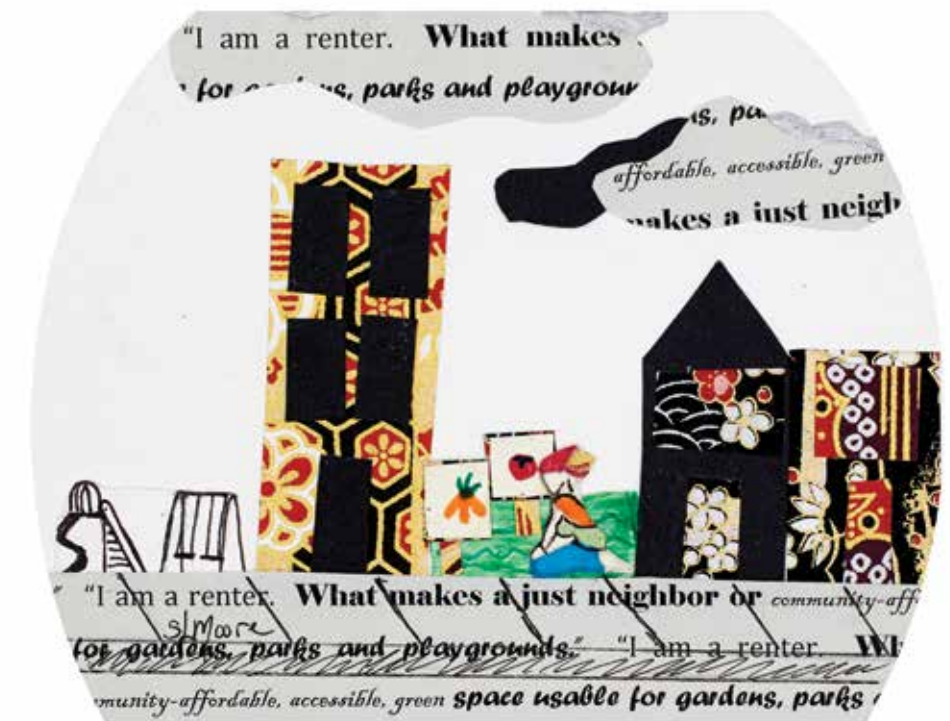
BY JEREMY LIU

Bridging two movements

Across the U.S., growing movements focused on equitable development and community-centered arts and culture are uniting to strengthen the equity-impact of their work. The equitable development movement—the racial- and economic-equity-focused tip of the community development field—depends on the engagement of communities of color and low-income communities in prioritizing, designing, and reflecting their aspirations for the futures of their neighborhoods, cities, and towns. The community-centered arts and culture movement—of social justice artists, arts and culture agencies with a focus on racial equity, and cultural centers that serve communities of color and low-income communities—leads in seeking to secure cultural assets, building greater social cohesion, and feeding economic vibrancy.

Over the last decade, increasing collaboration between these two movements is yielding transformative and creative change. Arts and culture are critical elements of an equity framework; they reflect the assets of communities and enable cohesion in a pluralistic nation. Without equity, community redevelopment can improve a physical place but leave the people behind, stifle broad creativity, bring economic benefit only to a few, lead to a homogeneous community or displace many. The tools of arts and culture can accelerate equity, build communities of opportunity, and design for broadly shared prosperity.

The ability of art to express process and purpose simultaneously is a key to how art can accelerate equity and equitable development. So much work in the community development field that tackles inequity is pragmatic and mechanical, like creating jobs through small businesses by providing technical assistance and affordable financing that is important but not “legible” as an act of advancing equity. Or expression of purpose and value is suppressed as in the case of building affordable housing which often tries to blend in with market-rate housing or the existing housing stock of a neighborhood, and once completed, is



Artwork by Staci Moore.

often not “legible” as an equity mechanism. So art has a role to play in expressing form and story together so that purpose and meaning are intertwined.

Committing to achieving equity requires responses to three questions: who benefits, who pays, and who decides. By reflecting the needs of people and place, arts and culture offer the means for engaging diverse and pluralistic communities in discussing such questions, and working together to find answers. To determine the outcomes, equity is the measure for success and a guide for course correction.

The manifestation of these growing movements—equitable development and community-centered arts and culture—have, in recent years, been referred to as ‘creative placemaking’ by the National Endowment for the Arts, the philanthropic collaborative ArtPlace America, and other field leaders. Through work across scores of communities, there is growing recognition of the need

to focus on advancing policies that can accelerate equity results.

Creating Change through Arts, Culture, and Equitable Development: A Policy and Practice Primer frames those policy opportunities, documents their emergence across America, and offers a framework for moving equity policy and equitable development across multiple sectors aided by the use of arts and culture practices. The nine sectors highlighted in this report contribute to comprehensive equitable development. The report describes the current role of arts and culture in each sector and the policy approaches that can help achieve equitable communities of opportunity. Promising practices in each sector highlight the ways community development strategies are being put to work in tandem with arts and culture strategies to achieve equitable development outcomes.

Jeremy Liu is a Senior Fellow for Arts, Culture and Equitable Development at PolicyLink.



Stable and Healthier Neighborhoods Using the Arts

BY ZOE VAN ORSDOL

Over the last few years, Impact Services has made creative placemaking a priority in our work in Kensington. Our goal—to foster and support safe, stable and healthy communities—aligns perfectly with the principles of creative placemaking that put community-driven collaboration at the forefront of any project. Projects that prioritize creativity lend themselves to low-barrier engagement efforts. They help create opportunities for community members to get to know one another and share ideas, not only about specific projects, but also about the future of the neighborhood. That's not just a nice by-product, it gets at the heart of our work—neighborhoods where folks know one another and have high rates of social connectivity are safer, more stable, and healthier than neighborhoods that don't. Working on creative projects also provides opportunities for residents to use their imaginations about the potential of a neighborhood, which is not always obvious in areas suffering from decades of institutional neglect.

Currently, Impact is working with Mike Durkin, the creative director of the Renegade Company, as he creates an original theater piece about Kensington and the Riverwards inspired by themes in Ernest Hemingway's *The*

Old Man and the Sea. Impact connected Mike to neighbors and community groups and has facilitated listening sessions as well. Mike's process in developing his piece—which includes pop-up vignettes—is a wonderful example of how collaboration between artists and communities can work at its best.

From the beginning, Mike was not interested in gathering stories and taking them to a theater outside of the neighborhood. Instead, the performance in September will be an interactive piece that happens on the streets of Kensington and is performed by residents who are willing to share their stories of the neighborhood. Mike's process includes workshops focused on skills sharing, which will enable people to sign up for various activities related to his piece, but will also serve as a neighborhood resource. Participants will be able to learn who in their neighborhood has experience with painting or plumbing or carpentry and, hopefully, help contribute to a localized economy. Our work on projects like this moves us forward in our mission in exciting and unexpected ways.

Zoe Van Orsdol is Community Development Associate at Impact Services Corporation.

Jazz performer entertaining shoppers along Lancaster Avenue.





A Call to Artistic Action

BY AVIVA KAPUST

At The Village of Arts and Humanities, we use art as our most powerful tool to engage community residents in articulating and realizing aspirations for their individual futures and the future of their disinvested North Philadelphia neighborhood. Art, in this context, is not a product like a sculpture, a mural, or a maker-space doubling as a cafe. It is creativity in thinking, in design, and in implementation—it is essential to our daily activities. The Village’s arts-based community development methodology begins with the understanding that change must be born from within the community itself, and before change can be imagined, certainly before it can be visible in a place, it must first happen within people.

Today, as philanthropy drives increasing public and private investment in creative placemaking, and “art” is more readily integrated into community development, community developers and artists who engage with Philadel-

phia’s neighborhoods must commit to using art as a tool to forge social and economic justice. “Art” should no longer be used to veil inequitable community development practices; to paint out or around blight and poverty; or to mollify community groups who are being built upon.

Instead art must be used to form meaningful connections between ideas, people, and place; to creatively respond to opportunity and need in real time; and to deepen our understanding of people’s lived experience—especially those who suffer the effects of systemic racism and poverty. Our neighbors and neighborhoods of Philadelphia deserve this commitment and investment in their innate potential to creatively imagine and enact their own positive futures.

Aviva Kapust is the Executive Director of The Village of Arts and Humanities.

A Community Developer’s View: A Responsibility to Listen

BY SHANTA SCHACHTER

While there are many place-based arts organizations that embrace a holistic approach to people and place, there are also many who work across neighborhoods and place. Frequently I’ll see an amazing project in the headlines. While pictures are great, they usually capture only the physical product. But, behind the scenes and on the ground, the details are what really differentiates a true creative engagement process from a simple arts drop.

The term creative placemaking suggests that there is no place there already. But, in fact, there’s usually a lot of life and history even in areas that outsiders may consider to be “dead.” Those who are successful in this world of neighborhood-based arts are ones who are connected to place and people and multiple institutions in that immediate area. They know the life and history of the people and place. They have connected and are true partners with other organizations and are able to respond to people’s needs as they arise.

Within the framework of art and creative engagement, artists or organizations are often well versed at connecting with specific communities in their work – economic, cultural, religious, etc. But in neighborhoods many identity communities and their respective histories and politics are represented in place. Public art is not intrinsically an equalizer. In place, there’s a greater responsibility to answer the question of “for whom, by whom” through honest, equal exchanges. Without strong, mutually beneficial relationships to other place-based organizations who can help align these goals with the area’s history and hopeful future, any creative efforts to serve people and place often fall flat, leave a trail of unrealized potential, or create chaos or confusion.

Listen. Listen. Listen. Understand. Adapt. Develop. Evolve. Listen. Connect. *Shanta Schachter is the co-founder of North 4th Street, a community development consulting firm.*



Q&A

Looking Beyond Trends: Sustainable Investment in Art and Community

AN INTERVIEW WITH PATRICK MORGAN



Patrick Morgan of the
Knight Foundation

PACDC Magazine sat down with Patrick Morgan, Philadelphia Program Director for the John S. and James L. Knight Foundation, one of the nation's largest supporters of arts, culture, and community-focused programs, to talk about the Foundation's long history of investment in art and community, and trends moving forward as the wave of new investment for these sectors ebbs. The following is an excerpt of the conversation.

Q: Knight has a long and well established track record of funding projects and organizations that straddle both art and community in its arts docket such as Asian Arts Initiative and The Village of Arts and Humanities.

Can you talk a little about how the Foundation got there in terms of its willingness to invest in the intersection of arts and community?

A: That's easy, this was well established long before I arrived and it very much flows from the Knight brothers who were committed to supporting programs and initiatives that seek to engage and inform communities. They believed that communities that had good information were in the best position to make their own choices. Our approach at the foundation, whether that be around arts, community, or journalism are at the heart of that.

Q: As a follow up to that question are there two or three 'Aha!' moments you have learned from your work?

A: There have been so many, but I think one of the biggest "Aha!" moments for me has been seeing how our work in supporting programming and the development of public spaces is nurturing new leadership at the community level and how to do engagement in new ways. Public spaces can also tell a story of a neighborhood and provide healing or reconnection. I am thinking particularly of the work around Bartram's Garden and how that work is attempting to address architectural segregation and racism by reconnecting community back to the space, their land and their river. There seems to be a lot of "Aha" moments where people are trying to elevate the 'placemaking' space to talk about differences of race and economics or even assimilation of new comers and the power of arts to connect people to place and to each other.

Q: What are some of the challenges practitioners as well as funders—including Knight—may be faced with as more CDCs play a role in the arts space and vice versa?

A: There are many, but the fact that Philadelphia has persistently high poverty rates combined with communities that struggle with trauma will influence decision making for all of us. How do you create spaces where communities can feel empowered? How do you build time and the capacity to sustain that when resources are tight? No one is coming to save us; we have to do the work ourselves given shrinking investment at the federal and state levels. The future will be about how CDCs and arts entities share and align united resources to get the work done. Right now Knight has invested in a handful of CDCs locally and nationally and they are using art as a different way to do their work at the neighborhood level that challenges the old ways of engagement and is meeting people where they are. They need risk capital to ensure that what is working in their unique communities is authentic and connected.

Q: How can other funders learn from your work if they are considering stepping more fully into a richer mix of approaches to nurturing vitality either citywide or at the neighborhood level?

A: Knight is unique in that while it is a national foundation we are also very driven by local approaches and focuses. We see our role as one of sharing what we are learning with practitioners, other funders, and the city administration, so that we can broaden the conversation and provide good insights driven of course by solid data provided by the folks doing the work. Our work with the William Penn Foundation on our Civic Commons initiative is a great example. We try to collaborate as best we can and support each other to have better results and amplify lessons learned.

Q: Are there some possible next steps in conversations, strategizing, planning that organizations like PACDC should be exploring/testing to help more folks join in this work either for short-term projects or more deeply rooted strategies such as neighborhood planning, economic development or organizing using both community and arts approaches?

A: We need to acknowledge the moment we're at in Philadelphia and our leadership in this work. I think sometimes we have low expectations of ourselves, but others around the country are watching and trying to learn from our examples especially around public spaces. We need to identify the great work being done here and celebrate that and learn from that. Also I think that organizations like PACDC can serve as a clearinghouse for great ideas that we all can learn from. Listen, we don't have to reinvent the wheel. We can take a great idea and tweak it to the benefit of local approaches.

Patrick Morgan is the Philadelphia Program Director of the John S. and James L. Knight Foundation.



BUILDING STRONGER COMMUNITIES

At JPMorgan Chase, we are committed to our communities and work with a diverse group of partners to provide creative and innovative solutions that respond to community development and affordable housing needs. These partnerships are essential to making a meaningful impact on communities, their residents and businesses.

We proudly support the Philadelphia Association of Community Development Corporations.



JPMORGAN CHASE & CO.

Where to start?

Making the Art

START HERE

1

- Understand what projects have been brainstormed, implemented and/or completed in your community before.
- Talk to embedded community leaders and members before even conceiving an idea for a creative placemaking project. (Listen more than talk.)
- Be honest about your abilities, time frame and intent.

2

ACT

Create Safe Spaces for Gathering:

Organize more parties, less meetings, in empty lots, empty storefronts, in front of corner stores, etc.

Celebrate Neighborhood Identity:
cultural festivals, concerts

Build Trust:
Talk to people, do what you say you will

Break Down Barriers:

Talk to people (always)
listen to people (always)

Vision

Create neighborhood small and work y

ACTORS

3

A.K.A. Stakeholders

- Police
- Residents
- Doctors/Nurses
- Resident Creatives
- Registered Community Organizations
- Community Development Corporations
- Civic Associations
- Neighborhood Advisory Committees
- Small business owners

Economic Impact:

Hire neighborhood artists for your project! Source all supplies and materials locally

Housing / Built Environment:

Work with neighborhood talent to develop unique facade designs for a block of row houses and/or storefronts.

Spot Light on Health

Benefits:

Clean a vacant lot and conduct exercise classes

Present
Fight Displa

Document neighborhood history via story!

4

The Results

* Not guaranteed, but we must keep trying!

ts Work in Your Neighborhood

IONS

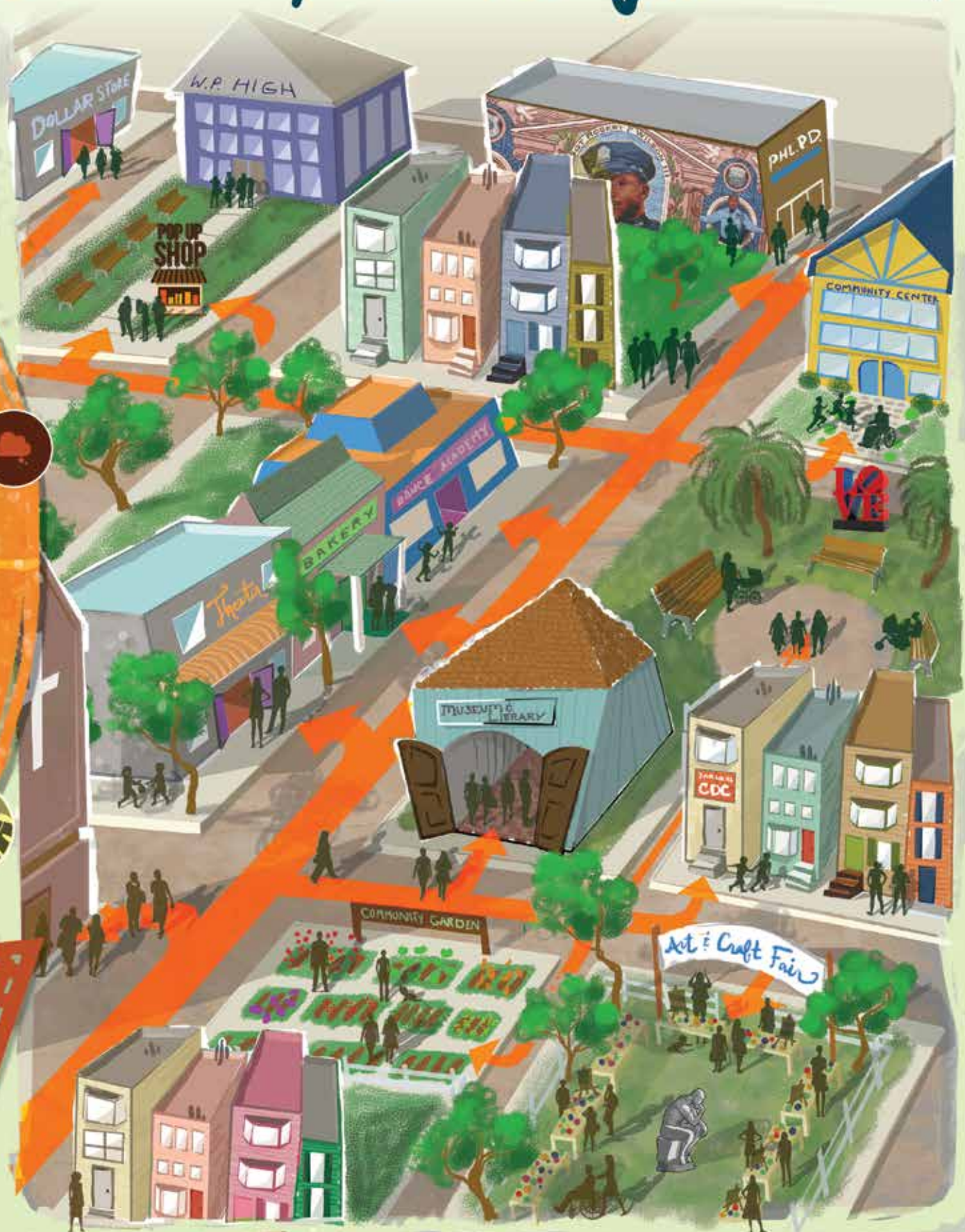


ays),

Dream/
Together:
vision, start
our way up

ervation/
cement:

borhood
film/
telling



Even when
we're closed

Our arms are
open.

At TD Bank, we're
happy to support the
things that bring our
community together.





A Guidebook *(of sorts)* ***for* Arts & Community Development**

Table of Contents

A Letter from PACDC **22**

Foreword **23**

How to do Effective Creative Placemaking **24**

Art-Powered Places: "The Power of We" **26**

Not Home, Not Work, but Someplace Else: What We Learned from Third Space **28**

Owning Your Magic: A Community Developer's Perspective on Art-Making **29**

Reflections on Art at the Neighborhood Level **30**

Imagining the Future of the City Needs a Collective Exercise of Care **31**

More Money More Problems: Sample Budget Template **32**

Risk Management Check List : A Brief History in Catastrophe **33**

Finding Ways to Pay for Art and Community Initiatives **34**

Know Your People: Communications Strategies to Help Tell the Story of Creative Placemaking **35**

Miss Myra's Garden **36**

Artists' Spotlight **38**



PACDC
PHILADELPHIA ASSOCIATION
OF COMMUNITY DEVELOPMENT CORPORATIONS

A Letter from PACDC

What would happen if a writer, a community developer, and a rabbi (or imam, or priest, or nun) walked into a community meeting? Somewhere in there is a hilarious joke—at least on the surface. But if you looked a little deeper, you might find the makings of something extraordinary. Something touching on the struggle in each of us to make a space for ourselves in the world, while maybe doing a little, tiny bit of good for someone else.

We at PACDC think and breathe community development: whether it be small-scale or large, door-to-door engagement, or city hall advocacy. We think about how hard it is to keep a group of over-worked, over-worried community residents focused on developing a vision for their neighborhood in the face of change. We think about the hard choices families have to make in deciding “do I fix the roof or buy food.” We struggle with how to tell the story of the work that goes on unseen and unheard by the world at large that this community, this neighborhood, this block matters.

But while we are thinking about it, our member organizations are out doing the work. And in doing so they are using a variety of means, including incorporating partnerships with artists, arts organizations, and creative types of all shapes—amateur and professional. These partnerships are cleaning and beautifying lots, developing neighborhood plans, launching after-school and summer time youth programs, and advocating for broader awareness of issues of gentrification.

Our members are doing this work with a rare blend of fresh innovation and tried and true old chestnuts. The following guide book(let) reflects some of their learning and insight, as well as a little of what is being uncovered from other places locally and across the region. Disclaimer: We don't promise that they work every time, but you will have fun (mostly) and you will learn and make adjustments according to your needs and abilities.

Good luck! Call or write us if things get confusing at info@pacdc.org, and most of all remember what the writer, the community developer, and the person of faith might have inferred when it comes to art and community: that if we work together with faith in each other, good things will come.

PACDC

THANK YOU!

Our sincerest thanks and appreciation to the following funders, experts and really nice, smart folks who helped us with the learning:

National Endowment for the Arts

National Association of Community and Economic Development Associations

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Forward

BY JOE MCNEELY

What the heck is placemaking? Academic jargon? A funding program? Is placemaking something different than building a place? Isn't every developer doing placemaking?

Well, actually no! Placemaking language began with a critique of modern public spaces that were not functioning well for people: sterile plazas surrounding monolithic buildings of metal and glass with nothing on the ground floor but a lobby. Critics like William Whyte and Jane Jacobs contrasted these to the vital commercial streets of old urban neighborhoods. They challenged developers to make public spaces with vitality and humanity. That critique was the first context of placemaking and the first consistent and continual use of the term probably belongs to Project for Public Spaces, founded in 1975 specifically to perpetuate the thinking of Whyte and Jacobs.

Some of that thinking moved over into a second context in the late 70s and 80s, as neighborhood activists sought to restore and revitalize weakening neighborhood commercial districts. It was clear that the junior department stores and soda fountains of past years were not coming back. What would replace them? Would we want to tear down, push the stores back from the curb, and put a parking pad in front of them--like a suburban strip shopping center? Would we want to make every commercial street into a Victorian replica? What made our old commercial area a great place to begin with? And what about places that had lost their vitality through disinvestment, depopulation, and vacancy? The Neighborhood revitalizers identified the components that would restore the sense of community, identity, and engagement that Jacobs saw in the old urban neighborhoods. Then Mary Means and her colleagues at the National Trust for Historic Preservation took some of that thinking from urban neighborhood revitalization out to small-town "Main Streets" made barren by the bypass, first with its strip shopping center and then with its big boxes. Later, another generation of urban commercial revitalization-ists would look to the formulation of Main Streets at the Trust and reposition it in urban neighborhoods, ironically ones not too different from those that Mary studied to begin with.

Soon a third wave of placemaking thinking went beyond commercial area to find the elements that contribute to vitality, a sense of community and identity in public spaces in residential neighborhoods generally. How can we become conscious of those components and preserve them, revitalize them when they are weak and replace them when they disappear? The State of Michigan, among others, took up the vocabulary of placemaking as a major framework for community development--town development.



The vital elements discovered in all these contexts are not just architectural but cultural, commercial, social and recreational. Great place-making takes some combination of conscious assertion of history and culture, community organizing, art and other expression, and market vitality. Call those elements a toolbox, as this publication does, but remember tools are always in the hands of makers and makers are driven by values, a sense of purpose, and a communal spirit to make a place of opportunity, pleasure, and identity that says "this is who we are; we live here; we thrive here. We're proud of this place and you can tell it."

Joe McNeely is the Principal at McNeely Legal Services and was the founding Executive Director of the Baltimore Partnership

Murals on vacant property in Baltimore.

How to do Effective Creative Placemaking

BY MELISSA KIM

We know effective placemaking when we see it in action. Consider:



A Mighty American Street Feast!

Residents, neighborhood organizations and artists engaged neighbors to build a shared vision of their diverse, rapidly changing neighborhood and to strengthen connections. The project culminated in a community family style dinner with arts, culture and food from the neighborhood.



Hecho EN ▲

Artists, community-based organizations, and local crafters promoted neighborhood creative enterprise, talent, and cultural traditions by organizing a craft market in Norris Square.



◀ Norris Homes

Artists, local leaders and residents are documenting and commemorating the rich stories of Norris Homes, a public housing development to be demolished as part of HUD's Choice Neighborhoods program.

These projects are effective because they investigate and celebrate neighborhood stories, lift up local talents and skills, and enliven public spaces. More fundamentally, they bring together broad, diverse groups of people who apply creative problem solving to address a community challenge.

Melissa Kim is a Program Officer with Philadelphia Local Initiatives Support Corporation.

Drawing from LISC's experience in supporting these projects and others, we have seen that this work is most effective when it is:

Based on shared values

Project partners agree on a set of values to guide the project; acknowledge differences in experiences, beliefs, and approaches to art and community development; build common language and cultural norms; recognize power and capacity differences; and agree upon goals and commitments (e.g. time, money and expertise).

Driven by community-residents

Residents are deeply engaged in and integral to all phases of the process, not just informed or consulted; and share responsibilities, authority, and ownership of the project. Ideas are refined through repeated testing with community members.

Embedded in a specific place

The project benefits a specific neighborhood or geographically-defined community; builds upon the place's identity and character; and celebrates local resources and traditions.

Powered by arts and culture

Partners embrace the power of arts and culture and appreciate the creative process. Artists/culture bearers are core partners.

Community development focused

The project explicitly helps the community achieve their revitalization goals and addresses a specific challenge or opportunity.

Art-Powered Places: “The Power of We”

BY LISA JO EPSTEIN

In the summer of 2016, I got a call from the folks at PACDC about an opportunity to vision a project involving the work we explore at JustAct as a pathway toward helping community organizers and engagement entities find new allies and more resources to do their important work at the grassroots level using creative placemaking. Armed with a small grant from the National Endowment for the Arts via the National Alliance of Community and Economic Development Associations, and a small cohort of diverse but dedicated community groups, the Art-Powered Places pilot was born.

Over the course of 2017 and into 2018, JustAct worked with five Neighborhood Advisory Committees (NACs) through a hands-on, arts-based curriculum exploring critical issues facing the neighborhoods they serve and possible creative paths to addressing those issues.

NACs serve as a key community engagement strategy for the City of Philadelphia, connecting residents living in lower-income neighborhoods with city and federal resources such as food access, energy assistance, foreclosure mitigation, and more. Participating in our pilot were NAC programs from organizations of all sizes and experiences: Asociación Puertorriqueños en Marcha, Brewerytown/Sharswood CDC, HACE, Mt. Vernon Manor CDC, and Southwest CDC.

Despite their diversity, they share one common theme: the neighborhoods they served are not where we typically see placemaking occurring—there are few coffee shops and no dog parks. People who live and work in these communities face difficult struggles, but also possess a deep wealth of creative resources that they may or may not share with the community at large.

Mark Harrell leading a session at Southwest CDC.



The question we kept asking ourselves is what can we do to help uncover what we know is happening and how can we nurture that to be a powerful force to help NACs better serve the community?

JustAct had a successful track record of implementing this kind of work in other communities—Chester, PA and the Germantown neighborhood of Philadelphia to name two—but this approach was new for most CDCs in Philadelphia and we had limited time to undertake our work. Helping us in the process was Mary Beth Semerod, an evaluation specialist, who helped us think about the theory of our work and how to capture that for a wider audience. Here is what we did:

- Compiled Census data to better understand the complexities of each NAC target neighborhood;
- Conducted four workshops at each NAC site that included: 1) identifying neighborhood assets (cultural, physical, and faith-based) and needs; 2) identifying barriers to addressing need; 3) brainstorming for creative pathways to using assets to break down barriers and 4) merging earlier sessions into a portable means for action;
- Nurtured meaningful networks between NAC staff and a range of volunteers to carry out this work

This work allowed each community action group to develop their own, unique understanding of their neighborhood's needs, and then begin to plan possible future projects of their own imagination to transform where they live into places of equity and wholeness. This was paramount in order to ensure equity in development and community improvement. As one participant from the Brewerytown/Sharswood CDC astutely summarized, “Knowledge lies within the community. It starts here as we start developing ourselves.”

While the NAC Coordinators and volunteers extended invitations to local artists—mostly new to civic planning—everyone was considered a creator fully capable of mobilizing their imagination on behalf of the neighborhood. Mark Harrell, NAC Coordinator for Southwest CDC, remarked on the valuable organizing element when he explained that the methods led them to, “Listen to each other both with your ears and your heart.” Upon completion of the final session at HACE, Charito Morales asserted that, “People need to feel empowered to make changes and feel like they have a voice. In the past, people had courage, but not the tools to make change. Now I feel this group has both.”

Countering patterns of systematic social isolation and quick material fixes to “show” growth, residents found individual and collective power in opening up to one another thereby strengthening communication, knowledge and understanding. In particular, the process revealed to participants how and why their imagination mattered to neighborhood change. Stasia

"Imagination is a critical element in addressing inequity."

— JEREMY LIU



Art Powered Places community meeting at HACE.

Monteiro, NAC Program Director for HACE, said Art-Powered Places, “Allowed softness in a world where it’s hard to be vulnerable. The space we created in this process 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.”

Meetings transformed into self-revealing, visioning opportunities for residents to see what Joyce Satterthwaite of Brewertown/Sharswood CDC identified as “the power of we.”

This theme consistently resurfaced at other Art-Powered Places sites and reflected a shift in thinking about residents’ roles in the neighborhood

in relationship to the NAC’s goals. Aisha Glen, from Southwest CDC, noted how valuable, “Changing the approach to community organizing and planning contributed to changing their group’s mindset.” They were transformed from individuals attending community meetings. They became a dynamic collective working in relation to each other with renewed purpose, energy and ownership as Mark Harrell of Southwest CDC put it, “We started to think about who and what we could become. It was emotional.”

Lisa Jo Epstein, Ph.D. is the founding Artistic Director of JustAct.

Not Home, Not Work, but Someplace Else: What We Learned from Third Space

In 2013, PACDC launched a placemaking demonstration and technical assistance project to activate under-utilized and or vacant spaces in neighborhoods where our members were working with live and visual arts, landscape design and community engagement interventions. The goal was to bolster what urban sociologist Ray Oldenburg explored in his book *The Great Good Place*: informal, centrally located spaces that emerge into hubs of neighborhood connected-ness...not home, not work, but a third place. This is the space in our lives where we can connect with our neighbors, catch up on gossip, or just enjoy a quiet moment in the company of people who share a similar identity of place and belonging.

We curated out of necessity and time

A central tenant in Oldenburg's theory of Third Spaces is that they be informal and on-going and open without the burden of hosting or curating a space. We went counter to that given the limitations of the physical locations of where our demonstration projects were—all outdoors, one with drug sales, and two were vacant lots near individuals' homes. We worked in four neighborhoods West Philadelphia along Lancaster Avenue with People's Emergency Center CDC (PEC), Port Richmond on Amber Street with New Kensington CDC, 52nd Street with The Enterprise Center CDC and other collaborators, and in Eastern North Philadelphia with Women's Community Revitalization Project (WCRP). For future Third Spaces we would look to more consistent spaces such as a corner store or a barber shop to provide longer term impact and more informal local control.

Lucky to have creative, talented, and resourceful folks participate

The Enterprise and WCRP spaces were brainchildren of the social practice artist Jeanne van Heeswijk and the PhiladelphiaAssembled commission she received from the Philadelphia Museum of Art and with whom we partnered to carry out the final phase of our Third Space work.

We were fortunate to learn with and from some extraordinary artists and community leaders such as Keir Johnston and Ernel Martinez who worked with PEC's team of Community Connectors to activate a dirty and sometime dangerous lot at 44th and Lancaster; Maria Moller who spent nearly a year listening to neighbors as they worked to knit together a revitalized energy of community before she helped them develop the arts component of a pocket park next to Ms. Myra's house in Port Richmond; Staci Moore from Eastern North Philadelphia and Betty Leacraft from West

Philadelphia, two featured artists in PhiladelphiaAssembled who used their unique artistry to tell richly complex and powerful narratives for more than 18,000 people who witnessed this work at the Philadelphia Museum of Art Perleman Galleries (Check out Ms. Myra, Staci, and Betty's stories on pages 17-18.)

There is no substitute for having committed and talented people engaged in a project. Our teams of talented artists and committed CDCs were essential to our successes.

What fundamentally brings us together is fun

While we spent a lot of time designing the look and feel of each of the spaces, what we actually found was that more energy and enthusiasm was seen and felt by community members when activity spurred amusement and joy. An example of this was evident on a hot day in August, sipping lemonade and hearing storyteller Denise Valentine delight and engage small children as well as adults as she told the tale of the silly Anaszi spider. It was a magical delight on a corner that a few hours earlier had to be swept for drug paraphernalia. The joy of the story brought out long-time Lancaster Avenue area residents who lingered long after the storytelling ended to gossip and talk about how the avenue had changed and what the future may hold. In that moment, the power of shared identity and community was powerful to witness.

Place matters, but people matter more

The most important thing we learned was that while place matters, people that inhabit those places matter more. Committed, engaged people activate space—regardless of creative ability or native talent or amount of money or time spent. It's people who create a sense of community and belonging and that place that we all yearn for in our everyday lives—someplace to belong. "Nothing contributes as much to a community as much as membership in a Third Place," Oldenburg is often quoted as saying. Ultimately Third Space is about belonging and for community developers this may mean getting out of the way of community, relinquishing some power and a little bit of cash to help nurture that among community residents to truly build someplace to belong—beyond home or work.

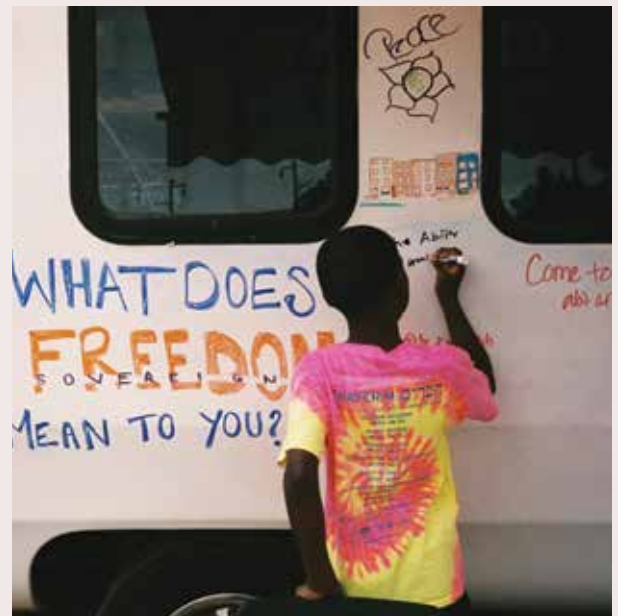


Third Space Advisory Committee: Helping PACDC think through key elements of our project were some of the smartest people we know. In addition to staff at New Kensington CDC, People's Emergency Center CDC, The Enterprise Center CDC, and Women's Community Revitalization Project, an Advisory Committee comprised of Aviiva Kapust from The Village of Arts and Humanities; Melissa Kim from Philadelphia LISC; Geraldine Wang from Partnership for Sacred Places; and Mindy Watts, AICP, PP and her colleagues at Interface Studios provided invaluable guidance. Special thanks to Melissa Kim for helping to cook up our project, Amy Scheidegger for serving as project manager, and to Edgar Arceneaux for his early encouragement of our planning.

Owning Your Magic: A Community Developer's Perspective on Art-Making

BY STACI MOORE

PACDC Magazine asked Women's Community Revitalization Project Board Chair Staci Moore to reflect on her participation in PhilaAssembled.



PhilaAssembled in neighborhood events.

I was skeptical at first. When Nora (Women's Community Revitalization Project's Executive Director) said WCRP had this opportunity to participate in a project of the Philadelphia Museum of Art, I thought that the end results would have more benefit and impact on those from outside of our neighborhood than in. Not to mention that for some people, artists themselves can be gentrifiers. My biggest concern was that the process was not going to be inclusive or embracing of neighbors.

Sometimes we've seen when an artist moves into an affordable neighborhood they don't seem to interact much with the local community. But I was sorely mistaken when it came to the PhilaAssembled work. People from all walks of life were around the table in terms of planning it, implementing it, and witnessing it come to life. It was overwhelming and a great learning experience for me personally as the work in partnership with so many diverse voices forced me to see myself as an artist even though I had been making a range of art projects for years.

Jeanne van Heeswijk, the lead artist on the project, kept saying, "You are an artist," and to hear that was inspiring. It empowered me to owning being an artist and to step fully into that identity. Some of the wonderful results of the project has been friendships and a new network of other artists led

by storyteller Denise Valentine. She arranges what she coins accountability calls so that each of us in the network is keeping up with our work and stepping forward on our paths towards where we want to go artistically. This entire process has forced me to own my magic as a person and as an artist. That is a powerful insight on building leadership—creative or civic.

Art can also breakdown barriers and help to create a space to listen to another viewpoint or diverse voices. At WCRP, our goals are simple: to build affordable housing through organizing. If you want more affordable housing you have to rally people to fight for the resources to do that work. By bringing artists to the table, we elevated the dialogue about our work and the issues they stem from: gentrification, poverty, and disenfranchisement, to allow a broad range of people who may not have been paying much attention to these issues to focus on them—however briefly. And we saw the results, with more than 18,000 people visiting the exhibit at museum and countless others at the neighborhood level for the live performances, guest lectures, and teach-ins. If art can open the door to have the conversation, then it's done its job.

Staci Moore is a Philadelphia-based artist, Board Chair of Women's Community Revitalization Project, and 2014 PACDC Community Leader Award winner.

Reflections on Art at the Neighborhood Level

AN INTERVIEW WITH BETTY LEACRAFT

PACDC Magazine sat down recently with distinguished Philadelphia-based community-focused artist Betty Leacraft to talk about her process and about the work commissioned as part of the Philadelphia Museum of Art's PhilaAssembled exhibit. The following are excerpts from that interview.

Q: Betty, can you tell us a little about the inspiration for the Kensington Memories piece featured in PhilaAssembled (PHLA)?

A: The Kensington Memories quilt was inspired after one of several planning meetings of the PHLA Reconstructions Site II working group. One topic of discussion included artistic visualization of Olde/South Kensington. I suggested creating a quilt that included maps of the area from different periods of time. Present at that meeting was Jeanne van Heeswijk, PHLA project creator, who thought it was a good idea.

Q: How did you come to be a part of the PhilaAssembled project?

A: Initially, the late A.M. Weaver invited me to a meeting, early in the PHLA process, where Philadelphia artists introduced themselves via slide presentations to PHLA project creator, Jeanne van Heeswijk. Later in the planning process I was invited by master storyteller, Denise Valentine, to participate in her working group Reconstruction Site II focusing on Displacement and Gentrification. Site II was located in Tillmon Gardens, 1335 N. 4th Street in our presentation space constructed to resemble the first floor of an affordable home built by master carpenter Kevin Maguire.

Q: Your body of work is very much rooted in community and social practice. How did that evolve given your past work at the Fabric Workshop and in your other work featured throughout the country?

A: I have always been exposed, as a person of color, to the needs of under-served and under-resourced populations and realized my fiber/textile/quilt knowledge could be used to create unique experiences for those who aren't usually exposed to this particular kind of artistic experience. As a teaching artist, I value art making as a tool of communication to develop independent thinking, build confidence, self-esteem, and use the collaborative process to foster teamwork and collective decision making.

My evolution is a longer story than you have space. But I'll start by crediting my maternal grandmother, Sadie A. Wills, in particular for jump starting my creativity as a young child by teaching me to sew and make crafts. Also credited are my other female ancestors on both my maternal and paternal side, who were "makers." My creative endeavors, whatever they may be, are attempts to praise, thank, and honor them for receiving their gifts.

As a pre-school substitute teacher in the 70's, I found ways to reach young students via unusual art experiences. During 1980-86, I was employed by The Fabric Workshop (now known as The Fabric Workshop and Museum) as a Fabric Construction Technician. While there I was exposed to various surface design processes such as fabric printing and dyeing. From the late 80's to the present, I've conducted numerous workshops and participated in residencies with a fiber/textile arts focus for non-profit organizations with outreach programs in the tri-state area



Kensington Memories Quilt by Betty Leacraft.

Q: How has working at the community level influenced your work overall?

A: Working at the community level has allowed me to maintain a sense of self as seen through the eyes of others. Over many years I have made it a point to develop cultural awareness and sensitivity via my international travels and personal interactions with individuals and groups from various non-Western cultures who are carriers of artistic traditions, especially those holding onto traditions but also developing original, hybrid forms of artistic expression. Through these interactions I am at ease with diverse groups and bring this understanding to my projects. I take time to learn about cultural customs of others and have an ear for learning phrases in an unfamiliar language. This ability allows me to connect with people by speaking what they teach me. The result is an exchange of art, language, and a special connection with participants in my projects, residencies, and workshops.

Q: What do you hope folks walk away with after having seen the work?

A: Regarding my personal works, I hope folks walk away with the feeling that I have a strong sense of artistic self-determination and that art making provides me with freedom of intuitive expression to produce works that validate my existence as a creative human being on this planet.

Betty Leacraft is a textile artist and master quilter living in Philadelphia.

Imagining the Future of the City Needs a Collective Exercise of Care

BY JEANNE VAN HEESWIJK

In a city that is rapidly changing, we must train ourselves to work collectively to imagine the city as we want to inhabit it. Philadelphia is experiencing sudden and rapid growth. As it evolves and becomes a popular place for new residents, we see a shift in racial and economic demographics. Shifts like these inevitably lead to shifts in political priorities that determine the distribution of resources for community based and social service organizations and initiatives. There is an immediate and imperative need for working within these realms to strengthen our networks, build organizational capacity, secure resources, and fortify political influence to ensure that social justice efforts, including the arts, are the foundation for all city priorities.

In the initial exploration of the city, Philadelphia Assembled (PHLA) prompting questions included: How can we find ways in which we want to live together within this incredibly rapidly changing world? How can people have an equal say in the way the city is shaped/built and governed and take responsibility? From those conversations, patterns of alternative forms of participation and negotiation in response to the political, social, economic, and emotional conditions of the city emerged.

PHLA tells a story of radical community building and active resistance through the personal and collective narratives that make up Philadelphia's changing urban fabric. Over the course of the last three years, over 150 individuals, collectives, and organizations experimented with multiple methodologies for amplifying and connecting, understanding how our learnings can become public knowledge.

Our journey began in 2013 with a period of deep research and investigation of the city that continued through 2015, during which time we met over 600 people throughout Philadelphia and the surrounding areas. Collaborators came on board to shape and guide the project according to a set of core values: transparency, collaborative learning, and radical inclusivity. In working group meetings collaborators unpacked and defined words that were deeply meaningful to those involved and their work in the city. These words, or what we term “atmospheres” were: Reconstructions, Sovereignty, Futures, Sanctuary, and Movement. Over many months and meals, collaborators shared stories about their relationships to these words, with every narrative unearthing a new aspect of the complex history of Philadelphia and that of this nation. These working groups proposed how they would like to collaboratively amplify these atmospheres through collective action.

In 2017, these proposals manifested in a season of programs, meals, and installations throughout Philadelphia. From community workdays, to performances, to installations, to a Sovereign Marketplace, these groups collectively built imagery of the future by performing their own stories and reworking them together, reassembling what emerged from these conversations and public actions in the Philadelphia Assembled exhibition at the Philadelphia Museum of Art. The exhibition collectively imagined a just future, with complexity and care, both militant and empathic. Here also the city and its narratives were enacted and performed daily—through which

the network continued to strengthen and plan towards future collaborations.

A multitude of ways were identified by collaborators to sustain this work through redistribution of materials and convenings to think with one another. These PHLA inspired spaces include the 30' Toward Sanctuary Dome being installed at Urban Creators, an urban farm in North Philadelphia, to become the “Free Dome”—a place for education, art making and performance; and the smaller Mobile Sanctuary Dome going to Prevention Point, a needle exchange program, as a welcome and information hub at their drop-in center in Kensington. Additionally, the Mobile Futures Institute, now under the stewardship of Mill Creek Community Partnership, will continue to host mobile workshops to strengthen community. Other future iterations include a second edition of the Seeds of Sovereignty Marketplace, and the Philadelphia Assembled Kitchen continuing to cook together.

We know that the future of Philadelphia Assembled is about keeping this new network strong by sustainably imagining our collective dreams for Philadelphia and our futures together. It is our belief that in order to build sustainably we must glean and amplify the community learnings that already exist; the methods that have kept dispossessed peoples alive throughout periods of immense trauma, the community agreements of successful cooperatives, the oral histories that are passed through generations, and the instincts of self-organizing youth.

An example of one of these learnings, can be found in a poster written by Jim Katona of the Alumni Ex-Offenders Association which reads:

Remember
Everyone
Suffers
Painful
Experiences
Communicate
Tenderly

Building a sustainable network across differences requires a slow learning and cumulative change through an open conflictious, durational, and inclusive process, a steep learning curve full of political uncertainties for all involved. What we learn together, we also need to put to test in public. How do we train ourselves for the unknown, for the yet to come, for the still to imagine, for a common future that can hold our differences? We must look to the methodologies our ancestors carry, at the ones that exist in our backyard, at the ones that seem foreign, and the ones we did not even know we practiced. By bringing these collective exercises together, we build the foundation for entering into new relationality with one another as an embodied exercise of care.

Jeanne van Heeswijk is a social practice artist who lives and works in Rotterdam, the Netherlands and Philadelphia.

More Money More Problems: Sample Budget Template

Everything starts with an idea but always ends with: “well how are we paying for that?” Where do you start if you have an idea about an art and community project, but you have no idea about how to price it out? It’s not like development of residential or commercial space. You don’t “bid” on a mural artists? (or do you?) The following is a brief overview of some of the key issues a community developer (or an artist who is seeking to partner with a community developer) should be mindful of when looking at the money part of a possible project.

Keep in mind this is a framework not written in stone price quotes. Some items or fees for service may be higher or lower depending on local demand in your community, level of expertise, and time of year/season.

The Scenario

A local non-profit runs a farmers market in a particularly challenging but highly visible vacant lot on a commercial corridor. It wants to activate the lot while also drawing customers to the farmers market. A local arts organization is interested in expanding its outreach in the community and offers to partner with the CDC by organizing a series of live performances and hands on activities for shoppers/visitors to the corridor. The following is a true-life budget of the project’s costs.

PROJECT EXPENDITURES

1

PROGRAM COSTS ONLY: March through October

2

STAFF COSTS

Executive Director @ 30% of time	\$ 9,000
Storefronts Outreach @ 100% of time	6,000
Fringe @ 18%	2,700
	17,700

3

Farmers Market coordinator, p/t	
Including fringe 50% of total	7,500

6

CONSULTANT COSTS AND SOURCE

FM Work Plan, Business Plan: (AB Consulting)	17,000
Artist Fees: Last six weeks of Farmers Market, culture days	10,300
Marketing/outreach:	
Design/printing:	
Farmers market fliers	3,000
Storefront awareness and meeting materials	2,000
Neighborhood distribution	300

4

5

TOTAL PROGRAM COSTS **\$ 57,800**

[NOTE 1] It’s always a good idea to list all the people/things you think you will need to do the work and be generous when you start because you will always have to cut back to accommodate for an unexpected increase in another cost or a shortfall in your funding.

[NOTE 2] Be clear and realistic about time frame. It may be tempting to say you can get the work conceived, planned, and done in six months or three, but typically even well-developed, well-financed projects take longer than expected, staff or creative personnel need to step away for a time or altogether, or there are safety issues to consider such as an increase in illegal activities, local construction hazards, etc. Be prepared to adjust and plan accordingly.

[NOTE 3] Don’t be shy to add your “real” staff costs including payroll tax, workman’s comp, health insurance, and other benefit costs.

[NOTE 4] Document, document, document and design your outreach materials like you really want people there. All too often no money is left in a budget to address marketing. It’s helpful to have materials that are visually compelling—it shows you value the work and how you value the community in which you do it in.

[NOTE 5] You can garner a lot of project good will by circulating locally some small amounts of cash to help get the word out that an art and community project is coming via neighborhood folks or neighborhood businesses that talk to each other. Street money has negative connotations, but honorariums to trusted ambassadors or network builders will go a long way.

[NOTE 6] In this scenario the CDC shared the cost of the farmers market staffer with the arts organization. It was a great way to save money on personnel while also ensuring continuity of program delivery.

For additional budget scenarios visit www.pacdc.org/artandcommunityguidebook.

Also on the site:

- Sample commissioning and agreement letters
- Sample funding proposals and sponsorship letters

Risk Management Check List: A Brief History in Catastrophe

In community development, practitioners learn quickly to be adaptive to change and upset. Artists also, are fairly adaptive in undertaking their work given the complex nature of creativity and access to resources. In undertaking projects that blend both elements, the need for adaptability is made doubly emphatic and yet partners with years of experience still can fall into the: “Damn we didn’t think of that” trap. The following are some insightful scenarios to keep in mind as you launch into your own projects or are invited to participate in someone else’s. These too are real life stories.

SCENARIO ONE: A CDC that is doing commercial corridor revitalization is approached by a local store owner to organize a mural for the side of their wall that fronts a highly trafficked corner. The CDC knows a neighborhood based visual artist who has done small scale murals at his son’s school and at a church. They hire him to develop a mural based on a local folk hero that everyone in the neighborhood loves and respects. They start in the spring with the goal of having the mural done by early summer. The artist delivers a fantastic schematic and starts to work on the mural after getting money to buy materials. The mural is 60% done when the CDC Executive Director gets an irate call from the store owner that the artist hasn’t been there in weeks and no one in the neighborhood can find him. He wants the mural complete or painted over. After some quick phone calls and several door knocks, CDC staff discover the artist has fallen out of recovery and no one can find him—not even his family. What is the responsibility of the CDC? What if there is damage done by the artists’ half-completed work? And did we forget to mention there was no written letter agreement between the CDC and the artist or the storeowner?

SCENARIO TWO: A community based arts group rents a facility space from a large university. The arts group hosts a artists talk featuring some the most well-known names in graffiti art from Philly, New York, Boston, and Jersey City. The exhibition organizer fails to get temporary hanging cloth on which the graffiti artists were supposed to tag for eventual showcasing. The organizer gives them permission to tag the gallery exhibition space—from floor to ceiling. The finished room looks amazing attracting a broad range of media attention and new audiences into an underutilized space—but the building owners threaten a law suit if the work is not removed within 24 hours.

SCENARIO THREE: A street beautification project is launched by a CDC along a corridor busy with vendors from all walks of life. After a series of community meetings, CDC on-site vendor engagement, and flyering for the beautification project, work is initiated. Artists from the neighborhood as well as from throughout the city are contracted and begin working. A vendor sees an artists working near him and takes exception at the artist’s presence. He finds it distracting to his business and customers. Loud conversations begin between the artist and the vendor. Police are called. And by the way did we say the artist was a young European American and the vendor an older African American?

How could have the organizations and artists in each of these scenarios avoided the issues they were faced with?



☐ **Know who you are working with by vetting them carefully.** Even if they are talented at what they do, when you hire them to do work in the community on your behalf they are essentially working as your representative—so it’s like you are there doing the work. Be fiercely protective of your organization’s good name. And so the same for artists.

☐ **Be mindful of who messages your project and how.** Not everyone attends community meetings or pays attention to flyers. Race and class matters too and no one wants to be “planned on” or “saved” by someone else. Work hard to bring others in the process so that there is shared vision and buy-in.

☐ **When developing projects for (or with) kids and youth ALWAYS make sure the lead person and any volunteers pass criminal background checks.** Be vigilant about children in your organization’s care and the implications should something go awry.

☐ **Document before, during, and after the sites where physical work is taking place so you have proof of existing conditions.** If mistakes are made or you broke something or left it dirty, admit it and fix it quickly.

☐ **Build into your budget some funds to cover mistakes, additional insurance costs, and a small cushion** to cover what might blow into your lap.

☐ **Get EVERYTHING in writing before you start a project** so there is a clear understanding of all parties involved as to who is responsible for what and when.

☐ **Many community groups working with artists require that artists themselves carry some form of professional services insurance.** Research this thoroughly and don’t be afraid to ask. (Artists unsure about covering the cost of such insurance can explore adjusting their rates to be reflective of the cost.)

☐ **CDCs need to be in communications with their insurance broker/carrier to get the best advice** on what forms of coverage and protection they should be looking at. Ask other CDCs their advice, as we can learn from others’ mistakes.

For additional insights and tips visit www.pacdc.org/artandcommunityguidebook

Finding Ways to Pay for Art and Community Initiatives

The following is a listing of funding resources we encourage community developers, artists and anyone else serious about implementing an arts and community program in their neighborhood to explore. Let's be real here, there is no magical unicorn forest where arts funding exists just for the picking. Fundraising for your project is highly competitive, driven by relationships and a documented track record of achievement. More often than not, organizations will have to pay for their first project out of existing funds to get it going. But community developers are used to this. So nothing too new.

We've broken the following resources into three categories:

HYPER-LOCAL

You can and do often find the most money close to where you live. These are typically small gifts, but many small hands make light work.

LOCAL

Philadelphia is home to some of the nation's most generous funders in this arena—but like well-trained children, they don't talk (or give) to strangers. You will need to cultivate and build awareness of who you are and what you want to do.

NATIONAL

These are the big show of funding entities and the competition is fierce and unforgiving. It will take time and finesse to break through as well as close involvement with creative types well established in the sector.

We are only telling you this because we care. *The break-down:*

HYPER-LOCAL SOURCES

Resources in the neighborhood—less competitive but you have to do the leg work to introduce your program—and then for heaven sake follow up and let them know how things went.

- Neighborhood small businesses, including bank branches, grocery stores, corner stores, etc.
- Faith-based organizations and institutions
- City Council Activities Fund—you can apply directly to your City Councilman office.*
- PA State Representative's Offices

How to access? Try talking to the owner/manager about what you want to do. You would be surprised how many will say yes or at the very least: "can you come back when I have more time?"

**Don't know who your City Councilperson or State Representative is; check here: www.pacdc.org/knowledge-bank/resource-directory/*

LOCAL SOURCES

City-wide resources—very competitive and typically also very small pots of money, but well worth the experience to go through the application process to better prepare yourself for any and all funding opportunities. What doesn't kill you makes you stronger.

Samuel S. Fels Fund

www.samfels.org/wordpress/funding-priorities/

Greater Philadelphia Cultural Alliance Pennsylvania Partners in the Arts Program

www.philaculture.org/services/grantmaking

Philadelphia Local Initiatives Support Corporation

www.lisc.org/philly/our-priorities/creative-place-making/

Philadelphia Foundation

www.philafound.org/Nonprofits/ApplyforaGrant.aspx

William Penn Foundation

www.williampennfoundation.org/what-we-fund-creative-communities

Stockton Rush Bartol (you may or may not be eligible, but check out their resources tab anyway)
www.bartol.org/apply-for-grants/eligibility/

How to access? Review on-line guidelines carefully. Invest some time understanding who they have funded in the past and assess if what you want to do is similar. Consider partnering with someone with a track record of being granted through the source you are interested in to develop a joint program. Success loves company.

NATIONAL SOURCES

Incredibly competitive with long lead-times from deadline to final response and require extensive and sophisticated proposal narratives and budgeting. Grants from these sources also typically require a fair amount of grant stewardship in the form of regular periodic reporting and documentation.

ArtPlace America

www.artplaceamerica.org/

Knight Foundation

www.knightfoundation.org/communities/philadelphia/

Kresge Foundation

www.kresge.org/programs/arts-culture-0

National Endowment for the Arts

www.arts.gov/grants/apply-for-a-grant

Surdna Foundation

www.surdna.org/what-we-fund/thriving-cultures.html

Some resources for individual artists in the community:

www.leeway.org/grants/

www.creative-capital.org/

www.unitedstatesartists.org/

Know Your People: Communications Strategies to Help Tell the Story of Creative Placemaking

Across the city, community champions increasingly use creativity to fuel brighter futures for Philadelphia's neighborhoods. Yet, while creative placemaking moves into the community development spotlight, collaborators still struggle to explain their work to others, and members of the public and press overlook its potential. As the field grows and evolves, it is now more important than ever for community members to grasp the arts' critical role in transforming communities.

Based on conversations with practitioners, here are a few strategies to help creative placemakers and place-keepers translate your work to outside audiences:

SHARE your story as part of existing resident-driven conversations in the neighborhood. To be truly effective, this narrative must be an authentic extension of your programming. By fostering sustainable relationships with community leaders, you will be able to rely on more organic forms of information sharing over time.

ARTICULATE the demonstrable value of your efforts to the community. By describing tangible outcomes improving the quality of life for individuals and families in the area, you further legitimize your role and exhibit a vested interest there. Such results increase your buy-in among communal gatekeepers and help others understand the big picture of your space.

IDENTIFY and repeat language that resonates with your audience. Try to emphasize the emotions you would like to convey through creative placemaking. By focusing on the meaning of the work to participants and avoiding technical jargon, you can increase the public's engagement with what is occurring.

Ultimately, each of these practices help others recognize the power of your work. As a result, broader networks of leaders will not only share information about creative placemaking, but also participate with greater consistency and embrace these stories as their own. After all, the best stories are the ones that never end.

TOOLS

- Tap local news bearers
- Avoid technical language
- Highlight measurable contributions to the area
- Seek and amplify feedback from the community

Art-Powered Places session at Southwest CDC.



miss myra's garden

How a group of neighbors transformed a vacant lot into a vibrant community space...

meet miss myra.

she's lived on amber street in kensington since 1980, and she's been a block captain for over 35 years. there's a big vacant lot on her block. she and her neighbors have been looking after it over the years.



For a long time it was a pretty big mess.

so myra got together with her neighbors + nkcdc, and they decided to do something about it. they wanted to turn this lot into a safe, beautiful space for neighbors of all ages to socialize and relax.

in may of 2016, residents cleared the lot of trash, rocks, bricks, and 6-foot weeds.

they turned this...



into this!

(pretty impressive, right?)

In the summer of 2017, after

18 months

100 volunteers

\$3,500 dollars

and countless hours of work...



the garden was ready!

June 2017

hundreds of neighbors came together for a block party on the garden's opening day. they painted the fence and decorated the gate with all the things they love about their neighborhood.



miss myra's garden demonstrates that with hard work, collaboration, and a shared vision, neighbors can transform their neighborhoods—and they have big plans for 2018!

Here are some cool artists doing great work at the neighborhood level and how to contact them...



Lisa Jo Epstein

Philadelphia-based theatre director, educator, and community artist Lisa Jo Epstein has spent 27 years working in the realm of applied theatre. She is also the founder and Executive Director of Just Act, an arts-based catalyst activating social change and healing in individuals, organizations and communities.

lisajo@justact.org



Cass Green

Cassandra Green (Cass) is a nonprofit executive, community development/engagement specialist and social art practitioner with extensive experience in business administration/project management, fundraising, creative place-making, and asset based capacity building.

cgreen@pec-cares.org



Betty Leacraft

Betty Leacraft is a shape shifter of textiles and mixed media fiber, a visual artist, and educator residing in Philadelphia. She blends multiple techniques/processes creating works blurring lines between art quilts, wearable art, sculpture, and installation.

bettyleacraft@yahoo.com



Keir Johnston

Keir is an advocate on many social issues, and he has worked collaboratively in the production of murals with life inmates at state penitentiaries, elderly, college students, youth in detention centers, elementary and high school students, mentally and physically disabled, and the general public through teaching workshops.

www.amberartanddesign.com



Ernel Martinez

Originally from Belize, Ernel Martinez's artistic practice focuses on creative methods to give urban communities the tools to tell their stories through artmaking.

Amberartanddesign.com
Ernelmm@gmail.com



Maria Moller

Maria Möller is a socially engaged artist and photographer whose projects include site-specific installations, participatory projects, and community-based events.

mariamoller.org



Staci Moore

Staci Moore rediscovered her creativity through card art. She is also board chair of Women's Community Revitalization Project.

Palmer19123@gmail.com



Denise Valentine

Denise Valentine is a professional storyteller, historical performer, teaching folk artist, and cultural arts consultant whose performance illustrates the power of story to transcend differences between people, transform negativity, and inspire hope.

www.denisevalentine.com

Achieving great things for our community



When a group of people comes along who have the courage and vision to turn dreams into reality, they make the future bright for everyone.

**Philadelphia Association of Community Development Corporations,
we celebrate your achievements.**

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Together we'll go far



Know

you've gone
above and
beyond.



PNC is proud to congratulate
PACDC on an amazing achievement.
You've shown us what's possible through
hard work and persistence.

*Kafi Lindsay, VP and Market Manager
PNC Community Development
215-585-4606
pnc.com*



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PHILADELPHIA ASSOCIATION OF
COMMUNITY DEVELOPMENT CORPORATIONS

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ORGANIZERS

BB&T
NeighborWorks America
PECO

TRAINERS

JPMorgan Chase & Co.
TD Bank USA
Wells Fargo Bank

PLACEMAKERS

Bank of America
Beneficial Bank
Cecil Baker + Partners Architects
M&T Bank
Philadelphia Local Initiatives Support Corporation/National Equity Fund
philly.com

STAKEHOLDERS

Asociación Puertorriqueños en Marcha	Key Bank
Children's Hospital of Philadelphia	Kramer + Marks Architects
Citizens Bank	KSK Architects Planners Historians
Customers Bank	Lamb Insurance Services
Diamond and Associates	McDonald Building Co.
Domus	Newmark Knight Frank
Drexel University	Pennsylvania Housing Finance Agency
Esperanza	Project HOME
Eustace Engineering	Republic Bank
Federal Home Loan Bank of Pittsburgh	Santander Bank
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COMMUNITY DEVELOPMENT CHAMPION

Recognizing outstanding leadership and dedication in advancing the field

Michael DiBerardinis, Managing Director of the City of Philadelphia

From Community Organizer to Managing Director, Michael DiBerardinis has Delivered for City's Neighborhoods and Residents

Mike D. met Joan Reilly (his future wife and current Mural Arts COO) in 1972 when they were both activists in the peace movement. They subsequently did organizing work in Kensington where Mike helped build the Kensington Joint Action Council (KJAC), a multi-racial coalition that led campaigns to get a new high school, keep St. Christopher's Hospital in the city, and homestead vacant properties in the neighborhood.

Mike also helped create a Neighborhood Advisory Committee (NAC) which was the precursor to New Kensington CDC. As Joan says, "Mike saw the power of people to make change collectively; to advance an agenda together."

Mike learned that there is wisdom, capacity, and knowledge in every neighborhood in the City. Through organizing, he saw the importance of searching for that connection; finding the aligned interests; and empowering people in the process to be decision makers and participate in the results of those decisions – to be part of not just the imagination, but the implementation or the "building" of whatever it was. It's an approach he continues to have deep faith in.

That experience has influenced his approach to improving city services as a public official. He says the trick is—whether you are a community-based organization or the government—to figure out how you tap into that neighborhood knowledge. How do you find common interest that can be recognized and elevated? How do you build around values of equity, fairness, and opportunity to positively advance both the broader interests of the City and the particular interests of neighborhoods?

Mike says that one of the foundational ideas of Rebuild Philadelphia, the City's \$500 million initiative to revitalize neighborhood parks, recreation centers, playgrounds, and libraries, is to invest in

neighborhoods and facilities that have been under-invested in for a long time. Those investments will largely focus on achieving equity. The goal is that neighborhoods that have not had high-quality, well-programmed public facilities will get them.

In the process of figuring out what those investments are, he wants to engage the community. "Help us think about what it looks like, and then what role it is going to play, and how we work together to make sure the physical facility meets the aspirations of the community."

Patrick Morgan, now the Knight Foundation's Philadelphia Program Director, worked for Mike for six and a half years. "The guy just empties the tank on everything he does. And he does that for his city, for his family; he pours it all out every day. This is what you want in a public servant, and he is very authentic about it."

Mike was raised in the strong tradition of family, faith and community. Joan, now his wife of more than 40 years, says, "Family is really important; it gives him strength, courage and support." Every week he goes to the Italian Market on 9th Street and then spends Sunday cooking a traditional Italian family meal for three generations of DiBerardinis, just like his mother and grandmother used to do.

His other hobbies – fly-fishing, birding, and gardening – require patience and help him slow down and enjoy life; "I have to surrender to the natural world," he says.

With regard to his more than three decades as a public servant, Mike wants to be remembered for "using my public sector role to defend the three values in our capitalist democracy currently under attack from the right – equity, fairness, and democracy."

PACDC congratulates Michael DiBerardinis as our 2018 Community Development Champion.



COMMUNITY LEADER

Given to a dedicated neighborhood volunteer

Bessie Washington, Mantua Resident

"I Do This in Memory of My Mother and Father..."

"We've lived on this block since 1954. It's a family block, with family owning property all along the block. My father was a business man and my mom worked outside of the home. They purchased property, fixed them up, and rented them out as income or sold them to family members. They were leaders on the block and I guess I learned from their example," says Bessie Washington, PACDC's 2018 Community Leader Awardee.

"Ms. Washington is an inspiring community leader and block captain whose efforts to beautify her neighborhood have evolved into a multi-million dollar physical development and revitalization project in the West Philadelphia community of Mantua," says Jenny Chen of Mt. Vernon Manor CDC, who nominated Ms. Washington and her work for the award. Ms. Washington's leadership training from her family inspired her after she got tired of seeing the dust and debris from her porch on the 3500 block of Mantua Avenue where Amtrak and SEPTA regional rail lines cross near the Philadelphia Zoo.

"When my dad died a few years prior and then my mom three years later, I got inspired to put in a memorial garden in their honor with the help of my nephews. My mom was a gardener and we grew up around flowers and plants. My husband was a florist so all my life I've been around gardens and plants. In my work with the Mantua Civic Association, we started talking about and planning for a neighborhood garden that we saw come to life thanks to support from the Pennsylvania Horticultural Society," says Ms. Washington.

The Peace Garden at 37th and Brown Streets has more than 50 plots in it, including 7 plots that are left open for food sharing for anyone in the neighborhood who needs it. "We have collards, squash, peppers, carrots, you name it, as well as some flowers too. We hold monthly meetings and seed swaps as well as cooking demonstrations.

It really helps to make a sense of community when you see someone at the garden and then at a community meeting or on the street," says Ms. Washington.

When PHS couldn't support the garden any longer, they organized themselves into a formal non-profit with a board of directors and by-laws. They also worked closely with Councilwoman Jannie Blackwell to lobby for permanent designation as a community garden space. "From our work in the Peace Garden, we started thinking about how we might make our neighborhood better in other ways like the Greenway Project," says Ms. Washington.

Her beautification efforts and her commitment to neighborhood revitalization inspired the Mantua Greenway Project, a bike and walking trail that will follow Mantua Avenue and Parrish Street from 31st Street to 40th Street, and then extend north along 40th Street to Fairmount Park. The future Greenway will provide residents and visitors improved access to city amenities, including the Schuylkill River Trail, Fairmount Park, the Art Museum, and the Philadelphia Zoo, and also serve as a catalyst for health and wellness activities and workforce programming.

"The community developed the plan for the project and designed all of the key elements, including an area for outdoor meetings. They also decided to include a memorial plaque to my parents. This is our community, we have to plan and take action in our community to make things better. As I like to say, 'make a plan for yourself or be planned on,'" says Ms. Washington.

In Mantua, lessons in leadership and fellowship are taking hold and inspiring an entire community thanks to Ms. Bessie Washington. PACDC is honored to recognize her leadership and congratulates her as our 2018 Community Leader.



EQUITABLE ENTREPRENEUR

Recognizing outstanding achievement by an individual entrepreneur that advances equity and economic opportunity for low-income residents in their business model

Steven Cook, CookNSolo Restaurant Partners & Rooster Soup

Opening a Restaurant and Opening Doors for Inspiration and Light

Steve Cook knows a little something about the restaurant business, having co-founded nationally celebrated eateries and co-authored major cook books to critical acclaim and awards. Both GQ and Food and Wine Magazine named his most recent restaurant addition Rooster Soup Company one of the Top 10 Best New Restaurants in the country.

What he knows even better is that success is not achieved on an island nor without help. This belief is exemplified by his active and long-standing work with the well-regarded faith in action organization Broad Street Ministries (BSM) through the creation of a program at Rooster Soup that contributes 100% net weekly profits to BSM and its community programs.

"We are excited to see the response to Rooster Soup by the public both through its initial launch from crowdfunding idea and now after a little more than a year after we've opened. The sort of exposure that is brought to BSM's model, almost more than the financial side, has been a win," said Cook, who sits on BSM's Hospitality and Corporate Council.

BSM's programs include providing seven sit down meals each week with accompanying social services (i.e. behavioral health, gener-

al medical services, legal services, mail service, toiletries, clothing, and therapeutic art). "At BSM, everyone is welcomed regardless of mental or physical health, their cleanliness and appearance or belief system. There is always a seat at the table. We view it a radical hospitality," says BSM Director of Development Jessica Paschke.

"Rooster Soup has been crucial in providing local and national exposure to the inequity of society and the solution that BSM provides. Because of Rooster Soup, Sansom Street offers an invitation to help someone just by having a great lunch. Inside the restaurant, the back of the menu provides the history of the crowd-funded roots and the impact that Rooster Soup has," says BSM Executive Director Mike Dahl.

While media have affectionately adorned Rooster Soup as "the social enterprise/luncheonette/philanthropic happy hour spot," individuals in the community are viewing it as an important lesson in sharing and making open to all something elemental to being a good community, or a good neighbor—keeping doors open to access a bountiful table of great food and fellowship.

PACDC congratulates Steve Cook as our inaugural Equitable Entrepreneur for his leadership in helping Philadelphia see how good business can mean so much more than just making money.

Broad Street Ministries Meal sharing; Rooster Soup offerings and a peek inside.





RISING STAR

Recognizing staff under the age of 40 at PACDC member organizations

Tess Donie, New Kensington CDC

Healing Communities through Engagement

Throughout her work at New Kensington Community Development Corporation, Tess Donie has been strongly committed to the residents of Kensington. She speaks highly of the residents' effect on her, saying, "I am a firm believer that this community in Kensington has given so much more to me than I could ever give to it in my lifetime. Without our community members' support and the leap of faith they have taken to welcome me into their homes and challenge me each day, none of my work would be possible."

Donie came to Philadelphia originally to pursue medical school, but "seeing the power of resident leaders and neighbors working together in a place-based way" while working in West Philadelphia, she was drawn to community development. Since then, her work has had a huge impact on NKCDC, where she now serves as Associate Director of Community Engagement. Her co-worker Andrew Goodman, NKCDC's community engagement director, perhaps says it best with, "I have never seen a single staff person make such a mark on an organization's culture and programmatic direction as Tess has."

Some of the highlights of her work include Somerset Neighbors and Community Connectors. Donie facilitated the formalization of Somerset Neighbors for Better Living into an official non-profit community group. The group has been trained at NeighborWorks America's Community Leadership Institute, the Citizen's Planning Institute, and LISC's Community Connectors Institute. Their Community Connectors program uses a micro community-focused model to advance block associations and has 30 active block leaders.

The impact of Donie's work goes beyond her direct community, to Philadelphia as a whole. Through partnerships with Impact Services Corporation, Porch Light Mural Arts Program, Philadelphia LISC, Jefferson University, community leaders and more, Tess has fostered relationships to benefit the city. Donie acknowledges community leaders and mentors for their guidance, including Leon Robinson, Majeedah Rashid, Sloan Folks, Cass Green, and Sandy Salzman. She

credits the residents of Kensington for inspiring her, and her family in supporting her.

Donie serves the Kensington community with sincerity, love and drive. "It is my job to work with residents, empower them to realize their own vision as a community, and help them make it a reality."

Tess with neighborhood leaders; lot clean up.





RISING STAR

Recognizing staff under the age of 40 at PACDC member organizations

Jamila Harris-Morrison, ACHIEVEability

Helping Families Win at the Game of Life

When Jamila Harris-Morrison opened the office door at ACHIEVEability to greet a new potential client, standing on the other side was a West Philadelphia elementary school classmate. “We both grew up in poverty, coming from the same circumstances, but she didn’t have the support and resources that I did,” Harris-Morrison recalled. “Education was a game changer for me,” said Harris-Morrison, so when she learned about ACHIEVEability’s mission helping families achieve self-sufficiency by combining education with affordable housing and supportive services, she knew this was the organization with which to invest her time and talents.

“It took a village to help me get here,” recalled Harris-Morrison, who rose through the ranks at ACHIEVEability from Self Sufficiency Coach in 2006, to Deputy Director in 2016, then Executive Director in 2017. Harris-Morrison credits the board, staff, and their partnership with Mission First Housing Group to helping her step into leadership roles, all while finishing up her degree at Penn. “I didn’t drink coffee before grad school, but now I do!”

Harris-Morrison wants to continue advancing ACHIEVEability’s mission through a comprehensive approach to community develop-

ment that includes the housing, education, and services they’ve been providing, combined with a stronger 60th street commercial corridor, and strategies to ensure residents can stay and benefit from positive neighborhood change. Their newest project, New Market West, broke ground in February 2018, and helps solidify ACHIEVEability in advancing that vision.

Ultimately, Harris-Morrison wants to put ACHIEVEability out of business by reducing the poverty rate low enough that there is no demand for their services. Her experience shows that it can be done: one client resisted Harris-Morrison’s attempts to join ACHIEVEability’s programs, despite struggling to raise her daughter on a minimum wage job. But Harris-Morrison persisted, and eventually the client graduated from Thomas Jefferson University with a bachelor’s in nursing and a \$65,000 a year job. “We have families working full time, going to school part time, writing papers at night...they’re doing so much, and their grit and resilience keeps me going.”

During her downtime, Jamila “totally bleeds green” and enjoyed watching the Eagles Super Bowl victory parade. “Their win shows us that dreams matter, and you’ve got to believe in yourself.”

Jamila with elected officials and colleagues at the New Market West groundbreaking.





RISING STAR

Recognizing staff under the age of 40 at PACDC member organizations

Stephanie Michel, North 5th Street Revitalization Project

A Rising Star Shines Bright Light on Olney

“Olney deserves the best there is to offer,” says Stephanie Michel, Director of the North 5th Street Revitalization Project. “As a child of Haitian immigrants, a minority woman and an educator, I have found a home in the Olney community because of its strongest asset: diversity. Olney is a gem. I wouldn’t change anything, except to intensify and deepen it.”

Michel began her work at North 5th Street Revitalization Corporation as an AmeriCorps VISTA, but has been invested in the community for longer as a resident growing up in Olney. “I wanted to be a part of that shift of maintaining the integrity of the community,” Michel says of her motivation to work as a leader in community revitalization.

Some of Michel’s proudest accomplishments include the Keep 5th Clean Campaign, a corridor improvement and sidewalk cleaning movement through business education, decals on trash cans and social media, and the Winterfest Holiday Walk, which includes businesses giving out free treats, a map of participating businesses, and a Santa trolley for families, which Michel describes as “a good relationship builder between businesses and residents.”

Not only is Michel a Rising Star leader herself, it is clear she is passionate about engaging young people to be a leader in the community. She partnered with the Advocacy Institute to pilot the Young City Planners Initiative, a 12-week leadership and skills development program which “provides better professional opportunities for local youth and advocates for improvements for the corridor.”

She is also grateful to the leaders in her life that have inspired her, including mentor and former N5SRP director Melissa Kim, who introduced her to the world of CDC work. Joanna Winchester and Shanta Schachter have given her “tips of the trade.” Local business owners, like Annie—Xiuju Zhuang—have motivated her because they are invested in 5th Street—they are raising their families there and want to see 5th Street improve.

We congratulate Michel on her work and look forward to seeing how her passion continues to influence the community. She emphasizes sustainability in how N5SRP progresses as an organization, stating that “the main goal is to ignite community pride. There are young people who live in Olney now who are proud of where they come from, and see reason to take ownership in the community.”

Stephanie working with residents and business owners along North 5th Street.





THE
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PLEASE...

How PACDC Blue Ribbon Award Winners Are Selected

PACDC's Blue Ribbon Awards recognize outstanding achievement by community development corporations that advance our Vision:

“Vibrant and diverse neighborhoods across Philadelphia that equitably meet the needs of all community members, preserve and enhance community assets, and foster a stronger city and region.”

Winners exemplify community development best practices and demonstrate excellence in at least one of the following categories:

- **INNOVATION:** organization has created a new or pioneering project or program; or approached a project or program in a new and inventive way.
- **IMPACT:** a demonstrated capacity to have positively influenced or enhanced the community or population served.
- **LEADERSHIP:** a proven ability to guide, lead, or influence the direction, course, action, or opinions of stakeholders that results in advancement for the community or population served.
- **ADVANCES EQUITY:** project or program demonstrates the use of an equitable development strategy that works toward equality in housing, health, education, or economic opportunity for low- and moderate-income households.

A committee of community development professionals reviews nominations, selects the finalists, and decides the winners by consensus.

Past Blue Ribbon Winners and Finalists

2017

WINNERS

Philadelphia Chinatown Development Corporation and Project HOME

Francis House of Peace
Ping An (平安) House

Asociación Puertorriqueños en Marcha
Food Buying Club

FINALIST

New Kensington Community Development Corporation
Orinoka Civic House

2016

WINNERS

People's Emergency Center CDC
Neighborhood Time Exchange

The Village of Arts and Humanities
People's Paper Co-op

FINALISTS

Women's Community Revitalization Project
Grace Townhomes

Esperanza
Esperanza Academy Public Charter High School

2015

WINNERS

Impact Services Corporation
Veterans Housing Center

Philadelphia Chinatown Development Corporation
Leveraging Night Markets

FINALISTS

Community Ventures
Ingersoll Commons

People's Emergency Center CDC
Bigham Leatherberry Wise

2014

WINNERS

Asociación Puertorriqueños en Marcha
Paseo Verde

Logan CDC
Logan Park(let)

FINALISTS

ACHIEVEability
Community-Academic Partnerships

The Enterprise Center CDC
Center for Culinary Arts

Uptown Entertainment and Development Corporation
Uptown Youth Got Talent Program

2013

WINNERS

Mission First Housing Group
Walnut Hill West and Temple I & II

Nicetown CDC
Nicetown Courts I & II

FINALISTS

People's Emergency Center CDC
Lancaster Revitalization Plan

The Enterprise Center CDC
Community Leaders Program

2012

WINNERS

Community Ventures
Francisville East

Habitat for Humanity Philadelphia
ReStore

FINALISTS

Friends Rehabilitation Program

Strawberry Mansion Townhomes

People's Emergency Center CDC
Jannie's Place

Women's Community Revitalization Project
Evelyn Sanders II

2011

WINNERS

East Falls Development Corporation
Trolley Car Café and Gateway Center

New Kensington CDC
Sustainable 19125: Big Green Block

FINALISTS

HACE
Lawrence Court

Impact Services Corporation
Aramingo Crossing

Philadelphia Chinatown Development Corporation
Tenth Street Plaza

2010

WINNERS

HACE
Mercy LIFE Center

Roxborough Development Corporation
Targeted Block Façade Improvement

FINALISTS

Impact Services Corporation
Hancock Manor

Esperanza
Latin Quarter Project

People's Emergency Center CDC
West Powelton/Saunders Park Neighborhood Plan

Universal Companies
Universal Plan

2009

WINNER

Asociación Puertorriqueños en Marcha
Pradera II and TruMark Credit Union

FINALISTS

Archdiocese of Philadelphia/Office of Community Development
St. John Neumann Place

New Kensington CDC
Sustainable 19125

Ogontz Avenue Revitalization Corporation
West Oak Lane Jazz Festival

Women's Community Revitalization Project
Neighborhood Planning

2008

WINNER

Project HOME
St. Elizabeth Phase V Homeownership Development

FINALISTS

Asociación Puertorriqueños en Marcha
Sheridan Street Affordable Housing Project

The Enterprise Center CDC
Walnut Hill Street Team

Impact Services Corporation
Dual Diagnosis Program

New Kensington CDC
Frankford Avenue Arts Corridor

Ogontz Avenue Revitalization Corporation
Northwest Greening Initiative



2018 BLUE RIBBON AWARD *Winner, Large CDC*

ROBERTO CLEMENTE HOMES | ESPERANZA

Planning, Hard Work, and Hope—Making Hunting Park the Place to Be!

“I grew up in Hunting Park. I went to high school in Hunting Park. We decided to raise our family in Hunting Park. We even decided to start Marz Auto Central in Hunting Park. My husband Marz and I have invested in Hunting Park because we know this small section of North Philly is and always will be a beacon of hope. Esperanza’s Roberto Clemente project is evidence that innovation and renovation is here to stay for the long haul,” says Monica Parrilla speaking recently about the impact on the neighborhood were Esperanza’s Roberto Clemente Homes is under construction.

The project, when completed, will feature 38 affordable apartments, commercial space and a playground. The former site of the Roberto Clemente Middle School—originally the Apex Hosiery factory—has stood vacant for nearly two decades. It was a symbol of neglect and abandonment that served as a blight on the neighborhood that residents ingloriously called “The Cage.” “In 2012, we released the Hunting Park Neighborhood plan and it is reflective of the community’s hopes and vision for itself,” says Tina Barber, Esperanza’s Vice President of Development. This project will transform the area and signal to others that our neighborhood is a destination,” Barber added.

Mayor James Kenney agrees. At the groundbreaking in October, he said, “Esperanza is changing lives, and that should be celebrated. Projects like these make our neighborhoods safer. By building strong communities, we’re building a stronger economy.” Also at the event, long-time resident and Councilwoman Maria Quinones-Sanchez spoke of her connection to the project, “I was in the first graduating class of Roberto Clemente. This is a very personal project for me. We are transforming Hunting Park one street at a time and our hope is that Roberto Clemente Homes becomes an anchor along North 5th Street.”

Clearly residents are more than excited and encouraged. “To see a blighted old structure being transformed into affordable housing and commercial space is turning heads everywhere. With the help of Esperanza, this community is being looked at on a national level. We have it all, from supermarkets, barbershops, restaurants, coffee shops, mechanic shops like ours, great schools, a college and safe housing. What else can an investor ask for? Hunting Park is the place to be!” says Ms. Parrilla.

PACDC congratulates Esperanza for its leadership and support of Hunting Park as it grows into the place it wants to be.



2018 BLUE RIBBON AWARD *Winner, Small CDC*

OPEN DOORS IN GERMANTOWN | GERMANTOWN UNITED CDC

Germantown United CDC Works to Preserve African American History

The frustration that inspired Germantown United CDC to join the Partners in Preservation: Main Streets competition is no stranger to many of Philadelphia's communities. As Board President Julie Stapleton Carroll and many others well know, Germantown regularly makes the evening news for its struggles, but its success stories are often credited to Mt. Airy. To help combat this trend, the team at Germantown United threw its hat into the national competition for historic preservation funds, and the Open Doors in Germantown project garnered the most votes among 25 projects nationwide. The \$160,000 grant from the National Trust for Historic Preservation and the American Express Foundation will provide structural and façade improvements to Parker Hall and the John Trower Building in the 5700 block of Germantown Avenue, both significant assets of Germantown's African American history.

Once a social hall for African American soldiers in World War II, Parker Hall now houses the medical practice of Dr. Althea Hankins and the Aces Museum. With the Partners in Preservation grant, Dr. Hankins, also the owner of the property, will be able to address imminent structural damage as well begin to reuse the space upstairs that once held the social hall.

Across the street sits the John Trower building, which is now the Crab House Bar & Grill. Trower, once the wealthiest black man in America, converted the Savings Fund Building into an upscale catering business. A philanthropist, he also helped build several black

churches in the city, and he helped African Americans buy their first homes. Today, the building is still black-owned and a popular seafood option in Germantown.

Andy Trackman, Germantown United CDC Executive Director, was eager to divert attention from Germantown's colonial history to highlight these contributions. "We're saying no. It's beyond that. It's deeper than that. We wanted something that resonates with the community that lives here today," he says.

Significant community participation was needed to advance the project, but Germantown proved itself more than ready for the challenge, and city officials followed suit. "There's an energy in Germantown that is growing of people who now feel that they can do something in their community and have it mean something," says Stapleton Carroll.

Ultimately, the undertaking brought the community together around significant historical treasures still in operation today. As Trackman explains, "The historic built environment of Germantown is both a community and an economic asset," and Germantown United looks forward to utilizing this initiative to attract new businesses to the area.

PACDC congratulates Germantown United CDC for its exemplary efforts to inspire community pride and strengthen Germantown's economic vitality.



2018 BLUE RIBBON AWARD *Finalist*

LURAL L. BLEVINS VETERANS CENTER AT HELP PHILADELPHIA V | HELP USA

HELP USA Turns Abandoned School into Homes for Veterans and Seniors

For over thirty years, the building that once held the Spring Garden School sat vacant and dilapidated at 12th and Ogden Streets in North Philadelphia. For over thirty years, developers passed on the costly project, lending the property to vandalism, drug use, and fire damage. Then, HELP USA took the initiative to redevelop the local eyesore into affordable homes for homeless veterans and qualifying seniors. On November 10, 2017, just one day before Veterans Day, the Lural L. Blevins Veterans Center at HELP Philadelphia V held a ribbon-cutting ceremony to commemorate a new beginning for residents of its 37 apartments.

There was a laundry list of reasons to dodge the former school, but the team at HELP USA embraced the challenge. “We weren’t afraid of the project itself,” says Chief Housing Officer, David Cleghorn. From balancing the demands of historic preservation with energy requirements, to rezoning the site for multi-family residential use, HELP USA and its partners crafted innovative solutions to critical obstacles to move the project forward.

For example, the organization built a soccer field to support youth development in the area after not receiving funding for additional planned affordable units. Overall, this effort required an extraordinary level of creative thinking and organizational prowess to finally

close an overdue chapter of abandonment in this community.

Ultimately, the Blevins Center will house at least 25 low- and moderate-income seniors and at least 12 homeless veterans in one- and two-bedroom apartments. “We want to make sure they don’t become homeless again. That’s the number one goal,” says Cleghorn.

To that end, HELP USA has partnered with the Public Health Management Corporation to provide social services for residents to live independently and become a part of their community. The Soccer Street USA program also creates opportunities for tenants to serve as mentors for young people in the area.

Aptly, the Lural L. Blevins Veterans Center is named in honor of a North Philadelphia serviceman killed during the Vietnam War. Although recommended for the prestigious Medal of Honor, Blevins was once forgotten in the fog of war—much like many of the formerly homeless veterans now housed at the Veterans Center. In a neighborhood facing market-rate development from all sides, newcomers and longstanding residents alike joined together to support providing affordable homes to families in need.

PACDC congratulates HELP USA on its extraordinary work to improve the lives of Philadelphia’s veterans and seniors.



2018 BLUE RIBBON AWARD *Finalist*

ST. JOHN NEUMANN PLACE II | OFFICE FOR COMMUNITY DEVELOPMENT-CATHOLIC HUMAN SERVICES

St. John Neumann Place II: Where Vulnerable Senior Adults Thrive!

The Archdiocese of Philadelphia has spent the past several years addressing the need of Philadelphia's low-income senior adults to have access to affordable housing while simultaneously re-purposing its vacant properties in a holistic and environmentally friendly way. St. John Neumann Place II (SJNP II), located in South Philadelphia, is the latest project undertaken by the Office for Community Development of the Archdiocese in order to expand affordable senior housing while reducing blight and revitalizing neighborhoods.

This project is the culmination of a process that began in 2004 when the closure of St. John Neumann High School for Boys catalyzed neighbors and residents to engage with the Archdiocese around retrofitting the building for affordable senior housing. SJNP II, which opened its doors in 2017, is a \$15 million project that contains 52 affordable apartments for seniors, community space, and a chapel.

It also notably houses a comprehensive Wellness Center for the benefit of both residents and seniors living in the surrounding community. The Center is a mix of flexible open space with a café to facilitate socialization, offices for professionals to work with residents, classrooms, exercise space, and a portable technology lab with wireless connectivity throughout for Smart TVs and educational programming. The Center promotes the physical, emotional, and spiritual wellness of senior adults.

The Office of Community Development's comprehensive, mixed-use approach to affordable senior housing led the Pennsylvania Housing Finance Agency to grant its Innovation Award to the project as well as Low Income Housing Tax Credits that are so critical to funding projects such as SJNP II.

In partnership with the Philadelphia Housing Authority, SJNP II was granted a Rental Assistance Demonstration subsidy for each of its units, thereby enabling SJNP II to admit residents with extremely low income. This commitment to affordability mitigates the all-too-familiar dilemma of low-income seniors who must choose between purchasing medications versus nutritious food with their meager resources.

SJNP II also embraces Passive House standards. The energy savings it yields will strengthen the long term operating viability of the building. Beyond that, it will support a low monthly total utility cost of \$90 to each low-income senior.

The Office of Community Development of the Archdiocese of Philadelphia has transformed a parcel of vacant land in South Philadelphia into a hub of healthy, vibrant and affordable living for economically vulnerable senior adults. PACDC is pleased to recognize the SJNP II project as a Blue Ribbon Finalist.



2018 BLUE RIBBON AWARD *Finalist*

4050 APARTMENTS | PEOPLE'S EMERGENCY CENTER CDC

PEC CDC's 4050 Apartments Provides Community Base for Artists

Although the People's Emergency Center CDC broke ground on the 4050 Apartments in 2016, the organization identified the need for affordable housing for low-income artists and their families about a decade ago. Located near the bustling intersection of Lancaster Avenue, Haverford Avenue, and 40th Street, 4050 Apartments includes 20 one-, two-, and three-bedroom apartments. By transforming a formerly vacant lot, PEC CDC leveraged the space's flexibility to create artist-friendly and affordable homes with large windows, open layouts for studio space, and high ceilings.

Lower Lancaster is perhaps best known for its vibrant creative community. After all, it is home to the second greatest number of artists in Philadelphia. As Stephanie Wall, Deputy Director at PEC CDC, reinforces, "art is what makes the community special and unique." With this in mind, project managers were committed to supporting the individuals who make unparalleled contributions to the spirit of the community. As a result, the selection committee of staff, local artists, and community leaders sought residents who reflected the diversity of the arts community across racial, familial, age, and educational backgrounds. They include painters, actors, textile fiber artists, jewelry makers, and writers along a spectrum of technical training experience.


As Wall notes, the neighborhood is rife with new development as universities continue to expand their reach, and its proximity to public transit also adds to its appeal. As these pressures increase, the 4050 apartments provide an accessible opportunity for low-income individuals and families, while preserving part of what makes Lower Lancaster great at the same time. Importantly, artists are able to devote more attention to their craft as rising housing costs no longer absorb most of their income. As the area gentrifies, "Art provides the forum for different groups of people to come together in a positive way," and Wall looks forward to utilizing the community room to host such gatherings.

Additionally, PEC CDC is hiring an on-site Services Coordinator to help program the space by connecting low-income artists to one another, developing a financial literacy program specifically for artists, and hosting workshops for their children. As 4050 Apartment grows and evolves, it seeks to become a locus of sustained community involvement and enhance the cultural fabric of its surrounding area.

PACDC recognizes the power of art to drive economic development in Philadelphia's communities, and we congratulate PEC CDC on this outstanding endeavor.




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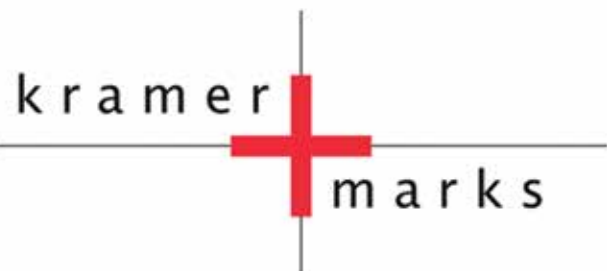
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