

American Institute of Graphic Arts
AIGA
Project Information

Major Project Activities:

AIGA's Design for Good web series will showcase designers, whom in partnership with researchers, educators, community leaders and policy-makers are creating innovative design solutions to improve current social practices and policies. The series will share case studies, resources, research and valuable insights on design collaborations across a diverse range of industries, lead participants through design-thinking exercises and demonstrate community integration strategies.

Working in collaboration with partner organizations, sectors and topics to be featured include:

- 1) Nutrition and healthy environments: Experts from the fields of design and community health will examine projects aimed at preventing childhood obesity and approaches that best utilize design and design thinking to help the most vulnerable children.
- 2) Disaster relief: The Field Innovation Team, a group of designers engaged by the Federal Emergency Management Agency (FEMA) in the wake of Hurricane Sandy to help improve crisis management strategies and address community resilience, will speak about their inventive approaches to global disaster recovery.
- 3) Education: Designers and education researchers will share real-life experiments where design thinking has been used to transform classrooms into centers for innovation, encourage kids to think creatively about social problems and revolutionize how we think about teaching.
- 4) Affordable housing/architecture: In partnership with AIA (The American Institute for Architecture), we will examine important housing industry benchmarks and how the creation of thriving communities of all incomes and backgrounds requires participatory neighborhood design.
- 5) Government: The Center for Civic Design believes that democracy is a design problem and wants every citizen's interactions with government to be effective and enjoyable. Their founder will speak about working with election officials to develop useful guidelines to communicate with citizens, helping improve voter experience.
- 6) Transportation: Designers working within urban transit authorities will discuss efforts to bring user-centered design perspectives to urban transportation environments to improve the commuting experience.

Additional topics may include aging/the elderly, the immigrant experience and the prison system/at-risk youth.

Each webcast will be followed by a live Q+A session and a blog post will be published on AIGA.org to summarize the discussion, provide links to important research and findings as well as encourage further feedback and commentary from our audience. All webcasts will be archived and made available to the public after the live web discussion. Complementary Design for Good workshops will be held in collaboration with AIGA chapters across the country and a series of presentations, panel discussions and professional development workshops will be held at the national AIGA design conference, "Head, Heart, Hand," taking place in October 2015 in New Orleans.

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

This Design for Good program directly addresses the NEA outcome of engagement. The series provides public engagement with some of the most groundbreaking, cross-disciplinary designers working in the U.S. today to address two questions:

- 1) How and where are designers creating design-driven social change?
- 2) How do designers connect to local communities to make the world a better place?

Specific activities associated with the delivery of this series include: live streaming of presentations, followed by Q+A sessions; video-on demand for those unable to participate in the live broadcasts; publication and promotion of online content, including archive webcasts, blog posts and interviews; professional development opportunities for the design industry and related non-profit cultural/community organizations; as well as the sharing of innovative projects where creative professionals employ new forms of design delivery and work directly within communities to implement their ideas.

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

AIGA plans to use both quantitative and qualitative evaluation measurements to track the reach and impact of this Design for Good series. We will track the effectiveness of our webcasts, workshops, related content and outreach through monthly web traffic statistics (webcast registrations/participants, Q+A activity, archived views, page views, unique visitors), media placements (print, web, blogs, social media) and the number of individuals who engage with the programmatic offerings/content by posting comments online. As with all of our national webcast series, ongoing audience/participant surveys will help AIGA refine and improve the program as it unfolds. We expect, as with all of our Design for Good programs, to see a new wave of design professionals engage in working with their communities to help advance social change. And ultimately, we expect to see a continued integration of Design for Good into the professional design ethos.

Schedule of key project dates:

The timeline for this Design for Good project is as follows: June 2015, series moderator and designers/policy-makers/researchers/educators engaged for webcast series, presenters/speakers engaged for workshops, panels and case studies at the AIGA Design Conference; July 2015, press release issued and email to AIGA members and extended design community to announce series, first webcast broadcast, post-webcast blog published; August–September 2015, monthly webcasts broadcast followed by blog posts; September 2015, Design for Good workshop, in conjunction with series, hosted by an AIGA chapter; October 2015, conference held in New Orleans; November 2015-February 2016, monthly webcasts broadcast followed by blog posts; December 2015-March 2016, Design for Good workshops hosted by participating AIGA chapters; March-April 2016, summary content published and shared with AIGA audience. May 2016, evaluation and reporting.

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

Renna Al-Yassini, a senior communication strategist, service designer & instructor, is the project lead with

Adaptive Path, a user experience design and consulting firm, the co-founder and senior advisor of the Roudha Center and has been recognized as one of Bloomberg Businessweek's "Twenty-One People Who Will Change Business." Renna currently leads AIGA's Facilitation by Design two-day workshops where designers learn how to lead design-thinking activities and help groups work towards solutions.

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

Based in Washington, D.C., the AIA has been the leading professional membership association for licensed architects, emerging professionals and allied partners since 1857. With nearly 300 state and local chapters, the AIA serves as the voice of the architecture profession and the resource for members in service to society. AIGA and AIA have collaborated on the public discussion of policy issues facing the future of design and the built environment.

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

Key works of art/design that will be involved in this project include a broad range of communication design and "design thinking" outcome materials that have been/are being used to advance positive social change. These include: infographics, style guidelines, educational pamphlets, community action materials, field guides, disaster relief mappings, signage solutions (i.e., wayfinding), advocacy campaigns and community innovation toolkits. These works of art/design will be selected by the industry experts that we will involve as presenters for the web series and workshops. The industry experts that we will involve as presenters for the web series and workshops will select these works of art/design. The works will be used to illustrate either the presenter's design work or share exemplary work in their field. A number of key works that currently serve as industry standards have already been identified (i.e., the redesign of nutrition labels, ballot and polling place design guidelines.)

Intended Beneficiaries (Audience/Participants/Community):

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

The program's intended beneficiaries include: designers (25,000 AIGA members in 68 chapters across the U.S. and 15,000 additional industry contacts for a total of 40,000 design professionals; 300,000 nonmember U.S. professionals practicing design); educational community (design students, educators); researchers; policy-makers; leaders from the nonprofit sector (NGOs, government agencies); external partners (peer design organizations, trade associations, strategic partners); press (industry trade, general media); and the general public. AIGA's unique competitive advantage is that we represent a network of designers in virtually every U.S. state to mobilize designers and activate communities locally. The expected benefits are that a wide audience participates in—and embraces—the key concepts and that external partners endorse and promote the program, leveraging its policies, practices and outreach strategies to extend the Design for Good conversation.

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

Yes

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

AIGA consults regularly with its 950 chapter leaders to ensure that the organization's strategic vision (of which Design for Good is a core aspect) is representative of local activity and investments while the national program remains responsive to shifts occurring in chapter communities around the country. The AIGADec (Design Educators' Community), a volunteer-led group of faculty members within college-level design schools, will be called upon for their input to all national AIGA programs. The development and delivery of the webcast series for this program, as well as workshops and content derived from the series will be created in collaboration with the experts on our Design for Good advisory committee, AIGA staff and leaders within our partner organizations.

Has your organization worked with these beneficiaries in the past?

Yes

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

Since Design for Good was launched in 2011, AIGA staff have held regular in-person meetings and conference calls with our Design for Good advisory committee members and partner organizations. As we move forward with the webcast and workshop series—the second phase of our Design for Good program—conversations with both groups will focus on planning. The ongoing involvement of the Design for Good advisory committee members and our Design for Good partner organizations will ensure that this series not only is representative of the latest innovations within the design field but also forecasts a bright future for creating substantial, systemic change through social impact design.

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

No

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

Race/Ethnicity

Age Ranges

Underserved/Distinct Groups

Describe how the project will benefit the underserved community.

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

AIGA is the most influential voice in the communications design profession. We use this influence to educate designers about the opportunities to become active in design applications beyond traditional client work and media/advertising. We will leverage this specific series as a vehicle to inform the public about how involving designers benefits communities and enhances our collective quality of life. Initially, this Design for Good series will be marketed through direct mail and outreach to key demographics through AIGA channels and those of our partners, including www.AIGA.org, email campaigns and social media platforms. The program will publicize the content and outcomes of individual webcasts and workshops on AIGA.org blogs and will be promoted to capture additional interest. Advertising and content sharing will be sought through media partnerships, while one-on-one media outreach will also be utilized.

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

AIGA makes every effort to be ADA-compliant, ensuring that its programs are accessible to the widest possible audience. The standards of accessibility for AIGA's online content—the means by which the selection, broadcast and archiving of the Design for Good webcasts will take place—are similarly set high. For example, AIGA has worked with a transcription service to create closed-captioning and posts PDF transcripts for videos of industry leaders' presentations on AIGA.org.

Alaska Design Forum, Inc.
Alaska Design Forum
Project Information

Major Project Activities:

Future-Tense will bring nine designers to Anchorage, Fairbanks and Juneau to present on past and future design strategies and their impact on virtual and physical reality. Future-Tense proposed and committed lecturers include: Ofis Architects of Ljubljana, Slovenia who use unusual forms and relations between units to maximize ventilation, views and privacy; Architect and educator Alvin Huang, Principal of Synthesis Design + Architecture, a multi-disciplinary design firm that explores new design technologies, digital fabrication and material performance within contemporary architectural practice; Winnipeg Canada based 5468796 Architecture, a firm that collaboratively engages in “an ongoing dialogue rooted in curiosity and play, generating innovative architectural solutions within modest budgetary constraints.”; Lebanese architect Bernard Khoury, the co-founder of the Arab Center for Architecture, which addresses modern urban design, architecture, design, and planning in the Arab world; UNStudio, a Dutch architectural design studio who research items such as the impact of the internet on traditional shopping streetscapes, and develop tools to implement strategies for energy efficient buildings; Alma Allen, a self-taught sculptor who works primarily in the traditional materials of wood and stone but uses a former aerospace industry robot and specialized software to sculpt with; Screenwriter and film director Terry Gilliam who directed "*Brazil*", a satire predicting a retro-future world, and "*Time Bandits*", "*The Adventures of Baron Munchausen*", "*The Fisher King*", and "*12 Monkeys*"; Ying Gao, a conceptual fashion designer whose clothing integrates technology with fashion, creating sensory materials such as photoluminescent thread imbedded with an eye tracking system to light up when gazed upon by the human eye; Painter Alexis Rockman who uses the traditional medium of oil painting to “time travel” and explore possible future realities impacted by genetic engineering and global warming-in consult with scientists and architects.

Along with our lecture series, we will host a companion physical and virtual convening called “Past Futures” which will investigate the imagined futures of days gone by, and what became of them. Among other subjects, Past-Futures will re-examine the winners of ADF’s design challenges: Common Space, FREEZE and CABIN (contemporary cabin design), and challenge Alaskans to design new possible future realities, both physical and virtual. Program promotion will be through our established website, email campaigns and social media, augmented by the promotional programs of our partners, supporters, collaborators and events committee. A significant portion of Past-Futures promotion will result from the web-presence and social media of the project itself: a virtual design community.

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

Our mission is to broaden the range of discussion of design and the built environment. We envision Alaska becoming a place where excellence in design is practiced and celebrated, creating vital and engaged communities. To this end, we are focused on public engagement with diverse and excellent art by presenting high-quality annual thematic lecture series and related programming in a state that is geographically vast and does not have a professional design education program in place. The ADF presents nationally and internationally-known lecturers and allows our audience to engage with them through lecture presentations, other programming and often through connecting personally with lecturers at post-lecture dinner discussions. It is our goal to influence design in Alaska by presenting inspiring examples of design innovation, and continuing the discussion about the importance of and methods for excellence in

design being practiced in our state.

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

ADF measures the success of our program by recording the number of attendees, lecture ticket sales, financial and community contributions, memberships, in-kind donations, and through social media followers. Further, our membership consists of many long-time individual, corporate and organizational members who provide input to us in the form of direct communication, emails and social media. We use evaluation strategies such as strategic planning, debriefing meetings, and website analytics. We have seen increased attendance at the lecture series over the history of implementing programming, and increased partnerships and collaborations since the hiring of our Executive Director in 2013. We will continue to track the above benchmarks and review them during our board, committee and strategic planning sessions, as applicable.

Schedule of key project dates:

Specific lecture schedule will be coordinated with the lecturers availability. Historically, our lecture season is from September-March for the best possible audience participation. Due to our geographical location, it is difficult to gain large audiences in the summer months. We strive to host one to two lectures per month. The Future-Tense schedule will be September 2015-March 2016.

The Past-Futures event will take place at the Anchorage Museum, during the Museum's Polar Lab exhibition which extends into 2016 and brings together Alaskan and international artists, scientists, anthropologists, historians, decision-makers and influencers immersed in Northern issues, with a goal of exploring and discussing challenges facing the North today and develop insights leading to a greater understanding, broader perspective, and celebration of place and the North. The Past-Futures event will feature one of our lecturers as well as other community members, and will be coordinated with the lecturer and the Museum schedule within the schedule of our lecture season, and occur prior to April 2016.

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

The Executive Director was chosen by the board. The theme for each lecture season is determined by the volunteer board, all of whom are design professionals or arts administrators, through a strategic planning session. Once the theme is selected, individual lecturers are decided upon through input of the events committee—which includes board and community members, educators, small business owners, professional designers, museum and other professional design association representatives. We also receive input from constituents via our website, email and social media.

Selection of Key Organizational Partners: An organizational partner is an outside entity that will provide

resources (other than money) to support the project.

Key organizations are chosen by their ability to offer symbiotic relationships by which both entities stand to benefit by the partnership. The Anchorage Museum has historically been the site at which our Anchorage-based lectures and programming has been hosted. Our positive relationship with the Museum has resulted in collaborative efforts and dynamic design programming for our target audiences. The Alaska State Council on the Arts supports our efforts by promoting and often sponsoring our programming proposals. The Alaska Small Business Development Center sees the value of the programming we produce as professional development opportunities for Alaska resident designers and often provides specific program sponsorships and promotion. Other professional design association organizations also support our programs from the perspective of professional development, offering sponsorship, volunteer assistance, program promotion and committee involvement.

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

Intended Beneficiaries (Audience/Participants/Community):

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

Our audience is all 736,399 residents of the State of Alaska. We work to cultivate audiences of all ages and backgrounds. The lecture series is most accessible to Alaskans in the urban areas where the lectures are performed: the cities of Anchorage, Juneau and Fairbanks. The majority of the state's population lives in Anchorage, with the second largest city being Fairbanks, and the third being Juneau. Consequently, we strive to reach the largest numbers of state citizens we can by providing programs and projects in these three cities. We will also televise key lectures via public media to reach some rural areas, which the State of Alaska population estimates reflect are predominantly occupied by American Indian/Alaskan Native. All of the state residents exposed to our programming will benefit as there is no other resource for professional design education in Alaska.

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

Yes

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

The theme for each lecture season is determined by the volunteer board, all of whom are design professionals or arts administrators. Individual lecturers are decided upon through input of the events committee—which includes board and community members, educators, small business owners, professional designers, museum and other professional design association representatives. We receive input via our website, email and social media.

Has your organization worked with these beneficiaries in the past?

Yes

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

The Alaska Design Forum has been in existence for 22 years, during which time our programming, membership and lecture attendance has consistently grown. In 2013 we hired our first Executive Director who is increasing awareness of our organization, engaging with the lecture communities on a deeper level, and is focused on promoting our lectures and programming through the media. We have seen an increase in the number of people signed up for our email campaigns, in our attendance numbers, coverage in the media, website analytics and social media followers. We have also had increased sponsorships and fiscal support from community organizations, further increasing awareness of ADF. We will begin televising key lectures and hosting a public radio campaign to reach additional audiences. Our increased collaborative partners have agreed to promote our programming through their established marketing and promotional programs, and we have developed an in-house marketing/PR plan.

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

No

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

Race/Ethnicity

Age Ranges

Underserved/Distinct Groups

Describe how the project will benefit the underserved community.

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

We have a high-quality website and effective email campaigns, use social media, and focus on posting professional images of our upcoming and past events, and extending the conversation begun during our lecture season and programming. We create a well-designed printed season poster which is mailed to over 500 people and is posted in prominent locations statewide. Our partners and supporters with statewide, national and international reach promote our programs, including the Anchorage Museum, the AK Small Business Development Center, AK State Council on the Arts, AIGA Alaska, and AIA. Further promotion will occur through the web-presence of our Past-Futures virtual convening and through the statewide constituents who make up our events committee. Through an agreement with state-based public television entities, key lectures will be televised and can be viewed in some rural areas-specifically Bethel and the rural areas outside of Juneau, Alaska.

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

All of our programs are held in locations with access for the disabled and we have provided interpreters and signers for the deaf at some lectures. Recently, we consulted with the Northwest Americans with Disabilities Act Center to review our programming for maximum accessibility, and have plans to consult with them for a review of our upcoming and new programming to see if there are areas where we can improve our accessibility.

Carnegie Institute Project Information

Major Project Activities:

Peter Muller-Munk (b) (6) was among the 20th century's most successful industrial designers and an international leader in the field. He and his firm, Peter Muller-Munk Associates (PMMA), are responsible for the design of hundreds if not thousands of products, from hearing aids to household appliances, mass transit vehicles, and futuristic exhibitions. On the faculty of Carnegie Mellon's fledging industrial design department for nearly a decade, he helped develop the country's first degree-granting program. In 1938, he launched PMMA. His clients included Alcoa, Bayer, Porter Cable, Texaco, US Steel, and Westinghouse. He was president of Society of Industrial Designers and International Council of Societies of Industrial Design, which he co-founded. In 1959, *Fortune* magazine ranked PMMA among the nation's top ten design firms. Muller-Munk died at the height of his career. Too few today, even in the design field, know his name or his contributions to 20th-century American design.

On November 14, 2015, Carnegie Museum of Art will open *Silver to Steel: The Modern Designs of Peter Muller-Munk*. More than 120 objects will be on view, representing the full range of his work from Art Deco silver to his firm's major yet little known contributions to US Steel's *Unisphere* for the 1964 New York World's Fair. The culmination of two decades of research, *Silver to Steel* will include original drawings, photographs, print ephemera, and models, much salvaged by designers Paul Wiedmann and George Scheuring after devastating office floods. Along with a dozen other retired PMMA employees, they provided invaluable firsthand accounts on the firm's process, projects, and client relationships.

Educational programs will increase familiarity with Muller-Munk's work and raise awareness of design's pervasive presence in our lives. Participatory workshops will offer visitors firsthand experiences with the design process, and forums with active professional designers will open a public dialogue on the essential characteristics of good design and why design matters.

The museum's staff is actively pursuing an exhibition tour with several institutions. The Pittsburgh presentation will be the largest at 9,000-sq-ft. The touring version is adaptable for smaller venues. The exhibition includes large digital reproductions of archival imagery of designs for trade show exhibitions, scientific laboratories, and domestic interiors. A downloadable app will allow visitors to hear recorded interviews of Muller-Munk and members of his firm. Interactive components will encourage visitors to explore the design process.

The exhibition and catalogue will secure Muller-Munk's place in American industrial design history and challenge the prevailing narrative that design innovation occurred in New York, Chicago, and Los Angeles to the exclusion of cities like Pittsburgh. Further, the exhibition will increase recognition of the museum as a site for the presentation of exceptional design.

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

Visitors will engage with objects that reveal industrial design as equal parts creative problem-solving, aesthetics, and engineering. They will recognize an array of iconic mid-century products as the creative output of the industrial design consultancy Peter Muller-Munk Associates (PMMA) and identify Pittsburgh as an important site for innovation in the field of industrial design. The exhibition will establish the firm's role in the history of American 20th-century industrial design and present drawings, photos, models, and archival materials never before accessible to the public.

Educational programs will examine the influence of industrial design on everyday life, from improving the

function of familiar objects to products that anticipate unrealized needs. Programs will engage the local design community, enable visitors to explore product design firsthand, and underscore the value of the design process as a model for solving other types of complex challenges.

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

The museum regularly conducts general visitor satisfaction surveys and also gathers information from comment cards and website feedback. Data are shared with appropriate museum staff to improve and enhance the visitor experience. Education staff ask public program and class participants to complete evaluations. These results inform the development and presentation of all programs. The museum's visitor services and marketing staffs collect data and track exhibition and program attendance, print and broadcast media coverage, critical reviews, website visitation, and postings on social media sites. All are measures of public response and the success of an exhibition. Evaluations are summarized and reported to staff and exhibition funders.

The exhibition's design and installation will be fully documented in digital photographs. All interpretative gallery text, videos, audio recordings, and downloadable apps will be archived for future reference.

Schedule of key project dates:

The timeline for the exhibition and catalogue follows:

11/2013 to present: planning and research in process; preliminary checklist assembled; loan letters sent. 8/2014: graphic designer for catalogue and exhibition selected; catalogue co-publisher secured. 9/2014: catalogue design approved; 10/2014: exhibition concept design presented. 11/2014: catalogue essays submitted to editor; checklist finalized; programming plan presented; planning for multimedia/technology scope and components begins. 1/2015: exhibition schematic design presented. 3/2015: marketing plan set; interpretive strategies finalized. 4/2015: catalogue text finalized and sent to design. 5/2015: catalogue design complete; plan for casework, framing, equipment, furniture reviewed; multimedia plan finalized; graphic identity finalized. 6/2015: initial press release sent. 7/2015: catalogue to printer; plan for gallery components finalized; programming finalized; all interpretive text finalized. 8/2015: construction drawings submitted; docent training; design for gallery tech components and lighting finalized. 9/2015: website content launched; all content for multimedia/technology final sent to production; gallery construction begins. 10/2015: object, graphic, multimedia installation completed; lighting completed; catalogue delivers. 11/14/2015: exhibition opening; educational programs begin; documentary photography completed. 3/2016: exhibition closes; de-installation, loan returns, evaluation completed.

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

Rachel Delphia and Jewel Stern are exhibition co-curators and authors of the catalogue. As Carnegie Museum of Art's curator of decorative arts and design, Delphia has spent 6 years researching Peter Muller-Munk and preparing for this exhibition. Her exhibition design and installation experience includes a major renovation of the museum's 8,000-sq-ft decorative arts and design galleries. She has an undergraduate degree in industrial design and wrote her master's thesis on early ergonomic handle design in the 1940s. Jewel Stern is an independent curator and scholar with a special interest in Peter Muller-Munk. She is the author of award-winning publications on American silver, decorative arts, and design. Catherine Walworth is

curatorial research assistant for the exhibition. In 2008 she completed a curatorial fellowship at the Cleveland Museum of Art, where she helped organize the large international exhibition *Artistic Luxury: Fabergé, Tiffany, Lalique*.

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

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

More than 120 objects in metal, glass, and plastic, as well as works on paper, will be on view in the exhibition. They range in date from early works in silver, such as a 1928 pair of stunning candelabrum, to drawings of the *Advanced Concept Train*, an award-winning mass transit vehicle designed by the firm in the early 1970s. Among the objects on view will be the iconic chrome *Normandie Pitcher*, 1935, featured on a 2011 U.S. postal stamp, the Waring “Blendor,” c. 1938-39, and a commissioned model of the 1964 New York World’s Fair’s *Unisphere* by the same model maker who built the original model for structural testing. These objects represent the full scope of Muller-Munk’s work from silversmithing and product design to material innovation, design pedagogy, international design advocacy, branding, and wayfinding. Original objects will be presented alongside interpretive materials, audio and video interviews, period advertising, and recreated architectural and environmental components.

Intended Beneficiaries (Audience/Participants/Community):

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

Target audiences include residents of a five county market area; designers; K-12, college, and university students and faculty; youth in museum classes and out-of-school enrichment programs; and non-traditional visitors. The exhibition’s themes and programs align with goals for increasing participation and impact among special audiences. These include: youth, especially low-income teens, for whom the teamwork and problem-solving involved in design thinking reinforces personal agency; families interested in discovery-based fun; and millennials for whom design is central to everyday life.

Special and general audiences will benefit from programs under consideration: social-learning forums inviting designers to present accessible, affordable product design; hands-on workshops; classes and enrichment activities where students use object design as a case study for problem solving; and a lecture series with Carnegie Mellon’s interdisciplinary design, engineering, and technology programs.

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

Yes

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

The education and curatorial staffs are partnering with members of the local and regional design communities, as well as university faculty and students, in the planning of public forums on design and the development of hands-on participatory events that allow visitors to explore design both as a creative and extended, problem-solving process. Projects for museums classes and after-school enrichment programs are developed with input from students and their program advisors. Activities are designed to be flexible, adapting to the needs and interests of participants.

In addition, the museum's staff conducts ongoing surveys of members and visitors to measure their level of satisfaction, determine their interest in classes and programs, and obtain suggestions for improving the overall visitor experience. Informal and formal evaluations provided by students and audience members who attend lectures, performances, and other events are used in the development of educational programs.

Has your organization worked with these beneficiaries in the past?

Yes

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

Through exhibitions, lectures, workshops, and special events, the museum regularly engages and has earned a loyal following among the public, professionals, students, and faculty with a special interest in design. The museum's youth programs have been developed over time by partnering with youth-serving agencies and continue to benefit from collaborative planning.

The design of playgrounds figured prominently in the *2013 Carnegie International* exhibition and was the catalyst for a series of programs for adults and children focused on designs that inspire play and social engagement. Approximately 700 students in the museum's summer camps designed playgrounds inspired by the works on view in the exhibition. The museum's collaborations around the theme of playground design are continuing through a project to rebuild a playground in North Braddock, a low-income community on the outskirts of Pittsburgh. This museum-led initiative involves community residents, students, and local designers.

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

Yes

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

Race/Ethnicity

American Indian or Alaskan Native

Asian

Black or African American

Hispanic or Latino

Native Hawaiian or Other Pacific Islander
White

Age Ranges

Children/Youth (0-18 years)
Young Adults (19-24 years)
Adults (25-64 years)
Older Adults (65 years)

Underserved/Distinct Groups

Individuals with Disabilities
Individuals below the Poverty Line
Military Veterans/Active Duty Personnel

Describe how the project will benefit the underserved community.

Discounts and funding for field trips, scholarships for children's classes, and foundation supported community-based after-school programs will enable low-income adults and children to visit the museum, gain firsthand experiences with objects and themes in the exhibition, and through extended learning opportunities explore design's pervasive role in our lives.

Students in classes and after-school programs will consider case studies, such as simple air filters and solar-powered stoves, which demonstrate the power of design to transform lives around the world. They will learn that good design can be affordable and accessible independent of brands and the luxury product market. And they will be introduced to careers in the industrial design field.

The museum offers free or discounted admission for active duty military personnel and their families. All galleries and public spaces are fully accessible to individuals with disabilities, and special tours can be arranged on request.

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

The marketing budget supports a local and regional print media campaign with ads in local daily and weekly newspapers, as well as monthly and quarterly magazines. Online paid advertising will reach national and international design audiences through the *New York Times* and other outlets. Radio advertising will focus on the regional market, airing on several public radio stations.

Promotion for education programs will also rely on monthly electronic newsletters to members and other subscribers, posters at retail outlets, and outreach to affinity groups, such as the Industrial Designers Society of America which celebrates its 50th anniversary in 2015. The website is a primary vehicle for raising awareness of exhibitions and programs and allows viewers unable to visit an opportunity to explore the content of exhibitions. The museum's well-established social media presence provides continual updates on events and programs while expanding the museum's audience.

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

All facilities, galleries, and installations meet Americans with Disabilities Act (ADA) standards and comply with federal regulations. This includes district and state-mandated school facility and classroom instruction standards for students with physical challenges. Specific scrutiny is given to the architectural design of built projects, exhibitions, and installations to ensure ADA compliance. Cell phone audio tours or complimentary audio recorders are available to enhance the exhibition experience for all visitors. Sign-language interpreters are available as needed.

Enterprise Community Partners, Inc.
Project Information

Major Project Activities:

Enterprise will conduct its sixth annual Affordable Housing Design Leadership Institute (AHDLI) in Minneapolis-St. Paul, MN in September 2015. Enterprise will partner with local city agencies, funders and universities to bring the Institute back to the city where it was launched, to showcase five years of network building and knowledge sharing around best practices in community design and development.

The two-and-a-half-day symposium seeks to improve architectural design practices in low- and moderate-income communities. Modeled after, and with support of the Mayors' Institute on City Design, seven recognized design innovators will collaborate with seven community-based developers to solve real-time design challenges facing affordable housing projects at a critical point in the design phase. The design innovators and housing leaders will be selected through an invitational application process. Community-based developers must have projects that pose substantial design challenges that lend themselves to constructive and creative advice.

The first AHDLI in Minneapolis in July 2010, brought world-renowned designers, including architects Julie Eizenberg, David Baker, and Larry Scarpa and landscape architect David Rubin, with developers who had projects that posed substantial affordable housing design challenges. Since then, the following institutions have partnered with Enterprise to host AHDLI: Harvard Graduate School of Design in Cambridge, MA; Parsons, The New School, New York, NY; Cannon Design, Chicago, IL and The University of Southern California, Los Angeles, CA. With more than sixty leading design and development alumni, the Institute is becoming the pre-eminent laboratory for innovation and showcase for excellent design in affordable housing.

Prior to the event, Enterprise will assist each housing leader create a visual display of its design successes and challenges. The displays will be exhibited during the opening night of the event, which will be open to the public and include a lecture by a community design leader. Invitees will include all AHDLI participants and local affordable housing leaders, designers and funders, and low-income community leaders.

During the next two days, the design innovators and housing leaders will conduct a charrette with the primary purpose of completing an in-depth critique of the seven design presentations. Critiques will be interspersed with short presentations by the design innovators. The program will conclude with a summation of the lessons learned on major themes that arose in the Institute. Follow-up from the session will be provided based on needs identified at the Institute. Previous follow-up methods include design studios in USC's School of Architecture, Enterprise Pre-Development Design Grants, Rose Architectural Fellowship charrettes and partnerships. In addition, lessons learned from the Institute will be disseminated on our website and throughout the Enterprise design and development network.

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

Our project directly addresses the NEA's Livability outcome. The Enterprise Design Initiatives strengthens partnerships between community developers, design innovators, and communities by promoting sustainable and healthy design practices, creative approaches to housing development, meaningful civic engagement and high quality building design. This Institute is a vital part of our larger strategy to bring quality, inclusive design to low-income communities.

The Institute's impact will be felt across the nation, as affordable housing leaders bring lessons learned to their communities, and the proceedings are disseminated to a wide audience of designers and community developers. Five years of AHDLI have shown that this forum works: community developers return to their

communities with fresh ideas for existing projects. AHDLI demonstrates that housing can be better and that the quality of the built environment can have a huge impact on quality of life of residents and community members.

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

During the grant period, we will measure success in the improved quality of design in Institute projects, in the number and satisfaction of Institute participants, and change in the participants' leadership practices. AHDLI impacts community development organizations, resulting in a minimum of 250 affordable housing units for low-income residents. Each of these developers receive feedback in the form of drawings, sketches and recommendations on how their site, building, and program can improve. Enterprise will track how these new suggestions are implemented in each project and share proceeding's report on our website with estimated visibility of hundreds of industry professionals.

We will collect evaluations from the participants (50-70 individuals) on their experience during and next steps after the Institute. Enterprise will remain in contact with past participants, providing them technical assistance, links to resources, and grant opportunities and connections to a larger network.

Schedule of key project dates:

June 2015- Applications open for community developer organizations (executive directors and real estate directors)

July 1- Select organizations and affordable housing projects

July 2015- Select final Design Resource Team comprised of leading architects, landscape architects, planners and other design professionals

August 2015- Finalize all venues, keynote lecture and participants for the Institute

September 2015- Host the 2015 AHDLI that includes public reception and keynote address and charrette sessions (total of 3 days)

October- December 2015- Publish proceedings on Enterprise's website and complete follow-up with local partners and community developer team projects

January 2015- Complete progress reporting and begin to plan for the 2016 Institute

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

The Institute will be moderated by Katie Swenson, Vice President of Design Initiatives. Enterprise will partner with a group of 3-5 professionals in design and development to form a steering committee. This committee will review a list of 15-20 innovators that could serve on the design resource team. The final team of seven will comprise Twin City leaders and nation-wide experts in architecture, landscape

architecture, planning and affordable housing design and finance.

These key leaders have committed their continuing support and leadership on the evolution of the Institute. Biographies are attached. In June of 2015, affordable housing leaders can apply to be a part of the development resource team. They will be selected based on the volume of their affordable housing production, proposed project and their commitment to excellence in community design, sustainability and resident engagement. A selection committee will choose the seven participants and projects.

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

The McKnight Foundation is our first committed organization partner for the 2015 AHDLI. Since the Institute was first held in the Twin Cities in 2010, this organization has provided thought leadership, network development and financial resources. McKnight is leading the local effort to host the Institute and will bring in several planned partners including the University of Minnesota, Great Plains Institute and City of Minneapolis. These groups will provide planning and technical oversight in selecting projects and provide programmatic themes for the event.

The American Institute of Architects, both the national and local chapter, is supportive and will contribute to the session planning and publication of proceedings.

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

The primary goal of AHDLI is to educate community developers on the role and value of design in affordable housing development. Thus, attention to design detail throughout the event is critical, whether graphically designed program material or composing a resource team of award-winning designers. Each year we design and produce a program booklet that highlights the completed work of each participant, demonstrating design excellence in housing, parks and other amenities for underserved communities. This is the center *art piece* used to showcase work and present charrette materials. In addition, We use our steering committee to select the design resource team and often use outside consultants to produce booklets, posters and other materials for the Institute.

Intended Beneficiaries (Audience/Participants/Community):

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

One primary set of beneficiaries will be the leadership, staff and residents of the seven community development organizations represented. It is estimated that collectively they will serve 2,000 to 4,000 residents. A second set of beneficiaries will be an estimated 70 community residents and community development practitioners who attend the session. A third target population will be staff of the approximately 3,500 nonprofit housing organizations that are active in the U.S. and the architects who work with them—who we will reach and educate through the publication of proceedings.

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

Yes

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

We utilize the feedback and knowledge from past community developer participants in developing the educational goals and framework for future Institutes. In the months before each Institute, we work closely with each development organization to prepare their project for the Institute, sharing best practices for presenting their project and what to expect in the design charrettes. We also work closely with our local partners to craft the public portions of the Institute to ensure that they are beneficial to existing work in the community development field. While AHDLI is a stand alone event, we often have and/or develop long standing relationships with participating organizations and these relationships foster a dialogue on how we can make our work together more impactful.

Has your organization worked with these beneficiaries in the past?

Yes

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

We have not yet selected the development organizations that will participate in the 2015 Institute, though our plan for working with them will remain the same as previous years. Furthermore, since we are returning to Minneapolis-St. Paul, the location of the inaugural AHDLI, we already have a network of funders, designers, developers and policy makers that we will reach out to as we plan this event. It is essential to the success of the Institute we are engage this local constituency as we seek to leave a mark on local design and development practices in each city.

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

Yes

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

Race/Ethnicity

American Indian or Alaskan Native
Asian
Black or African American
Hispanic or Latino
Native Hawaiian or Other Pacific Islander
White

Age Ranges

Children/Youth (0-18 years)
Young Adults (19-24 years)
Adults (25-64 years)
Older Adults (65 years)

Underserved/Distinct Groups

Individuals in Institutions (include people living in hospitals, hospices, nursing homes, assisted care facilities, correctional facilities, and homeless shelters)
Individuals below the Poverty Line
Youth at Risk
Other underserved/distinct group

Describe how the project will benefit the underserved community.

The Institute supports and improves the quality of design for affordable housing in underserved communities across the nation. Each year Enterprise selects seven projects that will house future residents representing any combination of the following populations: low-income families, developmentally disabled, seniors, and formerly homeless adults.

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

The public keynote lecture and opening reception will be publicized with a minimum of 250 emailed invitations. The publication of the proceedings will be publicized through press releases sent to industry newsletters and websites, as well as links on other major websites. Enterprise will also promote and highlight the Institute across our social media channels, including Twitter, Facebook and our blog, plus a possible Twitter chat with the keynote speakers and Institute participants. We'll recap the event across all of these same mediums, sharing images and compelling quotes from the two-and-a-half-day event.

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

Full accommodations will be made for any participant with special needs in accordance with Federal laws and regulations.

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

Major Project Activities:

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

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

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

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

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

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

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

Schedule of key project dates:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Intended Beneficiaries (Audience/Participants/Community):

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

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

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

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

Yes

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

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

Has your organization worked with these beneficiaries in the past?

Yes

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

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

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

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

No

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

Race/Ethnicity

Age Ranges

Underserved/Distinct Groups

Describe how the project will benefit the underserved community.

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

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

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

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

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

Project H Design Project Information

Major Project Activities:

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

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

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

Year 1: Fall after-school (8 weeks)

- Carpentry
- Welding

Year 1: Spring after-school (8 weeks)

- Masonry
- Electronics

Summer

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

Year 2: Fall after-school (8 weeks)

- Fix-it and survival skills
- Graphics and communication

Year 2: Spring after-school (8 weeks)

- Community and leadership

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

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

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

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

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

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

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

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

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

Schedule of key project dates:

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

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

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

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

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

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

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

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

Intended Beneficiaries (Audience/Participants/Community):

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

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

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

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

Yes

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

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

Has your organization worked with these beneficiaries in the past?

Yes

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

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

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

Yes

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

Race/Ethnicity

Black or African American

Hispanic or Latino

Age Ranges

Children/Youth (0-18 years)

Underserved/Distinct Groups

Individuals below the Poverty Line

Individuals with Limited English Proficiency

Youth at Risk

Describe how the project will benefit the underserved community.

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

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

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

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

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