AN ATLAS OF COMMUNITY LED CHANGE:
2016 AND 2017 COLLABORATIVE ACTIONS
by ENTERPRISE COMMUNITY PARTNERS
MADE IN PLACE
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ABOUT ENTERPRISE
Enterprise Community Partner’s mission is to create opportunity for low- and moderate-income people through affordable housing in diverse, thriving communities. We bring together nationwide expertise, partners, policy leadership, and investment to multiply the impact of local affordable housing development. The Collaborative Action Grant program is one of many avenues through which Enterprise provides resources to organizations who are incorporating culture and creativity into their community development process.

ABOUT THE KRESGE FOUNDATION
Arts & Culture at the Kresge Foundation seeks to build strong, healthy cities by promoting the integrations of arts and culture in community revitalization.

ABOUT THE SURDNA FOUNDATION
The Surdna Foundation supports social justice reform, healthy environments, inclusive economies, and thriving cultures across the United States.

ABOUT THE KENDEDA FUND
The Kendeda Fund invests in transformative leaders and ideas to supports the dignity of individuals and the sustainability of communities.

ABOUT THE DELTA DESIGN BUILD WORKSHOP
The Delta Design Build Workshop positions itself at the intersection of market forces and public interest. The organization values process as much as product, believes that waste is a social construct, and prioritizes sensitive translation between unique local challenges and design in all projects. Through affordable housing, public spaces and workforce training, Delta DB strives to build equity through the built environment in the Mississippi Delta region.
The Drivers

Collaborative actions are led by people who are committed to the place where they live. They are sometimes big, sometimes small, warm, wacky, or delicious. They are always unique to the locations where they take place.
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In 2013, Enterprise Community Partners collaborated with the Fetzer Institute to investigate how creativity and design could be a force for building love, compassion and forgiveness in the world. This commitment to design and creative community leadership is not new to Enterprise Community Partners, and is well represented by the Enterprise Rose Architectural Fellowship that partners architectural designers with community organizations to facilitate an inclusive approach to development. The Fellowship became the vehicle to investigate this question of design as a healing force in communities. Eight Rose Fellows completed the first collaborative actions in each of their various communities that year, and from that work, and the resulting book *Made with Love*, came the Collaborative Action grant program.

What is a Collaborative Action? Collaborative Actions are small scale projects that build community agency, engage local voices and connect to long term community goals. They include community collaboration at their core, and can cultivate a seed of possibility, incentivize moving an idea into reality, and fill a gap that there may not otherwise be time or money to invest in. They are typically short in duration and can be permanent or temporary, tangible or intangible, and may include creative placemaking activities like mapping, art installations, or community events.

In 2016, the fifteen funded Collaborative Actions included the Journey to Justice Mobile Museum that transformed a moving truck into a place for communal healing and radical forgiveness in St. Louis, Missouri. The Oaktown Family Tree Mural breathed new life into a stalled project and brought together professional artists and volunteers to realize a collaborative mural on a former dumping site. In 2017, the twenty completed projects included activation and planning for a highway cloverleaf that divides a Denver area community, a concert series that included a community clean up, and a celebration of indigenous culture and foods at a site that once represented cultural repression.

This volume, *Made in Place*, emphasizes the lessons learned in recent years and points toward upcoming hurdles and goals that communities face in doing this important work.
Grounded in Love and Forgiveness

When I moved to Greenwood, Mississippi in 2012, the work I had signed on to lead was a multi-faceted neighborhood revitalization in a historic African American neighborhood called Baptist Town. Rich in cultural assets such as music and food, and social capacity in terms of neighbors who know and care for each other, Baptist Town is, and has been since its inception, economically suppressed through political and structural inequities. The narrow streets and shot gun homes have become an attraction in their own right, at best a stopping place for Blues tourists or philanthropically minded student groups, and at worst a subject of ‘poverty porn’, often objectified by the same groups intending to have a positive impact. As an outsider, a woman, and a White person arriving on a site of such intense survey fatigue, I struggled to find a way to bring my expertise as a designer, builder, and project manager to the table without imposing my own ideals and norms. In the midst of working through these challenges, Enterprise’s partnership with the Fetzer Institute began and I, along with the other active Rose Fellows at that time, was invited to write a grant application to receive $5,000 to implement a project that would be led by “love, forgiveness, and compassion.” What a compelling imperative! These words, so rarely used in a work or grant funding setting, not only gave me permission but compelled me to approach the grant application and the larger neighborhood revitalization work with the human and individualized approach that I believe is necessary for community development work to take root and realize impacts.

In Baptist Town, our Collaborative Action expanded upon an ongoing annual neighborhood celebration. While this celebration had been taking place every October for a few years, the grant funding allowed residents to spend time planning activities and widening the circle of those in leadership roles, rather than seeking hot dog bun donations. Community conversations were held around what
people most wanted to see in Baptist Town and a theme emerged. People wanted the event to lift up the skills and talents of each individual, and we all agreed that everyone is good at something. The phrase stuck and Baptist Town Community Day 2013 became “GOOD@ Day.” Residents shared talents through face painting, a cake walk, singing and dance performances and a free throw contest. Neighborhood entrepreneurs donated gift certificates for their services (including hair styling and car detailing) for a raffle, and the day culminated with barbecue for everyone at the party. GOOD@ Day and the stories of the other early Collaborative Action grants are collected in the companion to this book, Made with Love.

In the years since then, I have had the privilege to continue to work with Enterprise Community Partners, assisting in the selection, guidance and oversight of thirty-five Collaborative Actions grants awarded in 2016 and 2017. Throughout this time, the demand for Collaborative Actions has continued to grow with 116 applications received in 2016, 253 in 2017 and 246 in the rounds recently awarded in 2018. While the need for such efforts (and funding to back them) felt urgent in 2015 when we were summarizing the first Collaborative Actions into Made with Love, today, the social, economic and political divisions within the United States are even more sobering. In the face of this austere context, this book presents a journey across America that tells a different story. Through this atlas, twelve Collaborative Actions are featured. These groups, individuals and projects show that in communities of all sizes and that run the gamut of privilege and challenge, collaboration is the pathway to changing traumatic narratives, both long-standing and currently unfolding.

Emily Roush-Elliott
Social Impact Architect
The King of Hearts in Lewis Carroll’s *Alice in Wonderland* said, “Begin at the beginning, and go on ‘till you come to the end: then stop.”¹ This advice sounds deceptively straightforward, but in practice, especially in community engagement and creative placemaking, it can be difficult to define what makes a beginning and what makes an end. A map is similarly deceptive. There are sometimes infinite routes to get from point A to point B, with benefits and drawbacks as part of every option.

Throughout the Collaborative Action process, many grantees were asked the question, “How did you know this Collaborative Action was needed?” Through their responses a common thread emerges. “Begin by listening,” said Amanda Innes of Athens Land Trust of her organization’s process. Set a goal that is defined enough to give guidance, but is not so stringent that new information cannot move the compass.

Using the analogy of a road trip, the Collaborative Action is the journey itself, the miles logged and sites seen. There are surprises along the way, new friends join the network, and new challenges loom ahead. The experience is transformative, though it is often difficult to describe what changes happened and when.

Finally, there is a moment when a road trip ends. A map is no longer needed at the final destination and the difference between being a visitor and being a resident sets in. Interestingly, it is this ending that is where most Collaborative Actions actually began. It is the goal of this volume to make clear that though the grant recipients were on journeys of their own, they are not passing through the locations where the actions take place. They are experts of their own place who are committed to the people, economies, buildings and cities where they work, and where we, as readers, are just passing through.
Make a Departure

ENGAGEMENT OUTSIDE YOUR COMFORT ZONE
Risk is inherent in departure, on a road trip, or when departing from standardized methods of practice. Within the development fields, “engagement” has long been required in many settings, particularly when government and/or grant funding is involved, but what it means to engage with a community is unclear. As a result, “engagement” covers a wide span of activities and, like Buckminster Fuller’s Dymaxion car, you’re just as likely to get a lemon as a smooth ride. According to the International Association for Public Participation (IAPP) there is a spectrum of community engagement. Beginning with “inform,” in which public participants have the least agency over outcomes and ending with “empower,” in which participants have ultimate decision-making power. Though this may initially suggest that engagement methods are increasingly better as you move toward the “empower” end of the spectrum, Collaborative Action recipients have shown that a variety of types of engagement, tailored to the context, goals and scale of a project can all be effective tools. Engagement can have both breadth and depth, it can be active or passive, and it can utilize a reliable tool or be invented new to best fit a site or person.

At APANO (the Asian Pacific American Network of Oregon), engagement is built into the fabric of the organization. Candace Kita, Cultural Work & Development Coordinator says, “The cultural work we do at APANO is founded upon building capacity among members, so part of my job is to reach out to and meet as many people as possible.” Because the original focus of APANO was to serve the Asian-Pacific Islander (API) community, historically the organization’s membership and events, did not represent the larger population of the Jade District neighborhood. In addition to the outreach that is APANO’s usual practice, the organization used the Collaborative Action to work toward a larger goal to build solidarity among Asian people and other people of color. They got out of their comfort zone by recognizing “that within the racialized hierarchy Asians often occupy a place between Black and Brown people and White people and are seen as negotiators or the model minority,” and asking themselves “How do we utilize that power and bring a larger community of color along with us?” The team was so successful in adding non-Asian people of color to the artist roster that not only did the event meet this goal, but the message was clear to attendees as well. One workshop participant wrote, “Too often Asians are used as a bludgeoning tool by white supremacy to beat down Black and Latino people.” APANO is now cultivating this commitment to all people of color throughout their creative placemaking work.

In Oasis in Eastern Coachella Valley, California, Kounkuey Design Initiative asked local youth, who dubbed themselves the “Street Team,” to design the best method to engage with residents, many of whom are employed as farm workers in the region, around how a currently vacant fourteen-acre site could become a productive public space. Kounkuey Planning Director Jessica Bremner shared, “Wanting to use visual cues from their community, familiar to and in reverence of their own families and friends, the youth created a research beacon that re-purposed a shaded picnic table commonly used by farm workers in the agriculture field during lunch. The table provides a short respite from the harsh and hot conditions of the
valley. We borrowed and re-designed one of these mobile structures by repainting it and adding paneling to create ‘booths’ for research intake.” Beyond creating a mobile space that was culturally relevant, the team was intentional in selecting the locations where they put the research beacon into action. The team took the mobile structure to a food distribution site, two markets near some of the largest trailer parks in the area, and the elementary school. There, the students gathered information about how people see the community, their hopes, their history, and how they would like to be involved in shaping the future of Oasis. This information not only kicked off the planning process for the new public space, it also informed the activities and engagement at a community festival held on the site. Photos and audio clips recorded during the research beacon’s deployment were displayed throughout the event, reflecting the knowledge that had already been gained and allowing the team to further refine the long-term plans for the space. By taking into account the weather, daily schedules, and culture of the people whose voices the team was looking to elevate, they were able to collect data from over 200 participants.

At Detroit Shoreway Community Development Organization, the role of the Community Organizer, Ashley Wilson, was restructured around the time that the Collaborative Action took place. The updated scope transferred some responsibilities to another person at the organization, allowing Wilson to focus on relationship building. The changes did not signal innovation in the engagement process, but are remarkable in terms of the commitment to individualized communication and relationship building that resulted. Detroit Shoreway’s Managing Director Jenny Spencer said, “Oftentimes this organization is tasked with representing the voice of the community and we don’t feel comfortable doing that unless we feel rooted in relationships with people. This project accelerated the process of Ashley developing those relationships.” Wilson led pop-up barbecues throughout the Collaborative Action and says, “The most necessary ingredient in engagement is time. In the midst of painting or power washing, I make sure that I stop and talk with people to get their ideas, thoughts and encouragement.” Formerly homeless, Wilson uses her own experiences to guide her language as she tries to connect with “everybody in the room.” In the case of Art and Heart on Colgate this included multiple business owners, a large number of residents including “the crotchety neighbor,” sex workers in the area, and immigrant children. It is this deep understanding of the needs and aspirations of those who occupy this section of this neighborhood that will drive Detroit Shoreway and Wilson’s work next year, a year that Wilson says “will be a learning year again.”

“I know all the prostitutes over there. It was important to my work to understand the shape of the fabric of the community.”
Ashley Wilson, Detroit Shoreway CDO
In East Portland's Jade District, gentrification is changing the fabric of the existing community. With limited arts and cultural spaces available to local artists and the public, the Asian Pacific American Network of Oregon's (APANO's) volunteer-led Arts and Media Project team (AMP) organized an all day arts and literary festival called the Imagining Futures Festival. This first event of its kind in the area featured 6 performances, 7 short films, 2 workshops, a visual art exhibition and a craft and book fair. All the individuals featured identify as people of color, and the event was the largest APANO has ever hosted with over 300 participants. Attendees received discount coupons to 6 local restaurants, increasing traffic to neighborhood businesses and introducing attendees to businesses that they might not have previously been familiar with. The organization achieved multiple goals including compensating creative labor and galvanizing volunteers to have another similar festival next year.

THE DRIVERS

- APANO’s volunteer Arts and Media Project team (AMP)
- 31 artists of color featured
- Over 30 vendors selling original books and art
- Over 300 attendees
“Too often Asians are used as a bludgeoning tool by White supremacy to beat down Black and Latino people.”

Festival attendee on APANO’s commitment to serving a broadly defined community of color.
The desire for a festival and a dedicated art space became clear when AMP members gathered and heard from community members who were seeking conversations around the topics of “home” and “migration.”

The AMP team met regularly to plan the festival. Team members gained leadership capacity and oversaw logistics for the all-day event including event planning, outreach, marketing, negotiating, fundraising, and technical support.

The Imagining Futures Festival took place.

APANO began working on the future vision for the Jade/APANO Multicultural space (JAMS) using community visioning information gathered from over 200 festival participants.

The festival inspired and positioned APANO to do more work that builds solidarity among people of color through creative placemaking initiatives.
Oasis Research Beacon

KOUNKUEY DESIGN INITIATIVE

THE ADVENTURE

Led by a group of East Coachella Valley youth, Kounkuey Design Initiative designed and built a “research beacon” that met residents where they are, physically, linguistically, and experientially. Through the beacon the team gathered information on “1) collective community history, 2) priority community needs, 3) creating dreams, and 4) getting involved”. The Collaborative Action built community agency by celebrating the community of Oasis through photo and audio displays and by collecting input from over 200 individuals on the future development of a 14 acre site that will become the first public gathering and recreation space in Oasis.

THE DRIVERS

- The Street Team: 6 dedicated Eastern Coachella Valley youths, ages 17 to 25
- Kounkuey Design Initiative
- Over 200 survey respondents
- Desert Recreation District

THE ROUTE

Kounkuey Design Initiative began by placing local youth at the forefront of the project, not as those with input to add to an already existing process, but as the leaders who determined the next stops along the way.

- The youth team participated in biweekly workshops to learn how to collect and analyze data, and to design and create a “research beacon” for engagement.
The team took the research beacon out into the community, to the places where the people they wanted to talk to would be.

“During their research, the team interacted with over 200 people, surveying 133, taking portraits of 137, and interviewing 80. They learned about who these individuals are, the challenges they face, and the dreams they have for their community,” Kounkuey Design Initiative reported.

The community event provided a venue for additional feedback based on the initial findings with the beacon. The “street team” selected portraits to display and audio bites to play to represent the community.

The community event kicked off the planning process that will allow the site to serve the public in a productive way in the future.
“I really love the mountains. I love to see all the fields that there are here, all the palm trees. As hot as it is here in the East Valley, you can’t compare the views. That’s the beauty of it.”

- Interview at Tequila Market, 9/16/16
Art and Heart on Colgate

Building upon a neighborhood planning effort completed by Detroit Shoreway Community Development Organization in February 2016 that identified the area’s network of alleys as a major underutilized resource, a magnet for illegal dumping, and a source of safety concerns for residents, the Art and Heart on Colgate Collaborative Action activated and beautified an alley through resident leadership. Utilizing pop-up barbecues and a commitment to person to person engagement, Detroit Shoreway fostered community leadership and built relationships with business owners and residents. As a result, a mural was completed, a local artist gained capacity, neighbors donated food and supplies unexpectedly, adjacent property owners accessed the space for the first time in many years, sex trafficking on the site is beginning to be addressed, and youth, including non-English speaking immigrants, participated in the clean up and painting process.

THE DRIVERS

• A leadership group of 8 Colgate Avenue residents
• An average of 20 neighborhood participants at each of the pop-up barbecues
• Adjacent business owners
• One wall owner who allowed the project to expand beyond the surface of the alley
• Four formerly skeptical neighbors
• Haley Morris, mural artist
• Detroit Shoreway CDO
Collaborative Actions illustrate that engagement happens in a wide array of styles and locations. While Detroit Shoreway met people in an alley, and Kounkuey Design Initiative took their picnic table turned "research beacon" to public markets, another Collaborative Action, the Athens Heritage Agricultural Festival, employed a unique technique. One Athens Land Trust board member rode city buses with the specific goal of connecting with a broad audience and inviting people to their event.
In 2016, the City of Cleveland began allowing murals to be painted on road and alley surfaces following three years of advocacy by a local development organization. Detroit Shoreway led a planning effort in the Colgate Avenue neighborhood in 2016, and heard from community members that were inspired by the completion of the pioneering alley revitalization earlier than year.

Individual relationships were developed. Community Organizer, Ashley Wilson, and others took time to listen and get to know people one-on-one. Residents elevated this alley as a priority based on its location near a busy street but secluded from view, which made it a site of sex trafficking.

Residents knocked on doors to get signatures of support from the required 60% of adjacent property owners for City approval.

Pop-up barbecues invited community members to participate in removing over 2 tons of debris from the site and painting the alley mural.

Follow up maintenance is ongoing.

The team agrees that this is a beginning and will continue to partner closely with community members to plan future initiatives.
Choose a Driver

ELEVATING LOCAL VOICES
Among the many groups seeking Collaborative Action funding annually, we see a variety of ways that creativity and artistic strategies can be part of an effective response to local challenges. However, the projects that elevate local voices to the driver's seat ultimately rise to the top. The impetus for collaborative action is not only the act of working together toward a common goal, but working innovatively through partnerships that shed traditions of exclusion. The teams represent traditionally unheard voices throughout all phases of the project, from envisioning through implementation, and into reflection and future planning.

In many cases, Collaborative Actions seek to correct a past injustice, often perpetuated by traditional power holders at the expense of those with historically less agency. Because not everyone can drive at the same time, some highly effective projects engage at two levels. First, at the individual scale, a core group of dedicated people participate intensely in the project. This group organizes activities, communicates with the community at large, and synthesizes feedback, utilizing expertise based on their own identity as a resident or member of an age or race demographic. The experience gained by this leadership team is a positive outcome in itself, positioning the Collaborative Action to catalyze future engagement and placemaking activities based on the capacity of these individuals. Second, at the scale of the neighborhood or beyond, the Collaborative Action may also simultaneously engage with a more comprehensive subset of community members through events, interviews, photography or other less exhaustive methods.

Daniel Greenspan of Bon Secours-Unity Properties describes this arc of partnering with a dedicated, small group of residents who drove the initial phases of the Vacant Lot Working Parties project and then, after receiving facilitation training, led outreach efforts to engage the broader community:

“We started with one-on-one conversations around a kitchen table but then branched out to work one block at a time. In each place, we would do door knocking and hand out flyers, and people would see us around. Sometimes we'd be cleaning up or building something small and talk with people as they came by. Then we would get together as a six-block coalition and have picnics in the vacant lots where we would talk about plans, get to know each other, and eventually began to invite City officials and others doing similar work in other neighborhoods. Then we held facilitation training for residents to be able to do design interviews and ask people what they would like to see in the vacant lots. The residents then used that training at a larger block party where they led conversations with participants, generating many possibilities for the vacant lots around the neighborhood.”

This methodology of starting with a small group and allowing the ideas and work to radiate to an increasing number of people (and in Bon Secours’ case a larger number of vacant lots), positioned neighborhood residents to retain leadership of the Collaborative Action throughout and beyond the specific grant period. With design expertise plugged in by Greenspan and others when specifically requested, the gatherings, site improvements and future vision belong to the West Baltimore
residents, even as City officials are invited in and Bon Secours program managers look to re-ignite efforts to activate long vacant properties.

Helen Slade of Territory NFP in the New Albany neighborhood of Chicago shares that the organization is made up of “young people who are building voice, vision and agency through the practice of design in our communities.” Similar to Bon Secours, this mission results in a two-pronged approach to engagement and impact. As a result, community leadership is split between those residents who are intensely involved and driving a project, and those who interface directly with the core group for relatively short time spans to share ideas, stories and experiences. In Territory NFP’s case, young people, usually high school age, take the lead as “public role models,” and it was a group of young people in 2016 who began to work toward creating a permanent social gathering space, called a People Spot, in their neighborhood where this type of “town square” public space for interaction was lacking. Throughout 2016 and 2017 different groups of youth leaders passed through the workforce development and training programs available at Territory NFP, with each group gaining tangible and intangible skills, being the face of the project to community members, and ushering the People Spot idea that was originally articulated by community members through planning, design, approval and ultimately construction. Illustrating their impressive level of agency, these youth led meetings with the Chicago Department of Transportation and Chicago Department of Cultural Affairs and Special Events, and interfaced with urban planners and architects. After gaining maker skills to create a prototype of the People Spot and writing a quality assurance plan, the engagement expanded, and community members were invited to participate in a “slow-motion barn raising.” Over five weekends in the fall of 2017, the youth led community members of all ages in building the People Spot. Today, many of the youth who were involved in the Collaborative Action, and felt ownership of the People Spot, have returned to Territory NFP to continue to take part in the cycle of leading and listening.

“We had a sense of what we wanted to accomplish but we didn’t know what the form would be and we turned it over to two teenage summer interns. It was an amazing opportunity to see them get to know the neighborhood in a way that they hadn’t before.”

Matthew Slaats, PauseLab Creative Director on resident leadership in Charlottesville, VA
Vacant Lots Working Picnics

Bon Secours-Unity Properties

The Adventure

While it was clear that community members in west Baltimore wanted to see vacant lots addressed and sustainably activated, resources and a process were needed to foster and expand project ownership and implement tangible change. To address these goals that go beyond the existing Clean and Green program run by Bon Secours-Unity Properties, the Collaborative Action proposed a participatory process that engaged residents through a series of activities. During the first gathering, a core group of community members coalesced, and these individuals steered the picnics, activity planning and the final celebration. Well into 2018, the collective continued to meet and grow. The group successfully advocated to the City for demolition of two dangerous vacant structures, and is planning future activities to continue to answer the question of “What is next?” once a site is clean but still vacant. Friday nights have become regular horseshoe nights, and football season cook-outs are being planned.

The Drivers

- The garden collective (see "The Route" for how the collective formed)
- Bon Secours-Unity Properties leadership and Clean and Green team
- Neighborhood residents
- City officials
- Community church leadership
“How can the design of a vacant lot expose neighborhood kids to new things?”

West Baltimore resident and Design Picnic participant
The first “Design Picnic” was attended by 9 people who discussed the challenges and goals related to vacant lots in the area and coalesced into the “garden collective.”

The collective decided subsequent picnics would be “Working Parties and Picnics” and began cleaning and trying out lot activation ideas (many of which are pictured). City officials, non-profit partners and community church leadership began to join the picnics.

Three residents were trained in facilitation to collect ideas and feedback from a broader segment of the population.

The collective organized a block meeting to include a broad audience in planning the final event of the Collaborative Action.

During the main pop-up celebration that coincided with the existing Fall Harvest Street Festival, attendees played games custom built on site, utilized the pop-up horseshoe pit, and wrote and drew their own ideas for lot activation.

A competition is also planned to continue to generate more ideas for the design and activation of the vacant lots.
THE ADVENTURE

Young people, who play an uncommonly empowered role at Territory NFP, talked to residents of their Chicago neighborhood to see what people thought was needed. The response was that a place for safe gathering, especially for young people, was missing. As a result, a plan evolved to do a “slow motion barn raising” of a small public gathering place, also called a People Spot. Youth presented plans to City officials and program funders. They learned technical maker skills, and received leadership training, both formal and informal, and they wrote a quality assurance plan for the parklet’s pre-fabricated construction. Finally, they led volunteers, who were mostly adults, in construction of the People Spot modules. As the team prepared for installation, they also learned about the challenges of working with City government, and how even when a team must pivot, there are positive outcomes.

THE DRIVERS

- Design team members: 72 youth, 80% of whom live or go to school in Albany Park
- Community engagement participants: more than 85 people including business owners, high school students, family members, neighbors, elementary school students, city agencies, local non-profits, and pedestrians on the street
- “Barn-raising” team: 7 youth team leaders, 4 design and engineering consultants, 3 clients, and 16 barn-raising volunteers
“I really only stand in front of a group of people to say ‘Here is my team’. [The youth] are the ones doing the talking and they are the ones with the expertise. I’m working with them, not for them or at them.”

Helen Slade, Territory NFP Executive Director and Founding Member
As early as 2012, Territory NFP began working to build trust and connections within the New Albany Park and Uptown neighborhoods. Early activities included temporary installations, community surveys, and taking the projects they were building outdoors.

A 2016 team envisioned the People Spot that would be permanent in contrast to the pop-up work Territory NFP had been doing up to that time.

Territory NFP began working with the City of Chicago on permits and permissions for the People Spot and with funders to realize the project.

On August 8, 2017, a community pancake breakfast celebrated completion of prototype modules.

Volunteer orientation and introduction to workshop safety took place September 9, 2017.

On Saturdays and Sundays from September 10 - October 1, 2017 the Territory NFP team led adult and peer volunteers to assemble the modules for the People Spot.

The People Spot installation was planned for October 2017. See what caused the delay in the "Detour" on the opposite page.

In December 2017, the youth installed an indoor test of People Spot modules in preparation for community installation on site in spring 2018.

Territory NFP realized higher student retention rates and is now more visible to the community through the People Spot, and is planning for this type of project to become a series.
DETOUR

“Our original goal with the Department of Public Affairs was to have this installed and ready for public use by the fifth weekend of the barn raising,” says Territory NFP’s Helen Slade. That plan was thrown off course when installation was postponed due to insurance and use agreement issues between the People Spot’s future owner (the North River Commission) and the city agency managing the installation (the Chicago Department of Transportation). Despite this disappointing news, the People Spot was designed to be modular and participants used the install day instead to try out both raising and disassembling the structure. The People Spot was eventually installed on its intended site, but possibly more important, Territory NFP has been working with the City of Chicago to revise policies that make this type of public amenity installation unnecessarily costly for community groups to realize.
Self Discovery

EVOLUTION WITHIN THE ORGANIZATION
Through the previous two chapters, communities defined by geography, vocation, race, and age have been discussed in terms of their needs, hopes, and activities. Terms like “stakeholder,” “community member,” and “neighborhood resident” serve a semantic purpose, but they can also draw a line, creating a divide where community development or creative placemaking agencies are seen as service providers and those with whom they partner as beneficiaries or recipients of those services. Through Collaborative Actions this line often blurs, and in many cases the action results in capacity building, the realization of goals, or new processes on the part of the grant recipient.

Brita Carlson completed an Enterprise Rose Architectural Fellowship at the Los Angeles based affordable housing development organization, A Community of Friends (ACOF). Their Collaborative Action, Saturday @ the Square, was an event to bring neighborhood residents to the site of a future mixed-use development, planned to include affordable housing and a commercial component which had yet to be determined. A veteran development, management and supportive services provider, ACOF was familiar with community engagement, but was accustomed to antagonistic interactions with neighborhood residents who felt threatened by development projects and had encountered NIMBYism from nearby property owners. Through Saturday @ the Square, ACOF invited neighbors of the site to meet with both the development and design teams to discuss future plans and ideas. The positivity and insight from these interactions had a lasting effect on the organization. Carlson shares, “When we talk and think about community engagement, it’s in the context of formal processes, of community meetings and council meetings, so initially we viewed the Collaborative Action as a one-time thing. But what we found, from our projects managers to our CEO, was that one-on-one engagement in casual conversation in an informal setting is incredibly powerful. The conversations were a way to connect directly with the community members without the pressure of a meeting environment.”

Since Saturday @ the Square, ACOF now incorporates informal, creative, on-site engagement into the pre-development process for each of their projects. Though the initial application viewed the Collaborative Action as a method to improve the development experience for those who live near the site, the team realized that the collaboration improved the outcomes for all involved.
“When we think about community engagement it's in the context of formal processes with community meetings and council meetings, so initially when we were going to do this we viewed it as a one time thing. What we found was that one-on-one engagement in an informal setting is incredibly powerful. As an organization we are now incorporating this type of event into our pre-development process for all of our projects. It’s shifted the way that we think about and approach community engagement. “

Brita Carlson, Enterprise Rose Architectural Fellow with ACOF
A Community of Friends (ACOF) hosted the event Saturday @ the Square on the vacant site of a future affordable housing project in December of 2016. The event included a DJ, Son of a Bun (a local food truck), and three stations for people to stop by and discuss, write, or draw their stories. The stations addressed different issues and different scales. The first station concerned the community scale and participants looked at their neighborhood as a whole, discussing transportation and commercial needs. The second station was focused on the site scale. Here, people could discuss the design of the building and the lot while standing on the site. The scale of the individual was addressed at the third station, and both youth and adults shared stories and their individual connections to the place. Less scripted interaction took place at an outdoor “living room” where attendees relaxed, chatted, and enjoyed the event. Over one hundred community members came out to celebrate and share their vision for the neighborhood and the site.

Kids were especially active in sharing their ideas for what was needed. The connections and relationships established because of the event have continued as the development of the site and the neighborhood initiatives move forward.

**THE DRIVERS**

- Over 100 nearby residents who attended Saturday @ the Square
- ACOF project managers and leadership
ALL EYES ON HUNTINGTON PARK

Free food!

at this corner, I want to see...

Skate Park
Healthy Food
99c Store
Business Park
Ice Cream
Denny's Restaurant
Skate Shop

Skate Park
Skate Shop

good food

COFFEE

SHOP
THE ROUTE

ACOF purchased a vacant lot adjacent to potentially transformative pedestrian, bike and street upgrades, and began to plan a mixed-use development.

Planning for Saturday @ the Square began.

People were invited to the event through flyers posted in the neighborhood and 1000 postcards delivered by mail to residents in the surrounding neighborhood.

The day of the event, immediate neighbors of the site were invited through door-to-door outreach.

The Saturday @ the Square event took place.

Though the development team initially thought that the event was an end in itself, the process was so positive and impactful that they have continued to integrate and evolve it so that it is now a standard practice in the organization’s work.
Concrete Change

A SPECTRUM OF TANGIBILITY
The Collaborative Action grant program was developed based on the efforts of eight architects working to increase equity in the communities where they were based, and though some projects are physical in their nature (including bike racks, clay tiles, and murals), others are ephemeral (including plays, potlucks and training programs). The grant intentionally allows for a spectrum of tangibility and permanence. Even within individual Collaborative Actions, a spectrum often exists in which perhaps a mural is the end goal, but the act of gathering positively impacts a historically negative narrative about a site. Regardless of whether the Collaborative Action and its outcomes can be held in one’s hand, seen by passersby, or remembered by participants, organizations around the country offer inspiring in their ability to find numerous pathways to elevate local voices, using creativity as a tool to advance community goals and build community agency.

At Thunder Valley Community Development Corporation (TVCDC), the Collaborative Action application proposed an intervention on an 8’x25’ wall of a new poultry house building. The narrative was detailed, explaining, “Metal siding will be replaced with Poly-Carbonate sheathing on the interior and exterior walls. Artists will use the structural members as a framework to create traditional Lakota designs using 2x4 lumber.” Despite the physicality of this description, the cultural aspects of the proposal are woven in. In addition to dividing interior from exterior, this wall would be about the process of realizing it, the wall’s potential to serve as an artistic expression, and the commitment on the part of the partners to “community development that is uniquely Lakota.” Kaziah Haviland, Enterprise Rose Architectural Fellow at TVCDC wrote, “The Poultry House is the first permanent building constructed for the Thunder Valley Regenerative Community Development. It is important that this building be more than standard farm architecture. With a tight construction budget, the building itself takes a traditional agricultural form, but the addition of the art wall allows an imprint that is distinctly Lakota.” The wall, now complete, represents not only the Lakota patterns and artists who created it, but also the experiences of the youth who participated in construction and the trust that was built by the TVCDC team through the process.

“One community leader stated, ‘We have shelves and shelves of plans. What we need is resources.’ The Collaborative Action brought capital to the table, which developed legitimacy and energy. Ideas grew into plans, and then into physical reality because of the resources provided. The journey developed trust because residents’ saw real follow-through.”

Daniel Greenspan, Enterprise Rose Architectural Fellow at Bon Secours-Unity Properties
In Charlottesville, Virginia a larger but less permanent structure was built through a Collaborative Action. As a first step in a long-term effort around participatory budgeting for public art, a team assembled by PauseLab put local teens in the driver’s seat to define a future vision for their neighborhood and a physical means by which it could be represented during a community gathering at a former industrial site. The positivity and hope in the vocabulary of the teens led to phrases like “flying into the future” and “rocketing toward our goals.” The idea eventually coalesced for the teens to actually build a rocket, but pairing this tangible goal with larger goals of instilling agency pushed the team to dream big, and as a result the cardboard rocket ship sculpture became both an attempt to break a Guinness World Record and a canvas on which community members wrote their visions. This Collaborative Action demonstrates an inseparable link between public art that can be seen and touched, and the value that is instilled in it when community members have a voice in its design and development. Cyclically, the experience of playing a leadership role in the creation of art, even temporary, cardboard art, pays dividends in the experiences and agency built within participants.

Joel Garcia of Self Help Graphics and Art in Los Angeles, California, described his organization’s Collaborative Action as “creating space for experimentation” and spoke of the team members facilitation training as instilling a sense of “safe space” for the immigrants with whom they engaged. Despite this language that would suggest tangibility and permanence, Self Help Graphics’ project the “Know Your Rights Poster Pop-Ups” involved no construction and never took place at the same site twice. The graphic designers and youth who led the poster campaign spent considerable time developing accurate and succinct language for the posters, honing their screen-printing abilities and developing engagement skills to help them disseminate the information. But it was because of Self Help Graphic’s deep knowledge of challenges specific to the community they were seeking to serve, that they were able to tailor the delivery of their information to the built environment that their target audience could access. “Although we have a physical building, we know it can be difficult for people to get here because of crossing different gang territories or not having the proper documentation to drive, so we really made a concerted effort to go out to them,” shared Garcia. Additionally, Garcia noted that when a business agreed to display one of the Know Your Rights posters, it became a symbol that the building is a place where people could safely access accurate information. Despite this focus on safe spaces, the intangible aspects of the Collaborative Action also carried weight. Garcia says, “By placing the creation of these Know Your Rights posters into the hands of those affected by these unjust policies, it recalls the legacy of using art as resistance and connects a new generation to these organizing strategies.” As news of the posters spread, and President Trump’s administration announced plans to rescind DACA (the Deferred Action for Childhood Arrivals federal policy under which children brought to the US as illegal immigrants receive some legal protections), clergy and other leaders in the area began requesting posters to assist parishioners and others in need of guidance.
Lakota Food, Art and Community

THE ADVENTURE

During the long planning stages of a regenerative housing and community development project on the Pine Ridge Reservation, Thunder Valley CDC worked with local artists to plan small scale, culturally relevant creative placemaking efforts. Workforce opportunity and food sovereignty were important to the team, and as construction was set to begin on an agricultural building with a limited budget, the Collaborative Action provided resources that allowed the team to rally around an immediate outcome and demonstrate commitment to reflecting Lakota culture at every scale. Portions of the walls of the building were transformed by local artists and youth into a representation of traditional patterns in modern materials. The geometry and color, lit from inside during the evenings when staff in newly created jobs sort eggs and grow vegetables, are visible for many miles in the open plains.

THE DRIVERS

- Artists: 1 beader and 1 quiller who live at Pine Ridge
- Artist Advisory Council and area youth
- Various TVCDC departments that came together around the art wall and the celebration

THE ROUTE

Thunder Valley CDC committed to doing development work that is uniquely Lakota.

The food sovereignty efforts at TVCDC included a new 1,200 square foot poultry house.

Local artists met with the development and design team to see how the project could incorporate creative and cultural elements, and proposed constructing some of the building’s walls with modern materials but using traditional colors and patterns.

TVCDC staff led a group of local young people in the construction of the art wall.

The celebration of the art wall and poultry house included tours of the poultry house and geothermal green house, and stations where guests could learn about raising chickens and bees, composting, planting their own starts and raised bed gardening. Visitors came from all parts of the reservation.
“Working with artists to integrate traditional patterns into the framing was natural because art is inseparable from Lakota culture.”

Kaziah Haviland, Enterprise Rose Architectural Fellow at TVCDC
THE ADVENTURE

Within the context of rapidly changing demographics and historic racial tensions in the Ridge Street and Belmont neighborhoods of Charlottesville, and a larger participatory budgeting project around public art in the area, the PauseLab team prioritized gathering residents and sharing ideas and visions for the future with City officials and developers. In order to make their event the large scale “listening platform” that the team envisioned, they relied on local teens to guide them in planning an engaging event that would be a memorable shared experience for participants. The youth’s creativity did not disappoint, and at the project’s culminating event, participants wrote visions for the community on the body of a cardboard rocket ship sculpture that was over 30’ tall and attempted to break a Guinness World Record. The well-attended event catalyzed energy and numerous ideas in this ongoing effort that the organizers describe as a “blip” on the long road to shifting the paradigm around development and perception in southeast Charlottesville.

THE DRIVERS

• Leadership: 4 teens and 6 artists

• Community participation: 35 volunteers participated in the construction of the project over 2 weeks, 24 teens participated in a series of cardboard construction workshops, and 120 individuals submitted ideas for how they would improve their neighborhood

• Event Participation: 800 attendees at the opening event and 600 at 2 subsequent events
The project team received funding to invest in public art in Charlottesville utilizing a participatory budgeting process.

To attract people to an event and plan for the fund’s use, PauseLab looked to local teens for leadership around community goals and attracting residents to a big event.

Teens developed a vision through 6 workshops.

With artists and designers, the teens participated in 4 cardboard workshops.

From July through September, blog posts and other social media posts were ongoing to publicize the event and the teens’ process.

The public was invited to participate during the 2 weeks of the sculpture’s construction.

Over 800 people attended the Cville Galaxy event where the 30’ tall rocket ship was unveiled, and 120 ideas were submitted for the participatory budget.

The rocket ship stayed on site for 2 weeks following the event and was activated by other groups.
Know Your Rights Poster Pop-Ups

SELF HELP GRAPHICS

THE ADVENTURE

In the midst of heightened intensity and fear around immigration policy in the U.S., Self Help Graphics prioritized sharing correct information and training local youth to lead the creation of, and engagement around, that information. Based in Los Angeles, Self Help Graphics & Art advances Chicana/o and Latina/o art and social justice in the Los Angeles community and beyond. Participants in Self Help Graphics’ Barrio Mobile Arts Studio (BMAS) were paired with graphic designers and artists and learned both technical print making skills and soft skills around leading conversations and interacting with others in a way that indicated a safe space for both documented and undocumented individuals. Throughout the Know Your Rights poster campaign the students not only distributed posters but also invited community members to learn to print their own posters. Though originally 4 pop-up locations with 3-4 people conducting activities were planned, the announcement of the Trump administrations’ intent to rescind DACA, along with the team’s growing reputation for sharing accurate information, resulted in a growing demand for the posters and for the team to share them.

THE DRIVERS

- Self Help Graphic’s Barrio Mobile Arts Studio youth participants
- Artists who designed poster
- The National Day Laborers Organization Network
- Businesses who allowed poster to be displayed
- Various participants who were undocumented or awaiting documentation renewal during the process
“Art is a healing mechanism, and in order for a community to be well, people need access to creative processes.”

Joel Garcia, artist and organizer at Self Help Graphics
As an arts organization, Self Help Graphics proposed the Collaborative Action to respond to the national conversations around immigration.

Youth participants in the Barrio Mobile Arts Studio (BMAS) had been focused on working with peers and on topics that impacted them personally, but wanted to interact with adults. The BMAS group developed the informational content to be included on the poster including asking themselves, “What should a person know when interacting with ICE?”

The BMAS group worked with graphic designers to develop the design of the poster.

Poster Pop-Up events were held in various locations. People were invited to print their own poster and take posters home. Youth led conversations with attendees around policy and potential responses.

Posters were distributed to area businesses, churches and other gathering points.

The Trump Administration announced plans to rescind DACA.

The Know Your Rights Poster Making Pop-ups were featured in the LA Times.

Additional posters were requested by clergy and other leaders.

Ultimately over 1,000 posters were printed and distributed.
“My parents bought a decommissioned Post Office truck at an auction in 1976. Federal regulations required that the trucks be painted in such a way that purchasers could not impersonate legitimate mail carriers, and so their mail truck was a lavender color. They drove from Ohio south and west, into Mexico and stayed for long periods on Native American reservations in the southwest. I don’t think that their parents thought it was a very good idea, but a lot happened along the way, and eventually they committed to the jobs that would become their careers following that adventure.” Just as the road trip described by Emily Roush-Elliott in this anecdote was filled with value both inherent and slow to be realized, Collaborative Actions incubate and elevate value where it is overlooked, and set in motion processes that likely mean a follow up to this book should be written in ten years.

In West Philadelphia, the People’s Emergency Center CDC (PEC), owns a triangular site located on Lancaster Avenue at the confluence of two neighborhoods. Long viewed as “unrentable,” the site’s potential as a gathering place or income generator was doubtful. Lea Oxenhandler, Enterprise Rose Architectural Fellow at PEC recalls, “I had people tell me that they forgot it was there.” Nevertheless, PEC applied for funding to research how art can be used as a tool for community participation, utilizing the site as the testing ground. The application was successful, and in partnership with Drexel University, PEC began operating creative placemaking activities out of the former bank building. Still, the activity inside the space was not trickling outward. Through the Collaborative Action, the former parking lot was transformed with new seating, landscaping, lighting and a block long mural. Volunteers from surrounding homes and businesses completed the installation and painting. Following the completion of this work to invigorate the space, momentum around “The Bank” site has shifted. Where nearby residents once said “I don’t even look at the site anymore. It has been vacant for so long,” following this work, new potential tenants are envisioning a restaurant with a beer garden or a tool rental space with outdoor job training. Oxenhandler says, “having completed this work on the building and the site, it’s a totally different story. Tenants can see the potential.” Even internally, PEC has begun to see the value of a site that once did not seem to be worth the cost of basic maintenance. The organization now uses the building and the site for a variety of purposes including staff retreats, and is planning to retain some control of the site regardless of who future tenants may be because they “see that it is a great gathering space.”

“I think people see it differently now. They see that it is an exciting site now. The future potential of the site is unbelievable.”

Lea Oxenhandler, Enterprise Rose Architectural Fellow at PEC

In the Bronzeville neighborhood of Chicago’s south side, the Urban Juncture Foundation utilized the Collaborative Action to draw
attention to another undervalued asset – it’s residents. Described as the “historic Black Chicago,” the neighborhood was devastated, both economically and socially, by a confluence of lack of city maintenance, inequitable public policy, and massive relocation of jobs. “Nearly everyone who could leave did,” writes Bernard Lloyd, President of Urban Juncture, and as a result, “over 90% of Bronzeville’s residents are African American, and approximately two thirds of young Black male residents are unemployed.” Within this context, Bronzeville is not viewed as a political or economic leader within the City, social bonds are strained, and disenfranchisement is difficult to avoid. Through Bronzeville SOUP, a microfinance incubator potluck gathering, Urban Juncture worked to elevate the latent power of residents. Importantly, the event not only emphasized the economic ideas and potential of residents, it also focused on building social connections between neighbors. Residents have not only been undervalued through a larger political or social lens, the disinvestment also has a risk of being individually adopted. From an economic standpoint, Lloyd shares that studies indicate “most of the income that’s generated by the members of the community is spent elsewhere because day-to-day amenities like food aren’t present here.” Through Bronzeville SOUP, the cohesion and momentum for new enterprises are positioned to pave a new path to economic vibrancy for the neighborhood relying on the wealth of ideas, knowledge and energy that exist within residents.

When playground equipment was removed from Duncan Park and the site was slated for “naturalization” (a nice-sounding term for “no longer receiving maintenance”) by the City of Pittsburgh, Lawrenceville United was primed to respond. The Upper Lawrenceville neighborhood, the neighborhood with the city’s highest concentration of families, has seen significant investment as Pittsburgh has flourished in recent years. Energized but wary of this newfound momentum, Lawrenceville United approached this site with the specific goal of “improving quality of life for all residents to ensure that the investments that are occurring benefit everyone,” shared the group’s Community Engagement and Program Manager, Taro Matsuno. Similar to “The Bank” site in Philadelphia, the Duncan Park site had been vacant and was no longer valued by the owner (in this case, the City). Similar to Bronzeville, neighborhood residents demonstrated how powerful the results can be when the people most impacted by a challenge are the ones who act on their vision to meld that challenge into an asset. Through a series of volunteer led activities, the site is now in its second life. A former basketball court is home to four-square courts and hop scotch. Gardening workshops and a Harvest Party introduced people of all ages to urban agriculture and the wealth of edible plants that exist in and around Duncan Park. A series of on site educational activities further enriched the park and participants as new plants and a playscape were realized. As a result of this collaborative neighborhood effort, Duncan Park was selected by the City of Pittsburgh as the “Best Block” through the Love Your Resilient Block project. The award came with $3,000. Beyond the monetary value, the City’s acknowledgement shows that community leadership, or at least the impacts of community leadership, are valued at the municipal level.
THE ADVENTURE

With the goal of increasing their understanding of how art can be used as a tool for community conversation and participation, the People’s Emergency Center CDC (PEC) of Philadelphia, Pennsylvania, engaged with artist group Lola38 to provide activities at a former bank building on a site that the organization owns. Though the activities were well attended, the large vacant parking lot and the opacity of the building continued to feel like a dead spot at the confluence of two neighborhoods, and the PEC team also saw it as a site with limited potential. Lea Oxenhandler, an Enterprise Rose Architectural Fellow new to the PEC team, instead saw the large vacant lot as a canvas for community led activities, visioning, and art. Drawing together the resources and energy of partners including Drexel University, the PEC team organized volunteers who transformed the site over the course of five months. Today, the site is a publicly accessible passive recreation space that is filled with color and moves the activities that formerly took place inside the building out into public view.

THE DRIVERS

- Neighborhood residents from Powelton Village, West Powelton, and Mantua
- Corporate volunteer groups from Wells Fargo and Ernst & Young
- Drexel University’s Lindy Institute on Urban Engagement
- Lola38
- Work Ready summer students
- People’s Emergency Center CDC and PEC’s homeless shelter and mothers group
People’s Emergency Center applied for a William Penn Foundation grant to host conversations around community change through arts programming and creative placemaking that would focus on “The Bank” site. Unbeknownst to the team, Drexel University applied to the same funder with an almost identical idea for a site Drexel owns directly across the street from “The Bank.” Both applications were approved contingent on the two teams agreeing to work together.

As a result, both PEC and Drexel’s Lindy Institute on Urban Engagement hired a project manager. The teams also co-led a project-based civic engagement course in which they redesigned the interior of the bank building. This work pre-dated the Collaborative Action, but laid the ground work for the increased complexity of coordination that came with the partnership but ultimately amplified both efforts.
PEC applied for a William Penn Foundation grant and was awarded the grant with a contingency (see "Detour" on the opposite page).

Community meetings held in early 2017 led PEC’s formulation of the Collaborative Action application.

Lola38 led activities inside the building, but the site continued to feel vacant.

The PEC team prepared the series of events listed below and designed the new sidewalk mural and landscaping.

Collaborative Action events varied between open call volunteer days (marketed through social media channels) and pre-planned volunteer days (including numerous volunteers listed in "The Drivers" section).

- May 10: Painting Day
- May 12: Planting Day
- June 2: Painting Day
- June 9: Painting Day
- June 13-14: Furniture Assembly and Installation
- June 15: Parklet Soft Opening Party
- June 16: Lighting Installation
- September 15: Parking Day
- October 6: Painting Day

The community recognizes the newly redesigned spaces inside and around "The Bank" as a public gathering place. The value of the site is seen by neighbors, potential tenants and PEC staff.
Bronzeville SOUP

Urban Juncture Foundation, along with partners, planned two events to address two pernicious challenges in their neighborhood near Chicago’s Green line and 51st Street. First, lack of opportunities for community gathering led to a Labor Day block party focused on bringing together diverse groups. This block party prefaced the Bronzeville SOUP microfinance dinner party (modeled on the Detroit SOUP celebrations). During the event, residents heard business ideas from neighbors. Feedback and ideas were shared, and the sum of the $2.00 per person entry fee was awarded by vote to the community’s favorite presenter. The team utilized this format to build capacity, bring people together in an informal setting and to develop enterprises that are based in and can serve Bronzeville.

THE DRIVERS

- Neighborhood residents: 200 block party attendees, 150 SOUP participants
- Entrepreneurs who presented their ideas at SOUP
- Urban Juncture Foundation
- Illinois Institute of Technology students
- Friends of 51st Street
“The SOUP platform identified local enterprises and introduced those enterprises, or those concepts to people as a way of beginning to rebuild and sparking the economic infrastructure of the neighborhood.”

Bernard Lloyd, President of Urban Juncture Foundation
The Urban Juncture team relied on 10 years of commitment to providing economic opportunity in Bronzeville to inform their Collaborative Action application.

The 51st Street Labor Day Block Party was organized by neighborhood residents in partnership with the Friends of 51st Street organization.

The Bronzeville SOUP event was led by a mix of neighborhood residents and Illinois Institute of Technology students.

Today, additional community activities and business incubator opportunities are being planned by those who participated in Bronzeville SOUP and others who have more recently joined the team.
During the creation of the Upper Lawrenceville Vision Plan, community members identified Duncan Park as ideal for a volunteer-maintained, multifaceted green space. Over two years of development, smaller resident groups refined the concept for the park to include an edible landscape, a rain garden, and play space built into the topography. Lawrenceville United worked with the City of Pittsburgh to create access and maintenance agreements that would allow residents to realize their vision through a series of events. The events were advertised through fliers, posted at schools and community events, Facebook, the Lawrenceville United newsletter, emails and NextDoor Lawrenceville, a neighborhood message board. Gardening Workshops, a Harvest Party, Pollinator Planting Work Day, Sensory Garden Work Day and Wildflower Meadow Work Days were held at the park. The City of Pittsburgh selected Duncan Park as the “Best Block” through the Love Your Resilient Block project, boosting the teams’ morale and budget.
THE DRIVERS

- Lawrenceville neighborhood residents (see opposite page for resident leadership details)
- Lawrenceville United
- Upper Lawrenceville Greening Committee
- Tree Pittsburgh
Sharing the responsibilities of driving allows volunteers in Upper Lawrenceville to avoid burn-out. Lawrenceville United explains in detail the roles different people and organizations took that make this project sustainable.

- **Workshop Coordinator**
  Sarah Koenig, a resident, took a strong leading role in organizing the series of kids gardening workshops.

- **Duncan Park Work Group**
  While Lawrenceville United logistically organizes the Duncan Park project, a group of 7 volunteers do the regular maintenance on the site and make decisions on how the community plan is implemented on the site.

- **Duncan Park Play Group**
  Johnna Pro, a local parent, has been actively involved in planning for a playscape at Duncan Park, and organizes Thursday evening play groups that meet at the site.

- **Programming Partners**
  Tree Pittsburgh and Audubon Society of Western PA led two of the three kids gardening workshops, providing a presentation and a hands-on kids activity.

  Tree Pittsburgh provided an overview tree types, including which trees are edible, and had a tasting of various products from edible trees, many of which can be found at Duncan Park, including serviceberries, paw paws, pears, and other fruiting trees.

  The Audubon Society did a presentation on pollinators, the Monarch butterfly, and Monarch habitat restoration, and then led kids in making seed bombs with seeds from common butterfly food sources.

- **Lawrenceville residents** attended all events, planned volunteer work days, programmed the kids gardening workshop series, organized the harvest party, helped to build the sensory garden, and planted a wildflower meadow.

  Gardening Workshops: 41 participants, 18 adults and 23 kids
  Harvest Party: 35 participants, 18 adults and 17 kids
  Pollinator Planting Work Day: 9 volunteers
  Sensory Garden Work Day: 42 volunteers, 6 volunteer coordinators
  Wildflower Meadow Work Days: 12 volunteers over 2 days
  Total: 145 participants
“In addition to questions about what is needed, engagement should include questions about what residents need so that they can be a part of the process. Families have different needs from a single adult.”

Taro Matsuno, Community Engagement and Program Manager at Lawrenceville United
Where to Go from Here

Nella Young, Senior Program Director of the Initiatives team at Enterprise Community Partners, sometimes refers to the reporting documents that Collaborative Action grant recipients send as "love letters" to their communities. It is in this spirit that this book and the reflections on the over forty Collaborative Actions completed in recent years have been compiled. While the projects have at times affirmed (elevating voices and connecting diverse audiences has positive impacts), surprised (cities and grant recipient organizations have changed policies and practices) and stumbled (reaching limited audiences or encountering policy-based setbacks), the knowledge that results from the body of work provides context and direction for the next leg of the journey.

First, through the quantity and content of Collaborative Action funding applications submitted to Enterprise, and through interviews with grant recipients, it is clear that a network of people and resources is needed to demonstrate the collaborative and creative efforts taking place around the country. The nascent field of creative placemaking is not yet fully understood nor articulated, and a multitude of organizations are testing the same projects and methods at the same time. Connecting locations, organizations and individuals with similar goals will allow best practices to emerge, vocabulary to be refined, and inspiration to be shared. It is the goal of Enterprise Community Partners to provide platforms from which the lessons of the Collaborative Actions and similar efforts can be broadly accessed.

In the same vein as the need for a network and shared vocabulary, creative placemaking efforts are in need of metrics...
Finally, while this text celebrates the realization of dozens of Collaborative Actions, less than ten percent of applications received have been funded. There is a great demand for creative placemaking efforts and the resources and capacity that make them possible. Within the context of the current political climate, ecological threats, and historical divides, collaboration and missives of love and understanding, though their impacts are undervalued and poorly understood, provide a pathway to a vibrant and equitable next phase of the journey.
2016

PLATES FOR PLACEMAKING
A Better City
BOSTON, MA

SATURDAY AT THE SQUARE
A Community of Friends
LOS ANGELES, CA

C’VILLE GALAXY
The Bridge Progressive Arts Initiative
CHARLOTTESVILLE, VIRGINIA

DISTRICT 16 STORYTELLING
Brooklyn Movement Center
NEW YORK, NEW YORK

SOUTH CHICAGO COMMUNITY CAFÉ
Claretian Associates
CHICAGO, IL

OAKTOWN FAMILY TREE MURAL
East Bay Asian Local Development Corporation
PORTLAND, OREGON

COMMUNITY BILLBOARDS
Envision de Berry
NEW IBERIA, LA

RESEARCH BEACON
Kounkuey Design Initiative
LOS ANGELES, CA

DUCK MILL ART INSTALLATION
Lawrence Community Works
LAWRENCE, MA

ONE EGLESTON SQUARE
One Square World
BOSTON, MA

JOURNEY TO JUSTICE MOBILE MUSEUM
Saint Louis University
ST. LOUIS, MO

HYACINTH COLLABORATIVE ACTION
Slavic Village Development
CLEVELAND, OH

SUN VALLEY YOUTH HUB
Denver Housing Authority
DENVER, CO

LAKOTA FOOD, ART & COMMUNITY
Thunder Valley CDC
PORCUPINE, SD

BRONZEVILLE SOUP
Urban Juncture Foundation
CHICAGO, IL

2017

IMAGINING FUTURES FESTIVAL
Asian Pacific American Network of Oregon
PORTLAND, OREGON

ATHENS HERITAGE AND URBAN
AGRICULTURE FESTIVAL
Athens Land Trust
ATHENS, GEORGIA

BEYOND WALLS
Neighborhood Development Associates
LYNN, MASSACHUSETTS
COLLABORATIVE ACTIONS 2016 AND 2017

PHYL LIS BIGPOND COMMUNITY DAY
Denver Indian Family Resource Center
Denver Metro Area, Colorado

DUNCAN PARK COMMUNITY ORCHARD
Lawrenceville United
Pittsburgh, Pennsylvania

LANC ASTER AVENUE PARKLET
People’s Emergency Center CDC
Philadelphia, Pennsylvania

OVER THE COLFAX CLOVER
West Colfax BID
Denver, Colorado

THE PEOPLE SPOT
Territory NFP
Chicago, Illinois

LINCOLN PARK COMMUNITY GATHERING SPACE
The Urban Collaborative Project
San Diego, California

THE CHER HILL HERITAGE PROJECT
The Youth Resiliency Institute
(Fusion Partnerships, Inc.)
Baltimore, Maryland

CROWN HEIGHTS CONNECT
Mutual Influence
(Community Counseling and Mediation)
Brooklyn, New York

CARE (COMMUNITY ART & RECYCLING ENGAGEMENT) PICNIC
Brightside St. Louis
St. Louis, Missouri

ART AND HEART ON COLGATE COURT
Detroit Shoreway Community Development Organization
Cleveland, Ohio

COLLABORATION FOR YOUTH CAPACITY BUILDING
First Peoples’ Conservation Council
Houma, Louisiana

ACTIVATE LA
L/A Arts
Lewiston Auburn, Maine

INDIGENOUS FOODS DEMONSTRATION/TASTING AT PHOENIX INDIAN SCHOOL VISITORS CENTER
Native American Connections
Phoenix, AZ

THE TOOLS OF TIME COMMUNITY ART PROJECT
New River Valley Home
Prices Fork, Virginia

KNOW YOUR RIGHTS POSTER POP-UPS
Self Help Graphics & Art
Los Angeles, California

SEEDS OF CHANGE CONCERT
U SNAP BAC Non Profit Housing Corporation
Detroit, MI

VACANT LOTS WORKING PICNICS
Bon Secours Unity Properties Inc.
Baltimore, Maryland
IMAGE CREDITS
Map shown on pages I, 7, 3, 37, 45, and 61 Retrieved from https://upload.wikimedia.org/wikipedia/commons/9/97/Maf-tiger_road_data_2010.png

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ENDNOTES