



a²ru

ALLIANCE FOR THE ARTS
IN RESEARCH UNIVERSITIES

*Pre-Conference
Workshop on*

CREATIVE PLACEMAKING

Wednesday, November 1, 2017

9:30am - 5:00pm

Boston University

Metcalf Trustee Center

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Agenda

9:00am	Check-In
9:30am	Opening Remarks <i>Gloria S. Waters, Vice President and Associate Provost for Research, Boston University</i> <i>Laurie Baefsky, Executive Director, Alliance for the Arts in Research Universities, University of Michigan</i> <i>Sherry Wagner-Henry, Director, Bolz Center for Arts Administration, University of Wisconsin-Madison</i>
9:45am	Lightning Presentation: Extension Service and the Arts in Rural Communities <i>Angela Richardson, Aesthetics and Business Project Coordinator, Bolz Center for Arts Administration, University of Wisconsin-Madison</i> <i>Todd Schmidt, Village Administrator, Village of Waunakee</i>
10:15am	Lightning Presentation: Arts and Public Health <i>Moisès Fernández Via, Founding Director, ARTS LAB, Boston University</i> <i>Lisa M. Wong, Co-Chair, Arts and Humanities Initiative, Harvard Medical School</i>
10:45am	Working Groups Round 1 <i>When we want to harness the power of a group—especially a diverse one with many interests and skills—to meet a present challenge, Open Space is the method we choose. Convened around a core calling question, the group is made aware of any givens and then the space is opened for anyone to pose a session topic. Over the course of these working groups, people are free to choose which session(s) they most want to attend, bringing maximum enthusiasm and commitment for conversation and action. Feel free to move to a different table or topic during the working group time. No one will be offended, so utilize the time to your advantage and strengths.</i>
11:45am	Working Groups Report Out
12:00pm	Networking Lunch
1:00pm	Lightning Presentation: Arts in Race & Immigration <i>Dahlia Nayar, Artist</i> <i>John Arroyo, Ford Foundation Postdoctoral Fellow, Massachusetts Institute of Technology</i>
1:30pm	Lightning Presentation: Arts in Transportation, Housing, and Public Safety <i>Madhu C. Dutta-Koehler, Associate Professor of Practice and Director, City Planning and Urban Affairs, Boston University</i> <i>Atyia Martin, Chief Resilience Officer, City of Boston</i>
2:00pm	Working Groups Round 2
2:45pm	Working Groups Report Out
3:00pm	a2ru Creative Placemaking Survey and Attentive.ly Presentation <i>Maryrose Flanigan, Associate Director, Alliance for the Arts in Research Universities, University of Michigan</i> <i>Ally Duffey, Student, Bolz Center for Arts Administration, University of Wisconsin-Madison</i>
3:30pm	Futuring Exercise <i>Garry Golden, Futurist, Forward Elements, Inc.</i>
4:55pm	Closing Remarks and Next Steps
5:00pm	Adjourn

Background



Sherry Wagner-Henry, University of Wisconsin-Madison. Photo credit Dave Green

a2ru, with partner Bolz Center for Arts Administration at the University of Wisconsin-Madison School of Business, conducted a follow-up survey of creative placemaking in higher education (report may be found in the Appendix), created an online repository for sample projects, and gathered background information on creative placemaking.

The Creative Placemaking movement promotes building cross-sector partnership to bring the arts and culture into a broader conversation around economic and community development. This way of thinking has swept the nation in the last decade and produced millions of grant dollars from major arts funders. However, it is still a challenge to navigate partnerships, find resources, and build a case for the role of placemaking across diverse institutions. This past year, a2ru, the Bolz Center for Arts Administration, and Blackbaud came together in an effort to engage and unite creative placemaking practitioners—particularly in higher education—to funding, toolkits, and each other.



Tamra Cartwright, graphic recorder, captured the events and discussions of the day. Photo credit Dave Green

Research Partner

Sherry Wagner-Henry
Director and Faculty Associate
Bolz Center for Arts Administration
University of Wisconsin-Madison

As the director for the Bolz Center for Arts Administration at the University of Wisconsin-Madison, Sherry Wagner-Henry is responsible for center strategy, which includes recruitment of students as emerging leaders, teaching through applied professional practice, job placement, and the development of enhanced educational experiences, including the rollout of the campus-wide Arts Business Initiative. ABL is program that connects artists and creative majors to business students and curriculum, fostering collaboration and creative inquiry around the processes for making a living and life with the arts at the center of exploration.

Sherry came to the Bolz Center from the University of Minnesota-Twin Cities, where she was director of graduate programs for the College of Continuing Education and faculty director of the Master of Professional Studies in Arts and Cultural Leadership (ACL), a program that she founded. For 14 years, at the University of Minnesota, she was managing director of University Theatre and Dance, and executive director of the Minnesota Centennial Showboat, where she built and expanded the opportunities to create and manage public/private partnership development.

Sherry graduated with her MBA in Arts Administration and Marketing from Illinois State University and was a Follett Fellow in Arts, Entertainment and Media Management (AEMM) at Columbia College-Chicago. Sherry also serves as an affiliate member of the Arts Institute on campus, is a board member of the international Association of Arts Administration Educators (AAAE), and is a founding network partner at Sort Sol Consulting Group.

Lightning Presentations & Shareouts



Attendees had an opportunity to ask questions of the presenters. Photo credit Dave Green

a2ru invited city officials, artists, academics, activists, and researchers to give brief “lightning” talks in pairs throughout the day on various topics related to the integration of the arts in aspects of creative placemaking both in the higher education and public realm. Categories were chosen based on ArtPlace America’s community development matrix. After the first two sets of lightning presentations, participants self-selected into related working groups to tackle related topics before sharing the highlights of their discussions in these groups.

- Topics included:
- Extension Services and Arts in the Rural Communities
 - Arts and Public Health
 - Arts in Race and Immigration
 - Arts in Transportation, Housing, and Public Safety

Extension Service and the Arts in Rural Communities



Angela Richardson
Aesthetics and Business Project Coordinator
Bolz Center for Arts Administration, University of Wisconsin-Madison

Angela is a performer, visual artist, whose work investigates how artistic, intuitive, embodied approaches to research can yield different perspectives than scientific, empirical, and mechanical ones. Drawing, installation, and dialogue form the foundation from which her interdisciplinary efforts emerge. The elaborate, artful procedures she creates allow interaction and collaboration with audiences. Angela received her MFA from UW-Madison in 2015. While attending graduate school, Angela served as project assistant to cartoonist and author Lynda Barry at the Wisconsin Institute for Discovery's Image Lab. Now as Aesthetics and Business Project Coordinator at the Bolz Center for Arts Administration, she coordinates arts-based learning activities for Wisconsin School of Business students, faculty, and staff. Her main focus is on introducing the arts and aesthetic development through Compass, a leadership program delivered to all Bachelor of Business Administration students at UW-Madison as part of the Arts Business Initiative.



Todd Schmidt
Village of Waunakee, WI Administrator

Since 2010 Todd Schmidt has served as Village Administrator for the Village of Waunakee, a growing community of 13,500 in Wisconsin's capital-city metro region. Todd's 20 year career in local government management has included service in five other communities. He has a master's degree in Public Administration from Northern Illinois University. An avid arts lover and advocate (and a drummer to boot), Todd recognized opportunity to engage the creative sector in Waunakee shortly after his arrival. Through local agency partnerships, elected official support, and creative individual/business engagement, the Waunakee community has enjoyed a fresh revealing of all things creative with more excitement to come.



Angela shared her experience as an artist working in the context of a business school in training faculty and students to use the arts to authentically work with communities. Todd shared his perspective as village administrator using art as a catalyst to serve his community, including the University of Wisconsin's extension program.
Photo credit Dave Green



Arts and Public Health

Moisès Fernández Via
Founding Director, ARTS | LAB
Boston University

Moisès Fernández Via is the Founding Director of Arts | Lab @ Med Campus, an unprecedented partnership between Boston University College of Fine Arts and the Medical Campus. Moisès serves as CFA's liaison in the Medical Campus identifying, developing and implementing opportunities to foster interdisciplinary dialogue, building productive relationships between artistic creativity and health care practice.

Born in Barcelona in 1980, Moisès is an active concert pianist, music curator, and passionate writer. He began his musical education at age ten and was lauded only three years later by the press as “un nom qui'l faudrà retenir!” [a name to remember!]



Moisès shared his experiences as a musician and writer embedded in the medical campus at Boston University and his founding of Arts | Lab @ Med Campus. Lisa spoke about the intersection of medical and musical practice as a pediatrician and violinist advocating for arts integration in medicine. Photo credit Dave Green.

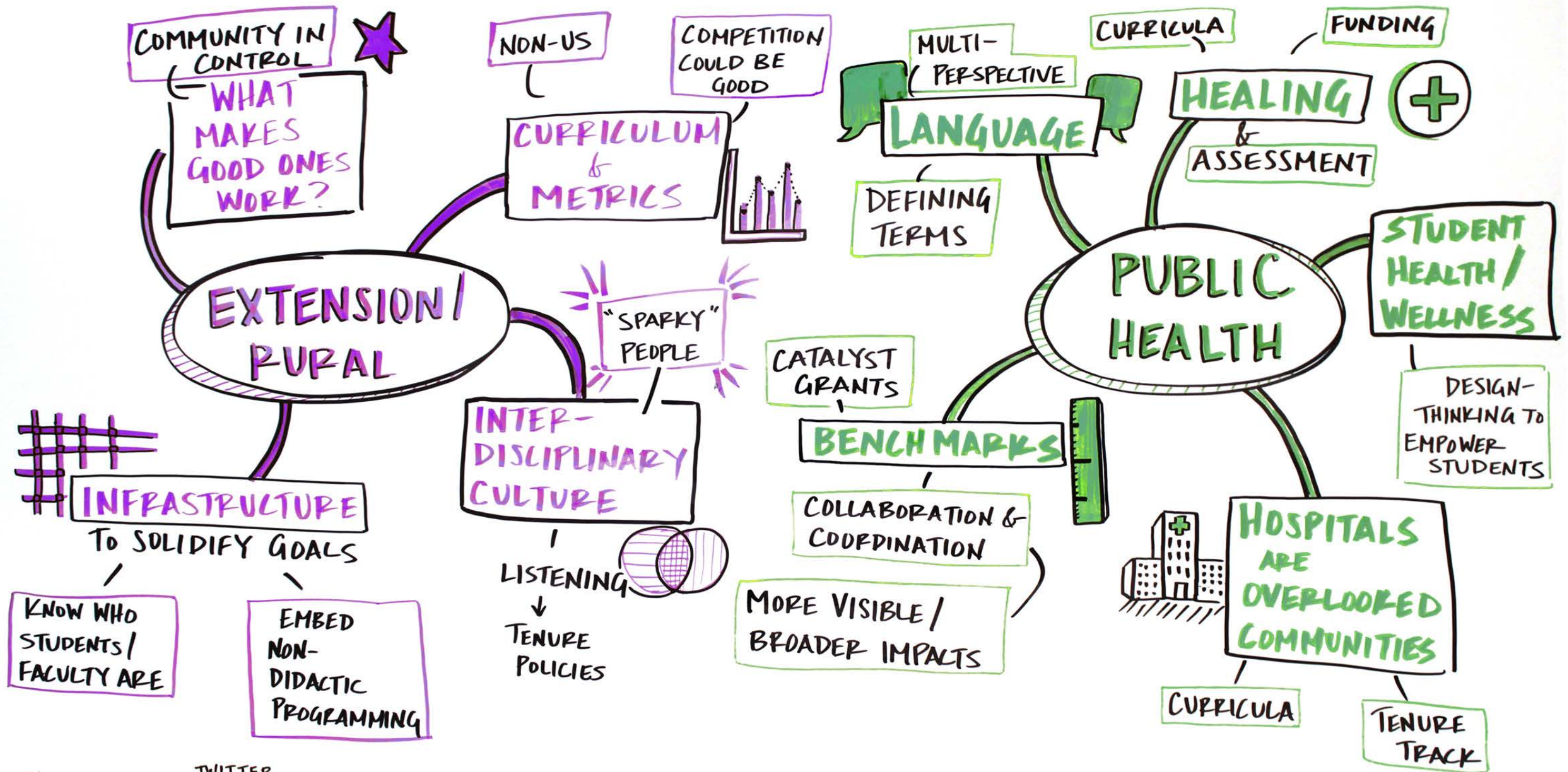
Lisa M. Wong
Co-Chair, Arts and Humanities Initiative
Harvard Medical School

Lisa M. Wong, M.D. is a musician, pediatrician, and past president of the Longwood Symphony Orchestra. She grew up in Honolulu, Hawaii where she attended Punahou School, an independent school centered on education, the arts and community service.

Dr. Wong graduated from Harvard University in East Asian Studies, and her M.D. from NYU School of Medicine. After completing her pediatric residency at Massachusetts General Hospital, she joined Milton Pediatrics Associates and is an Assistant Clinical Professor of Pediatrics at Harvard Medical School. She co-chairs the Arts and Humanities Initiative at Harvard Medical School, an initiative made up of HMS physician faculty, residents, and students interested in incorporating the arts into the classroom, laboratory, and at the bedside through art making, observation, narrative writing, music, and more. Dr. Wong is involved in El Sistema USA and has had the privilege of observing El Sistema in Venezuela several times over the past ten years. Dr. Wong received the 2010 Pinnacle Award from the Mattapan Community Health Center and 2013 Champion for the Arts Award from the Arts and Business Council of Greater Boston. In May 2016 she received an Honorary Doctorate in Education from Wheelock College and gave the Graduate Commencement Address. Her first book *Scales to Scalpels: Doctors Who Practice the Healing Arts of Music and Medicine*, co-written with Robert Viagas, was published in April 2012 by Pegasus Books and was recently translated into Chinese.



REPORT OUT ROUND 1



Arts in Race and Immigration



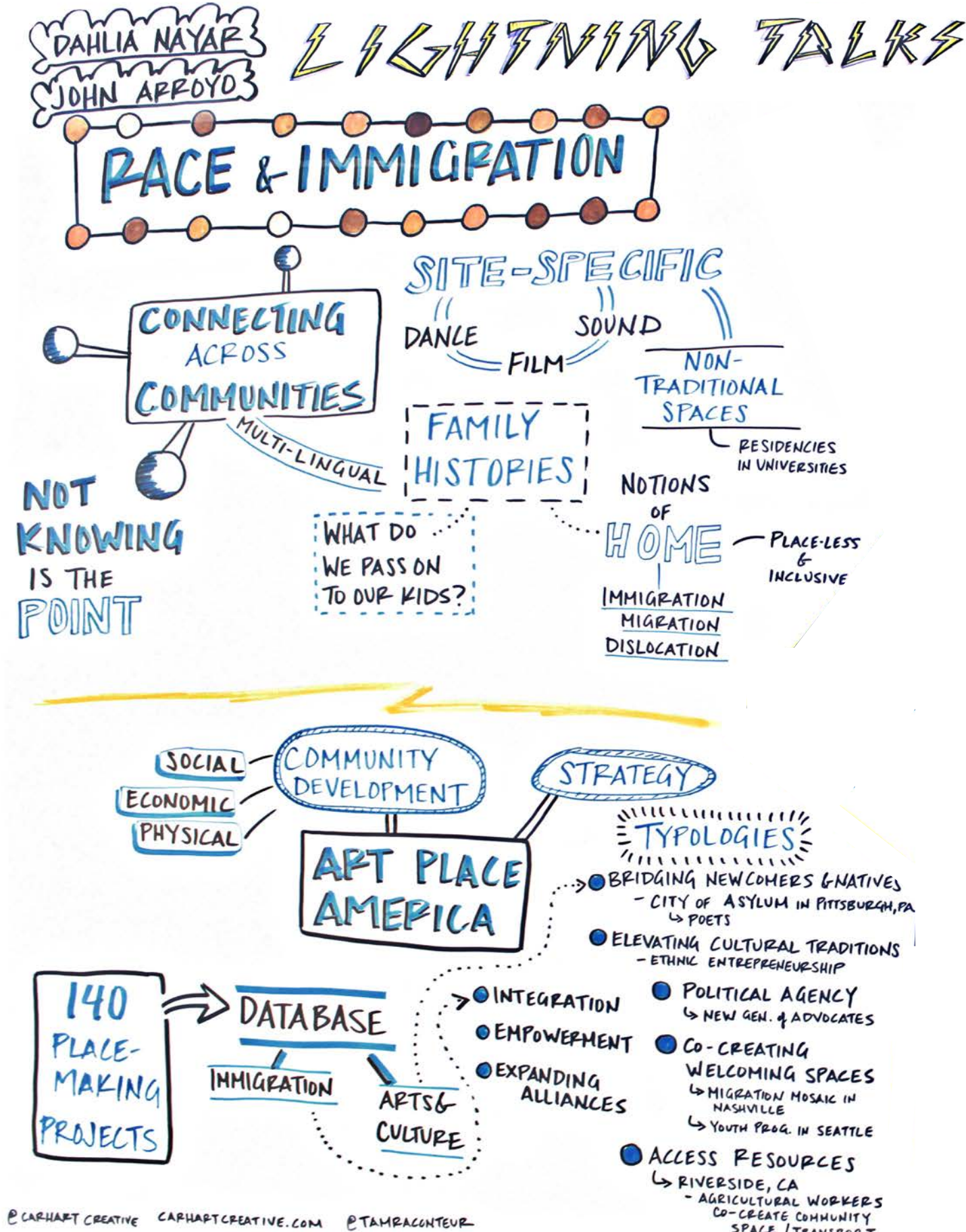
Dahlia Nayar

Dahlia Nayar’s multimedia work investigates the performance of the quiet and seeks unlikely sources of virtuosity. Her most recent work, 2125 Stanley Street, has been supported by a Vermont Performance Lab residency, a Bates Dance Festival New England Emerging Choreographer Residency, a National Dance Project Special Grant and a National Dance Project Touring Award for 2016-17. Stanley Street has been adapted for galleries, grange halls, a Buddhist church and other alternative spaces throughout the United States. Previously, Dahlia’s work has been selected and performed at venues including the Venice Biennale/Danza Venezia Showcase for Emerging Choreographers, Dance Place in Washington DC, the Next Stage Dance Residency at the Kelly Strayhorn Theater in Pittsburgh, the Center for Performance Research in Brooklyn, NY. In addition, her site specific projects have been performed at the National Botanical Gardens, the Kennedy Center and the Complejo Cultural, in Puebla, Mexico. She was a National Dance Project Regional Dance Lab artist in 2007. From 2008-2010, she received the Jacob Javits Fellowship during which time she received her MFA in Dance/Choreography from Hollins University. She has been a guest artist at several universities including: Salem State College, College of the Holy Cross, Long Island University in Brooklyn, Marymount Manhattan College, Duke University, Smith College and others. Dahlia is a recipient of the 2016 Massachusetts Cultural Council Fellowship in Choreography.



John Arroyo
Ford Foundation Postdoctoral Fellow Massachusetts Institute of Technology

John Arroyo is a Ph.D student in MIT’s Department of Urban Studies and Planning, where he also received his Master’s in City Planning and Certificate in Urban Design. Additionally, he is a Ford Foundation Diversity Predoctoral Fellow of the National Research Council of the National Academies and a MIT Hugh Hampton Young Memorial Fund Fellow. His professional urban planning and design career spans 15 years of community development, housing, public space, cultural heritage, and arts and cultural planning experience with various nonprofits, foundations, and government agencies across the U.S., Europe, Latin America, and the Caribbean. Arroyo’s scholarly interests focus on the interrelationship between the built environment, migration, and policy. In particular, Arroyo’s comparative research investigates how the public built environment influences and reshapes sociocultural behavior among transnational Latino migrants, and how local urban planning and design policies react to this adjustment phenomenon in both U.S. receiving communities and native Latin American sending communities (Mexico). His research has been supported by the National Endowment for the Humanities, Ford Foundation, American Planning Association, American Institute of Certified Planners, National Trust for Historic Preservation, Congressional Hispanic Caucus Institute, Hispanic Association of Colleges and Universities, Southwest Airlines, and the California State Assembly.



Arts in Transportation, Housing, and Public Safety



Madhu C. Dutta-Koehler
Associate Professor of Practice and Director, City Planning and Urban Affairs
Boston University

Dr. Dutta-Koehler has over fifteen years of experience in the field of urban planning, design, and architecture as an educator, researcher, and practitioner. An award-winning architect and planner, Dutta-Koehler maintains her own international architectural practice specializing in residential design. Prior to her current appointment, she has been part of the MET faculty since 2006 as an adjunct professor, receiving the Dean’s Citation for Teaching Excellence in 2011. She has also held faculty positions at the University of Texas at San Antonio and Wentworth Institute of Technology, and was a lecturer at MIT.

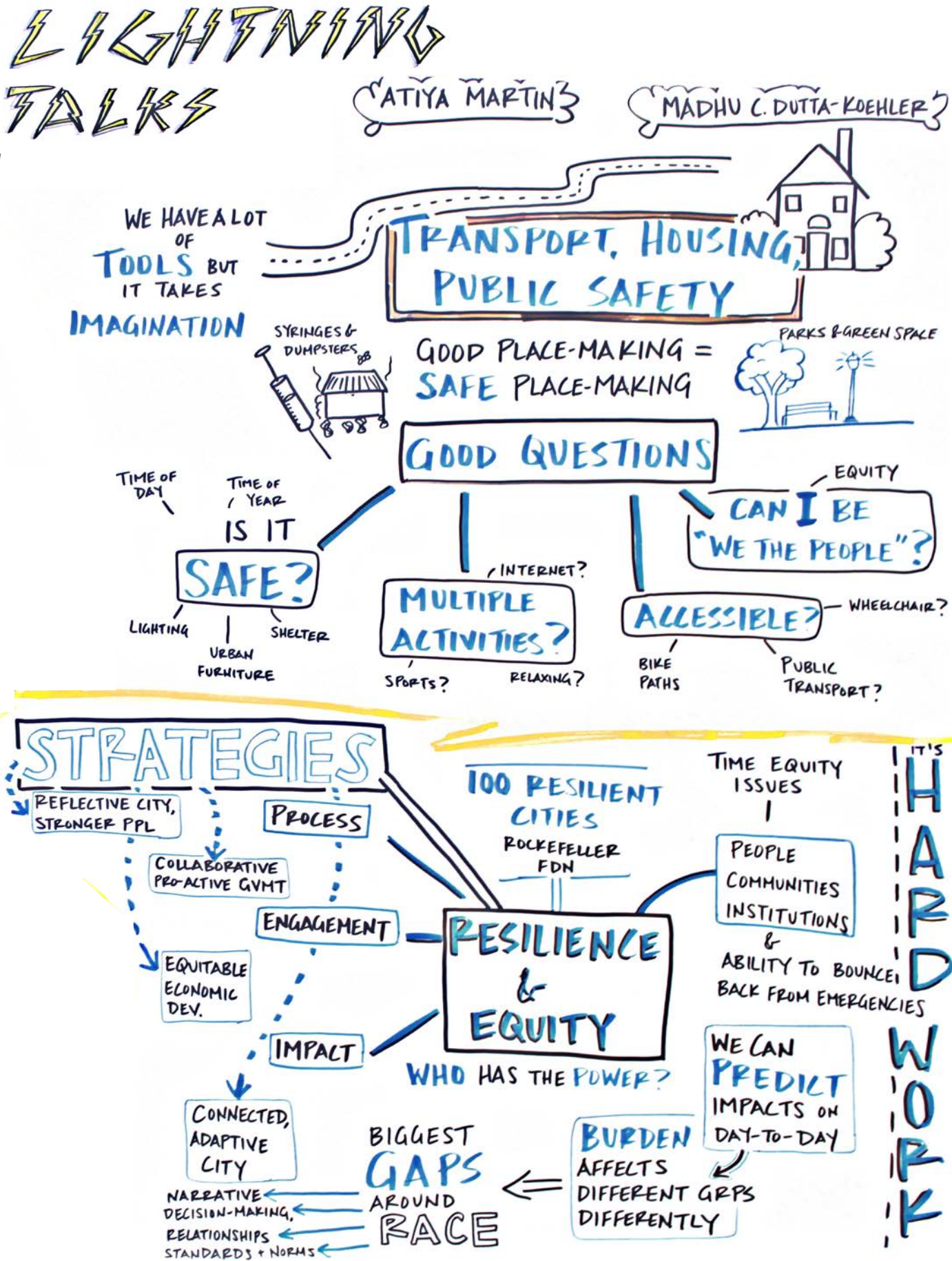
Professionally, Dutta-Koehler has worked on various international design competitions and award-winning projects, which have been recognized by the World Habitat Award, Indian Institute of Architects’ Award, American Institute of Architects, U.S. Department of Energy, and others. She is a dedicated teacher and takes great pride in challenging her students to explore critical aspects of the built environment, both from a technological and a policy-oriented perspective. Her scholarly interests are eclectic: her current research and teaching focuses on climate change adaptation—particularly in the urban Global South—and environmental sustainability in the built environment; her previous work has explored the hybridized and virtual milieus in the “new frontiers” of digital architecture, as well as Colonial-era urban planning in India and modern-day U.S. “company towns.” Dutta-Koehler is also committed to the creative and performing arts. Apart from her continuing interest in photography, graphic design, and the visual arts, she has also studied and performed Indian classical dance for almost two decades.



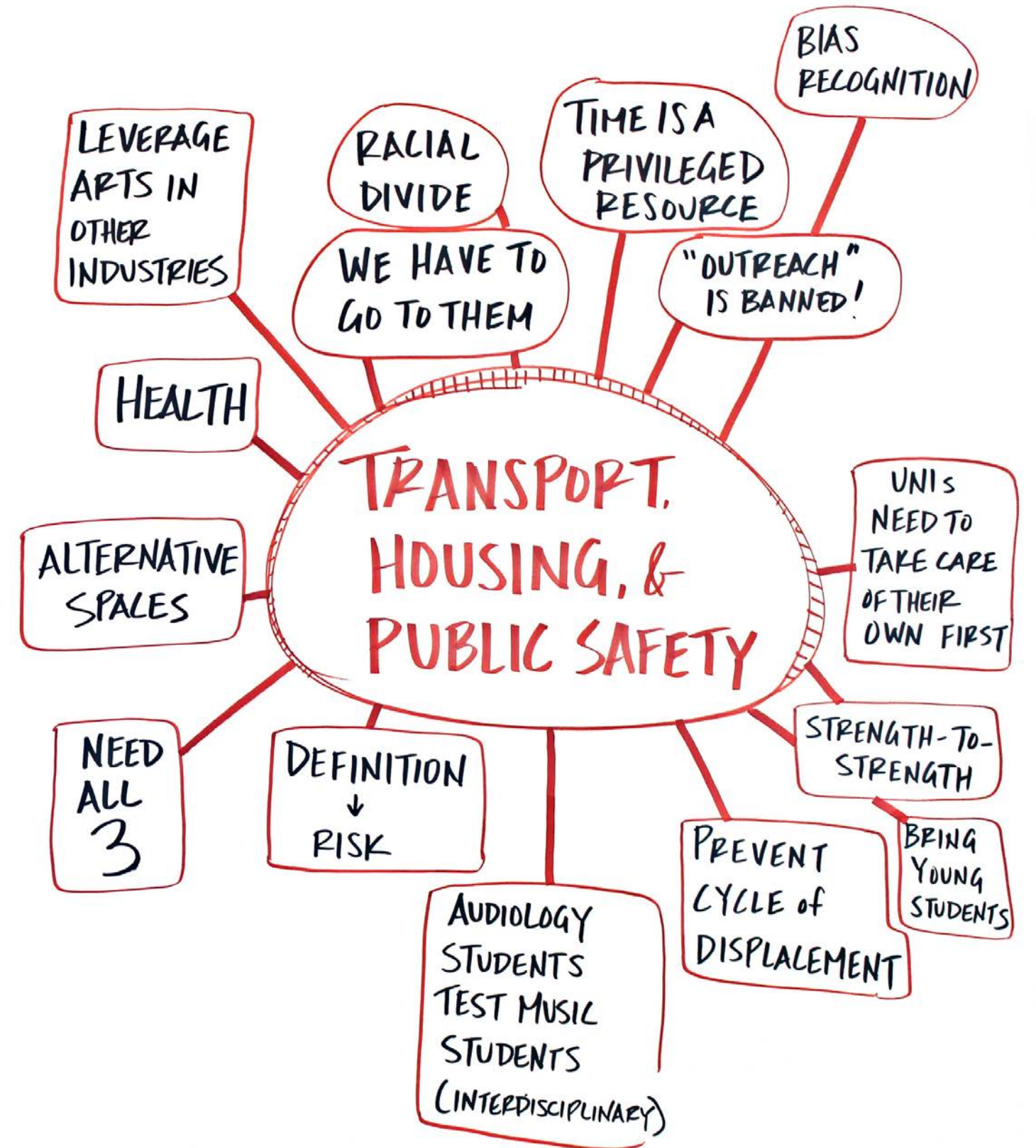
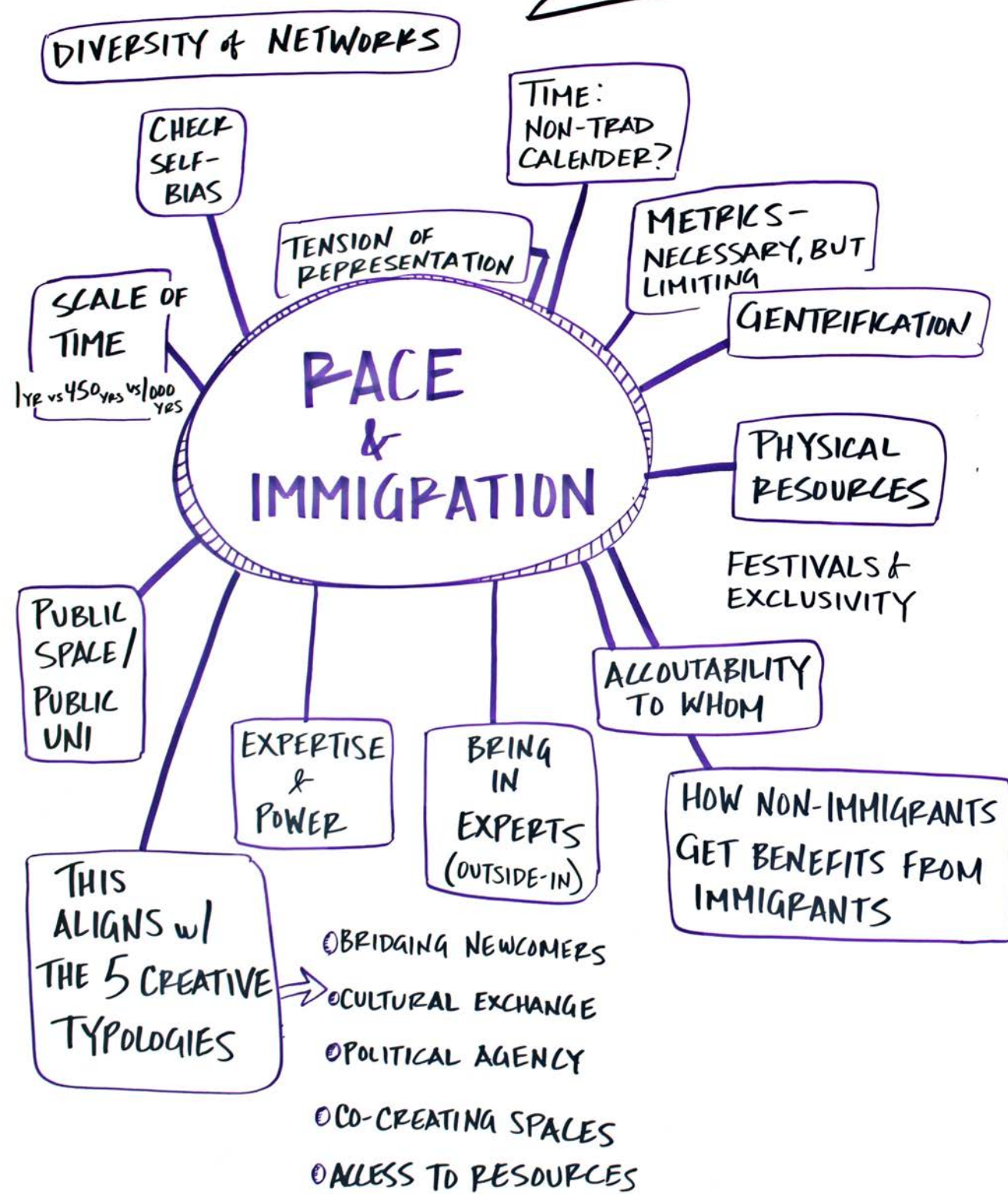
Atyia Martin
Chief Resilience Officer
City of Boston

Dr. Atyia Martin is a Certified Emergency Manager with a diverse set of experiences in public health, emergency management, intelligence, and homeland security. Mayor Martin J. Walsh appointed her as the Chief Resilience Officer for the City of Boston as part of the 100 Resilient Cities initiative pioneered by the Rockefeller Foundation. In this role, she is responsible for leading the development and implementation of Boston’s Resilience Strategy. Boston will focus on advancing racial equity as the foundation of the Resilience Strategy process to increase our shared ability to thrive after emergencies.

Dr. Martin was previously the Director of the Office of Public Health Preparedness at the Boston Public Health Commission. Her previous professional experience includes the Boston Police Department’s Boston Regional Intelligence Center; City of Boston’s Mayor’s Office of Emergency Management; the Federal Bureau of Investigations (FBI); and active duty Air Force assigned to the National Security Agency. Dr. Martin has also been adjunct faculty in the Master of Homeland Security at Northeastern University. Dr. Martin and her husband were born and raised in Boston where they currently live. They have five children.



REPORT OUT POUND 2



Futuring Exercise

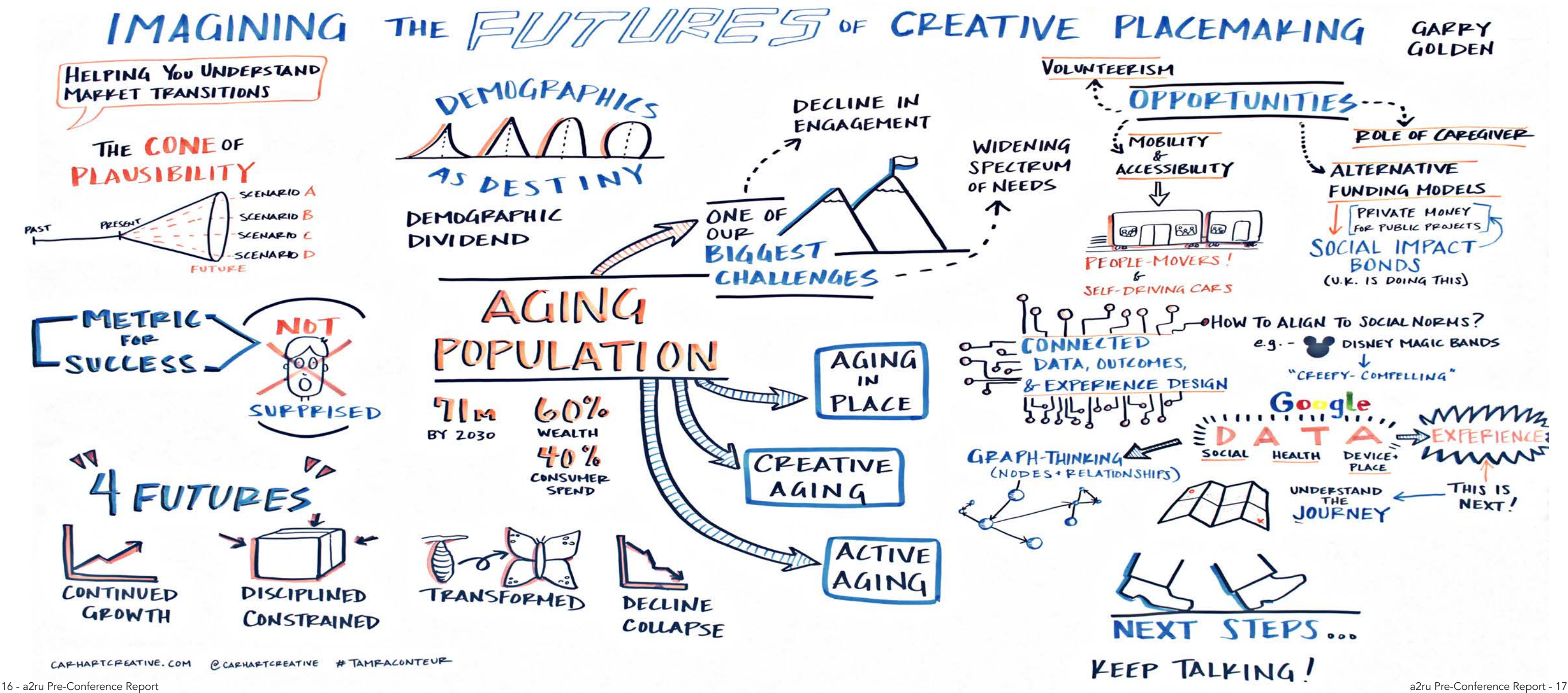
Garry Golden is an academically trained Futurist who speaks and consults on issues shaping business and society in the 21st century. He has worked with a wide range of organizations including: American Alliance of Museums, Kennedy Center for the Performing Arts, Microsoft, Woodruff Arts Center, and Walt Disney Company.

Garry received his Masters degree from the University of Houston Futures Studies program (M.S.), and is a past member on the Board of Directors of the Association of Professional Futurists (APF). He lives in an old tilted row home in Brooklyn, NY with his wife and his young sons.

Prior to the pre-conference workshop in Boston, a2ru and Golden issued a survey on *Higher Education and Creative Placemaking: Mapping Trends* which was specifically geared toward this audience and informed his futuring exercise presented at the workshop in Boston. The presentation bolstered the mapping efforts of Creative Placemaking by

taking current data from the survey of community engagement efforts and Creative Placemaking from research universities as well as the “social listening” results from research partners at the Bolz Center for Arts Administration and Blackbaud.

This presentation also aired on January 31 as part of the Alliance for the Arts in Research Universities (a2ru) Circuits webinar series. The webinar transcript and recording along with the associated Power Point can be found at a2ru.org.



Challenges

1. No one owns the work; this can be antithetical to the way researchers and artists often operate; how do we get to a place where everyone owns the work?
2. Timeline—this work is closer to decade-long projects, not 2-4 years. How do we handle that with the turnover in university populations? This is more an issue for research based on practice.
3. Students and faculty are often more transient members of a place. How can they best make a difference while on university time? At both undergraduate and graduate levels, community-based experiential course components can lead to lasting engagements and an opportunity to graduate more students into the local economy. How does transience become a benefit rather than a liability?
4. Lack of dedicated funding streams for this complex type of work.



Q: So cross sector or interdisciplinary thinking is just intrinsic urban planning?

A: It is intrinsic to urban planning. That convergence is something that you can't get away from. You don't want to get away from it. You'll want to embrace it.

Maria Rosario Jackson
NEA Interview
January 22, 2015

Recommendations

Creative placemaking is inherently interdisciplinary; and incredibly difficult to do well. By working across disciplines and consulting field experts both inside and outside of research universities, a2ru has compiled a list of 11 recommendations toward creating more equitable, beautiful, sustainable, and resilient communities.

1. **RESEARCH.** Creative placemaking needs research universities to do, primarily what they do best and are best positioned to do: research. Creative placemaking needs a stable central repository for this work as well as to act as an incubator for innovation—to both preserve and generate the best work in this field.
2. **WHAT'S IN A NAME?** Pull together emerging glossaries or lexicons of terms from the different disciplines in an effort to bolster mutual understanding across disciplines/sectors to work beyond the deflection that comes from buzzwords toward a more universal understanding. Examples might include the terms creative placemaking, place keeping, service learning, resilience, IRB, engagement, gentrification, influence, supremacy, etc.
3. **WRITE A TABLE OF CONTENTS** of a book with each chapter written from the lens of a practitioner, researcher, lecturer, or administrator from a different discipline.

Universities and colleges are significant real estate landlords. ...[What is their] role in civic leadership? What kind of statements are they willing to come out and make? What's their public presence?

E. San San Wong
Senior Program Officer, Barr Foundation
The Funding Landscape as Creative Placemaking Comes of Age
2017 a2ru National Conference

4. **TALK ABOUT IT DEEPLY AND OFTEN.** a2ru or a partner institution could host a discussion podcast series for Creative Placemaking in Higher Education where practitioners and researchers can discuss issues of creative placemaking with those from other sectors.
5. **TAILOR IT TO HIGHER EDUCATION.** Write a counterpart to the National Endowment for the Arts' *How to Do Creative Placemaking*, substituting the primary audiences of mayors with college administrators.
6. **LEARN FROM THE PAST.** Write a treatise on the pitfalls of creative placemaking and how to avoid them, including case studies (e.g. framing the problem incorrectly; coming up with policies or programs without involving all those affected by the program; applying a university timeframe to a surrounding community issue).
7. **AMPLIFY ARTS INTEGRATION.** Write a handbook on how to use creative placemaking to create cross-disciplinary work and practice (and culture) on campus. Use this to inform engagement learning on campuses.
8. **SURFACE AND HIGHLIGHT THE WORK OF EXTENSION.** Make visible and promote successful models in university extension and explore how this can translate to universities without the benefit of extension programs.
9. **"CAMPUS AS COMMUNITY"—OR NEIGHBORHOOD.** Use creative placemaking practice to ensure all campus residents have a vibrant experience—and foster understanding for campus residents about the time, dialogue, and effort involved in best creative placemaking practice. How can this then be applied to making the barriers between research universities and their surrounding communities more permeable? How can citizens have a more positive experience with its institutions and how can universities have a more authentic relationship with citizens? How can we lower barriers to access by managing tensions between mitigating risk and inclusivity?
10. **ACCOUNTABILITY AND RELEVANCE.** How can higher education as such a large property owner in many communities be held accountable to be part of equitable development? How to hold onto properties and keep them affordable? Examine curriculum: train the next generation of city planners on cultural policy.
11. **STEP BACK AND REVIEW POLICIES.** Continue to advocate to smooth pathways for our researchers and practitioners to do this work and receive credit for doing it, including tenure and promotion policies, encouraging cluster hires, and cross listing courses, as well as course credit for students. Examine how to revisit "excellence" in policies and also put weight on impact and participatory action and experiential research.

For further reading and/or viewing from a2ru's annual meeting themed on creative placemaking, *Arts in the Public Sphere: Civility, Advocacy, and Engagement*, visit **research.a2ru.org**.

Next Steps & Opportunities



Creative Placemaking Leadership Summit March 15-16, 2018 Chattanooga, TN

a2ru is providing support for Neil Klemme from the Iron County University of Wisconsin Extension and Todd W. Johnson from the University of Wisconsin River Falls are presenting a research university perspective at one of the Creative Placemaking Leadership summits put on by

ArtPlace America and the National Consortium for Creative Placemaking at “Beyond Big Cities Creative Placemaking in Southern Towns and Rural Communities Empowering Youth to Transform Communities.”

Changes in technology, economics, and demographics have caused many communities to experience population decline. Retaining and attracting young professionals has become a priority for economic and community development. Engaging and empowering youth is one approach being tested by the University of Wisconsin-Extension. Hear the story of collaboration and youth-driven community development. Presenters will focus on one community’s effort to engage and empower youth to create a multi-state regional trail connecting Michigan to Wisconsin.

Johnson will also lead a workshop on his successful experiences using design charrettes with communities to generate meaningful discussion and action.

Matthew Slaats, from the University of Virginia will lead a discussion on “Civic Creativity: How Placemaking Can Support New Modes of Civic Participation” in a time when politics have become increasingly divisive and an electorate distrust rises.

These summits will take place in four more regions throughout 2018. For locations, registration, and more information, visit: <https://www.cplsummit.org/>

Arts Business Research Symposium: The Future of Creative Placemaking in Higher Education 2.0 April 19-21, 2018 Madison, WI

The conversation and work continues at the Bolz Center for Arts Administration at the University of Wisconsin-Madison’s School of Business at their biennial Arts Business Research Symposium (ABRS@Madison2018), where the next steps and conversations regarding the future of creative placemaking in higher education will unfold.

To register and for more information, visit: <https://abrsatbolz.org/>



Continue the Conversation and Learn More!

Visit the Hub for Creative Placemaking in Higher Education for resources, case studies, and conversation. Currently available at <https://arts.blackbaud.com/creativeplacemaking>, the Hub will land at its permanent home at a2ru.org in 2018.

Keep in the loop by following the page on social media - [@HubCPinHigherEd](https://twitter.com/HubCPinHigherEd)

Want to ask the arts integration-invested higher education community a question? Continue the conversation at ask.a2ru.org

The Hub


for Creative Placemaking

in Higher Education

A research collaboration between:

a2ru


ALLIANCE FOR THE ARTS
IN RESEARCH UNIVERSITIES

WISCONSIN
SCHOOL OF BUSINESS
UNIVERSITY OF WISCONSIN-MADISON

BOLZ CENTER for
ARTS ADMINISTRATION

CREATIVE PLACEMAKING RESOURCES TO GET YOU GOING

The Bolz Center for Arts Administration at the University of Wisconsin, Madison is partnering with Blackbaud and the Alliance for Arts Research in Universities (ar2u) to centralize resources for higher ed institutions interested in engaging with creative placemaking and provide a platform for sharing new stories with the field.



2:05

Learn About Our Project

Get inspired and collaborate with us.

Watch Video


Follow Our Project & Join Our List!

Email

Contact Us


Get Involved & Share Your Story with Us!

Contact Us

Article


Creative Placemaking at UW Madison | Madison, WI (2017)

Read more >

Case Study


UPLift Challenge, Carnegie Mellon University | Pittsburgh, PA (2017)

Read more >

Case Study

Pop-Up Parklets, Lehigh University | Bethlehem, PA (2017)

Read more >

Case Study

Art & Engineering, Penn State, Erie | Erie, PA (2016)

Read more >

Attendees

Lanfranco Aceti
Arts Administration Program Director
Boston University

Lynne Allen
Dean ad interim, College of Fine Arts
Boston University

Theresa Anderson
Associate Professor, Connected Intelligence Centre
University of Technology Sydney

Christopher Archer
Associate Dean of Community Education
New Hampshire Institute of Art

John Arroyo
Massachusetts Institute of Technology

Laurie Baefsky
Executive Director, ArtsEngine
University of Michigan

Douglas Barrett
Associate Professor of Graphic Design
The University of Alabama at Birmingham

Carlton Basmajian
Associate Professor, Community and Regional
Planning
Iowa State University

Nancy Bauer
Dean, School of the Museum of Fine Arts
Dean of Academic Affairs for Arts and Sciences
Tufts University

Douglas Baulos
Assistant Professor of Drawing, Bookmaking
The University of Alabama at Birmingham

Jennifer Beard
Clinical Associate Professor
Boston University

Isabel Beavers
MFA Student
Tufts University

Stephen D. Beck
Associate Vice President, Office of Research and
Economic Development
Louisiana State University

Jamie Bennett
Executive Director
ArtPlace America

Becca Berkey
Director, Service-Learning, Center of Community
Service
Northeastern University

Jaron Bernstein
Student
University of Wisconsin-Madison

David Bogen
Provost, Vice President of Academic Affairs
Maryland Institute College of Art

Alan Boldon
Head of Cultural Engagement and Innovation
University of Brighton

Japonica Brown-Saracino
Associate Professor of Sociology
Boston University

Julie Burros
Chief of Arts and Culture
Boston Mayor's Office of Arts and Culture

Daragh Byrne
Assistant Teaching Professor
Carnegie Mellon University

Patricia Cahill
Program Manager, Initiative on Cities
Boston University

Sarah Calderon
Managing Directo
ArtPlace America

Willie Caldwell
Visiting Assistant Professor of Arts Management and
Arts Entrepreneurship
Miami University

J.R. Campbell
Professor and Director, The Fashion School
Kent State University

Mark Charney
Chair, Theatre and Dance
Texas Tech University

Kevin Concannon
Director, School of Visual Arts
Virginia Tech University

Christine Cowhey
Assistant Professor
Washington University in St. Louis

Lucy Curzon
Director, Education and Outreach
The University of Alabama

Douglas DeNatale
Arts Administration SEnior Lecturer
Boston University

Kent Devereaux
President
New Hampshire Institute of Art

Linda Donahue
Associate Director, Arts Administration
Texas Tech University

Sarah Dragovich
Communications Manager
University of California, Berkeley

Ally Duffey
University of Wisconsin-Madison

Madhu C. Dutta-Koehler
Associate Professor of Practice
Boston University

David Ehrenpreis
Professor of Art History
James Madison university

Moises Fernandez Via
Founding Director, Arts Lab @ Med Campus
Boston University

Daniel Fisher
Project Director
National Humanities Alliance

Maryrose Flanigan
Associate Director, Alliance for the Arts in Research
Universities
University of Michigan

Jon Frey
Assistant Professor of Classics and Art History
Michigan State University

Ty Furman
Managing Director, Arts Initiative
Boston University

Lee Ann Garrison
Director, School of Arts and Communication
Oregon State University

Sally Gaskill
Director, Strategic National Arts Alumni Project
Indiana University

Garry Golden
Futurist
Forward Elements, LLC

Jen Guillemin
Director ad interim, School of Visual Arts
Boston University

Wendi Hassan
Executive Director, Cache Valley Center fof the Arts
Utah State University

Justin Henriques
Assistant Professor
James Madison University

Wendy Holmes
Senior Vice President, Consulting and Strategic
Partnerships
Artspace

Brooke Horejsi
Assistant Dean for Art and Creative Engagement
University of Utah

Daniel Jackson
Executive Director, NuLawLab
Northeastern University

Maria Rosario Jackson
Institute Professor; Senior Advisor to the Arts and
Culture Program
Arizona State University; Kresge Foundation

Attendees

Gwynne Keathley
Vice Provost for Research and Graduate Studies
Maryland Institute College of Art

Leila Kinney
Executive Director, Arts Initiatives
MIT Center for Art, Science & Technology

Barbara Korner
Dean, College of Arts and Architecture
Penn State University

Susan Lakin
Professor
Rochester Institute of Technology

Scott Lipscomb
Colleg-Conservatory of Music
University of Cincinnati

Jeremy Liu
Senior Fellow for Arts, Culture, and Equitable
Development
PolicyLink

Derek Lumpkins
Director, Neighborhood Partnerships and Programs
Northeastern University

Corey Madden
Executive Director, Kenan Institute
University of North Carolina

Ann Markusen
Professor Emerita
University of Minnesota

Michael Marshall
Professor of Art, Associate Director of Curriculum
University of Georgia

Atyia Martin
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A Snapshot of Creative Placemaking in Higher Education, October 2017

This report is a follow-up to the April 2016 Alliance for the Arts in Research Universities' (a2ru) targeted survey to examine the role of creative placemaking in higher education. The purpose of the survey was to identify creative placemaking activity in higher education as grounding for the 2016 Arts Business Research Symposium, at the University of Wisconsin-Madison. Little is known about how creative placemaking intersects with higher education, despite a burst of activity in the last five years within government, nonprofits, community organizers, building sectors, and industry partners (fueled by significant federal, private, and industry financial incentives). This survey was an initial effort to begin this investigation.

In 2017, the Alliance partnered with the Bolz Center for Arts Administration at the University of Wisconsin-Madison to convene alliance partners and creative placemaking leaders to map the field, share best practices, and address challenges. In anticipation, we issued a follow-up survey. This paper identifies new ideas and trends, as well as offers some comparisons to the original survey.

a2ru identifies issues and trends in higher education within arts-integrative research, curricula, and creative practice, and addresses institutional hurdles to implementation. a2ru has identified creative placemaking as an important emergent and rapidly growing collective impact model, with arts at its core. As historical framing, Anne Gadwa Nicodemus notes, “Creative placemaking is a relatively new term for work that’s been organically happening in neighborhoods, towns and cities all across the country for decades. Within the last few years it’s received new momentum in terms of funding and policy coordination.”¹ a2ru is interested in the role arts and design play in the maintenance and development of communities. Specifically, we are interested in the role higher education can play in the advancement of this type of dynamic activity, known as “creative placemaking.”

Fueling Creative Placemaking in the United States

In 2010, the National Endowment for the Arts commissioned a white paper on creative placemaking by Ann Markusen and Anne Gadwa Nicodemus for the 2010 Mayors' Institute on City Design. From this white page came a working definition of creative placemaking that we will refer to in this survey report. This white paper defines creative placemaking as a space where, "partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired."²

In the past five years significant national resources have been directed towards creative placemaking activities. The most robust funders of this work in the U.S. include: ArtPlace America, Knight Foundation, The Kresge Foundation, and the National Endowment for the Arts' Our Town funding opportunity. In 2014, The Kresge Foundation awarded \$21.6M to their Arts & Culture program; a large percentage of that funding is dedicated to creative placemaking. Since 2011 (five years into a 10-year initiative), the ArtPlace America National Creative Placemaking Fund has invested "\$67 million in 227 creative placemaking projects in 152 communities of all sizes across 43 states and the District of Columbia."³

Since 2011, the NEA Our Town funding opportunity has awarded 256 grants, with \$21M distributed in all 50 states plus Washington, D.C. This is a total of \$109.6M distributed across the United States for creative placemaking efforts in a five-year span (2011-16).

It isn't definitively known how many of these grants involve higher education partners, with the exception of Our Town grantees. 39 of the 256 Our Town grantees have identified partners in higher education. This constitutes \$2.9M in funding, or 14% of grants awarded between 2011-15 intersecting with higher education.⁴ Because the main U.S. creative placemaking grantors fund organizations and not individuals, individual efforts are not being reflected through these funding channels. Our working assumption for conducting this survey, was that much of the work in creative placemaking being done in higher education is being done ad hoc by faculty, program directors and students, and isn't being reflected in the tax form 1099's and published reporting documents of these funders.

Key Questions:

- What is the role of higher education in creative placemaking and how is the field defined?
- Who is involved in creative placemaking in higher education?
- How are projects funded?
- What are the key challenges for higher education involvement in creative placemaking?

The following results represent the data collected and analyzed in an effort to identify the most prominent themes respondents noted.

Survey Questions and Responses:

What is your definition of creative placemaking?

Top Three Coded Themes (2017):

- 1. Arts to Advance Community Goals:** The inclusion of arts and design in service of realizing community goals.
- 2. Multi-Sector Development:** Understanding the arts need to be included but also recognizing the collaboration with other sectors, public and academic.
- 3. Thoughtful Placemaking/Placekeeping:** More attention paid to intentional, reflective, and ethical interventions in Creative Placemaking.



Key Takeaway(s)

While most people have a conceptualization of CP as the inclusion of arts and design in the development of community spaces, more mention has been made around ethical methods towards placemaking and placekeeping, and thoughtful intervention. This year participants mentioned of the NEA guide, ArtPlace, ArtScape, and the Local Initiatives Support Corporation as references to good conceptualizations of CP. There is still some slippage however in CP and if it references the campus community or community at large. Some respondents did not know the term, others desire a better articulated definition of the term. Some respondents focused on CP as an opportunity for community embedded student service learning.

- 1 Anne Gadwa Nicodemus, "Creative Placemaking 101 for Community Developers," LISC Institute, <http://www.institutecd.org/news/5014>, para.3.
- 2 Ann Markusen and Anne Gadwa, "Creative Placemaking," (Washington, DC: National Endowment for the Arts, 2010), p 3.
- 3 Brodnax, Traci. "ArtPlace America Invests \$18 Million in Six Place-Based Organizations around the Country to Incorporate Arts & Culture into Their Community Development Work." News release, 2015.

4 Sunil Iyengar, "Office of Research and Analysis," personal communication with Laurie Baefsky (National Endowment for the Arts, 2016).

"Higher education has a critical role to play as it may be one of the few secured spaces for critical reflection. However, there are many ethical considerations to examine and discern when seeking to work with communities."

Top Three Coded Themes (2016):

1. **Development:** This theme represented both economic and community development.
2. **Activating Places:** The use of arts and culture as a strategy for the betterment of a community.
3. **Identity:** The creation or further articulation of community identity.



Key Takeaway(s)

There is no agreed upon definition of creative placemaking. Responses align overall with creative placemaking as defined by Markusen and Gadwa (see page 1). Multiple institutions contacted the a2ru office during the survey period, not understanding the term “creative placemaking.” A few respondents had no definition, or had a negative response calling it a “buzzword,” or “slogan.”

"Universities can lead by example and model ways to transform space working with key partnerships with artists, community constituents, funders and officials."

What do you view as the current or potential role(s) of higher education in creative placemaking?

Top Three Coded Themes (2017):

- 1. Facilitating Community Engagement:** Convening and facilitating conversations between stakeholders
- 2. Aid in the Integration of Sectors:** Higher Education can play a critical role in facilitating the interdisciplinary components of placemaking
- 3. Provide Intellectual and Creative Resources:** Faculty, students, grant writers... The focus expanded from research to a broader categorization of endeavors universities are engaged in that are of value.



Key Takeaway(s)

There was still a strong acknowledgment that universities have significant institutional, intellectual, creative and cultural capital, however the ordering of priorities has shifted from a resource provider to being an agent in CP. Respondents voiced the need for universities to be embedded in CP process as a elemental mechanism for activating the capital they have.

"Higher education is a reservoir of information and ideas essential for creative placemaking because it is the site of research that is not solely profit-driven. Creative placemaking is an inherently interdisciplinary activity; universities themselves could be regarded as an element of a creatively constructed place."

1. **Education:** The most common role identified was that of education – both of students and the broader community – to serve as “centers for public discourse.” Several respondents believe creative placemaking initiatives serve as opportunities for students to have hands-on experiences in the community.
2. **Partnerships:** To develop key partnerships with artists, community stakeholders, funders, and officials.
3. **Research:** Opportunity to advance our understanding of creative placemaking and contribute to the “livability of communities.”



By leveraging their institutional, intellectual, creative, and cultural capital, universities become valuable resources for their community partners. This partnership proves mutually beneficial, as these partnerships may aid in the educational development of students and the advancement of creative placemaking research, better embedding universities in their communities. The word “potential” arose multiple times, with many respondents acknowledging that higher education has a vital role to play in the field, and has “barely realized its potential.”

Top Three Coded Themes (2017):

- 1. Finding the Right Collaborators:** Identified as a critical mechanism in both successful CP initiatives (having the right collaborators) and CP challenges (not finding the right collaborators).
- 2. Building Trust:** Community-University relationships are not as strong as they should be. Universities need to put in the time and effort to nurture the relationships with stakeholders.
- 3. Time and Energy:** Lack of time and issues around timing have arisen as constant challenges as well. Several competing interests leave little time for new endeavors especially collaborative projects.



Misaligned incentives. Institutional incentives and support structures are misaligned with projects that aren't specifically aligned traditional modes of academic work. Several respondents felt that CP is undervalued by the university and their colleagues. Faculty committed to these efforts are not supported by institutional incentives like promotion and tenure. Respondents noted that CP's value has not been articulated well. Several respondents mentioned that they have found success in their efforts by simply doing the work and being persistent. There is too much talk about how the projects will come to fruition and often just beginning and keeping at it provides the necessary inertia.

1. The role of medicine, public health, and disabilities should be incorporated into thoughtful placemaking, i.e. health concerns are critical to CP.
2. The need for social scientists especially if more thoughtful action is necessary in the development, facilitation, and implementation of CP projects.

"Creative placemaking requires thoughtful and continuous follow-through. The obstacle is finding the right initiator who will bring people together and stay with the project through completion."

Top Three Coded Themes (2016):

1. **Differing Interests:** Having to balance interests of faculty, the university, city officials, and community stakeholders.
2. **Time and Energy:** Several competing interests leave little time for new endeavors especially collaborative projects.
3. **Articulation of Value:** The value of the arts in placemaking has not been clearly articulated to those outside the field.



Key Takeaway(s)

Creative placemaking is project-based work occurring outside of the university. This in itself complicates normal modes of operation for faculty and university administration; the geographic distance from campus, combined with multiple stakeholders involved in projects requires extra time, effort and collaborative skill to establish a successful working relationship. Furthermore this extra effort must be justified by some metric that communicates the social value of creative placemaking projects. The words "red tape," "fear," "silos," and the challenges of cross-sector collaborations appeared multiple times.

"How do academic institutions prepare students to be authentic, ethical and responsible practitioners in creative placemaking?"

"Once potential collaborators [hear] what the possibilities might be, they become intrigued. But you have to find those people, those projects and have a chance to become part of those conversations."

Are there creative placemaking initiatives taking place in your community that you would like to be part of but have found difficult to become engaged with? If so, what have been the challenges?

Top Three Coded Themes:

1. **No:** This theme arose most often, but for some respondents, it's unclear if their response was *no* in reference to the idea that there weren't any initiatives they wanted to be part of, or that they didn't find it difficult to become engaged in the initiatives.
2. **Time and Energy:** Finding the time and having the energy to work on projects that often don't get the same level or recognition as traditional university work.
3. **Funding:** Finding money to maintain these long-term projects and ongoing relationships.

Other common themes

Connecting with collaborators, differing interests of groups, articulation of value, geographical distance, and bureaucracy. Other key factors also included navigating local town-to-gown politics, and articulating the value proposition.



Key Takeaway(s)

Creative placemaking work is minimally incentivized by institutional structures, therefore these projects are often extra work that faculty must take on. Providing some logistical support structures and funding would lessen the two most significant barriers to this kind of work.

Where Are the Creative Placemakers in Higher Education?

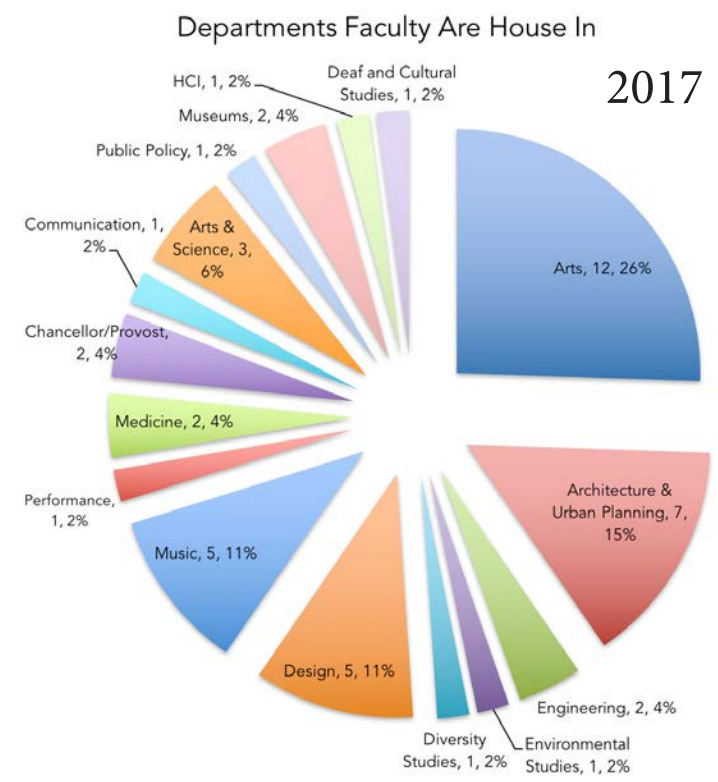


Figure 1: Out of 42 respondents, 67% reported that creative placemaking initiatives were taking place at their institutions. Figure 1 shows which departments these faculty or staff, involved in these projects, are housed.

Who on Campus Is Doing or Sponsoring the Work?

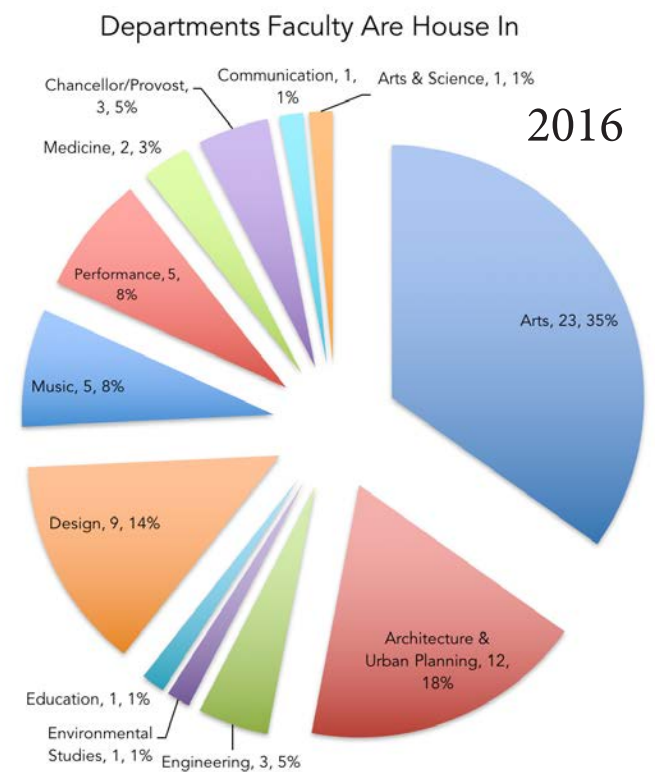
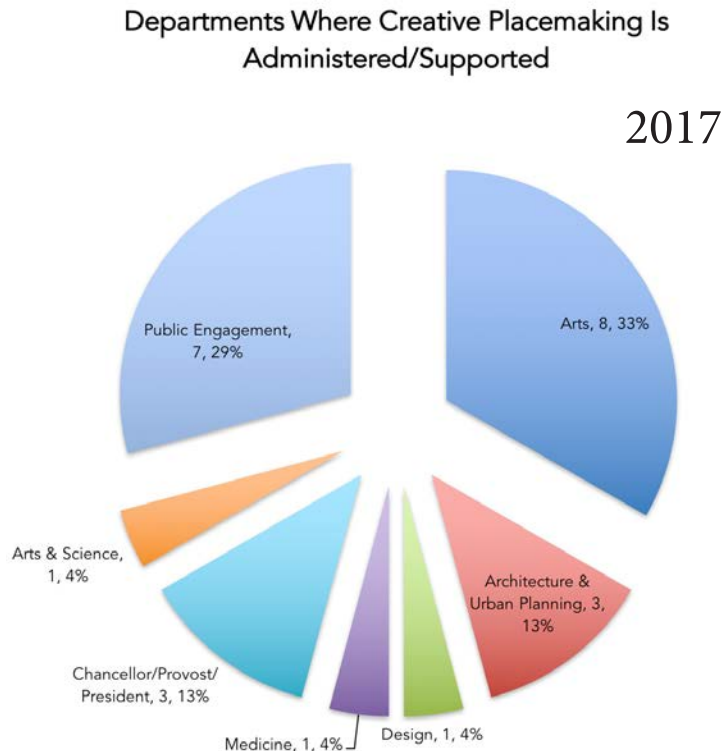
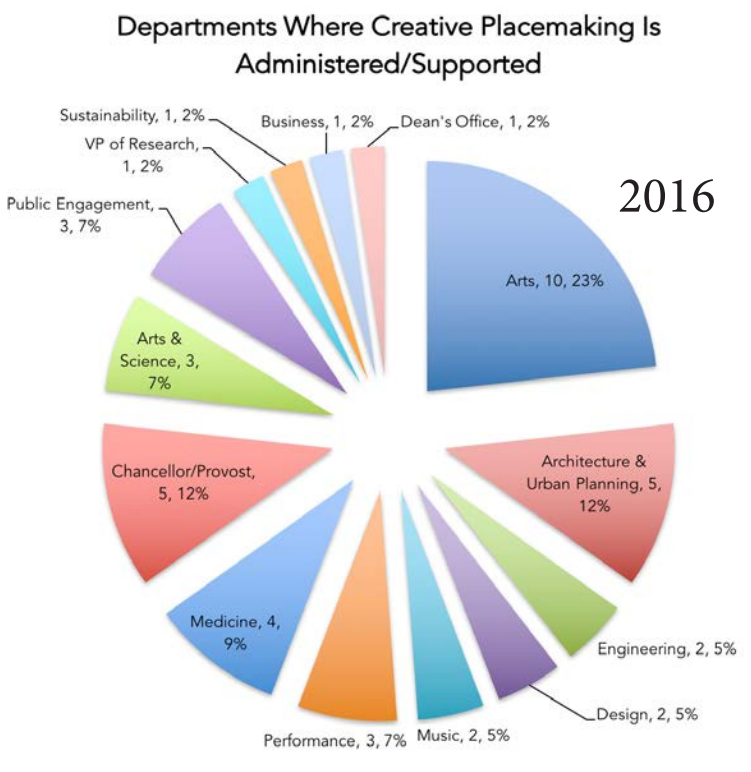
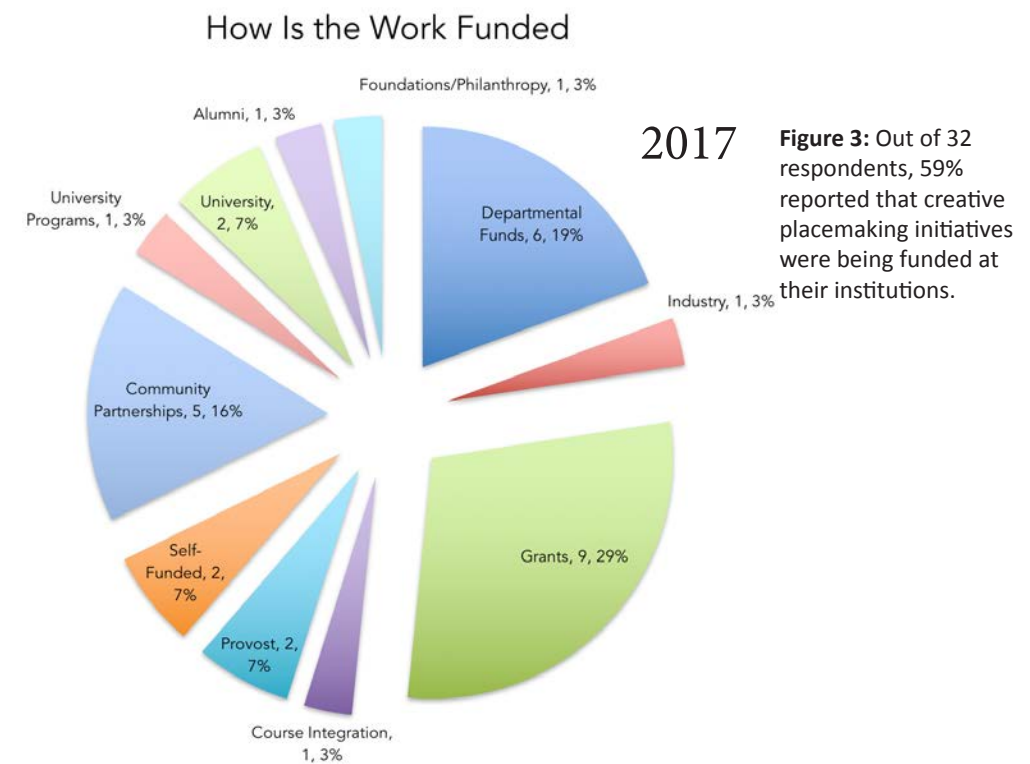


Figure 2: Out of 34 respondents, 91% reported that creative placemaking initiatives were taking place at their institutions. Figure 2 shows which departments these faculty or staff, involved in these projects, are housed.



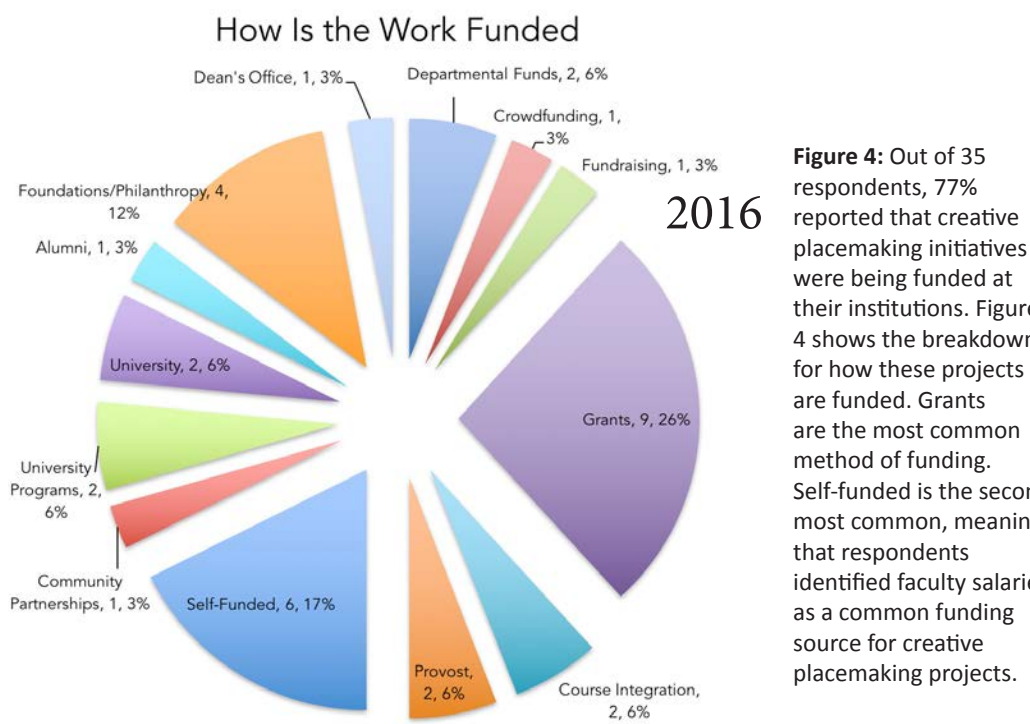
How Is Creative Placemaking Being Funded?



Cities Impacted by Creative Placemaking in Higher Education



Figure 4: Survey respondents identified more than 30 cities where their universities or colleagues were involved in creative placemaking projects. Almost all cities were in direct proximity to the research university respondents.



Survey Participants

We received 42 responses from 22 organizations.

Boston University	Northwestern University	University of Houston
California College of the Arts	Penn State University	University of Michigan
Carnegie Mellon University	Rochester Institute of Technology	University of Texas at Dallas
Iowa State University	San Francisco Art Institute	University of Virginia
MIT	The Ohio State University	University of Wisconsin
National Endowment for the Arts	University of Cincinnati	Virginia Tech
Northeastern University	University of Colorado at Boulder	Washington University in St. Louis
Northern Illinois University	University of Florida	

Methods and Analysis

This survey was designed in coordination with Arizona State University’s Herberger Institute. The survey was sent to 35 a2ru partners, and was open from April 20-24, 2016, allowing four days for completion and submission. We received 35 responses from 19 universities in the a2ru network.

The follow-up survey had the same questions as well as some additional questions and was conducted starting August 2 to October 6, 2017. We received 42 responses from 22 organizations.

Survey responses were analyzed with the NVivo and Dedoose qualitative software package. We ran word frequencies, visualized as word clouds for each question; setting the minimum word length at 3 letters, identifying additional stop words, as well as stemming word responses. We coded each open-ended response into discrete categories to help identify emerging themes from respondents.



Participants discussed programs on their home campuses.
Photo credit Dave Green

Next Steps

Survey results indicate there is wide participation in creative placemaking efforts by faculty, students, and program leaders in higher education. These efforts are focused in the communities geographically aligned with universities. There is consensus that this work is challenging and necessary, as well as barely realized and minimally supported. There is an express desire by respondents to expand the role of higher education institutions in creative placemaking. The responses do not specifically identify if national funding organizations are advancing projects their universities are involved in; they do point to some investment being made by universities internally.

- 1. The tools and resources to foster better partner communication and collaborations, and reduce institutional barriers.
- 2. Identified funding initiatives.
- 3. The ability to foster the necessary relationships and collaborations that help alleviate the time and energy pressures often experienced by faculty and staff.

This was a very quick, targeted survey. Our broader goal is to gain a deeper understanding of the intersection and challenges of higher education within creative placemaking in order to better connect the faculty, students, and staff to: a2ru will develop a Creative Placemaking Program Module in 2017, building on these findings. We received many comprehensive content-rich responses. Anonymized responses from this survey are available upon request.

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