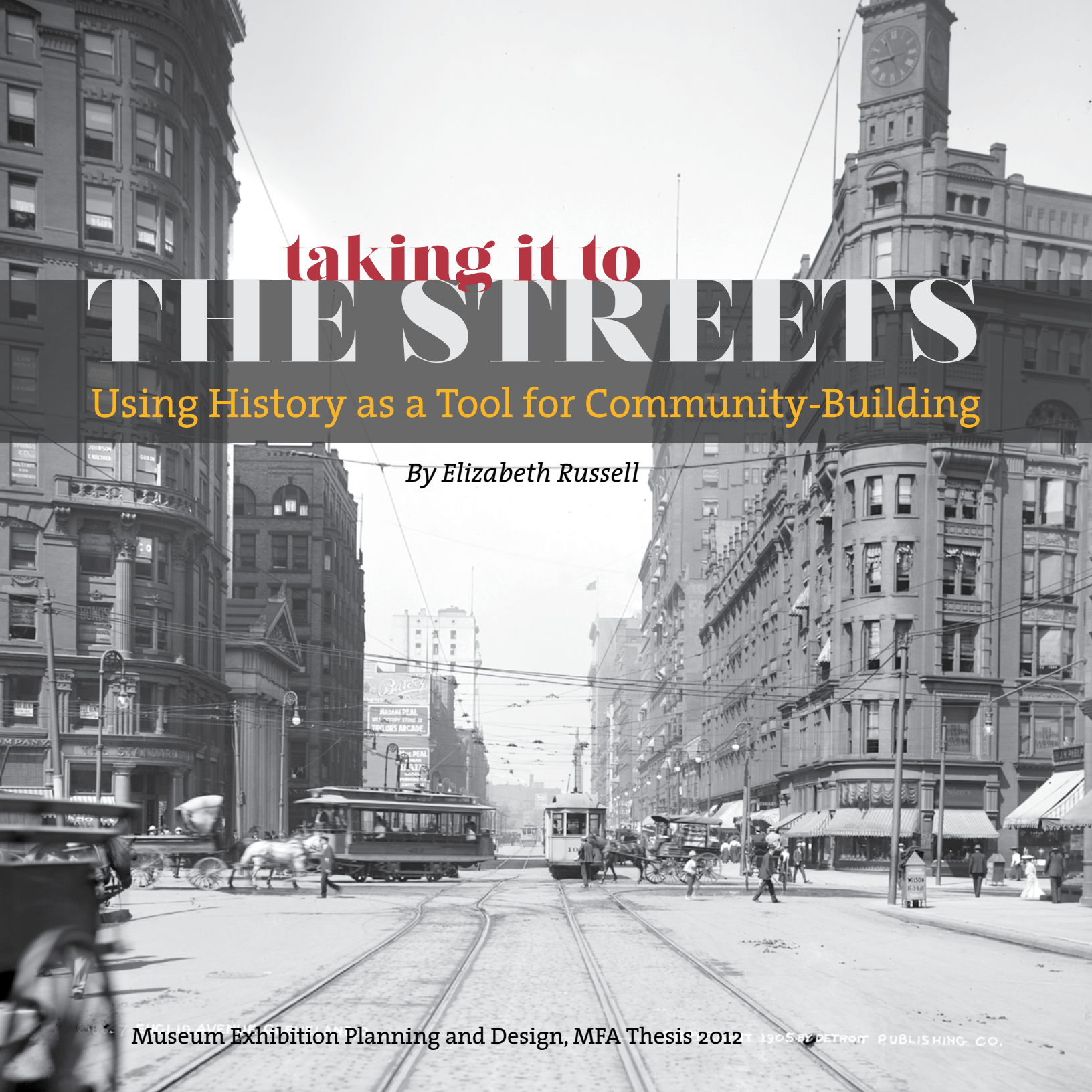


# taking it to THE STREETS

## Using History as a Tool for Community-Building

*By Elizabeth Russell*

Museum Exhibition Planning and Design, MFA Thesis 2012

*“Through history, urban inhabitants lay claim to space. Conceptualizing the urban landscape as an inheritance confers on its heirs an entitlement to control its destiny”*

*- Andrew Hurley*

# Special Thanks

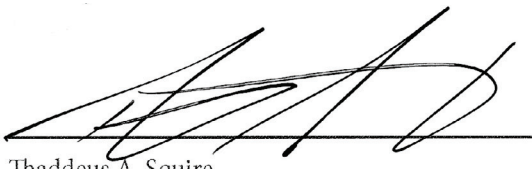
I would like to thank...

...my thesis committee for their support and guidance throughout this process.

...My family for their support and patience over the past two years. I promise I'll settle down now...maybe.

...and for my classmates who understood my stress and emotions and helped me survive with good food, good wine, and great company.

# Thesis Committee



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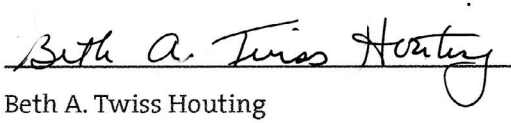

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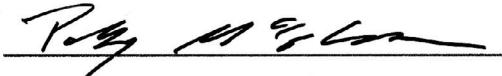

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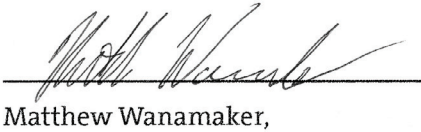

Matthew Wanamaker,
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# SECTION 1

## Thesis Framework

# Introduction

*empower*- to promote the self-actualization or influence of

In a time when museums, libraries and other institutions who broker in information and material culture for public audiences need to continue to reinvent themselves to ensure their relevance to diverse groups, historical societies are at the center of this need to evolve or die. This thesis posits that historical societies need not only collect and present more diverse and inclusive stories but to truly shift their function to provide an essential service to the city and its communities.

With the growing disparity in wealth in the U.S. and due to cuts in funding for social services by the government at all levels, more people need other sources for economic development as well as access to information, art, culture, and history. This thesis draws from examples where organizations have leveraged history as a sustainable way to improve communities through efforts that combine heritage-making in community improvement efforts like skill-building, place-making and neighborhood revitalization. It proposes that historical organizations can and should seize the opportunity to transform their organizations to develop innovative approaches for community engagement where history is a central tool for skill-development, critical analysis and strategic planning as well as the tangible results of DIY urbanist philosophies.

# Thesis Question:

*How can history be a critical tool to empower people and support the revitalization of cities?*

# Mission of Thesis

This thesis demonstrates that through an active role in bottom-up or grassroots efforts, historical organizations can leverage their role in researching and interpreting history as a tool to be more essential to their audiences and in shaping the city. History can be the tie that binds people to place, and to others through the understanding of shared experiences. History can help sustain neighborhood revitalization projects by adding authenticity to a project or renewing the power of place. History can be a tool or framework in opportunities for skill-building, for decisions on the future of a city, neighborhood or community can be informed by past experiences.

With history-based projects inspired by DIY urbanism, people can celebrate the immediate impact of their efforts and realize they have the power to shape their city and ultimately add to the historical narratives of tomorrow. Through understanding the history of the inherited urban environment, individuals can begin to see themselves as stewards in shaping the city for its future and ultimate survival. Through these projects, citizens' lives or communities can be improved.

## A Call to Action

This thesis asks historical organizations to push their evolving roles in a city even further into a service-oriented direction. By embracing opportunities to infuse history into bottom-up or grassroots projects as a way to foster sustainable economic development through informed, engaged citizens who have the opportunity to develop skills and potentially new job opportunities.

# Goals and Objectives

## Goal 1: Benefits to a Historical Organization

Historical organizations can benefit from partnerships with a neighborhood or community organization. By seeking opportunities to expand its reach throughout the city, non-visitors may become informed about the institution and its mission to understand the importance of why history matters in the growth of a city. The collection can be enriched with new material from hidden, misunderstood or overlooked histories, which can be collected throughout the project. The staff can gain skills in collaborating with different neighborhoods and communities, such as community leadership, teaching, project management, audience evaluation, and practice in leading workshops and community meetings.

### Case Study

The multi-leveled projects developed by the leaders of the ecomuseum in Cortemilia, Italy, provide a model for how a museum becomes essential to the revitalization of a town when projects are integrated throughout the community, and when it incorporate skill-building activities and interpretation of historic places.

**For more detail on this case study see Ecomuseum Section on page 29.**

## Goal 2: Benefits to a Community/Neighborhood

Communities and neighborhoods can and should participate in the process of researching and interpreting heritage and histories. By participating in projects that incorporate skill-building and a better understanding of historical context, and become informed citizens active in reshaping the city. Ideally, through this project can initiate momentum for some individuals to work towards greater job prospects.

### Case Study

The methodology of revitalization efforts in Old North St. Louis demonstrates how communities and neighborhoods can have more direct beneficial outcomes from projects when a diverse group of individuals participate in researching and interpreting their history and when these projects included skill-building or community development in the mission.

**For more detail on this case study see Old North St. Louis section on page 32.**

## Goal 3: Benefits to the City

Through projects where an understanding of history and skill-building are shared outcomes, more people from different socioeconomic sectors, minorities and other disadvantaged groups of the city will be capable of performing successfully in government and other career roles. Marginalized communities may also feel empowered to participate in public dialogue and activities around reshaping their city.

### Case Study

Through contributing to projects like the Community Museum Project, people witness their personal histories become an important narrative presented to the larger neighborhood a city and have felt empowered to participate in activities to shape the city.

**For more detail on this case study see the Community Museum Project section on page 37.**

# Stakeholders & Their Needs

## Historical Organizations

*Historical Societies, Museums and Universities*

### Their Needs:

- Engage more diverse communities
- Address the shift in mission and purpose that needs to be addressed, looking to libraries as a model, to be relevant and essential to 21st century audiences.
- Actively participate in not only documenting the past but shaping the future of the city

*inclusiveness* - treating all groups or all members of a group equally and without exception.

As most museums and historical organizations face a decline in funding, many are revising their missions and their operations to increase the relevance of the institution to ensure their impact on the city is broad and deep. Many seek new ways to reach a more diverse audience, which includes the working class, newly immigrated, or other historically disadvantaged communities in an attempt to provide essential services to those in need. Finally, many historical organizations strive to have a larger role in helping to reshape a city.

For example, the Chicago History Museum, in the wake of a major renovation, created a new "vision plan". This plan, published March of 2008, outlines the new philosophy of the institution and was a result of interviews with the museum's workforce to gain an understanding of how the institution saw its role in the city. Those interviewed included trustees, staff, volunteers, and interns. Seven core values identified include discovery, creativity, empathy, authenticity, integrity, service, and collaboration. The plan describes service as "a shared commitment to improving people's lives and the means by which we create our value to the public."(9) Service is defined in broad terms, such as excellent customer service, a broad audience, and service to colleagues. The plan states that the Chicago History Museum "will create a pervasive, institution-wide culture of service that anticipates the needs and wishes of the public, and seeks to maximize [their] impact." (24) This changing attitude towards service provides the opportunity for this institution to look at grassroots projects integrated throughout the city that include skill-building and professional development as viable projects that the cities need to aid in evolving the communities from within.

## Neighborhoods & Communities

*The neighborhoods and/or specific communities, with an emphasis on underserved immigrant and minority populations, will be key collaborators in the concept development through to installation of these local projects.*

### Their Needs:

- To feel empowered to participate
- To understand their heritage within the context of the city
- Historically based critical thinking skills to help be more informed citizens
- Tangible skills of reasoning, developing projects and building for improved career opportunities

Members of disadvantaged communities need to believe their voices will be heard and their work valued if and when they participate in development processes. Members of disadvantaged communities better understand their personal histories within the context of the larger history of the city. They participate, practice and build intangible skills like "critical historical thinking" to be more informed and engaged citizens. Finally, because poverty is often linked with disadvantage, community members need tangible skills that will potentially earn them more long-term, reliable jobs as they take part in the further development of their city.

## Defining Neighborhood & Community

*community* - Any group of people that are common stakeholders in any given issue or set of issues that affect the group's members. Characteristics that can define a community include geographic, ethnic, professional or socioeconomic status.

*underserved community* - a group of people who are provided with inadequate service

*neighborhood* - a section lived in by neighbors and usually having distinguishing characteristics

These terms are particularly problematic because there is not a concrete definition. Urban sociologists Robert Park and Ernest Burgess laid the groundwork in sociological research by defining local communities as "natural areas" that developed as a result of competition between businesses for land use and between population groups for affordable housing. According to their definition, a neighborhood is a subsection of a larger community or "a collection of both people and institutions occupying a spatially defined area influenced by ecological, cultural, and political forces." (Neighborhood Effects, 445)

Another sociologist, Suttles, argued that a local community is not a single entity but is a hierarchy of progressively more inclusive residential groupings. Neighborhoods are seen as geographic share of a city but can also be considered a community.

In her book, The Death and Life of Great American Cities, Jane Jacobs sees three definitions of neighborhoods as being useful:

1. The city as a whole
2. Street Neighborhoods
3. Districts of large, sub-city size, made up of 100,000 people or more in larger cities

Although there are a number of ways to define neighborhoods and communities, for the purposes of this thesis, a neighborhood is defined by geographic boundaries established formally, for example, census tracts, voting and schools districts, or informally by the perceived boundaries of the inhabitants. A community can be defined by criteria including race, ethnicity, socioeconomic status, interests or profession. Members of a community may or may not share a neighborhood. A community that also shares a common geographic location like a neighborhood will be easier to collaborate with than a more dispersed group. For this thesis, a community is any group of people that share common characteristics or are common stakeholders in any given issue or set of issues that affect the group's members. Characteristics that can define a community include geographic, ethnic, professional or socioeconomic status.

## Neighborhood Disadvantage

*disadvantage* - a quality or circumstance that makes achievement unusually difficult

In the article, "Assessing Neighborhood Effects: Social Processes and New Directions in Research," Robert Sampson, Jeffery Morenoff and Thomas Gannon-Rowley reviewed and summarized over 40 sociological studies of neighborhoods and synthesized the methodologies and results of these studies. This thesis uses the authors' framework for defining "neighborhood disadvantage".

The first framework is a structural dimension of neighborhood disadvantage, and specifies the geographic isolation of poor African-Americans, and single-parent families with children. Child and adolescent outcomes associated with a concentration of disadvantage include infant mortality, low birth weight, teenage childbearing, dropping out of high school, child maltreatment and adolescent delinquency. Many studies find geographic "hot spots" for crime and problem-related behaviors, which are characterized by multiple forms of disadvantage.

Their survey of studies found that there is considerable social inequality among neighborhoods in terms of socioeconomic and racial segregation. There is strong evidence of the connection of concentrated disadvantage with the geographic isolation of African-Americans. Another finding is that the concentration of poverty appears to have increased during recent decades and corresponds with the increase of the concentration of affluence at the upper end of the income scale (447).

Because neighborhoods and communities are not easily defined, for this project to be the most beneficial, the group or community should be identified based on their demonstrable need. Neighborhoods can house a very homogenous population in terms of disadvantage and socioeconomic status. These phenomena can vary widely between neighborhoods, even adjoining ones.

## Cities & Regions

### Their Needs:

- Engaged, active, informed citizens
- Skilled workforce
- Understanding of what makes the city unique and marketable

Today, about 50% of the population of the world lives in a city. By 2040, the percentage is estimated to rise to 75%. This thesis focuses on cities as a stakeholder because of the size of the population that could potentially be affected by the project and because of the opportunity for people from different communities to interact with each other on a regular basis.

Specifically, cities that have been going through economic and cultural turmoil would be the target and best served by these types of processes and projects because of their unique needs. Typically, rust belt cities would fit this description. The city may need a larger skilled workforce to fill available jobs, to attract new business and to staff city government positions. Cleveland Global seeks to attract immigrant communities, yet there is a large population that is unemployed; according to the March 2012 Regional and State Employment and Unemployment News Release compiled by the US Bureau of Labor Statistics the rate for Ohio was around 7.6% (8). Alan Mallach, in his 2010 report for the Brookings Institute entitled Facing the Urban Challenge: The Federal Government and America's Older Distressed Cities, called for cities to seek a skilled and knowledgeable staff within city departments in order to improve the performance of these departments (54-57).

Many cities with a shrinking population are described as dying cities and are seeking new ways to revitalize their buildings, economy, industry, and neighborhoods. A majority of these cities are located in the Midwest. Between 2000 and 2010 Detroit lost 25% of its population, Cleveland lost 17%, Cincinnati lost 10% and Toledo lost 8%. (Anderson)

An article titled The Enabling City, which appeared in the summer 2011 issue of the magazine Next American City, describes the recent shift in approach by some city planners for a "user-produced city" where innovative solutions for some of the city's challenges could potentially come from its inhabitants. Cities like Brooklyn have started exploring participatory budgeting and Portland

offers a Local Investing Opportunities Network where members of the community can vote on which local business will receive a loan.

For this new model to work, the city needs a population that is informed and has the critical thinking skills to interpret conflicting claims. And for this approach to be truly inclusive, the city also needs people from a range of socioeconomic and minority groups to believe their voices will be heard by the government.

The approach put forth in this thesis, though not initiated by the government, could dovetail with government-based or top-down initiatives by being a fast and tangible intervention where participants will see how their research, stories, and projects affect people directly.

## Figure 1

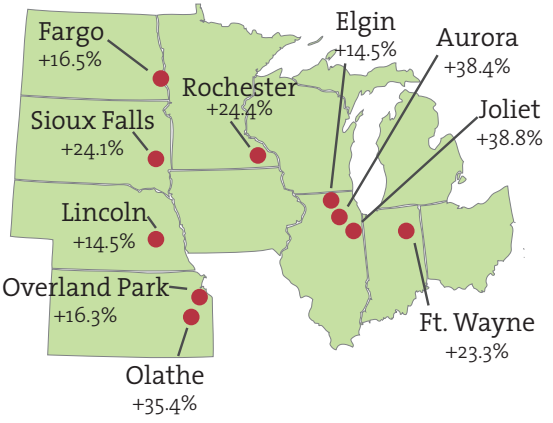
**Population trends in Midwest's 15 Most populous cities**

| City | Population in 2010 | Population in 2000 | % change in GDP of city's metro area (2001-2009) |
|---|---|---|---|
| Chicago | 2,695,598 | -6.9% | +26.1% |
| Indianapolis | 829,718 | +4.8% | +36.0% |
| Columbus, Ohio | 787,033 | +10.6% | +28.4% |
| Detroit | 713,777 | -25.0% | +1.3% |
| Milwaukee | 594,833 | -0.4% | +30.2% |
| Omaha | 408,958 | +4.9% | +44.0% |
| Cleveland | 386,815 | -17.1% | +20.8% |
| Minneapolis | 382,578 | 0.0% | +31.2% |
| Wichita, Kan. | 382,368 | +11.1% | +30.5% |
| Cincinnati | 296,943 | -10.4% | +20.7% |
| Toledo, Ohio | 287,208 | -8.4% | +13.7% |
| St. Paul, Minn | 285,068 | -0.7% | +31.2% |
| Lincoln, Neb. | 258,379 | +14.5% | +35.6% |
| Fort Wayne, Ind. | 253,691 | +23.3% | +20.0% |
| Madison, Wis. | 233,209 | +12.1% | +51.0% |
| U.S. Figures | 308,745,538 | +9.7% | +37.5% |

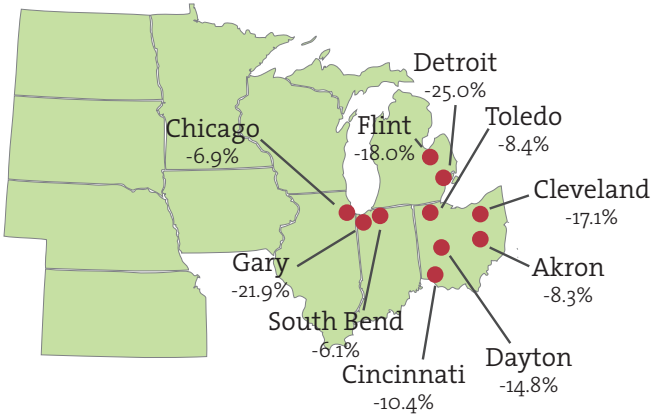
*Sources: U.S. Census Bureau, U.S. Bureau of Economic Analysis*

## Figure 2

**10 Cities with Highest Rates of Population Growth, 2000-2010 (Populations of 100,000 or more in 2010)**




**10 Cities with Highest Rates of Population Loss, 2000-2010 (Populations of 100,000 or more in 2010)**



# SECTION 2

## Case Studies:

*Examples of Organizations that Foster Community Engagement, Place-making & Economic Development*

# Criteria for Review

The criteria that the following projects will be reviewed through fall under four categories: institutional support, heritage development, level of community involvement, and economic impact. Some of these categories contain a few components. Under heritage development, factors that will be considered include place-making; historic preservation efforts; and interpretation of the heritage of the community, site or geographic location. Under community engagement, factors that will be considered include looking at the community's role in developing the narrative of the project, its role in participating in on-site interpretation as docents, educators and tour guides, and civic engagement. Finally, under economic impact, the studies will look at skill building for participating communities, an increase in tourism, an increase in property value, new business development and building renovation.

**Figure 3**

| Impacts | Ecomuseo Dei Terrazzamenti E Della Vite | Old North St. Louis | Community Museum Project |
|---|---|---|---|
| Community Involvement | | | |
| Historic Narrative Development | Yes | Yes | |
| Exhibit/Project Interpretation | Yes | Yes | Yes |
| Civic Engagement | Yes | Yes | Yes |
| Economic Impact | | | |
| Skill-Building | Yes | Yes | |
| Increased Tourism | Yes | | Yes |
| Increased Property Value | | Yes | |
| New Business Development | Yes | Yes | |
| Building Renovation | Yes | Yes | |
| Heritage Development | | | |
| Place-Making | Yes | Yes | Yes |
| Historic Preservation | Yes | Yes | |
| Heritage Interpretation | Yes | Yes | Yes |

## Place-Making

*social history* - history that concentrates upon the social, economic, and cultural institutions of a people

In the field of historic preservation, some solutions interpret non-traditional places and experiences of marginalized populations, including working class, minorities, women, and immigrant populations. In some cases, those active in promoting redevelopment through historic preservation see the need to do so in a way that is inclusive of the renters who are dependent on social services, so they can also benefit from the redevelopment.

This solution often means being transparent about the process and actively seeking the participation of all groups, in the research of the history and in the development of the neighborhood's historic narrative.

**Figure 3**: Chart of case studies and a comparison of their impacts on their communities

## Community Engagement

Community engagement is a key part of the process. A project can be more meaningful for members of a community when they are included in the development process from early concept phase where individuals can help shape the project throughout the process. If the community feels a sense of ownership they will be more likely to continue support and help sustain the project. Continued transparency about the final project by members of the historical organization will help foster trust and mitigate the idea that scholars are coming into their community and telling them what they should know.

The community should be approached very early in the process through surveys and town hall discussions to gauge the interest in a community-building project around history and on topics they would like to see covered. For longer-termed installations, in learning from the process in Old North St. Louis, those developing and designing the project should present their work to the community at key phases in the project so they can respond and changes can be made accordingly.

Initiating workshops, institutes on researching public history or even job training for community members provides opportunities for some people to obtain a reliable jobs with possibilities for advancement.

By inviting community members to record their oral histories, loan or donate artifacts, conduct research, act as docents or lead tours, they may become empowered because a public institution has legitimized their histories and/or they may discover how culturally rich their community truly is.

A historical organization needs to carefully consider what community engagement can and cannot be as well as the level of community participation different projects can allow. In her presentation at the 2012 American Association of Museums Conference, Candice Tangorra Matelic outlined what community engagement is and is not. (Fig 4)

This is an important framework to consider and be reminded of when developing projects that include community engagement.

**Figure 4**

| **Community Engagement *IS*:** | **Community Engagement is *NOT*:** |
|---|---|
| Identifying and addressing what the community cares about | Identifying what the community can do for your organization |
| Doing things that really matter, e.g., activities focused on building better communities. | Token exhibits and programs about or with community groups |
| Establishing long-term relationships and partnerships with other community groups | Occasional stakeholder input meeting or an annual visitor survey |
| Working with community groups to plan and offer your programs and activities, and sharing the control, acknowledgment and proceeds | Continuing to control and run your programs and activities, yet expecting other community organizations to participate and donate |
| Getting involved in community activities outside your organization | Expecting reciprocity for contributions to the community outside your organization. |

**Figure 4**: This chart was created by Tangora Matelic and illustrates what she considers to be true community engagement

## Skill-Building

The types of skills to potentially be developed can be broken up into abstract and practical skills. Abstract skills include historical and critical thinking that would develop through research, comparing and by contrasting primary documents in order to piece together a historic narrative. Historians, with professional skills in historical thinking would help guide individuals through this process.

### Historical Thinking Skills

historical thinking - critical thinking skills historians use when reading primary documents

Sam Wineburg argues that by teaching history as stories waiting to be investigated, rather than facts and dates to be memorized, history becomes more interesting. He believes that if individuals learn and use the critical thinking skills that historians use when reading primary documents, they would also become informed and critical of the information they receive from the many media outlets today. According to his website Historical Thinking Matters, developed to encourage high school teachers to foster critical thinking and an excitement for history in their students, the questions historians need to learn to ask to make sense of contradictory material today are the same questions asked when thinking about the past.

The specific skills he sees as being important are:

***Sourcing*** – The reader looks at the author and the creation of the document

***Contextualizing*** – The reader situates the document and its events in place and time

***Close reading*** – The reader considers what a source says and the language used to say it.

***Corroborating*** – The reader asks questions about important details across multiple sources to determine points of agreement and disagreement.

Through the development of some of these projects, participants who contribute over an extended period can begin to develop these skills and historical organizations can contribute the primary documents, but staff can help participants in the project locate other primary documents and help guide people as they begin to develop these skills through the research they conduct.

*"Mature historical knowing teaches us to go beyond our own image, to go beyond our brief life, and to go beyond the fleeting moment in human history into which we've been born."*

– Sam Wineburg, Historical Thinking and Other Unnatural Acts: Charting the Future of Teaching the Past

If learning and presenting history can be coupled with activities designed to help people use the same skills in the long term, people can develop a richer understanding of the history and feel empowered through interpreting that history. When people participate in the process of understanding the history of a neighborhood or community and contribute their own interpretation to that history, they create a deeper understanding of that process. They may understand the power in creating interpretation and develop intellectual skills in this area.

**Practical Skills**

Practical skills that could lead to greater career opportunities could be developed through the creation of the project. In the initial conceptual development phase, skills in research, interpretation, writing, interviewing, budgeting, and archaeology could be developed. Next, space planning skills including 3-D rendering and creating construction documents could begin to be developed. Media generating skills could include photography, photo editing, graphic design, video and audio capture and editing. Finally, the skills from the fabrication and installation of the project could include woodworking, graphic installation, A/V installation, and lighting. From these newly formed skills, individuals can potentially earn a better job or initiate and develop their own historical or community-building project down the road.

## A Museum Model: The Ecomuseum

*ecomuseum* - a dynamic way in which communities preserve, interpret, and manage their heritage for sustainable development.

An ecomuseum is based on a community agreement.

One museum type or model that strongly utilizes location and incorporates sustainable development is the ecomuseum model seen throughout Europe, Asia and Canada. This model of an "integrated museum" was first developed in 1972 at a joint meeting with UNESCO and the International Council of Museums. The approach of the ecomuseum recognized the local community as the most important stakeholder in local museums. The two main characteristics of the museum are that the narrative extends beyond its walls and the museum participates in community empowerment. The heart of the philosophy is community action, empowerment and democracy where members of the community preserve, interpret and manage their heritage.

An ecomuseum often takes the shape of an umbrella organization that partner with a network of smaller associations. In this arrangement, local people are invited to be involved in interpreting their heritage. This arrangement is flexible and responds to the physical, economic and social conditions happening in situ. The importance of the community's role in managing their heritage is paramount to sustainable development.

*"Museums can acquire fragments of place, and exhibit them together to recreate their version of place, but that is all. The essence of place lies beyond the museum, in the environment itself, and is defined by the individuals and the communities that live there."*

- Peter Davis

Peter Davis defined 5 common attributes of most ecomuseums (53):

a) "The adoption of a territory that is not necessarily defined by conventional boundaries;

b) The adoption of a "fragmented site" policy that is linked to in situ conservation and interpretation;

c) Conventional views of site ownership are abandoned; conservation and interpretation of sites is carried out via liaison, cooperation and the development of partnerships;

d) The empowerment of local communities; the involvement of local people and in ecomuseum activities and in the creation of their cultural identity;

e) The potential for interdisciplinary and for holistic interpretation is usually seized.

Responsible tourism is another key goal that many ecomuseums try to accomplish by providing opportunities for locals to make a living through tourism-related jobs and by inviting the locals into the heritage-creating process.

He identifies the criteria for a successful ecomuseum as: (Murtas, 160)

- *A strong yet sensitive leadership*
- *A well-defined need*
- *An inclusive process*
- *A holistic approach to place*
- *Community-based effective networking*
- *Recognizing the significance of intangible heritage*
- *Linking the past to the present to sustain the local identity and aid in regeneration*
- *Sustainability*

## Case Study: *Ecomuseo Dei Terrazzamenti E Della Vite*

In the early 1990's, Donatella Murtas recognized the opportunity to create an ecomusem in the town of Cortemilia, Italy, because of what she described as the "appalling environmental, social and economic situation in the Bormida Valley." (Davis, 57) This valley, located near the coast, was once known for its agriculture. Over the decades the town had seen a decline in its economy due to emigration and abandonment of farmland. Environmentally, the area suffered from regular flooding and pollution from a chemical factory that operated from 1886 to 1996. The pollutants affected the soil, crops and the health of the local people. The terraced landscape was abandoned after all the vegetable, wine and cheese production had stopped. The terraces became overgrown with trees and were partially destroyed in a flood in 1994.

*"It appeared that the thousands of tangible and intangible elements that make the Cortemilia area distinctive and special were invisible to local eyes."*

- Donetella Murtas

After the community successfully lobbied for closing the chemical plant, members of the community had the opportunity to explore ways to turn the local economy around. Murtas proposed establishing an ecomuseum as a way to help improve the community by leveraging its heritage. Although Murtas describes the difficulty in trying to get the locals to understand the ecomuseum theory and its potential, members of the community did see it as a way to attract funding and other benefits.

Once the proposal won the support of regional officials, the developers of the ecomuseum faced some problems with the townspeople. First, the townspeople seemed to have lost confidence in themselves and felt they lacked the experience to work with cultural projects or to cooperate at local, regional or national levels. Also, there was little understanding of the local heritage since town lacked any museums and libraries that would have recorded and preserved the history.

The terraces were chosen as the site of interpretation for being symbolic of a collective project that

responded to the natural environment and because they were built by the community, not by an architect or engineer. Murtas and the ecomuseum developers saw all of the projects' goals represented in the terraced landscape, including a contemporary interpretation, the importance of preservation, and enhancement of the elements of local distinctiveness and community values.

The organizers realized that they would have to help the locals realize the significance of their local heritage, they developed three levels of approaches for working with the community:

At the first level the developers wanted to build a sense of a shared heritage among different members of the community. In order to encourage people to become active in the creation of the ecomuseum, projects and exhibits were developed to encourage participation from the community. Individuals were invited to contribute their memories and objects for an exhibition that demonstrated what made Cortemilia unique. The exhibition was located in a theater in the main village, a central location with easy pedestrian access.

The second level addressed local skepticism and pessimism through projects that were highly visible and had immediate community benefits, largely through refurbishing historic buildings. The ecomuseum developers encouraged discussions within the community in selecting the buildings to be renovated, which were selected based on criteria like locality, the state of abandonment, and their potential to develop more narratives and ideas. Ultimately, the organizers and community members selected three buildings: one to be used as an interpretation center, library and temporary exhibit space, another build-

The terraces of Cortemilia, Italy

ing was a farm and its vineyard, and the third was a building that had been used as storage for chestnuts.

The third level was to build a sense of community among individuals and to support sustainable local development. To build a sense of a shared community or history, activities were developed to preserve the intangible heritage like traditions, skills and festivals. A parish or neighborhood map was created and traditional events and spaces were revitalized, such as a carnival, the midsummer night feast and the local market.

This project is an example where a museum professional, Donetalla Muretas, successfully initiated a grassroots project. She was able to identify the needs of the community and develop heritage-focused projects that addressed those specific needs of both the town and the community. By integrating the projects throughout the town, and inviting participation, a large cross-section of the townspeople participated in projects. Finally, because the ecomuseum also fostered the re-development of traditional skills and crafts, the local townspeople were able to generate an income from the tourism and sales of crafts and agriculture products.

*"It was the first time I was asked to relate my experience, the experience of a life spent working in agriculture. I felt important and I believe that it is very important to collect this not written knowledge. If the old people die, nobody will know about this area and its traditional uses."*

- Luigi Porro, farmer and the main 'character' in the exhibition about chestnuts

## Case Study: Old North St. Louis

*"One of the biggest challenges in using history to strengthen community in inner-city neighborhoods is the overwhelming presence, in most cases, of people who do not have deep roots in the locality."*

- Andrew Hurley

The Old North Neighborhood Partnership Center was established in 2001 with a budget of $400,000 and 3 years to establish a way to stabilize and revitalize the neighborhood. The organizers chose to utilize the process of historic preservation to encourage adaptive re-use of buildings as a long-term and sustainable solution. The hope was to use a narrative about buildings that was not just about the original architecture but would focus on subsequent modifications and occupants. One of the challenges organizers anticipated was that urban redevelopment projects can cause a greater divide in wealth between members of the neighborhood. As a result, antagonism can build up between homeowners interested in redevelopment and low-income households who often rent. To mitigate this, they sought ways to include everyone in the redevelopment process.

History was leveraged as a selling point to potential home and business owners, but members of the partnership also realized that the project needed to fit the narrative into the specific needs of the neighborhood. When it came to researching the history of the neighborhood, community organizers partnered with the Public History department at the University of Washington/St. Louis where the faculty was able to contribute to a comprehensive chronological narrative of the neighborhood. A challenge of this partnership was that members of community often did not trust or were intimidated by scholars. Also discussions of what to research and how to present the findings resulted in many heated discussions between faculty, students and the local residents.

To mitigate any animosity, and build trust, members of the neighborhood were invited to partners in researching the history of the area. In all methods, the community was able to observe, participate in or respond to the research and development of the narrative. All archaeological research was conducted in plain site of pedestrian traffic. And regular town-hall meetings were held to keep members of the

neighborhood abreast on the progress of the research and development of the project.

The methodology used to research the history relied on capturing oral histories, researching primary documents and urban archaeology. Workshops were held where people interviewed each other with the guidance of worksheets. Archaeological sites were chosen for their visibility from the street so passers-by could observe the process, ask questions, and even participate.

Along with newspaper accounts, old photographs, archival maps, and census data, researchers recorded oral histories. These were useful in getting the perspective of people on the margins of society and getting the participation of people that might not otherwise take part in the planning process. From these oral histories, there was an opportunity for people to learn about the successes and failures of past community development projects.
There were cases of heated discussions — especially about the narrative to be presented — but by working through these as a community, more people can feel ownership in establishing that narrative.

The outputs from the research resulted from the research include a community history museum located in the ONSL offices, a book and DVD on the neighborhood's history and a history trail.
Recently the group raised money to save the Mullanphy Emigrant Home, which was in danger of being demolished or collapsing on its own after it was struck by tornados. Finally, because the neighborhood's historic status and the tax credits that come with it, the organization works to purchase vacant buildings that also have historic significance and with developers, turning eyesores into beautiful buildings.

In writing about this project, Andre Hurley warns of the temptation when organizing local public-history initiatives to rely on a small set of joiners who dominate formal neighborhood associations. If the associations do not reflect the makeup of the overall community, hostility could arise from people who

Old North St. Louis during redevelopment

feel left out. Hurley, therefore, emphasizes the importance of involving different groups in the process of research, interpretation, and dissemination of the information. (Hurley, 187)

Hurley describes how engaging the surrounding community in developing a historic narrative in historic preservation efforts for inner cities will lead to a more successful, enriching development project. He sees incorporating a narrative and collaborating with members of the community as ways to develop economically sustainable historic preservation initiatives in a district. Members of the community then may see themselves as valued stake-holders in the process rather than as inhabitants that need to be forced out, often through gentrification. (182) Hurley's conclusion from this project is that grassroots community groups and professionals should seek collaborative opportunities and that scholars need to let go and share authority while still advocating for scholarly protocols. (158)

He states:
"By narrating the built environment in accordance with grassroots planning, these projects moved historic preservation well beyond the rehabilitation and reuse of old buildings for the sole purpose of economic redevelopment. What they sought to protect, or in some cases resuscitate, were the social, cultural and economic webs that sustained viable communities and connected people to place." (119)

This case study is an important model of community members organizing to better their community through redevelopment, recognizing the importance of history and historic preservation as a tool for redevelopment and understanding that their approach must be inclusive of all groups in the neighborhood in order to gain widespread and long-term support. The historic power of a place was leveraged to revitalize a neighborhood in a way that was inclusive of many communities. People from all minority and socioeconomic groups were invited to comment on or participate in the project. They could feel ownership of the project and the history. Additionally, developers of the Restoration Group provided opportunities for individuals to learn new skills and benefit financially from the project. Workshops and incentives were developed for renters in the neighborhood to become owners. Those that were interested in archaeology had the opportunity to volunteer at dig sites and learn about the process through participating in it.

## A Model for Intervention

*DIY Urbanism*

*grassroots methods* - originating in the community

*tactical or DIY urbanism* - a small-scale, incremental improvements in a town or city

*social capital* - the institutions, relationships and norms that shape the quality and quantity of a society's social interactions.

*capacity building* - The development of knowledge, skills and attitudes in individuals and groups of people relevant in the design,development and maintenance of institutional and operational infrastructures and processes that are locally meaningful.

Tactical or D.I.Y. urbanism is defined as small-scale, incremental improvements in a town or city. The projects or interventions range in scope from yarn-bombing or knitted coverings of bike racks, lamp-posts and trees, to food trucks, pop-up galleries and stores, to re-shaping or greening streets with plants. Pop-up museums would also be an example. This approach is a model for this project because it empowers individuals to enact changes in their environment. Because many of the methods are cheap, people from all socioeconomic groups can participate.

The five characteristics of D.I.Y. urbanism established in the Tactical Urbanism Guide (2) are:

1. A deliberate, phased approach to instigating change
2. The offering of local solutions for local planning challenges
3. Short-term commitment and realistic expectations
4. Low-risks, with possibly a high reward
5. The development of social capital between citizens and the building of organizational capacity between public/private institutions, non-profit/NGO's and their constituents.

This ground-up approach circumvents the governmental structure of appealing to elected officials. Rather, citizens take matters into their own hands and enact change and reshape their environment by themselves.

If included as part of a public charrette process, some examples of tactical urbanism may more quickly build trust among disparate interest groups and community leaders because people come together physically and must work together to create the final product. The charrette process is where people come together and brainstorm solutions to a specific problem and then present the best possible solutions. It often happens over a day and is generally very informal.
DIY urbanist projects can be the first step in the process where the public is able to physically participate

in the improvement of the city, no matter how small the effort, there is an increased likelihood of gaining support for larger scale change later.

Many see three main causes for the recent rise in DIY urbanism:

1. The economy forces people to be more creative;
2. The internet is a venue for people to share their projects and fosters a competition to design a cooler, better project;
3. Because of the demographic shifts that are happening in a city and the neighborhoods are gentrifying, people are becoming invested in improving the neighborhood.

By encouraging a friendly competition for "cooler" and better projects, high-school and college students may be more willing to sign-on and help participate, especially those interested in becoming designers. Projects that incorporate new media, multimedia elements, and techniques utilized in street art can incorporate a visual language or style that students see regularly in their daily lives.

If historical organizations adopt grassroots efforts similar to these, people's contributions to the continuum of the history of the city can be demonstrated by inviting the members of the neighborhood or community to contribute objects, stories, photographs and documents. Staff from historical organizations and communities could then use the tactical or DIY urbanist philosophies to create short-term projects in places that are accessible to as many people as possible to make history available to as many people as possible.

## Case Study: Community Museum Project, Hong Kong

*museum practice/method* - techniques that museum professionals use in programming and exhibitions. For example: common display practicaes, curation of an exhibition, the act of collecting, and docent- led tours.

The Community Museum Project in Hong Kong could be seen as D.I.Y. urbanism, where local activists employ museum methods to incite local citizens to become advocates for their neighborhood. Projects ranged from collecting and presenting objects and stories around protest movements, to recording the history of a street soon to be demolished for redevelopment, to interpreting difficult topics like the sex industry.

The Community Museum Project was started by an independent curatorial group to record Hong Kong's disappearing vernacular cultures and to fight the loss of some neighborhoods through urban renewal. The group believed museum methods could be applied to a broader socio-cultural context and that those methods could be a tool to affect the social dynamic in urban settings. Organizers saw an irony in taking objects from artists or cultural groups and displaying them in a separate space, then trying to make that space inclusive. Their response was to operate without walls. In doing so, they believed they were also operating without the ideological walls that come with the building. They employed the most basic of museums methods: to collect and curate to display ephemeral community-based materials.

The first project was an exhibition called Objects of Demonstration: An Exhibition About the Freedom of Indigenous Cultural and Political Expressions. The curators collected artifacts, stories, images, slogans, poems, banners, flyers, newspaper, radio and TV reports from local demonstrations protesting Hong Kong's reunion with China. The artifacts were displayed in a gallery made to look like a government storehouse. These objects were from separate political actions but were on display in one place. This demonstrated the phenomena of the entire protest movement. The developers of this project learned that including a group often marginalized in the collecting and curating process created a network and social relations of a community.

The second project was Street as Museum: Lee Tung Street. This street was known as "Wedding Card Street" or "Printing Street" because of the number of those businesses, and it was slated to be redeveloped

by the city. Inspired by the citizens (not tourists) photographing the street to document for themselves what was soon to be lost, the groups decided to create large photo-murals of both sides of the street. Two photographers were hired and used a crane to document both sides of the street. They shot images of the buildings facades over a 6-month period. These images were pieced together into large-scale composite images. During this process, the group also recorded the oral histories of shop owners and residents. The exhibit was installed in a shopping mall in the neighborhood and a publication was printed. Residents and shop owners were invited to be docents of the exhibition and told emotionally charged, touching stories. The curators realized that those tours became a platform for community members to express their views to the audience.

The third project, Street as Museum: Cultural Tour Series explored themes like indigenous shop designs, stories of the sex industry, ghost stories, and searching for disappearing industries. Again, local Wan Chai residents were invited to be tour guides and were partnered with academics who helped with city reading, visual culture analysis, and prompting the audience to look a bit deeper at the surrounding environment.

All three projects demonstrate how experts — curators and historians — can use museum practices to present ephemeral or contested history. Also, the acts of gathering objects and stories help legitimized these stories and helped individual participants realize the wealth and importance of their own history. In some cases, the project was also a call to action, reminding protesters of their influence on the city and to encourage locals to fight to preserve their neighborhood. Finally, this case study is a great example of bringing interpretation out into the street by placing the exhibits in malls and galleries in the neighborhood. And by making exhibits accessible to more people by placing them in locations where people would encounter them in their daily activities, more people became informed and public dialogue was fostered.

## Threshold Fear

In her essay, "Threshold Fear," Elaine Guarian addresses the need for museums to attract more diverse audiences, especially underserved communities and what may be discouraging people from lower socio-economic status from visiting. The concept of threshold fear comes from the idea, that people are afraid to or discouraged from crossing the threshold or entering. From her research and observations, she sees the location, the design of the museum and policies of the institution as hurdles that can prevent some people from visiting. First, she believes that the policy of charging admission prevents those living in poverty from visiting. Some cannot afford to pay for the entire family to visit because they need the money for other necessities.

Her proposed solution was for museums to look at city planning theories and to be thoughtful of their location in the city. She says: "...museums embedded within public walking thoroughfares can more easily become casual visits and even encourage multiple visits. And that through these casual visits the museum can be seen as essential as libraries, which accommodate short, focused and efficient visitation." (120)

By taking history out of the museum and beyond its walls gives it the potential to be more accessible and inclusive. Also, potentially, once history is presented throughout the city, the hurdles for many people to access it can begin to be mitigated.

East entrance of the Philadelphia Museum of Art

## Institutional Transformation

*institutional change* - episodic or infrequent, and that which is constant and evolving

*Institutional transformation* - frame-breaking, large-scale, major and revolutionary, major in scope, discontinuous with the past and generally irreversible

In times of crisis, organizations—like people—are forced to adapt in order to survive. This thesis project and philosophy provides one answer for how historical organizations can adapt to new societal needs. In order for this complex project to succeed, the entire institution needs to be transformed from a "history-housing" space to a provider of essential services with history as its essential tool. The institution's mission and vision need to be rewritten. All stakeholders—trustees, staff and volunteers—must participate in and ultimately support the transformation. The entire institution needs to understand the necessity of not just community engagement efforts but the importance of pushing the level of engagement to sharing responsibilities, skill-building and long-term economic impact. Efforts by staff to engage communities and share authority can be encouraged and promoted.

This call for an institutional seismic shift is a bold and ambitious one. But it isn't new. Historical organizations can look to the experiences of public libraries and museums that have drastically transformed their mission and operations in order to engage communities in more meaningful ways. When public libraries throughout the United States witnessed a drastic drop in attendance because the service they provided (access to information) was no longer essential, due to increased access to the internet. Stakeholders of the library had to rediscover what essential services they could provide for the community. The operations of the library evolved in order to embrace its new mission and libraries are again seen as essential service-providers.

Nor has the need for change in historical organizations gone unobserved. Many historical institutions have evolved rapidly to be prepared and viable for 21st Century audiences. One such individual, Candace Tangora Matelic, has helped historical organizations transform their approach for over twenty years. In an article for History News entitled "Understanding Change and Transformation in History Organizations", she describes her observations and lists what administrators need to understand before initiating such a change. She first clarifies the difference between change and transformation. She describes institutional change as "episodic or infrequent, and that which is constant and evolving." (8) She describes transformation as "frame-breaking, large-scale, major and revolutionary—the type of change that challenges strategy, culture, assumptions, values, and current operating premises of organizations and their members. She writes "For organizational transformation to be meaningful, it must be deep change, major in scope, discontinuous with the past and generally irreversible." (8)

From her conclusions she argues that though staff endured the strife from the institutional transformation process, they described a "deeper satisfaction about doing the right thing, as they redirected resources and energy toward increasing public service and addressing the enduring needs of the community." (12)

# SECTION 3

**Proposed Project:**

*Traveling Social History Exhibit*

*Cleveland, Ohio*

*Margaret Bourke-White*
*1928*

# Prospective Location

## Cleveland, Ohio

# Project Framework

## Project Overview

The Project proposed as the application of this thesis is an exhibition originating in Ohio City, near the West Side Market that will travel to other sites throughout the city, including the Cleveland Hopkins Airport and Tower City, before finishing the tour at the Western Reserve Historical Society. At each location, a part of the narrative will change be added to in response to that location. In this case, a secondary narrative at the site in Ohio City could explore such topics as; farming or traditional meals or seasonal celebrations. At the airport, a point of entry and departure for the city, the narrative could explore means of transportation, leaving and/or returning home.

### Mission of Project

This project seeks to overcome the hurdles some communities face in accessing the Historical Society and historical information. By working with community members within their community and creating an installation within their community and at strategic, universally accessible locations throughout the city, participants and visitors will begin to develop a connection to place and see how they can enact change. Through collaboration with the community members in the development and installation, participants may develop skills and see greater job prospects.

## Exhibition Overview

### Working Title

*Remembering Home with Food*

### Mission of Exhibition

This exhibition explores the multifaceted ways newly immigrated communities have created new traditions, combining aspects from their home country with their adopted culture, through food and seasonal celebrations.

## Stakeholders

### Historical Organization: Western Reserve Historical Society

The Western Reserve Historical Society houses an extensive archive and collection of objects from the history of the city. By collaborating with the Historical Society, this project will have the curatorial foundation and a massive collection of objects and artifacts on the history of Ohio that could be used to supplement the power of the site, the history of the community or neighborhood and to provoke discussions.

The Society tries to be inclusive of many audiences and has even made that part of their mission: "The Western Reserve Historical Society is a not-for-profit educational institution that preserves and uses its collections, historic sites, and museums to inspire people to explore the history and culture of Northeastern Ohio and place that regional experience within the larger context of state, national, and global history...

> *...The Society seeks to make its research materials, exhibits, and programs accessible to a diverse and inclusive audience, including the handicapped."*

The Historical Society has a history of community partnerships and outreach. In a conversation with Janice Ziegler, Vice President, Education & Public Programs at the Historical Society, she described a project where they worked students at East High School to research their neighborhood, Hough. They conducted urban archaeology, looked at historical census data and recorded oral histories. The project lasted from 2005 to 2010 and had been funded by a grant from the History Channel. From the research, the students wrote historical fictional stories and helped create an exhibition that was installed at the high school. Community members became interested in the project and contributed content, including old high school yearbooks. When East High School closed in 2010, the exhibit was moved to the Historical Society temporarily.

This project pushes their mission for engagement further by providing a service to disadvantaged communities. This project will not only benefit the communities by providing easy access to historical information and interpretation, but will also teach new practical skills. This approach also strategically makes the Historical Society desirable for local grants.

## Neighborhood Focus: Ohio City

Most of Cleveland's neighborhoods have gone through a number of changes in population size and demographics. Ohio City, on the near west side of the Cuyahoga River, has seen a shift from eastern European immigrants in the late 1800's to early 1900's, to migrants from Appalachia in the mid-1900's to a recent wave of Puerto Rican immigrants.. The Cleveland Urban Design Collaborative (CUDC) has worked closely with stakeholders in the community and led a charrette in the fall of 2011 to help residents re-envision parts of Lorain Avenue.

## Possible Partner Communities

*Refugee Response & Burmese Refugees*

The organization was formed in 2009 to help refugees from Burma adjust to live in Northeast Ohio. It provides employment, education and training to refugees with a focus on those with a background in agriculture.

*The Local Puerto Rican Community*

According to the Case's Encyclopedia of Cleveland history, the largest migration of Puerto Ricans happened after WWII between 1945 and 1965. Most families settled on the east side of Cleveland. But during the late 1950's many moved to the Near West Side to be closer to the steel mills. As recently as 1995 two-thirds of the Puerto Rican community in Cleveland lived between West 5 and West 65 and between Detroit and Clark.

*Renters in Neighboring Public Housing Complexes*

Many renters live in poverty and may lack the skills to access higher-paying jobs and could benefit from skill development. Additionally, the Ohio City Urban Farm is right in their backyard.

## The City

The city of Cleveland has seen a constant decline in its population since the mid-1900's, due in part to the expansion of the suburbs and the decline of the steel industry. According the recent census, 19% of residents and 24% of households in Cleveland are car-free. In spite of that, public transportation is seriously lacking. The Rapid Transit System provides only limited service, has 3 lines and runs mostly east to west. Most buses run about every hour and the cost to ride is $2, more than the cost in Philadelphia and slightly less than New York City.

There are attempts to turn the city around. A recent attempt to revitalize Northeast Ohio is being developed by members of the North East Ohio Sustainable Communities Consortium. This consortium strives to "increase [the region's] quality of life, connects ... communities, welcomes diversity, restores and protects ... natural resources, and creates a competitive economic framework for the vitality of [the] region." (3)

The Communication and Engagement Plan was set up to better understand the preferences and priorities of board members, stakeholders, the public and other external audiences. Two of the six goals included engaging the public in a dialogue to develop a common ground for collaboration and action and to reach as many individuals in the 12 counties to engage and act, with a focus on underserved and underrepresented communities in the planning process.

Though this is a region-wide effort, the challenges of engagement are a large-scale problem face by the individual cities participating in the consortium,

including Cleveland. The members of the consortium asked "How can we create with people, not report to them?"

The plan outlines three possible approaches in response to this question. The first is to hold small, large and regional meetings, the second is to establish a granting program and finally to develop pop-up meetings or other forms of traveling engagement. The challenge that many city planners face is that when planning meetings are held for a city but adventurous projects do not come to fruition, the citizens become frustrated with the process and cease to participate. As planners try to reach from the top down to engage more marginalized and disadvantaged citizens, a grassroots project initiated by a historical organization like a museum or society could provide an opportunity for a bottom-up project that has tangible results for its participants.

A city that can embrace and promote its idiosyncrasies can attract people. Cities like New Orleans, Austin, and Philadelphia conjure certain impressions in people's minds. One of the challenges for Cleveland is to discover those characteristics that make it unique and promote them, flaws and all. By mining the heritage of different neighborhoods and seeing Cleveland through the eyes of different communities, marketers for the city and region and the consortium can effectively promote the city.

## Pop-Up Museums

Today, this approach is inspired by the tactical or DIY urbanists but pop-up museums or exhibits are not new. Philadelphia Moving Past is an early example of a pop-up exhibit, which was displayed at festivals throughout Philadelphia in the early 1980's. It was also a contemporary of similar projects in Brooklyn and Baltimore. Today there are a number of examples of pop-ups that range in complexity from the San Francisco Mobile Museum, which is small enough to be packed up into a trunk of a car, to BMW Guggenheim Labs, a temporary structure erected on a vacant lot in the East Village of New York City.

A pop-up or satellite space can offer the institution the opportunity to experiment with different programming and exhibition narratives that may seem too radical in the main building. The Pop-Up Museum in Seattle is a prototyping tool for the developer, Michelle DelCarlo, where she is able to prototype different themes and inadvertently tests different spaces' role in fostering dialogue. She was able to successfully collaborate with the Seattle Historical Society and meet the need of the Society and the audience.

Other possible approaches that can be prototyped in these spaces include adaptable design solutions that allow the space to change for different functions. Different topics can be addressed in the exhibition. Historical institutions could collaborate with artists or students learning how to tell stories using multimedia.

Finally the space can offer flexibility and change based on the needs of the community. The BMW Guggenheim Labs changed their space and programming regularly to respond to the needs of the visitors and community members.

In her article "The Interventist's Toolkit, Part 3" Mimi Zeiger addresses the question on how one would evaluate the success of the variety of projects that fall under DIY or Tactical Urbanism. Even though there is not a list of best practices, she believes that critics need to judge these interventions based on criteria like outreach, economic impact, community empowerment, entrepreneurship, sustainability and design. Since pop-up museums and exhibits fall under the umbrella of tactical or DIY Urbanism, this same criteria should be applied to this type of intervention as well.

If historical organizations collaborate with other organizations in creating a pop-up event or if they initiate one, the organization will contribute a historic lens or context to compare or contrast current conditions and possible future interventions.

If the mission of a historical organization supports a grassroots effort, then people in the community should be able to do more than just contribute objects, memories and ideas. Individuals should also be active participants in development of the narrative, and the fabrication and installation of the projects. Members of the community or neighborhood could then take these newly-developed, tangible skills and apply them to future pop-up exhibits or to seek sustained employment.

*Example:* The Project team will use a bottom-up approach to circumvent the governmental structure of appealing to elected officials. Encouraging citizens take matters into their own hands and enact change and reshape their environment by themselves.

This DIY urbanist project can be the first step in the process where the public is able to physically participate in the improvement of the city. No matter how small the effort, there is an increased likelihood of gaining support for larger scale change later.

## Exhibition Locations

Because of the disparity between neighborhoods, every effort should be made to set up the exhibit or museum in an adjacent neighborhood to encourage a dialogue between widely disparate groups in a city.

*"The motivation for people who create community exhibitions is not to contribute to a scholarly dialogue on the topic, the goal of academic exhibitions, articles, and monographs.*

*Instead, community curators believe that exhibits help the community by representing their interests to outsiders, connecting elders to young people, building a sense of shared past, and bringing in the tourist dollars. "*

- Tammy S. Gordon

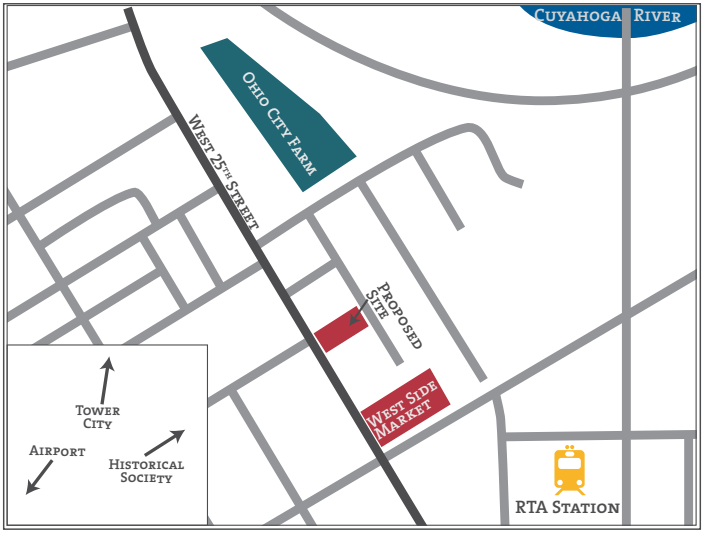
## First Installation:
## Storefront on West 25th Street

This first installation will be situated in an abandoned storefront between the West Side Market and the Ohio City Urban Farm. A section of the narrative will explore food memories and will include stories and items from renters of the stands in the West Side Market, refugees that work on the farm, and community members from the Ohio City Neighborhood.

This location sees a significant amount of foot traffic, since West 25th street has become the new Cleveland hotspot with bars and businesses opening almost monthly. The West Side Market, which is celebrating its 100th anniversary this year, is a Cleveland Institution and is a popular tourist destination. The location is within easy pedestrian access for members of the community and is a few blocks away from a RTA station.

## Cleveland Hopkins International Airport

The Cleveland Hopkins International Airport opened in 1925 and is located in the suburb of Brook Park. It is the longest operating municipal airport in the country. The airport has a community relations manager and strives to establish partnerships that encourage community and civic participations. The airport has a temporary art exhibit program where artists are encouraged to apply for the opportunity to display their work at the airport. Just recently, the Cleveland Museum of Natural History installed a small satellite exhibit on mythic creatures to promote the main exhibition at the museum.



## Tower City/Terminal Tower

Tower City is located within the Terminal Tower complex. It houses a movie theater, food court, mall, hotel and offices, is the hub for all RTA trains. The complex is located on Public Square in downtown Cleveland.

## Partnerships in Researching History

### Ohio City Fresh Food Collaborative

Covering 6 acres, the food collaborative is one of the largest urban farms in America and is being co-developed by the Ohio Dear West Side Development Corporation, The Refugee Response and Great Lakes Brewery. The collaborative includes the farm, a farm stand, a community kitchen and a satellite farm stand at the West Side Market.

### Cleveland Historical & Cleveland State University's Digital Humanities Department

Cleveland Historical is a website and app that was designed to "curate the city" and were developed by Mark Tebeau, professor in the Digital Humanities Department at Cleveland State University. The project includes an archive of 700 to 800 oral histories collected over five years. The department also houses the archive, Cleveland Memories. Mark Tebeau and the Digital Humanities Department have often collaborated with other community-base organizations on focused heritage projects. These include collaborating with Ryan Weitzel of Exit Stencil Records with the goal to collect, preserve, and present stories about the Detroit Shoreway area to create a bond between the buildings and people. Another project, conducted in partnership with the Rapid Transit Authority (RTA) and AIA Cleveland, resulted in the installation of interpretive kiosks along the redeveloped Euclid Corridor that used oral histories to interpret the history of architecturally significant buildings along the Corridor.

University departments like this can provide students to help train community members to learn how to record their oral histories. These histories can be added to the archive currently housed at the university.

## West Side Market

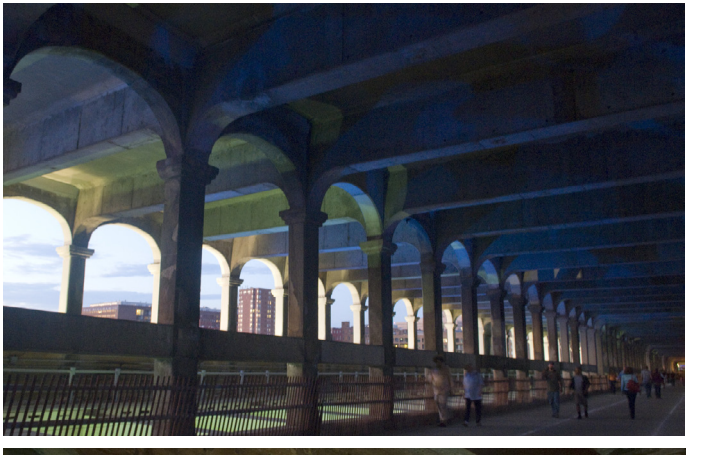
The market has been around in some form since the 1840's. The current building is the oldest publicly owned market in Cleveland. The website states that the market houses over 100 vendors of ethnic diversity. It is estimated that over 1 million people visited the West Side Market in 2011.


### Cleveland Urban Design Collaborative (CUDC)

The CUDC is an urban design graduate program and a public service organization. The design staff provides design assistance, research and advocacy for communities and organizations in Northeast Ohio.

The CUDC's Pop-Up City hosts site-specific 1 or 2-day events that "brings empty places to life through magical, ephemeral experiences that demonstrate how vacancy can be an opportunity and an adventure." These events include a roller-disco in an empty warehouse, parties in parking lots and parking garages, and the Bridge Project where they hosted a 3-day event on the lower level of the Detroit-Superior Bridge. This section of the bridge was used by trolley cars but has been closed for decades. They recently started exploring the use of narrative in their interpretation, holding a story slam where people can come and tell their true or fictional story about Cleveland. These stories were archived in a book and two pop-up events were hosted around two stories.

An organization like this already has experience managing short-term projects and could provide logistical support. Additionally, some projects like Cleveland Memories: True until Proven Otherwise explores the importance of heritage on the psychology of those living in a city. What places like the CUDC may lack is the emphasis of interpretation or a deep understanding of the city's history that the historical organization could contribute.



Visitors, lighting and art installations during the *Bridge Project*

# Possible Project Outcomes

From the installation, other community members in Ohio City would learn about the history and experiences of the groups that participated in the project. Individuals from other Cleveland neighborhoods and the surrounding suburbs and counties and out-of-town tourists would also learn about the experiences of this refugee community.

Through traveling to different sites, more people will learn about the Burmese and their conditions in Burma and in Northeast Ohio. The traveling exhibit could continue to gather stories, photos or other materials for future exhibitions.

Members of the Burmese community could be able to improve their English-speaking and writing skills. They could develop historic or critical thinking skills. Individuals could develop computer skills that could include graphic, image, audio and video editing.

The Western Reserve Historical Society would have staff members experienced in collaborating on community projects and project managing. Possible partnerships with other institutions could be strengthened through this project and pave the way for future projects.

Cleveland could immediately gain more citizens empathetic to the plight of refugees, immigrants and migrants. In the future, many of the community members involved in the project could become government staff or elected officials.

## Institutional Support

- *Mission Transformed*
- *All institution stakeholders understand the transformation and have had the opportunity to provide feedback*
- *New staff position for project*

At the Western Reserve Historical Society, staff at all levels will be invited to provide suggestions for tangible solutions to the question of community engagement. Just as community members are invited to participate in part to build relationships and to foster ownership in the project, staff members should also be encouraged to participate in the development of the project for the same reasons.

In this scenario, the mission could be revised to include service as a key outcome. This is so the stakeholders at the institution—staff, volunteers and trustees—can understand this transformation. A new position for community project development should be developed. The institution may want to seek someone who is ambitious, has a history of advocating for communities and projects within the city, or has a history of initiating grassroots efforts. This individual will at time be the link that ties the organization to different communities in the city, they must be effective in building lasting relationships, but will need the support of the entire institution to do so.

## Heritage-Building

- *Appreciate the history of the community and the neighborhood*
- *Feel a sense of place and invested in the neighborhood*

By researching the history of the community, neighborhood or site, members of the community and other communities in the neighborhood can appreciate it's unique history, and they will become invested in the neighborhood.

## Level of Community Engagement

- *Feedback on the project*
- *Research with curators (historical thinking skills will be developed during this process)*
- *Exhibition Development and Design (practical skills will be developed)*
- *Fabrication and Install (practical skills will be developed)*

Members of the participating community will have an active role. They will have multiple opportunities to provide feedback as the project progresses, but they will also be active in the creation of the project. Individuals in the community will conduct research with curators and scholars, they will develop historical thinking skills in order to understand different levels of meaning in historic primary documents. Individuals will share the work in developing and designing the exhibition, including writing the narrative, rendering the designs in a 3-D modeling program, and designing the graphics developing these skills in the process. Finally, community members will help fabricate and install the exhibition, learning how to create and read construction documents, communicate with commercial printers, and fabrication and installations techniques.

## Economic Impact

- *Skill-building for Greater Job Prospects*
- *Renovation of Buildings*
- *New Business Development*

The members of the disadvantaged community participating in the project will develop practical skills they can then leverage for better career opportunities or for possibilities for entrepreneurship.

During this project, the once empty storefront on West 25th street would be a hub of activity. It would be the site of meetings and the studio where the exhibition would be developed. By using the space where the exhibition will be installed, designers will understand the space since they interact with it on a daily basis. They can also prototype design solutions using paper and cardboard. People in the neighborhood will see a space being used and will witness its transformation from an empty storefront to studio and offices to a pop-up museum.

By seeing the space used in a number of ways, members of the community or other communities in the neighborhood could be interested in continuing to use the space. A similar situation happened with an pop-up exhibition developed by Create Denver, where after the run of the show, members of the community retained the storefront as a gallery to display and sell work that was created by members of the neighborhood.

# Take-Aways for Future Projects

## Important Considerations

There are three elements that can be included to make a richer service-based project: skill development, embracing the power of a place and positive economic impact. These three goals or outcomes, along with the needs of the stakeholders would help focus the project. In times where satisfying one goal could conflict with satisfying another, in that case a hierarchy should be followed.

Because developing skills is important for all stakeholders, all decisions should be made to support this outcome. The location of the project should be the second most important element because addressing the problem of access is a need for both communities and historical organizations. Also, dialogue between people from different groups and communities are important for a city to have informed and engaged citizens. The historic significance of the neighborhood or street can be leverage when the location is missing this element.

## Timeline

This project uses 3 phases to first initiate a conversation with the community, to develop the project and begin the skill-building process and finally to fabricate and install the project.

### Phase 1

In the first phase, lasting about 6 months, the historical organization should contact potential partners in the community to start the discussion, to introduce the project, to identify key groups and to gauge interest. A contract or some other written agreement will help define the scope of the project at this point, the goals and criteria for success should be defined. This should include a rough timeline, the roles each of the collaborating groups will play, and the output or what will be physically created. Next, the group should hold town hall meetings, survey the public at sites such as grocery stores, churches, community centers, markets, etc. to get a sense of what people in the community consider important. As early as possible they should work with the community to find a site for the project. Once community members have showed interest and the scope of the project has been roughly defined, the project leaders can start fundraising.

### Phase 2

In the second phase, lasting from 3 to 6 months, historical research is conducted both within the community and in archives and collections of the historical organizations. This is the phase where historical thinking or critical thinking skills would be developed.

Historians, oral historians and folklorists can help guide the research and ensure the accuracy of the resulting narrative. A core group will write the narrative, but will check in with the larger community at least once a month to get feedback. Schematic Development will begin in the later part of this phase.

### Phase 3

In the third phase, lasting from 3 to 6 months, the design of the project will be completed and the project will be fabricated and installed.

The skills developed in this phase could include: video, audio and photo editing, graphic design, 2-D and 3-D modeling, budgeting, project management, copyediting, lighting, and construction.

### Post-Install

While the project is installed and open, exhibits could be included to continue to collect stories that could be displayed at future locations within the city.

## The Installation

Because this space or exhibit is a venue to encourage people to learn more about different communities, the ideal site needs to be accessible by multiple modes of transportation — by car, rapid or subway, bus, bicycle and walking.

### Interpretation/Exhibits

Any exhibits could be adaptable to demonstrate the ease of changing a story, be made from inexpensive materials and can be re-purposed other projects. Primary documents should be readily available to allow for individuals to delve deeper into the information, but also demonstrate the process of interpreting information.

Many projects can use first-person accounts, so visitors will recognize their neighbors and offer opportunity for people to leave responses and accounts.

### Duration of Installation

Because the community or neighborhood will be participating in the development of the project, the process is just as important as the installation of the project. The installation is the opportunity to present their work to the larger community or to the city. But it is through the process that the history will be discovered and skills will be built. With that in mind the duration of the installation should be long enough for people in the area to learn about, visit, and participate in activities and would be established when the scope and goals are defined.

## Visual Inspiration

*JR Artist*
The graffitti and street artist uses inexpensive materials, — primarily paper and paste — to create dynamic, highly-visible photomurals throughout a city.

*Candy Chang*
This Urbanist/Artist uses simple design solutions to encourage individuals to comment on what they want to see in their city or community



An intervention installed on an abandoned building in New Orleans.

*Art in the Age*

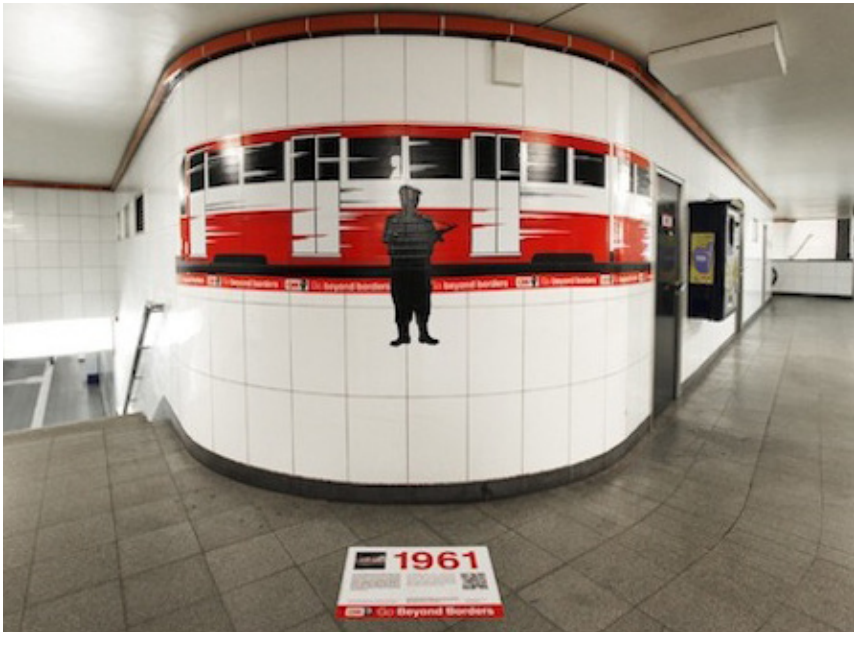
By using a wall painted in chalkboard paint for the graphics and adding objects to support the narrative that also allows for visitor interaction, this changing exhibit in a store can be an example for an inexpensive, adaptable display.



An exhibit on analogue audio installed in the store.

*Project Rowhouses*
The designers painted the graphics to cover the entire façade of the house to promote an exhibition. Artists create dynamic displays within the small space with wall graphics and simple installations.

*CNN Go Beyond Borders*
Marketers worked with duct tape artists to create pieces throughout Berlin at historically significant locations that are related to the Berlin Wall




# Funding the Project

## Determining Cost

When establishing the budget of this project, organizers will need to consider the needs of the space or location, the fabrication needs of the project, and the types of support staff. This could include items like computers and software, permits, printing, and materials. The individuals that would be leading workshops or classes for community members to gain skills while working on the project should also be compensated for their time.

## Fund raising

Project leaders will need to seek funding for this project and should look at State and Local foundations that support community-based or arts-related projects. Additionally many local corporations also contribute to community-building initiatives. For example, Chevron was a major donor of Project Row Houses in Houston and PNC was a major donor for the Smart Home constructed by the Cleveland Museum of Natural History.

In the early 1980's many of the social history projects that interpreted the city — throughout the city — quickly fizzled because of funding cuts during the recession. Today many arts organizations face a similar situation, though there are a few more options for organizations to seek funding. For the year 2011, Kickstarter provided more funding to projects than the National Endowment of the Arts. Other organizations utilize programs that allow visitors to text to donate to projects.

In this economic climate, fund-raising will still be difficult, but by creating a portfolio of fund-raising options, by developing a project that incorporates skill-building and by being creative with available and inexpensive materials, this project may succeed.

*Funding Opportunities*

For a project originating in Northeast Ohio, the fund-raising should focus on sources that would like to see an impact on the city or region of Ohio. Development staff should also see donors that are particularly interested in community development projects.

*Gund Foundation*

This foundation funds projects that fall under a number of categories including arts, economic development, education, environment, human resources, special projects and human services and capital grants. The foundation outlines the priorities for economic development projects:

"...the highest priority is given to initiatives that bolster the impact of Foundation-supported intermediary organizations working to improve the competitiveness of Cleveland's neighborhoods and its metropolitan region."

*Cleveland Foundation*

On their website, the Cleveland Foundation, a major philanthropic institution in Cleveland, specifies what projects they give priority to, this includes projects

that "...improve access to services or programs for vulnerable and underserved populations, strengthen nonprofit organizations, test new ideas and different partnerships, support policy and advocacy."

*Knight Foundation*
The Knight Foundation supports three different types of projects: ones that demonstrate innovation in journalism and media, ones that aim to increase engaged communities, and ones that foster the arts. Under the category of engaged communities, the Foundation gives priority to projects that...

"...help sustain healthy communities in a democracy, Knight aims to increase the ability of individuals to engage in change. Knight fosters initiatives that develop in people a strong sense of belonging and caring, timely access to relevant information, the ability to understand that information, and the motivation, opportunity and skills to take sustainable action on a range of issues throughout their lives."

Corporate Funders that have been know to support museum and community-based projects include PNC Banks, The Cleveland Clinic, and University Hospitals.

### Collaboration between Institutions & In-Kind Contributions

Institutions within a city often come together to share resources and to advertise around a common event. Ecomuseums also demonstrate the pragmatism of different museums working together under an umbrella organization. For pop-up museums, collaboration is essential for its success. Different organizations with a shared interest in community involvement and empowerment can work together to seek funding and to share resources and expertise. Historical organizations can bring the scholarship, artifacts and documents to help with the research of the narrative. Staff of these organizations can help community members develop historical thinking skills. Often local Urban Design programs and firms are useful team members because of their experience navigating the bureaucracy of the city's offices. (The Cleveland Urban Design Collaborative provides an downloadable PDF which outlines the steps a group needs to take in order to host their own pop-up event.) Urban Studies and Public History departments of universities can be pulled in as well as new media programs, where students can be challenged to develop new ways to make information accessible to people and to share their knowledge with partnering communities.

Property owners may be willing to allow a non-profit to come in and use an abandoned storefront to help activate a neighborhood and attract people to neighboring businesses. This approach is seen in Chicago where the non-profit, Pop-Up Art Loop encourages owners of empty storefronts to open them up for artists to display work temporarily.

The curators of the community museums project were allowed to set up a the photographic mural inside a mall and the developers of the ecomuseum in Cortemilia used theaters and other centrally-located spaces to set up temporary displays.

# Conclusion

Early March 1993, museum administrators converged on Philadelphia for a two-day conference "Museums in the Social and Economic Life of a City" This conference was hosted by the American Association of Museums, Partners for Livable Places and the Philadelphia Initiative for Cultural Pluralism. Throughout the conference, representatives from local organizations described programs their organization had initiated. Twenty years later these programs may no longer be operating because of lack of funding or lack of support from within the institution.

When looking for ways to create community engagement projects, historical organizations should look to models of organizations that were established with ambitions goals like community participation, neighborhood revitalization, economic development and the building of social capital.

We can learn from ecomuseums how to address the needs of a community and use history to renovate historically significant buildings and sites that could also foster tourism and re-introduce lost industries, where individuals participate in projects that also develop a sense of a shared past. And intangible heritage is leveraged to re-introduce lost skills. From inclusive historic preservation projects like Old North St. Louis, we can appreciate the tension that will arise between members of different socioeconomic groups understand that being transparent of the entire process of the project and actively seeking the participation of all members will mitigate some animosity.

Finally, from the projects created by the Community Museum Project, we can see how history and museum methods like curating and displaying marginalized histories can be empowering to those who are often marginalized.

All three case studies had removed the possibility of "threshold fear" describe by Elaine Guarian by bringing the projects into the community, neighborhood or town.

In order to not only initiate ambitious community engagement projects that could improve lives, neighborhoods and eventually the city requires the long-term support of the entire institution. This requires not just a change but a transformation.

This is no small feat. It will take energy and perseverance, but the result could be an organization that not only survived but flourishes, where not only are the lives of members of the communities better, but as are the staff.

Those that have the courage to transform an organization—to break down institutional walls—will create an opportunity for the staff who are passionate about improving their communities, to take their scholarship and history to the streets, to not just partner with communities but develop relationships where everyone works together to reshape their city and their lives.

# APPENDIX

# Additional Sources of Inspiration

These following examples helped inform the thesis but were not as informative as the case studies. They are included here because they can still inspire projects.

# The High Line

## *"Why do you think the High Line should be saved?"*

The High Line was a 13-mile elevated train track constructed as part of the West Side Improvement project. The elevated structure was developed as a safer alternative to street-level train tracks. It opened in 1934 and ran from 34th street to St. John's Park Terminal at Spring street. The tracks connected directly to factories and warehouses like the former Bell Laboratories Building and Nabisco plants. Milk meat, produce and raw and manufactured goods traveled into and out of the city above the street-level activities of the neighborhoods underneath.

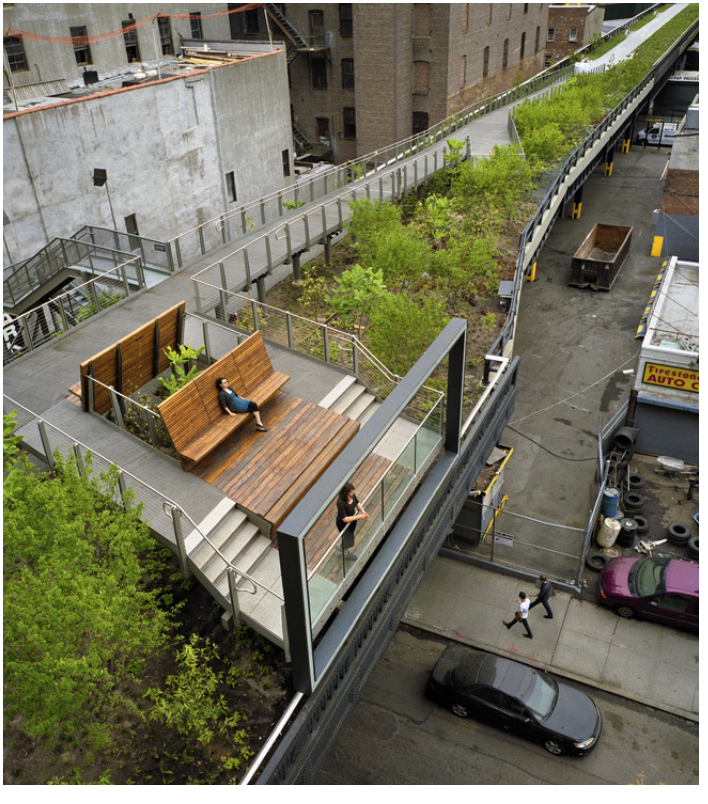
The growth of trucking in the 1950's led to a drop in rail traffic on the High Line. By the 1960's the southernmost portion had been demolished, the last train ran on the High Line in 1980 by Conrail. In 1999, Joshua David and Robert Hammond formed the non-profit Friends of the High Line in an effort to prevent it's demolition and to advocate for it's preservation and reuse as a elevated public park. By 2004 the non-profit had gained the support of the New York City government. Landscape architect James Corner Field Operations and architects Diller Scolfidio + Renfro were selected for the re-design.

The members of the neighborhoods under the High Line were invited to meetings throughout the development of the project in order to provide input on the project. At the first meeting, when the High Line was under the threat of demolition, the first question asked was "Why do you think the High Line should be saved?" Many believed that the structure provided a possibility to create a park unlike any other in the world. Many also wanted the natural ecology maintained and didn't want the park to become too beautiful or "Disneyfied"

The first section open the summer of 2009 and the second opened the summer of 2011. The park has nine entrances and the attractions include naturalized plantings, a concrete trail, and lounges. Space is set aside for future art installations and performances.

Since the High Line opened, real estate development has increased in the surrounding neighborhoods. By 2009 there were over 30 projects started or in development. The High Line has become a model for an elevated park which other cities including Philadelphia, Chicago, and St. Louis.

This project incorporates many aspects covered in this thesis including a creative reuse of a historic structure, community's input and involvement and neighborhood revitalization was an outcome. However, this project could have been richer if it had incorporated the social history around the structure. Had they worked with a historical organization, the developers could have incorporated a narrative on the history of the train and factory workers, and then the recent history of community advocacy and local and international visitor to the park.



## *Philadelphia Moving Past*

In 1982, Philadelphia celebrated its 300 year anniversary of its founding by William Penn. The celebration included a range of city-wide activities including historical poster contests and visits by tall ships. The Century IV Celebration Committee was established to develop the festivities for the year and was made up leaders of community groups, public officials and mayoral appointees. In 1980, the officials asked the Philadelphia Area Cultural Consortium, headed by Cindy Little, and The Center for Philadelphia Studies at the University of Pennsylvania in helping design a citywide community history project. Prior to this project, the cultural consortium had worked on public programming that included tours, lecture series, workshops, performances and exhibits focusing on Philadelphia's history since 1800.

The project received planning grants used to cover the cost of weekly meetings over a 6-month period of the core planning committee, to consult with designers and scholars, to visit other community history projects, and to meet with representatives of neighborhood organizations.

From the planning process, the committee presented a year-long project that had three components: a Historymobile, urban issues tour and an urban public history institute. The intention was that all three projects would be developed to include a high level of community involvement.

The Historymobile, a retrofitted SEPTA bus, was developed as a "traveling history event" that carried modular exhibits, interactive workshops and a presentation stage throughout the city. There were three exhibits that addressed themes like "The Bigger Picture," "What is a Neighborhood," and "Daily Life in Perspective." In the workshop area, visitors could explore primary source material including the Philadelphia 1880 census, the 1895 ward atlas, and nineteenth-century business directories. A short booklet covering six areas of the neighborhood was also printed.

To engage visitors with the past, they developed the installation "Neighborhood Origins and Destinations" It was a billboard-sized map of the city where visitors apply color-coded tape showing their present neighborhood, where they grew up, and where their families originally lived. This map would show the individual's relationship to the city. Staff

would help visitors to understand the generational, cultural, social and economic circumstances that cause people to move to different neighborhoods. The "People Wall" was a traveling community self-portrait focusing people of the neighborhood, daily life, family, and work in 1982. The montage would grow over the summer and would show the diversity of people and their lives in the city. "Neighborhood Family Album" staff would interview potential donors of artifacts and documents. These interviews would also be useful in identifying individuals that would be good prospects for recording their oral histories.

The urban issues tours would highlight the roots of contemporary problems and would provide an opportunity to compare places geographically and historically. Core themes of the tours would include "Fate of the Industrial City," "Abandonment and Reconstruction," "Centre-Square," "Heart of Downtown," and "Ethnic Succession Along South Street." Special tours might have included "Green Space in the City," Transformation of the Economy," and "Future of the Waterfront"

The last component was a three-week institute in Urban Public History for teachers and neighborhood history buffs. Its goals were to train people to help with the running the history-mobile, and the training from the institute would create a few skilled humanists with knowledge and city-wide institutional contacts to access for future projects.

Their grant request from the NEH was rejected and many of the elements were cut. They developed a new fundraising strategy. But because they couldn't raise enough for the current budget, some things were cut. Though many of the elements weren't created, many are examples of ways to use history to engage people throughout a city.

Over the summer in 1982, the project traveled to 47 neighborhood events over a five-month period. The most popular element of the project was the research area called the History Booth. Using the 1880 census, broken up into a number of booklets, visitors were able to find out who lived in their house in 1880. People were able to learn the name, sex, race, age, occupation and the country of origin for the individual and their parents. This information enthralled the public. Visitors were given "Historic Property Certificates" with the details of the historic family written in, which became a highly prized souvenir. Dr. Little describes days where the line stretched down the block, often with the staff working for 6 hours straight without a break. Because the city has so many stable close-knit neighborhoods that pre-date 1880, many visitors found residents in their homes or their parents' home. In neighborhoods like Fishtown, Fairmount and Manayunk, some people found relatives or close

family friends. Dr. Little describes incidents where, once visitors recognized someone they knew, would often be moved to tears.

In spite of the wild popularity of the project, it ran its course and ended in late October. It proved to be very physically demanding for the staff, and the project had run out of funding. The History Booth and the census were given to the Historical Society of Pennsylvania.

This project is significant because of the wild popularity of the one element: the 1880 census books. In this situation, when people were given the opportunity to learn historic information that related to them directly, they were willing to stand in line, in the hot Philadelphia summer, to discover it. Then people would express excitement and emotion once they discovered someone they knew. Finally, this exhibit had a life beyond that summer. All participants received a certificate that many presumably framed and hung in their houses, a constant reminder of those who inhabited it before them. Also, years later, many Philadelphians continued to recognized Dr. Little because she was associated with the "Who Lived in Your House" exhibit. When history is presented in a way where people can see themselves in the continuum, it becomes a more powerful experience.

## "Looking for Love" by Candy Chang, 2011

Candy Chang, a public installation artist, designer and urban planner, created an installation around the Polaris Building, the tallest building in Fairbanks, Alaska that had remained abandoned for over 10 years.

In the interactive project "Looking for Love Again" she invited members of the city in to explore the interior of the structure and then record their memories and hopes for the building.

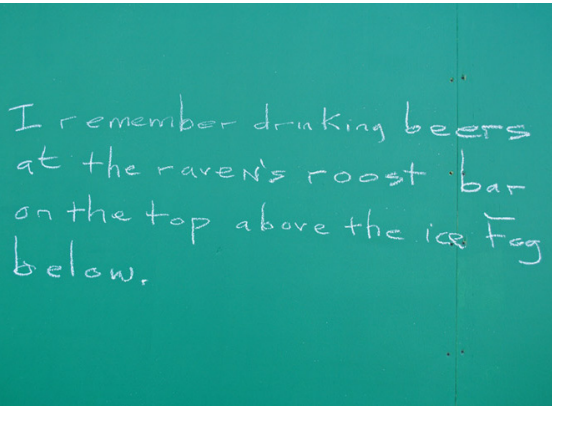
Mrs. Chang describes her project:

> "This project is an experiment – what if we could easily share the stories behind our buildings? What happened here? Who grew up here? How has it played a part in our lives? And what if we had more of a say in what these buildings could become? What if we could easily collect demand in an area? By drawing attention to our neglected spaces, and providing residents with a platform to share, perhaps we can discover the impact that buildings have on our emotional well-being. And maybe we can learn to love them once again." (http://candychang.com/looking-for-love-again/)

This project, like many of Ms. Chang projects, is an example where members of the community are invited to express their opinions on the reshaping of their city. People could record and read memories about the building. This project is also an example of a relatively inexpensive intervention that uses only industrial fabric for a banner and 6 chalkboards to gather the public's memories and hopes.

*"Looking For Love Again forces you to examine how the city you live in affects your life, and what you can do to shape a vision of the urban landscape for the better."* - Fast Company





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