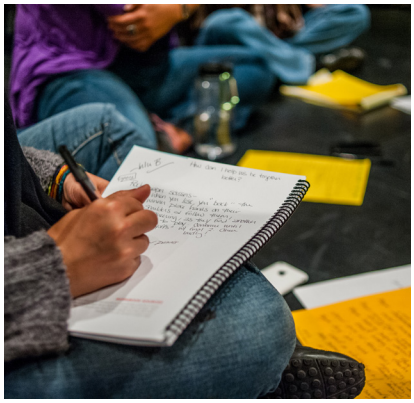
OPTIONS FOR COMMUNITY ARTS TRAINING & SUPPORT

Prepared for Intermedia Arts
By The Center for the Study of Art & Community
Consultant William Cleveland



MAXI–MIZE
Who Cares? HERE is Mapping INSPIRATION & PRACTICE
THE SOCIAL CHANGE Exchange
Who Cares? HERE is Mapping INSPIRATION & PRACTICE

WU-TANG CLAN

CONTENTS

INTRODUCTION **4**

PART ONE: **5**
A Field Study Exploring Community Arts Training and Interest

Key Data + Key Findings 5

PART TWO: **10**
A Field Scan of Community Arts Related Training and Support

Scan Summary 10

Institutes and Training Programs 11

Courses, Workshops, and Retreats 24

Colleges and University Programs (by State) 33

PART THREE: **44**
CCLI Design Standards

A. Pedagogy: Learning Strategies, Format & Structure 44

B. Curricular Contents: Foundations and Skill Building 45

C. Field Building: Strengthening the CCLI Network 46

APPENDICES **47**

Appendix A: Summary of Design Standards Input from the CCLI 2.0 Advisory Group 47

Appendix B: Survey Exploring Community Arts Training & Interest 52

OPTIONS FOR COMMUNITY ARTS TRAINING & SUPPORT

Prepared for Intermedia Arts
By The Center for the Study of Art & Community
Consultant William Cleveland

In recent years, an increasing number of artists and arts organizations have been joining in partnerships with other community sectors to advance the healthy development of their communities. The result is a proliferation of cross-sector collaborations and opportunities. Some local arts agencies and others have recognized that the organizations and individuals involved in these collaborations could benefit from professional development and skill building that supports effective community arts partnerships.

Over the past 16 years, Intermedia Arts has established its leadership as both a practitioner and an educational resource for the growing arts-based community development movement. The organization's facility and programming have provided a multidisciplinary platform for community members of all ages to create and share arts-based strategies to address community issues. Since its launch in 2002, Intermedia Art's Creative Community Leadership Institute (CCLI) has provided comprehensive training and support for leaders in the upper Midwest, working across community sectors at the intersection of the arts and social development. During that time 231 local leaders from four regional communities have completed the 100-hour CCLI program and joined its growing network of participants.

More recently, Intermedia Arts has begun considering how it can extend the value of its learning resources to other communities. This effort is framed by the following question: *How can CCLI's demonstrated benefits be made available in ways that are more accessible for participants and more affordable for local sponsors and supporters?* In the spring of 2015, Intermedia Arts asked The Center for the Study of Art & Community for assistance with conducting research to help answer this question.

THE RESEARCH: The ensuing research focused on three principal areas of inquiry. This report summarizes the results of these inquiries in the following three parts:

PART 1: Field Research: A study of local arts agencies across the United States to provide a greater understanding of both the level of community arts activity taking place and the demand for arts-based community development training resources.

PART 2: Field Scan: A survey of the community arts training field to provide a sense of the scope and availability of these types of programs.

PART 3: Design Standards: A set of guidelines and standards developed with CCLI alumni and stakeholders to help frame the design for a new iteration of the program.

PART 1
FIELD STUDY: EXPLORING COMMUNITY ARTS TRAINING AND INTEREST

In the fall of 2015, Intermedia Arts joined with Animating Democracy at Americans for the Arts to sponsor a CSA&C study designed to learn more about where community arts training is currently taking place and where there may be future interest.

The research was undertaken from September 22 to October 9, 2015 by The Center for the Study of Art & Community. The study cohort was comprised of leadership from 423 local arts agencies who had previously indicated their interest and/or involvement in community arts programming in the 2015 Americans for the Arts local arts agency census. The response rate for the 18-day study was a relatively high 34%.

The survey consisted of three sets of Likert scale questions each with multiple items, and five questions soliciting narrative responses. There were three general areas of inquiry. These were:

- ***Organizational Activity:*** The level of community arts support and activity undertaken by responding organizations.
- ***Community Activity:*** The level of community arts activity and support in the responding organizations constituent communities.
- ***Interest Level:*** Respondent interest in future community arts programming as well as support in areas such as training, funding, partnerships, and programming.

KEY DATA

Technical note: The study's Likert instrument used a six-point scale with three "agree" and three "disagree" options. For the purposes of clarity, in most cases, this report will not reflect the third (somewhat agree) and fourth (somewhat disagree) options on the scale. This means that indications of agreement will reflect the percentage of strongly agree and agree responses, and disagreement will reflect the percentage of disagree and strongly disagree responses.

Of specific relevance to Intermedia Arts and its ongoing work in the Upper Midwest, 6% of the study cohort is located in the states of North Dakota, South Dakota, and Minnesota. The data from this subset reflects the general patterns revealed in the full cohort.

I. Cohort Background

The respondents were asked to characterize their communities as urban (32%), rural (43%), or suburban (35%). In terms of size, 28% indicated that they lived in communities with a population of less than 25,000, 32% in communities with between 25,000 and 100,000, and 40% with 100,000 or more.

The range of programs provided by these organizations fits the typical local arts agency profile, with the most prevalent being arts education (72%), presenting and producing (76%), arts advocacy (77%), and grants to arts organizations and artists (50%). The arts areas served followed a similar pattern with the visual arts (95%), music (88%), and theater (75%) topping the list of disciplines.

Less typical, and particularly relevant to the purposes of this study, are the 74% who indicated that they support cross-sector community arts partnerships and the 26% who say they give grants to non-arts organizations. It is also interesting to note that fully 78% of those responding indicate they are involved in public art programming.

We also asked survey participants what they regarded as the most critical issues facing their community. Most responses reflected problems and concerns affecting the broader community as well as (but much more than) those relevant solely to their arts constituencies. Issues that received the most mention included: education, poverty, jobs, housing, crime, and the aging population.

When asked how they saw their mission in light of these critical issues, most said they regarded them as central to their work in and with their communities. Some mentioned

that as a result of recent planning initiatives they had broadened their focus from arts-centric to community-centric.

II. Community Arts Activity and Interest
The following summarizes responses to Likert options in the *organizational, community,* and *interest areas* described on the previous page. To increase the accuracy of our findings, the following description of the field being explored preceded this section of the survey.

Over the past few years there has been a proliferation of terms describing cultural work designed to advance broader community goals. (Ex. community arts, arts-based community development, art for social change, creative placemaking, social practice).

For the purpose of this survey, the terms "community," or "cross-sector arts partnership" are intended to represent the full spectrum of these community-related arts activities.

ORGANIZATIONAL ACTIVITY

- 74% of the responding organizations agree that cross-sector arts partnerships are central to their mission.
- 85% of responding organizations agree that non-arts organizations are a key constituency, and 75% say they are in active partnerships with non-arts organizations.
- 63% are actively involved in "supporting artists and arts organizations working in partnership with other sectors." (Ex. human services, public safety, health care, community development).
- 55% report receiving requests from organizations from "other sectors for artist and arts organizations who can work with them."
- 75% indicate that their most recent strategic planning process addressed "broadening the impact of the arts beyond traditional arts activities and venues."
- 78% agree with the statement, "we see ourselves as a change agent in our community."
- Only 18% say they are providing training for artists and/or arts organizations interested in, or involved in, community arts partnerships.

COMMUNITY ACTIVITY:

- 74% of respondents indicated that their communities have an active community arts sector.
- On the other hand, 54% say that there are other organizations in their community that are supporting cross-sector arts activity.
- Community opinions about the arts as contributors to community development are mixed. Specifically, 32% of our respondents agreed with the contention that "the arts are not seen as pertinent to the major issues facing the community." It is interesting to note that nearly 50% of the responses to this item were split evenly in the middle range (somewhat agree, somewhat disagree) of the scale.
- On the other hand, 54% agree that, "community leaders here regard the arts as critical to our community's long-term, future development."

When asked to identify any local, regional or national community arts partnership training programs available to artists and arts organizations in their communities, more than half either identified traditional technical assistance capacity-building programs or were not aware of any.

INTEREST LEVEL

- Support for community arts partnerships is a funding priority for 54% of the responding organizations.
- Interest in fostering new cross-sector arts partnership is very high (90%).
- Most respondents agree that artists (64%) and arts organizations (71%) in their communities have "an interest in applying their skills to address issues facing the broader community."
- 66% agree that arts organizations "want to establish working partnerships with non-arts organizations in our community."

There is significant demand for more information about the development of, and support for, community arts partnerships in three areas. These are:

1. How "community arts partnership can help advance the integration of the arts throughout the broader community" (82%).

2. How "the arts can be integrated into the functions of municipal government" (83%).

3. "Community arts partnership training opportunities" (79%).

KEY FINDINGS

► **There is both a need for, and high interest in, community arts training.** The original impetus for arts partnership training programs in the 1990's was the recognition by funders that un-tested artists needed new skill sets and support to succeed in community settings. As local arts agencies begin to invest more in cross-community collaborations, it is not surprising that this same awareness is increasing for them as well. Two of the survey's most divergent findings highlight this point. The first is the strong interest indicated (79%) in "learning about community arts training opportunities." The second is the small number of organizations (18%) that are actually providing learning opportunities in this area. This finding, along with a general lack of awareness of, and/or access to, existing training opportunities (see below) presents both a challenge and an opportunity for community arts educators.

► **There is a low level of awareness of community arts training resources among respondents.** Another aspect of this overall research effort has been gathering information about available local, regional, and national community arts training resources. To aid in this effort, we asked respondents to identify any programs they were aware of. Of the 78 that responded to this question only 14 (18%) cited workshops, programs, or conferences that provide training dealing specifically with community arts partnerships. Given the significant number of programs available, there is clearly a disconnect here between the training resources and awareness of those resources. One issue, identified by some from more rural communities, was that they felt that arts training across the board was generally inaccessible, due to the time, money, and travel that is often required.

► **These responses may represent a growing trend among local arts agencies towards deeper levels of community engagement.** Along with our Likert items we also asked some narrative questions about how respondents define their missions in light of the broader issues facing the communities they serve. In their responses, many made clear that they see themselves as full partners in the future development of their communities relative to both arts and non- arts issues (ex. affordable housing, youth development, social, economic equity, job creation). Some respondents described their agency's move from art-centered to community-centered as a critical mission shift.

WE ACTUALLY FLIPPED OUR MISSION…NOW EVERYTHING WE DO IS TO STRENGTHEN THE VIBRANCY AND VITALITY OF THE REGION…THROUGH THE ADVANCEMENT OF ARTS AND CULTURE.

► **Cross-sector relationships are becoming more prevalent among these agencies.** When asked to identify their programmatic activities from among 10 representative local arts agency functions, fully 74% indicated that they "provide support for cross-sector arts partnerships." Only "arts advocacy" (77%) and "arts presenting" (76%) were named more often. Further, a very high 85% also indicated that they counted non-arts organizations as a core constituency and 75% indicated that they are actively working with organizations from other community sectors.

► **There is a very strong interest in the integration of arts into the functions of municipal government.** Another area of high agreement (83%) was in response to a statement that measured interest in information about the incorporation of the arts into government service. This is reinforced by reports from Intermedia Arts about the high number of inquiries they have received regarding their Creative Citymaking arts in government initiative.

► **Some respondents see a correlation between community-based arts activity and stronger local support for the arts.** When asked to describe how support for the arts was trending in their communities fully 63% of the respondents say they have seen an increase in support over the past 5 years. In their narrative responses, many indicated that they felt that some of this rise was attributable to efforts to engage the public more broadly in ways that made culture more "accessible" and "inclusive." Many (75%) referenced planning efforts that have identified increased community-based engagement strategies as a top priority.

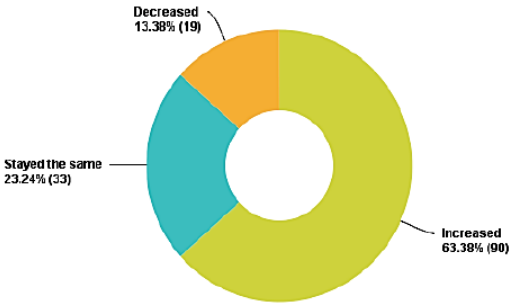
► **The impetus for cross-sector arts engagement is coming from both the arts and non-arts sectors.** Six of our Likert items sought information about both the level and the sources of local interest concerning arts-based community partnerships. Responses show that both interest and initiative is coming from all directions. On the arts side of the equation, 65% say they are actively supporting cross-sector arts partnerships. Responses also show that respondents feel that there are fairly high interest levels from artists (64%) and arts organizations (71%) in this type of engagement. More than half (55%) of the respondents report receiving requests from other sectors for arts program support.

► **Responding organizations are involved in a wide variety of issue and outcome areas.** To get a more accurate picture of how our respondents are defining the community arts activity and the field in general we asked them to share the kinds of community issues they are involved with. We also asked what non-arts outcome areas they saw their efforts impacting. The answer choices we provided came from the issue and outcome area taxonomy used by Animating Democracy in the uses in the "Profiles" section of their website.

WE WANT TO LEVERAGE THE POWER … OF THE ARTS TO MOVE THE NEEDLE ON THESE (COMMUNITY) GOALS, ALONG WITH OTHER SECTORS

Over the last five years support for the arts in your community has:

Answered: 144 Skipped 3

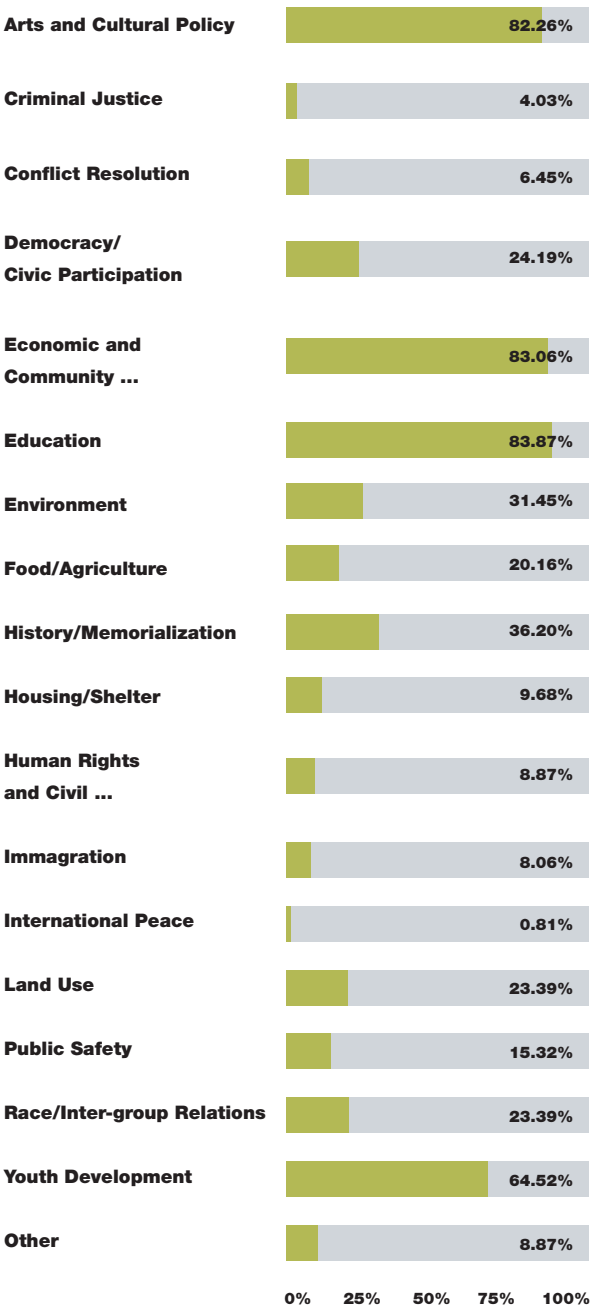


As you can see from the chart above, three of the issues, three of the issues most cited, cultural policy (82%), education (84%), and youth development (65%) are areas that are often associated with local arts agency programs and services. Economic and Community Development (83%) may include both old and new factors. While many local arts agencies have been making their case for the arts in economic terms for quite a while, it is only recently that significant attention is being paid to creative placemaking as a stimulus for both financial and social capital. Possibly more noticeable, given their strikingly cross-sector nature, are such areas as the environment (31%), civic participation (24%), race relations (23%), and land use (23%).

The outcome areas identified by respondents (see the chart on the right) follow a similar pattern. These responses certainly

show that our responding local arts agencies are involved in an increasingly diverse range of community issues and partnerships. These findings might also be seen as an indication of a field in flux. It could be said that many of these organizations are early indicators of a changing cultural landscape, an altered terrain that is already producing new definitions of the role of the arts in community life.

Which, if any, of the following issue areas is your organization involved in?



TOTAL RESPONDENTS: 118

Which, if any, of the outcome areas is your organization involved in?

Answered: 118 Skipped 27

ANSWER CHOICES	RESPONSES
Issue Awareness Education	43.22%
Civic Engagement	56.78%
Community Building	83.90%
Economic/Community Development	82.20%
Community Organizing	38.14%
Dialogue/Deliberation	24.58%
Problem Solving	28.81%
Leadership Development	43.22%
Policy/Systems Change	23.73%
Physical Improvement	30.51%
Conflict Resolution	5.93%
Other	5.08%

TOTAL RESPONDENTS: 118

PART 2

A FIELD SCAN OF COMMUNITY ARTS RELATED TRAINING AND SUPPORT

SCAN SUMMARY

To gain a sense of the scope and availability of community arts training resources and programs, CSA&C conducted a general field scan of community arts related training in the U.S. Given that our aim was to develop a descriptive outline of program types, this scan should not be considered a comprehensive inventory of such programs

The programs described in this report fall into three different categories:

- **Institutes and Training Programs**
- **Courses, Workshops and Retreats**
- **College and University Programs**

A compendium of the information collected in these three areas follows this brief summary. These descriptions provide a fascinating picture of the variety and range of these programs, as well as their significant differences. This diversity of curricular focus and pedagogy also means that many of these programs could be placed in more than one of the above categories.

Defining the Field: The curricular content covered by these programs is too varied to describe here in precise detail. A quick review of this information does provide a window, though, into how these different programs define the field and the skills they feel practitioners need to succeed in it. Here is a breakdown of the most noticeable field definitions we discerned from our examination of program descriptions.

- *Art for social change*
- *Arts-based community development*
- *Community arts*
- *Community cultural development*
- *Creative placemaking*
- *Cross-sector arts collaboration*
- *Cultural animation*
- *Cultural community building*
- *Cultural mediation*
- *Cultural organizing*
- *Healing/expressive arts*
- *Public art*
- *Social practice*
- *Socially engaged practice*

This proliferation of terms can be viewed as an indicator of increased interest and investment in cultural work that, in some way, engages the public sphere. It can also be seen as an indicator that a realm of contemporary artistic practice, that not too long ago was considered obscure, has now been validated in a variety of ways by people and institutions representing a diversity of perspectives and interests.

The most noteworthy thematic contrast among the programs that we reviewed was a fairly distinct difference in how they define the work in terms of impact. While some programs describe their aims as community change in the realm of “equity” and “social justice,” others express their desired outcomes in terms of “economic and social development.”

Pedagogy and curricula: The following were among the most prevalent curricular subjects and learning strategies used by the programs we reviewed.

- Hands-on field work in community engagement projects
- Live and recorded webinars
- Classroom training: seminars, lectures, small and large group discussion on community development strategies from both an arts and a community development perspective
- In-depth study of exemplars through case studies and presenters
- Arts-based learning and facilitation learning and practice
- Classes on specific arts-based techniques and strategies

- Study and discussion of social change and social justice topics
- Coursework and workshops on race, rank, and privilege
- Coursework and discussion on cultural policy, history, theory and criticism relevant to the field

Relevant Data: Where possible, we collected information about these programs in eight areas. These were: *program name, sponsoring organization, the location(s) of the program(s) and their audiences, general program description, duration, types of participants, and cost.*

The following is a summary of the programs represented in the two (community-based) categories of programs we studied.

	INSTITUTES AND TRAINING PROGRAMS	COURSES, WORKSHOPS, AND RETREATS
LOCATION / AUDIENCE	31% serve local audiences only. 69% had regional, national and/or international constituencies.	6% serve local audiences only. The remaining 94% had regional, national and/or international constituencies
DURATION	Varies widely (1 day to 9 months) with the majority lasting 3 months or more (100-250 hours).	47% were 3 days or less, with the rest lasting 2-3 weeks or more.
COST	62% charge a fee. The rest are free or encourage a donation up to $350.	54% were free. Those with fees (46%) charged from $50 to $350. A few offered a pay what you can option.

Community Based Program Descriptions: Overall, we feel some of the most relevant data emerging from this field scan comes from the excerpted program descriptions that we have included in the summary chart that begins on the next page (*see Institute and Training Programs; Courses, Workshops and Retreats*). As such, we believe the best way to appreciate the extraordinary mix of training programs is to review these.

College and University Programs: We identified 126 programs (some with multiple offerings) in 25 states. Of these, 40 were located at private colleges and universities with the rest situated at public institutions. The majority are degree programs with 29 at the BA/BS level, 43 at the Masters level, and 4 PhD programs. There were 50 programs that provided certificates, fellowships and/or internships. The field scan for this data came from our own

research and previous studies from multiple sources. These included: The Community Arts Network: Places To Study, Imagining America's The Curriculum Project Report , and The Arts and Healing Network.

As indicated in our introductory comments, this is not a comprehensive study. One academic arena that we feel bears further examination is in the area of cross-disciplinary arts minors. A number of programs we examined described opportunities for non-arts majors in a wide range of disciplines (Ex. public policy, engineering, sociology, education, architecture, etc.) to take an arts minor as a relevant enhancement of their major area of study. These cross-disciplinary studies were viewed as a way for non-arts majors to garner hands-on experience with such subjects as arts-based development, creative problem solving, and design thinking.

[1] Only programs currently operating are included in the data for this study. Community Arts Network archives can be found at: **http://wayback.archive-it.org/2077/20100906194903/http://www.communityarts.net/training/index.php**

[2] Culture and Community Development in Higher Education Imagining America, 2008, **http://surface.syr.edu/cgi/viewcontent.cgi?article=1005&context=ia**

[3] A&HN Schools and Programs: **http://www.artheals.org/resources/schools_programs.html**

INSTITUTES AND TRAINING PROGRAMS

SPONSOR/ PRESENTER: ArtCorp/ (soon to be the Creative Action Institute)

PROGRAM: Creative Leader Certificate Course

LOCATION: Ipswich, MA, Global projec

DESCRIPTION: Since 2000, Artcorp has enriched the environmental, health and human rights initiatives of hundreds of organizations in Central America with creative tools and strategies. In 2012, we compiled our best practices into a dynamic curriculum that we now offer to educators, advocates, and organizations around the globe. Our training, coaching and on-site support challenge those working on the frontlines of social change to see the world through a new lens that questions assumptions and stretches boundaries.

Through experiential, arts-based techniques and an integral approach to human development, our curriculum addresses three areas of behavior change: Individual Empowerment, Community Development, and Systemic Change. Our trainees deepen their own creativity and leadership capacity, while acquiring a toolkit to spread the spark and enhance their external facilitation and collaboration skills, boosting overall effectiveness in the advancement of their missions.

Organizations and individuals alike can take advantage of our follow-up Technical Assistance as they carry out their visions. Our creative team is highly experienced and passionate about working at the intersection of art and social change.

Program Change: Our programs have evolved into a cascading training model to build grassroots networks, widen our scope and deepen impact. The evolution of our model has heralded the transformation of ArtCorps into a new organization in 2016: WThe Creative Action Institute! Stay tuned for more soon!

DURATION: 12 days for a 4 course certificate program. Indivi-dual course 3 days (est.)

PARTICIPANTS: Artists, arts administrators, social change activists

COST: No Information

http://artcorp.org/Training-Services

SPONSOR/ PRESENTER: A Blade of Grass

PROGRAM: ABOG FELLOWSHIP FOR SOCIALLY ENGAGED ART

LOCATION: New York based, National, International constituency

DESCRIPTION: A Blade of Grass supports individual artists and collectives who are working in leadership roles and in partnership with communities, in ways that are relevant in everyday life, at ambitious scale, to enact social change. The ABOG Fellowship for Socially Engaged Art is an active, year-long funding and learning relationship between ABOG Fellows and A Blade of Grass. Fellows become active members in a cohort and participants in a program that features a range of services, including:

CONTINUED FROM PAGE 13

- Project support of $20,000 with minimal restriction (budget line items may include things like living expenses that are not direct project expenses).
- A two-day orientation that explores ABOG's documentation and assessment models, and includes workshops on strategies for community engagement.
- Up to three co-assessment meetings with other Fellows to share progress and challenges, and offer feedback to one another.
- Support and feedback for ongoing self-assessment in the form of collaborative action research.
- Assessment by an outside evaluator. We want to understand how the projects we fund impact communities, and capture and share innovative ideas and successful models for future use.
- ABOG production of a short video documentary on each project.
- Access to our broad network of specialists outside the art world. Ask us how we can help you connect with experts in issues your project addresses!

DURATION: 1 year

PARTICIPANTS: Artists or artist collectives working independently who are US citizens, or US residents with legal work status and have projects that engage directly with a specific community or communities.

COST: No Cost

http://www.abladeofgrass.org/application/guidelines/

SPONSOR/ PRESENTER: Alliance of Artists Communities

PROGRAM: Social Practice Toolkits

LOCATION: Providence, RI, National constituency

DESCRIPTION: While artist residencies have traditionally provided opportunities for artists to work in solitude, many residency programs today are designed specifically around artists engaging the local community. Increasingly, organizations still primarily offering retreat-style residencies are expanding into community-engaged work as well, and looking for best-practices from peers. In response to these significant shifts in the residency field, the Alliance began a discovery project with two guiding questions:

- How can artist residencies be a platform for engaging communities in meaningful and responsible ways?
- What do artists need to succeed in community-engaged work, and how best can residency programs serve those needs?

DURATION: Self-organized

PARTICIPANTS: Online, artists, residency program operators

COST: Free

http://www.artistcommunities.org/news/new-social-practice-toolkits

SPONSOR/ PRESENTER: BuildaBridge International

PROGRAM: The BuildaBridge Annual Institute for Arts & Transforma-tion

LOCATION: Philadelphia, PA, US audience

DESCRIPTION: The BuildaBridge Institute is a training and applied research academy designed to prepare practitioners to integrate the arts effectively in education and community development. Now in its 14th year, the Annual Institute is an intensive experience that provides opportunities for professional development in arts-based methods for healing, empowerment, and community transformation. Artists, teachers, social service professionals, youth workers, non-profit personnel, community and congregational leaders are welcome to attend. Since 2007, the BuildaBridge Institute has partnered with Eastern University as an educational alliance for the **Master of Arts Degree in Urban Studies: Community Arts Concentration.**

DURATION: 9 day, 2 day, & 1 day courses

PARTICIPANTS: Cross-sector, artists, youth workers, community and faith leaders, teachers, social service professionals, and nonprofit organization personnel

COST: 2 day course $250, 9 day course $965, special 1 day course $125

http://buildabridge.org/

SPONSOR/ PRESENTER: Cornerstone Theater

PROGRAM: Cornerstone Institute Summer Residency

LOCATION: Los Angeles, US audience

DESCRIPTION: The program offers an immersive, hands-on collaborative experience creating theater and exploring strategies for community engagement while living with and within a small, diverse community. Participants learn both through classroom training and hands-on creation of a community-specific production. Cornerstone company members and carefully chosen guest artists lead the artistic process and serve as faculty and mentors.

DURATION: 32 days, 270 hours

PARTICIPANTS: Cross-sector

COST: No Information

http://cornerstonetheater.org/institute

SPONSOR/ PRESENTER: Center for Performance and Public Practice

PROGRAM: Sojourn Summer Institute

LOCATION: Chicago, International audience

DESCRIPTION: This five day session offers participants working in ensemble, arts institution, education and community settings an opportunity to explore techniques & strategies for use in collaborative work with adults (and/or young people) in a variety of settings to:

- Create original performance material from a variety of starting impulses;
- Build skills of leadership and authorship for collaborative new work development;
- Build partnerships between artists and non-arts sector partners;
- Broaden the conceptual and tactical approaches available for imagining new projects and programming that respond to non-arts partner needs;
- Develop facilitation structures for civic dialogue around challenging community identified issues;
- Establish process tools to aid collaboration and co-authorship on cross-discipline and cross sector projects;
- Explore social & political issues through collaborative conceptual, improvisational & physical investigations.

DURATION: 6 days

PARTICIPANTS: Adults working in theater, arts education, and community

COST: $375

http://www.sojourntheatre.org/training/

SPONSOR/ PRESENTER: Intermedia Arts

PROGRAM: Creative Community Leadership Institute

LOCATION: Minneapolis/St. Paul and selected communities in Minnesota, North Dakota, and South Dakota

DESCRIPTION: Intermedia Arts' Creative Community Leadership Institute (CCLI) fosters healthy, capable and equitable communities by building the skills and network of leaders working at the intersection of the arts and community change. Founded in 2002 by some of the foremost practitioners and thinkers in the field of arts-based community development, CCLI has trained more than 230 active, cross-sector changemakers and creative placemakers.

This intensive five-month program of hands-on workshops and on-site experiences is designed to build capacity for arts-based community development partnerships in service to communities facing rapid change and complex issues. The program is rooted in the belief that for communities to thrive we need creative leaders who can engage people across large divides and establish enough common ground to develop cooperative and just solutions. These are the skills the Creative Community Leadership Institute builds.

The CCLI alumni network includes community-engaged artists, and community leaders working to make positive change in education, environment, food systems, government, health, housing, jobs, labor, philanthropy, public policy, racial justice, transportation, and youth development. CCLI is supported by the Bush Foundation.

DURATION: 4-5 months, 100 hours

PARTICIPANTS: Cross-sector

COST: Free to those selected

http://www.IntermediaArts.org/leadership-institute1

SPONSOR/ PRESENTER: International Center of Art for Social Change: Simon Fraser University

PROGRAM: The Chataqua Project

LOCATION: Vancouver, Canada, International audience

DESCRIPTION: The Chataqua Project is a series of hands-on workshops and dialogues. The project is designed to build new relationships between innovators working in different sectors: including economic development, business, social innovation, and the justice system; with those working on inter-cultural and inter-generational issues; in education; and on sustainability and environmental issues.

DURATION: A series of 1 day events

PARTICIPANTS: Workers in the arts, economic development, business, social innovation, and the justice system

COST: Free

http://www.icasc.ca/chataqua_project

SPONSOR/ PRESENTER: The Intersector Project

PROGRAM: The Intersector Project Toolkit

LOCATION: New York, NY, US audience

DESCRIPTION: The Intersector Project's Toolkit draws from extensive research to highlight tactics that enable leaders in every sector to design and implement successful collaborative initiatives. The Toolkit was developed from interviews with practitioners in every sector, case studies, literature reviews, and analysis of other practitioner guides.

Case Studies: One of the leading libraries on cross-sector collaborations in the United States, our case studies profile leadership and tactics from successful intersector collaborations across the United States in a variety of issue areas, including community revitalization, health and well-being, infrastructure, education, and environmental conservation. Our case studies are developed through research and interviews with the leaders who have driven these collaborative efforts.

DURATION: Project specific

PARTICIPANTS: Cross-sector Toolkit users, public sector and business sector clients

COST: Toolkit is free, also Fee-based

http://intersector.com/about/the-intersector-project/

SPONSOR/ PRESENTER: The Laundromat Project

PROGRAM: Create Change Professional Development Fellows

LOCATION: New York, NY

DESCRIPTION: The Laundromat Project offers a six-month series of workshops and programs for artists interested in developing or deepening their practice of making socially relevant, socially engaged art. Our Fellowship program exists in a near-vacuum of effective, affordable, intensive training for artists interested in learning how to do community-based, social practice work better and deeper. Entering its fifth year, the Fellowship runs from May to October. Participation in the program requires a significant time commitment of roughly 200 hours. Up to 15 fellows are selected per year.

DURATION: 200 hours

PARTICIPANTS: Artists

COST: $500

http://www.laundromatproject.org/create-change.htm

SPONSOR/ PRESENTER: The Laundromat Project

PROGRAM: Public Artists-in-Residence Program

LOCATION: New York, NY

DESCRIPTION: The Residency is for artists of color with a demonstrated record of developing community-based public art projects who are comfortable engaging their neighbors in participatory, socially engaged work. Residents should live in the neighborhood where they plan to work: Bedford-Stuyvesant, Harlem, or Hunts Point / Longwood.

DURATION: Ongoing

PARTICIPANTS: Artists of color within specific NY neighbor-hoods

COST: No Information

http://laundromatproject.org/what-we-do/programs/create-change/about/

SPONSOR/ PRESENTER: Mural Arts Program

PROGRAM: Mural Training Program

LOCATION: Philadelphia, PA

DESCRIPTION: Each year the Mural Arts Program offers a Muralist Training Program for artists interested in adapting their skills to public mural-making. The Muralist Training Program offers the following:

- A comprehensive overview of the community mural-making process
- An in-depth look at design challenges that arise in the community mural process
- Step-by-step instruction on mural making techniques, including wall preparation, design enlargement, paint application, the cloth method, and sealing the completed project
- A detailed look at materials required for best results-from primers and paints to brushes and sealers
- An opportunity to acquire hands-on skills and exhibit your work
- An opportunity to work on a large-scale public mural project with one of the Mural Arts Program's experienced mural painters
- History of the Mural Arts Program and its work in Philadelphia communities over the past 25 years

DURATION: Annually

PARTICIPANTS: Visual artists who apply and are accepted who are interested in adapting their skills to public mural-making

COST: $150

http://www.muralarts.org/mural-training-program

SPONSOR/ PRESENTER: National Guild for Community Arts Education

PROGRAM: Community Arts Education Leadership Institute (CAELI) A Seven-Month Leadership Development Program

LOCATION: New York, NY, US audience

DESCRIPTION: The Community Arts Education Leadership Institute (CAELI) provides an intensive, transformative experience through which current and aspiring leaders advance their skills by engaging with top leadership trainers and nationally known practitioners. It is ideally suited for those in executive positions or preparing to move into such positions.

The seven-month program includes a five-day seminar at Bryn Mawr College (Philadelphia, PA), advanced assignments, a 360-degree feedback process, and follow-up coaching.

CAELI defines leadership as “behaving in ways that bring people together to move things forward.”

DURATION: 5 days in resi-dence, 7 months, post

PARTICIPANTS: Executive leaders in community arts education

COST: $2,000 Guild member orgs. $2,400 for others. R&B $495.

http://www.nationalguild.org/Programs/Professional-Development/Community-Arts-Education-Leadership-Institute.aspx

SPONSOR/ PRESENTER: Littleglobe, University of New Mexico

PROGRAM: Littleglobe Center for Creative Community Engagement

LOCATION: Santa Fe, NM

DESCRIPTION: Together with a range of community partners, Littleglobe has started a training initiative to develop a pool of skilled artists and cultural workers to promote arts-based civic engagement in the southwest. CCCE provides practical skill-building residencies and workshops to build bridges between organizers, cultural workers and artists by introducing them to each other and facilitating cross-sector work.

DURATION: 10 days

PARTICIPANTS: Students, organizers, cultural workers and artists

COST: No Information

http://artslearninglab.unm.edu/littleglobe/

SPONSOR/ PRESENTER: National Arts Strategies

PROGRAM: Creative Community Fellows

LOCATION: Online and in-person National Cohort

DESCRIPTION: The *Creative Community Fellows* program is for leaders working at the intersection of culture and community. We give them tools, training and access to a community of support. This combination fuels their visions for community change, sparking new ideas and helping propel them into action. This community of change-makers, combined with Fellows from the first cohort, creates a powerful network in which ideas and opportunities flow freely. The inaugural class demonstrated how the collective wisdom of Fellows, mentors, faculty and communities fuels each project and creates a global dialogue about the ways in which culture can restore and animate communities.

DURATION: 9 Months

PARTICIPANTS: Artists, activists, community organizers, admin-istrators and entrepreneurs

COST: Free to selected fellows, + travel costs

http://www.artstrategies.org/programs/creative_community_fellows/about.php

SPONSOR/ PRESENTER: Presidio Institute

PROGRAM: Cross-Sector Leadership Institute and Collaborative Solutions Lab

LOCATION: San Francisco, CA, US audience

DESCRIPTION: With anchor partners the **White House Office of Social Innovation and Civic Participation, Office of Personnel Management**, and the **Presidio Trust**, the Cross Sector Leadership Fellows program will develop leaders that can engage and collaborate to greater effect across business, government and non-profit sectors.

Collaborative Solutions Lab is a fast-paced and highly engaging innovation experience with a focus on "learning by doing" and a bias toward action. In a matter of hours, participants create innovative solutions to internal, business, or social challenges that they can start testing immediately. These solutions come with built-in buy-in from participants who take ownership as co-creators. Facilitated by expert team members from SMALLIFY, the lab practices are accessible and easy to use so that participants can reapply the practices to address future challenges. In addition to generating solutions to specific challenges, every lab fosters collaboration and provides participants with critical skills in problem definition, creative problem solving, end-user empathy, rapid prototyping, decision-making, and a mindset for innovation.

DURATION: ½ day to multi-day

PARTICIPANTS: Organizational teams

COST: No Information

http://institute.presidio.gov/Pages/COLLABORATIVE-SOLUTIONS%E2%80%8B-LAB.aspx

---

SPONSOR/ PRESENTER: St. Louis Regional Arts Commission

PROGRAM: Community Arts Training (CAT) Institute

LOCATION: St. Louis County, MO

DESCRIPTION: Since 1997,The CAT Institute has offered a five-month curriculum fostering successful partnerships among artists, social workers, educators and community activists with the goal of creating significant arts programs in community settings such as neighborhood organizations, social service agencies, homeless shelters, hospices, labor unions, and after-school programs. Over 220 CAT graduates are currently working in St. Louis.

DURATION: 5 months

PARTICIPANTS: Cross-sector

COST: Free to those selected

http://www.art-stl.com/CAT/

SPONSOR/ PRESENTER: Santa Fe Art Institute

PROGRAM: Thematic Residency Program: 2015 Theme: Water Rights

LOCATION: Santa Fe, NM

DESCRIPTION: SFAI is a multidisciplinary hub for using creativity to create positive social change. SFAI brings together a myriad of disciplines and people to work within our four programs: residency, education, social entrepreneurship, and community. At SFAI, we ask how we can cultivate creative practices, engage with diverse communities, and address the most pressing social issues of our time. Recognizing the growing number of artists who desire to participate in a collaborative community of individuals seeking to address social issues, in 2014 the Santa Fe Art Institute (SFAI) initiated thematic residencies with Food Justice as the inaugural theme.

DURATION: 1 to 3 months

PARTICIPANTS: Artists, all disciplines, US and non-US

COST: $1000/month, App Fee $35

http://www.artistcommunities.org/news/interview-thematic-residencies-sfai

---

SPONSOR/ PRESENTER: Sojourn Theatre

PROGRAM: Devising Civic Theatre: Performance, Social Practice & Dialogue

LOCATION: Portland, OR, National

DESCRIPTION: Training offers participants an opportunity to explore the techniques & strategies Sojourn Theatre artistic director Michael Rohd uses in collaborative work with groups in a variety of settings to devise performance material; build partnerships with non-arts sector civic collaborators; examine the potential of site-based and participatory activity; and explore social & political issues through collaborative conceptual, improvisational & physical investigations.

DURATION: 5 days

PARTICIPANTS: Adults working in theater, education & community settings

COST: $350

http://www.brownpapertickets.com/event/549532

SPONSOR/ PRESENTER: StoryCorps

PROGRAM: StoryCorps U

LOCATION: National

DESCRIPTION: StoryCorpsU (SCU) is a yearlong program for 9th and 10th grade students in high-needs schools that uses StoryCorps' content and interview methods to support the development of identity and social intelligence by helping students discover the power of their own voice.

Piloted in 2009, SCU is a powerful tool for strengthening school relationships, a key factor in academic achievement. SCU helps students tell and share their own stories—stories of resilience and complexity that reflect their drive to achieve academic success and positive life outcomes, and their refusal to be defined by the challenges they face.

DURATION: School Year

PARTICIPANTS: 10th and 11th grade students

COST: Free

https://storycorps.org/storycorpsu/

SPONSOR/ PRESENTER: Urban Bush Women

PROGRAM: Summer Leadership Institute

LOCATION: New Orleans, LA

DESCRIPTION: Summer Leadership Institute (SLI) and B.O.L.D.-Builders, Organizers, & Leaders through Dance- connect dance professionals and community-based artists in a learning experience to leverage the arts as a vehicle for social activism and civic engagement and to strengthen the national network of community arts practitioners. This 10-day intensive serves as the foundation for all of the company's community engagement activities. This learning journey is infused with UBW's artistic process.

DURATION: 10 days

PARTICIPANTS: Dancers, community artists

COST: No Information

http://www.urbanbushwomen.org/bold/summer-leadership-institute/about

COURSES, WORKSHOPS, AND RETREATS

SPONSOR/ PRESENTER: Acumen and IDEO

PROGRAM: Design Kit: The Course for Human-Centered Design

LOCATION: Online and local cohorts around the world

DESCRIPTION: Design Kit is a seven-week curriculum that introduces students to the concepts of human-centered design and how this approach can be used to create innovative, effective, and sustainable solutions for social change. This course has been created to reach those who are brand new to human-centered design, so no prior experience required. Students learn the human-centered design process by applying it to one of three pre-crafted real world design challenges (provided in the course). Students also have a choice to craft their own challenge. Each week students explore the main human-centered design concepts through readings, case studies, and short videos. Students then meet in-person with their design team to practice the relevant human-centered design methods. Students also with design teams around the world.

DURATION: 7 Weeks (5 hrs/wk)

PARTICIPANTS: Open to all, cross-sector

COST: Free

http://plusacumen.org/courses/hcd-for-social-innovation/

SPONSOR/ PRESENTER: Alternate Roots

PROGRAM: Resources for Social Change (Discontinued in 2013)

LOCATION: Atlanta, GA, US Southeast and US audience

DESCRIPTION: Resources for Social Change (RSC) teaches ideas and techniques to create social change through art including methods for initiating and building partnerships between cultural workers and their community partners, and ways of using the arts as "search engines" in community work. The program provides training, mentorship, and peer education to artists, cultural workers, arts administrators, students, and community activists from diverse cultures and disciplines.

DURATION:

PARTICIPANTS: Artists, activists, organizers

COST:

https://alternateroots.org/arts-activism-tools/resources-for-social-change/

SPONSOR/ PRESENTER: Alternate Roots

PROGRAM: Community Organizing Exchange3

LOCATION: Atlanta, GA,

DESCRIPTION: The Community Organizing Learning Exchange was an interactive weekend that uses popular education techniques and encourages creative and critical thinking. Participants shared and connected to historical movement moments that combined cultural work and community organizing. Participants will work together to create exercises and experiences that advance community work in their local sites, as well as, walk away with tips and tools on how to engage and mobilize their community.

DURATION: 2 days, Nov. 2014

PARTICIPANTS: Artists, activists, organizers

COST: Free + cost of travel

https://alternateroots.org/community-organizing-learning-exchange/

SPONSOR/ PRESENTER: Animating Democracy at Americans for the Arts

PROGRAM: Professional Development Workshops

LOCATION: National audience

DESCRIPTION: Animating Democracy professional development workshops share principles and effective practices of arts-based civic engagement and dialogue; provide tools to build projects with community partners; develop evaluation frameworks; and build civic engagement skills. The website offers in-depth profiles, case studies and tools for evaluating social impacts.

DURATION: TBA

PARTICIPANTS: Arts professionals and cross-sector

COST: TBA

http://animatingdemocracy.org/programs-services

SPONSOR/ PRESENTER: Artists-in-Context

PROGRAM: Connected and Consequential

LOCATION: New England

DESCRIPTION: Artists-in-Context is building regional conversations to focus on socially engaged, collaborative, creative practices. We are creating situations for networking, relationship building, learning and fostering new work that embeds art and creativity within the social change process. Connected and Consequential is a series of four regional conferences in New England that gathers artists, activists, academics and other creative civic actors who want to explore the intersection of art and other fields. Through case studies and moderated discussions, conference participants examine and discuss how artists and their collaborators are using their creativity and finely honed skills to intervene in the major issues of our time to produce positive social outcomes.

DURATION: 4, 1 day to 3 day events

PARTICIPANTS: Artists, activists, academics and other creative civic actors

COST: Free

http://www.artistsincontext.org/index.php/connected-a-consequential.html

---

SPONSOR/ PRESENTER: Art and Democracy Project

PROGRAM: No Information

LOCATION: New York, NY, US audience

DESCRIPTION: The Arts & Democracy Project regularly brings together artists, organizers, funders, and policymakers for workshops, presentations, roundtable conversations and networking events across the U.S.

DURATION: TBA

PARTICIPANTS: Artists, organizers, funders, and policy makers

COST: TBA

http://artsanddemocracy.org/what-we-do/convenings-and-presentations/

SPONSOR/ PRESENTER: Arts and Society

PROGRAM: International Conference on Arts and Society (various sites around the world)

LOCATION: University of Illinois Champaign, IL, International audience

DESCRIPTION: Founded in 2000, **The Arts in Society Knowledge Community** offers an interdisciplinary forum for discussion of the role of the arts in society. It is a place for critical engagement, examination and experimentation, developing ideas that connect the arts to their contexts in the world – on stage, in studios and theaters, in classrooms, in museums and galleries, on the streets and in communities.

The International Conference on the Arts in Society attendees include leaders in the field, as well as emerging scholars, who travel to the conference from all corners of the globe and represent a broad range of disciplines and perspectives. A variety of presentation options and session types offer opportunities for attendees to share their work, discuss key issues in the field, and build relationships with attendees.

DURATION: 3 days

PARTICIPANTS: Leaders in the arts field, scholars, researchers

COST: $600, virtual attendee $250

http://artsinsociety.com/2016-conference

SPONSOR/ PRESENTER: Creative Capital

PROGRAM: Community Engagement Workshop

LOCATION: New York, NY, US audience

DESCRIPTION: The Community Engagement Workshop is designed to help artists clarify their objectives and gain the grass roots organizing and management skills they need to work with multiple stakeholders and produce successful projects. Topics include:

- Strategies and practices involved in making and supporting community-engaged artwork of all disciplines
- Managing and clarifying roles and expectations
    - Ways to engage a wide range of stakeholders in the process, production, funding and distribution of the work
    - Communication skills for working with stakeholders from varying fields outside the art world, including conflict resolution techniques
    - Essentials of grassroots fundraising, community partnerships and audience building
    - Understanding contracts, authorship and work for hire
    - Case studies from a range of disciplines

DURATION: 8 hours

PARTICIPANTS: Artists

COST: $6,550 to $7,350

http://creative-capital.org/pdp/workshops/ace

SPONSOR/ PRESENTER: Creative Time

PROGRAM: The Creative Time Summit

LOCATION: New York, NY, US, international audience

DESCRIPTION: Artists have always raised their voices to speak truth to power, and have never been more important than at this moment in history, when social movements are erupting around the world. At Creative Time, we believe that artists are truly change agents, with the ability to affect society for the better.

CONTINUED ON PAGE 28

Each year, the Creative Time Summit explores the many ways in which artists are tackling the world's most challenging social and political issues. Innovative artists, activists, writers, and curators take the Summit stage to present bold new strategies for social change to a global audience. Since its inception six years ago, the Summit has seen hundreds of luminaries–from famed philosopher Slavoj Žižek, to legendary art critic Lucy Lippard, artist Rick Lowe, and Academy Award nominated filmmaker Laura Poitras, to name only a few–present their unflinching visions to thousands live in the theatre and online.

DURATION: 2 days

PARTICIPANTS: Open to all

COST: $0-$350

http://creativetime.org/summit/overview/

SPONSOR/ PRESENTER: Dance Exchange

PROGRAM: Moving Field Guide

LOCATION: Tacoma Park, MD, US audience

DESCRIPTION: An environmental experience partnering artists and scientists

The Moving Field Guide, conceived and directed by choreographer and Dance Exchange Artistic Director Cassie Meador, is an interactive experience led by Dance Exchange artists, naturalists, and regional experts in ecology. Moving Field Guide projects look at how the arts can offer creative tools for knowing a place, not just using a place. The project provides people across generations an opportunity to get outdoors and gain a lasting understanding of the natural world. Participants move through experiences that build upon discovery, appreciation, recognition, and stewardship of the environment.

During this immersive experience participants activate their senses and observation skills through a series of outdoor movement activities. Combining an artistic and ecological approach to learning, Moving Field Guides help participants to consider the beauty, complexity, and human impact on the environment around them.

DURATION: TBA

PARTICIPANTS: TBA

COST: TBA

http://danceexchange.org/projects/moving-field-guide/

SPONSOR/ PRESENTER: DIY Creative Placemaking

PROGRAM: Artscape

LOCATION: Toronto CA, online

DESCRIPTION: A series of 6 webinars designed to introduce participants to remarkable projects in creative placemaking practice in our latest webinar series. Learn about innovative approaches that leverage the power of the arts to support people in underserved communities, strengthen community economic development initiatives, celebrate cultural heritage, and anchor creative production and exhibition spaces in a wide range of contexts across North America.

Creative Placemaking Toolbox: this toolbox is designed to provide you with the tools and resources you'll need to get started on your own cultural facility development or to explore the practice of creative placemaking.

DURATION: 6, 60- minute webinars

PARTICIPANTS: Cross-sector

COST: $30 per Webinar

http://artscapediy.org/Resources/Creative-Placemaking-Webinars.aspx#sthash.EJc7YJNt.dpuf

---

SPONSOR/ PRESENTER: The Feast

PROGRAM: The Feast Impact

LOCATION: Brooklyn (2015), Worldwide

DESCRIPTION: The Feast Impact is an epic event that brings together inspired people from across disciplines to apply their skills to world-changing opportunities for innovation. Over three days, each participant will share what they know, gain personal and interdisciplinary insight, and advance the work of today's greatest entrepreneurs. Through collaboration, embodied experiences, and unlocking the power of our human potential, we create an experience of abundance unlike any other.

Each day offers speakers, workshops, action pods, 1:1 mentor sessions, music, and topical breakout groups that allow you to find direction, contribute to game-changing innovations, and tackle issues that are important to you and the Feast community.

DURATION: 2-3 days

PARTICIPANTS: Cross-sector, invitation only

COST: Free

http://feastongood.com/

SPONSOR/ PRESENTER: The Guapamacátaro Center for Art and Ecology

PROGRAM: Art and Ecology Residencies

LOCATION: Michoacan, Mexico, International audience

DESCRIPTION: Each year we hold two interdisciplinary sessions, one in late winter (Jan-Feb) and one in early summer (May-June). During their stay participants use the hacienda grounds as a laboratory for the creative process and engaging with the local community. They are free to work whenever desired in the provided studios and anywhere in the property. Experimentation is encouraged as is discourse andcollaboration. Because of the relative inaccessibility of the place and a desired cohesiveness of the group, all participants are required to be there the whole time, arriving and departing on specific dates and times.

DURATION: 3-4 weeks

PARTICIPANTS: Artists

COST: $750 (board costs)

http://guapamacataro.org/programs/residency/

SPONSOR/ PRESENTER: IDEO

PROGRAM: IDEA U

LOCATION: Online

DESCRIPTION: IDEO U is an online school where anyone can unlock their creative potential through design thinking and collaboration. Three courses are offered.

For Individuals: Build skills that enable you to uncover and act on the unmet needs of your customers, whether you're starting your own venture or creating value within an organization. Our approaches will help you work smarter and achieve results more quickly.

For Teams: Are you looking for new ways to get your team inspired about your end users? Learn methodologies that give your team a common language for innovation so that everyone can work together towards breakthrough ideas and solutions.

DURATION: 5-6 weeks

PARTICIPANTS: Creatives, Designers, entrepre-neurs

COST: $399/course

http://www.ideou.com/

SPONSOR/ PRESENTER: The Owls Nest Retreat

PROGRAM: No Information

LOCATION: Austin, TX

DESCRIPTION: Led by Lynn Hoare and Karen LaShelle, Owl's Nest is a weekend retreat for women who use the arts to engage community. It offers women a chance to gather with other working professionals to explore their roles as facilitators, program directors, artists and scholars in a creative, comforting, natural setting. Using our own stories as source and resource to build community and carve and create new ideas.

DURATION: 3 days

PARTICIPANTS: Facilitators, program directors, artists and scholars

COST: $185

http://owlsnestretreat.wordpress.com/

SPONSOR/ PRESENTER: Open Engagement

PROGRAM: Annual Open Engagement Conference

LOCATION: US, Internation-al, Open Engagement is an itinerant conference taking place in a different city each year

DESCRIPTION: Open Engagement (OE) is an annual, three-day, artist-led conference dedicated to expanding the dialogue around and creating a site of care for the field of socially engaged art. The conference highlights the work of transdisciplinary artists, activists, students, scholars, community members, and organizations working within the complex social issues and struggles of our time.

Since 2007, OE has presented seven conferences in two countries and four cities, hosting over 1,100 presenters and over 4,000 attendees. Annual programming is selected by committees comprised of artists, educators, professionals, and community members from a free, open call for proposals.

Open Engagement is coordinated by a national consortium of institutions and organizations dedicated to supporting socially engaged art. Representatives from **A Blade of Grass, California College of the Arts, Oakland Museum of California, Queens Museum**, and **University of Chicago Illinois** will work closely with the Open Engagement core team to shape and situate the itinerant conference.

DURATION: 3 days

PARTICIPANTS: Featured artists apply through open call, and are selected by sponsors

COST: Free to public

http://openengagement.info/

SPONSOR/ PRESENTER: The National Consortium for Creative Placemaking

PROGRAM: Creative Placemaking Summit

LOCATION: Rutgers University, National Constituency

DESCRIPTION: The Creative Placemaking Leadership Summit is described as a "a great way to build your knowledge and networks. "In this national program, participants engage experts in the creative placemaking field and others involved in communities. Goals include: Sharing knowledge, getting tips to help you work out a pesky problem, building a more diverse base of connections and enhancing skill sets. The 2016 Summit focuses on two senses of the word equity: social justice and building capital.

The program is produced by several partners. The Leadership Summit is a premiere event for anyone involved in the growing field of creative placemaking.

DURATION: 1 day

PARTICIPANTS: Open

COST: $106

http://www.cpsummit2016.org/

COLLEGE AND UNIVERSITY PROGRAMS

Please Note: Grey shaded programs are re-organizing or are on hiatus.

ALABAMA

NONDEGREE COURSE/PROGRAM

Rural Studio

School of Architecture

Auburn University, Newbern

http://www.ruralstudio.org

ARIZONA

DEGREE PROGRAM

M.F.A. and Ph.D. in Theatre for Youth

Herberger Institute for Design and the Arts

Arizona State University, Tempe

https://filmdancetheatre.asu.edu/degree-programs/theatre-degree/master-fine-arts-theatre-theatre-youth

DEGREE PROGRAM

Certificate in Socially Engaged Practice

Herberger Institute for Design and the Arts

Arizona State University, Tempe

http://herbergerinstitute.asu.edu/institute/initiatives/socially_engaged_certificate/

CALIFORNIA

NONDEGREE COURSE/PROGRAM

Center for Art and Public Life

College of the Arts, Oakland & San Francisco

https://center.cca.edu

NONDEGREE COURSE/PROGRAM

Community Arts Partnership

California Institute of the Arts, Valencia

https://calarts.edu/cap

FELLOWSHIP

Paula Altvater Fellowship

Cornerstone Theater Company, Los Angeles

(currently discontinued, stay tuned for future opportunities)

http://cornerstonetheater.org/opportunities/

DEGREE PROGRAM

B.A. in Performing Arts and Social Justice

Department of Performing Arts

University of San Francisco

https://www.usfca.edu/arts-sciences/undergraduate-programs/performing-arts/performing-arts-and-social-justice-major

DEGREE PROGRAM

Master of Public Art Studies (MPAS)

Roski School of Art and Design

University of Southern California, Los Angeles

http://roski.usc.edu/pas/

DEGREE PROGRAM

M.F.A. in Ensemble-Based Physical Theatre

Dell'Arte International School of Physical Theatre,

Blue Lake

https://dellarte.com/school/

NONDEGREE COURSE/PROGRAM

Arts Activism and AIDS Awareness courses and programs

Department of World Arts and Cultures/Dance

Art & Global Health Center

University of California, Los Angeles

http://www.wacd.ucla.edu/center

DEGREE PROGRAM

Minor, Applied Theatre Arts

School of Dramatic Arts

University of Southern California, Los Angeles

(M.A. Program on hiatus with no set restart date, Minor still available)

dramaticarts.usc.edu/programs/undergraduate/minors/

DEGREE PROGRAM

M.A. in Transformative Arts

School of Holistic Studies, Department of Arts & Consciousness

John F. Kennedy University, Pleasant Hill

(program discontinued, most similar is listed below)

M.A. degree in Counseling Psychology –

Specialization in Expressive Arts

http://www.jfku.edu/assets/resources/degreeResources/ExpArtsSpecDec15.pdf

DEGREE PROGRAM

B.A. in Theatre, Theatre in Education and Community Track

Department of Theatre and New Dance

Cal Poly Pomona

https://www.cpp.edu/~class/theatre-new-dance/academics/index.shtml

DEGREE PROGRAM

M.F.A. in Public Practice

Otis College of Art and Design,

Los Angeles

http://www.otis.edu/graduate-public-practice

DEGREE PROGRAM

B.A. in Visual and Public Art

Visual and Public Art Department

College of Arts, Humanities and Social Sciences

California State University Monterey Bay, Seaside

https://csumb.edu/vpa/visual-public-art-ba

DEGREE PROGRAM

B.F.A. in Community Arts

California College of the Arts, Oakland and San Francisco

https://www.cca.edu/academics/community-arts

DEGREE PROGRAM

M.A. in Social Practice & Public Forms

California College of the Arts, Oakland and San Francisco

https://www.cca.edu/academics/graduate/social-practice

DEGREE PROGRAM

Public Art Certificate Program

Berkeley City College, Berkeley

http://www.berkeleycitycollege.edu/wp/art/public-art-certificate-program-of-study/

NONDEGREE PROGRAM/WORKSHOP

Certificate in Expressive Arts for Healing & Social Change

Sofia University, Palo Alto

https://sofiausa.wufoo.com/forms/certificate-in-person-centered-expressive-arts/

NONDEGREE PROGRAM

Expressive Arts Training Programs

Tamalpa Institute, Kentfield

http://www.tamalpa.org/programs/programs.html

NONDEGREE PROGRAM

Interfaith Ordination Program

Chaplaincy Institute, Berkeley

http://www.artheals.org/resources/schools_programs.html

DEGREE PROGRAM

M.A. in Engaged Humanities & the Creative Life

Pacifica Graduate Institute, Carpenteria

http://www.pacifica.edu/degree-programs/ma-engaged-humanities-creative-life

NONDEGREE PROGRAM

Certification Programs in Participatory Arts & Somatic Research

Moving On Center, East Bay

http://www.movingoncenter.org/CertificationPrograms.htm

NONDEGREE PROGRAM

Professional Diploma

Expressive Arts Institute, San Diego

http://www.expressiveartsinstitute.org/programs/professional-training/

NONDEGREE PROGRAM

Certificates in Psychology & Humanistic Studies

Saybrook University, San Francisco

http://www.saybrook.edu/academic-affairs/non-degree/pii

CANADA

WORKSHOPS

Theatre for Living

Vancouver, B.C.

http://theatreforliving.com/workshops.htm

DEGREE PROGRAM

B.F.A. in Theatre

Specialization in Performance Creation

Concordia University, Montreal, Quebec

http://www.concordia.ca/finearts/theatre/programs/performance-creation.html

DEGREE PROGRAM

B.A. (Honours Drama in Education and Community)

School of Dramatic Art

Arts, Humanities & Social Sciences Dept.

University of Windsor, Ontario

http://www1.uwindsor.ca/drama/drama-in-education-and-community

DEGREE PROGRAM

B.F.A. in Theatre with Applied Theatre Specialization

University of Victoria, Victoria, B.C.

http://finearts.uvic.ca/theatre/future-students/specialties/applied_theatre/

DEGREE PROGRAM

Community Arts Practice Degree and Certificate Program

Faculties of Environmental Studies and Fine Arts

York University, Toronto, Ontario

http://fes.yorku.ca/apply/bes/cap/

NONDEGREE COURSE/PROGRAM

National Aboriginal Arts Animator Program

Wikwemikong Unceded Indian Reserve

Manitowaning, Manitoulin Island, Lake Huron, Ontario

http://www.debaj.ca/content/naaap

DEGREE PROGRAM

Certificate in Cultural Planning, Online

Continuing Studies Dept.

University of British Columbia (UBC)

https://cstudies.ubc.ca/programs/cultural-planning-certificate

DEGREE PROGRAM

M.Ed. Arts for Social Change

Faculty of Education

Simon Fraser University, Burnaby, B.C.

https://www.sfu.ca/education/gs/degreediploma/masters/ci-arts2016.html

DEGREE PROGRAM

Graduate Certificate in Expressive Arts

Halliburton School of the Arts

Fleming College, Halliburton, Ontario

http://flemingcollege.ca/programs/expressive-arts

COLORADO

DEGREE PROGRAM

M.A. Arts Development and Program Management: Art, Literature and Culture concentration

College of Professional and Continuing Studies

University of Denver, Denver

http://universitycollege.du.edu/mals/degree/masters/arts-development-and-program-management-online/degreeid/423

FLORIDA

DEGREE PROGRAM

Arts and Community Practice Certificate Programs

Florida State University, Tallahassee

http://www.academic-guide.fsu.edu/certificates.html

DEGREE PROGRAM

M.S. in Education with specialization in Interdisciplinary Arts

Fischler School of Education & Human Services

Nova Southeastern University, Ft. Lauderdale

http://www.schoolofed.nova.edu/iap/mission.htm

DEGREE PROGRAM

Online Graduate Certificate in Arts in Medicine

College of Fine Arts

University of Florida, Gainesville

http://legacy.arts.ufl.edu/cam/GradCertificate.aspx

HAWAII

Degree Program

M.A., Ph.D. in Expressive Arts Therapy

International University of Professional Studies, Maui

http://www.iups.edu/Programs/ExpressiveArtsTherapy/tabid/108/Default.aspx

ILLINOIS

NONDEGREE COURSE/PROGRAM

Center for Community Arts Partnerships

Columbia College, Chicago

http://www.colum.edu/ccap/

DEGREE PROGRAM

M.A.in Arts Administration and Policy

School of the Art Institute of Chicago

http://www.saic.edu/academics/graduatedegrees/maaap/

DEGREE PROGRAM

Business & Entrepreneurship M.A. in Arts Management, Arts in Youth and Community Development concentration

Columbia College, Chicago

http://www.colum.edu/academics/fine-and-performing-arts/business-and-entrepreneurship/graduate-programs.html

NONDEGREE PROGRAM

Center for Community Arts Partnerships

Columbia College, Chicago

http://www.colum.edu/ccap/about-ccap/index.html

DEGREE PROGRAM

B.F.A. in Art Education

School of Art + Design

University of Illinois at Chicago

http://www.art.illinois.edu/content/undergraduate/programs/art-education/

NONDEGREE PROGAM/COURSE

Art 190: Intro to Socially Engaged Art

School of Art + Art History

University of Illinois at Chicago

http://artandarthistory.uic.edu/courses-art

DEGREE PROGRAM

M.A. in Art, Community Arts Option, online program

Art Education Dept.

Eastern Illinois University, Charleston

http://catalog.eiu.edu/preview_program.php?catoid=27&poid=3994&returnto=1059

IOWA

NONDEGREE COURSE/PROGRAM

Collaborative Humanities and Arts Network for Growth and Education (CHANGE)

Gender Women's and Sexuality Studies Program

University of Iowa, Iowa City

http://rachelwilliams.squarespace.com

KANSAS

NONDEGREE COURSE/PROGRAM

Studio 804

School of Architecture, Design & Planning

University of Kansas, Kansas City

http://architecture.ku.edu

LOUISIANA

NONDEGREE COURSE/PROGRAM

Community Arts Program

Department of Art

Xavier University of Louisiana, New Orleans

http://www.xula.edu/art/community+arts/

DEGREE PROGRAM

Community Arts Minor

Department of Art

Xavier University of Louisiana, New Orleans

http://www.xula.edu/art/community+arts/programs/

NONDEGREE COURSE/PROGRAM

National Center for the Urban Community

Tulane and Xavier Universities, New Orleans

http://www.tulane.edu/~so-inst/ncuc/education.html

MARYLAND

DEGREE PROGRAM

M.F.A. in Community Arts

Center for Art Education

Maryland Institute College of Art, Baltimore

https://www.mica.edu/Programs_of_Study/Graduate_Programs/Community_Arts_(MFA).html

DEGREE PROGRAM

Undergraduate Studio Concentration in Sustainability and Social Practice

Maryland Institute College of Art (MICA), Baltimore

https://www.mica.edu/Programs_of_Study/Undergraduate_Programs/Studio_Concentrations/Sustainability_and_Social_Practice_.html

MASSACHUSETTS

WORKSHOP

Creative Economy Online Class

Arts Extension Service

Division of Continuing Education

University of Massachusetts, Amherst

http://www.umass.edu/aes/course-overview

DEGREE PROGRAM

M.Ed. in Community Arts: Arts, Community, and Education

School of Education

Lesley University, Cambridge

http://www.lesley.edu/master-of-education/community-arts/arts-community-and-education/

DEGREE PROGRAM

M.A., PhD. And Certificate Programs in Expressive Therapies

Lesley University, Cambridge

http://www.lesley.edu/expressive-therapies/

NONDEGREE COURSE/PROGRAM

Art and Civic Engagement

Artist's Resource Center, School of the Museum of Fine Arts, Boston

No longer exists. About to merge with Tufts.

NONDEGREE PROGRAM

Art and Social Action Program

School of Interdisciplinary Arts & School of Social Inquiry partnership

Hampshire College, Amherst

https://www.hampshire.edu/interdisciplinary-arts/arts-and-social-action-program

DEGREE PROGRAM

Master in Design Studies: Art, Design and the Public Domain

Graduate School of Design

Harvard University, Cambridge

http://www.gsd.harvard.edu/#/academic-programs/master-in-design-studies/art-design-and-the-public-domain/index.html

MICHIGAN

NONDEGREE COURSE/PROGRAM

Arts of Citizenship

Ginsberg Center

University of Michigan, Ann Arbor

http://www.umich.edu/~bhlumrec/programs_centers/artsofcitizenshipprogram/www.artsofcitizenship.umich.edu/whatwedo/index.htm

NONDEGREE COURSE/PROGRAM

Edward Ginsberg Center

University of Michigan, Ann Arbor

https://ginsberg.umich.edu

NONDEGREE COURSE/PROGRAM

Engaged Creative Practice Program

Stamps School of Art and Design

University of Michigan, Ann Arbor

http://stamps.umich.edu/about/social_engagement

MINNESOTA

NONDEGREE COURSE/PROGRAM

Community Based Theater (classes in Theatre B.A. program)

University of Minnesota, Minneapolis

https://theatre.umn.edu/theatre/ba

https://theatre.umn.edu (performances)

NONDEGREE COURSE/PROGRAM

Art for Social Change and Writing for Social Change

Higher Education Consortium for Urban Affairs,

Minneapolis-St. Paul

https://www.hecua.org/usa/art-for-social-change

https://www.hecua.org/usa/writing-social-change

DEGREE PROGRAM

B.A. in Community Arts

Concordia University-St. Paul,

St. Paul

http://www.csp.edu/academics/community-arts-major/

MISSOURI

NONDEGREE COURSE/PROGRAM/WORKSHOPS

Socially Engaged Practice

Sam Fox School

Washington University in St. Louis

http://www.samfoxschool.wustl.edu/node/10085

NEW JERSEY

NONDEGREE COURSE/PROGRAM

Certificate Program in Using the Arts in Prevention

Continuing Education and Professional Development Program

School of Social Work

Rutgers University, New Jersey

http://socialwork.rutgers.edu/continuingeducation/ce/certificateprograms/certusingartsinprevention.aspx

NONDEGREE COURSE/PROGRAM

Academic & Public Partnerships in the Arts & Humanities

Rutgers University, New Brunswick & Newark

Princeton, New Jersey

http://app.rutgers.edu

NONDEGREE PROGRAM

Center for Creative Placemaking

At Bloomfield College, Bloomfield

http://centerforcreativeplacemaking.net/about/

NEW MEXICO

DEGREE PROGRAM

B.F.A., M.F.A. in Art and Ecology

Department of Art and Art History

University of New Mexico, Albuquerque

http://art.unm.edu/art-ecology/

DEGREE PROGRAM

M.A. in Art Therapy/Counseling

Southwestern College, Sante Fe

https://www.swc.edu/degree-program-intro/ma-in-art-therapycounseling/#.VqEiuYv4tFI

NEW YORK

NONDEGREE COURSE/PROGRAM

Professional Development in Educational Drama

Kaplan Center for Educational Drama

Creative Arts Team

City University of New York, New York City

http://www.creativeartsteam.org/professional-development

DEGREE PROGRAM

M.A. in Arts Politics

Department of Art and Public Policy

Tisch School of the Arts

New York University, New York City

http://tisch.nyu.edu/art-public-policy/ma-in-arts-politics

DEGREE PROGRAM

Minor in Applied Theatre

Department of Drama

Tisch School of the Arts

New York University, New York City

https://tisch.nyu.edu/drama/about/drama-minor

DEGREE PROGRAM

B.F.A. & M.S. in Art & Design Education

School of Art & Design

Pratt Institute, New York City

https://www.pratt.edu/academics/school-of-art/undergraduate-school-of-art/art-and-design-education/ug-art-and-design-education-degrees/art-design-ed-bfa-ms/

DEGREE PROGRAM

M.A. in Applied Theatre

School of Professional Studies

City University of New York, New York City

http://www.creativeartsteam.org/professional-development/masters-applied-theatre

NONDEGREE COURSE/PROGRAM

Theatre Outreach

Graduate Studies in Theatre

Sarah Lawrence College, Bronxville

https://www.sarahlawrence.edu/theatre-mfa/theatre-outreach.html

NONDEGREE COURSE/PROGRAM

NYU Creative Writing Program Literary Outreach

Graduate School of Arts and Science

New York University, New York City

http://cwp.as.nyu.edu/page/home

DEGREE PROGRAM

M.A. in Art, Education and Community Practice

Steinhardt Department of Art and Art Professions

New York University, New York City

http://steinhardt.nyu.edu/art/education/community_practice

DEGREE PROGRAM

Social Practice Queens (SPQ)

M.F.A. with Concentration in Social Practice

Queens College

City University of New York, New York City

http://www.socialpracticequeens.org

COURSE

Socially Engaged Art

Collaboration of Silberman School of Social Work & Hunter College

City University of New York and Hunter East Harlem Gallery, New York City

http://sssw.hunter.cuny.edu/programs/professional-development/community-organizing/socially-engaged-art/

DEGREE PROGRAM

Minor in Social Practice

Parsons School of Art, Media and Technology

The New School, New York City

http://www.newschool.edu/parsons/minor-social-practice/

DEGREE PROGRAM

M.P.S. (Masters of Professional Studies) in Arts and Cultural Management

Graduate School of Art

Pratt Institute, New York City

https://www.pratt.edu/academics/school-of-art/graduate-school-of-art/arts-cultural-management/

DEGREE PROGRAM

M.P.S. in Art Therapy

School of Visual Arts, New York City

http://www.sva.edu/graduate/mps-art-therapy

DEGREE PROGRAM

M.P.S. in Art Therapy and Creativity Development

Department of Creative Arts Therapy

Pratt Institute, New York City

https://www.pratt.edu/academics/school-of-art/graduate-school-of-art/creative-arts-therapy/creative-arts-therapy-degrees/art-therapy-and-creativity-development-mps/

DEGREE PROGRAM

M.S. in Dance/Movement Therapy

Department of Creative Arts Therapy

Pratt Institute, New York City

https://www.pratt.edu/academics/school-of-art/graduate-school-of-art/creative-arts-therapy/creative-arts-therapy-degrees/dance-movement-therapy-ms/

NONDEGREE PROGRAM

Public Spaces Training

Project for Public Spaces, New York City

http://www.pps.org/training/

NORTH CAROLINA

WORKSHOP

Certificate in Documentary Arts

Center for Documentary Studies

Duke University, Durham

http://documentarystudies.duke.edu/classes/continuing-education/certificate-in-documentary-arts

DEGREE PROGRAM

B.A. in Dance with Concentration in Dance Education Department of Dance

University of North Carolina, Greensboro

http://coaa.uncc.edu/academics/department-dance/degrees/bachelor-arts-dance-concentration-dance-education

APPRENTICESHIP/INTERNSHIP

DukeEngage

Duke Office of Civic Engagement

Duke University, Durham

http://dukeengage.duke.edu/about-dukeengage/duke-office-of-civic-engagement

DEGREE PROGRAM

M.F.A. in Experimental and Documentary Arts

Center for Documentary Studies

Duke University, Durham

http://documentarystudies.duke.edu/classes/mfa

OHIO

NONDEGREE COURSE/PROGRAM

Theatre 393: Cultural, Ethnic and Gender Issues in Dramatic Literature

Theatre Department

Miami University, Oxford

http://www.miamioh.edu/cca/academics/departments/theatre/academics/miami-plan-offerings/index.html

DEGREE PROGRAM

M.A. in Communication & Development Studies

School of Media Arts and Studies and Center for International Studies

Ohio University, Athens

https://www.ohio.edu/global/cis/commdev/#_

NONDEGREE COURSE/PROGRAM

Citizen Artist Community Engagement Project

Department of Theatre and Film

Bowling Green State University, Bowling Green

https://www.bgsu.edu/coe/the-arts/community-engagement-and-societal-impact.html

NONDEGREE PROGRAM

Certificate in Creative Placemaking

Knowlton School

City and Regional Planning Dept.

The Ohio State University, Columbus

http://knowlton.osu.edu/certification-creative-placemaking

OREGON

DEGREE PROGRAM

M.A. in Arts Management with Community Arts Management Concentration

Arts and Administration Program

School of Arts and Allied Architecture

University of Oregon, Eugene

https://aad.uoregon.edu/programs/degrees/graduate/areas-of-concentration

DEGREE PROGRAM

M.F.A. in Contemporary Art Practices with concentration in Art and Social Practice

Department of Art

Portland State University

http://psusocialpractice.org

FELLOWSHIP

Media Making Change

Northwest Institute for Social Change, Portland

http://www.mediamakingchange.org

DEGREE PROGRAM

B.A. Arts and Administration Program, Minor in Arts Management

School of the Arts and Applied Architecture

University of Oregon, Eugene

http://uocatalog.uoregon.edu/aaa/artsandadministration/#undergraduatetext

PENNSYLVANIA

NONDEGREE COURSE/PROGRAM

Community Arts Practices Program

Art Education & Community Arts Practices Department

Tyler School of Art

Temple University, Philadelphia

https://tyler.temple.edu/programs/community-arts-practices

NONDEGREE COURSE/PROGRAM

Artists in Communities Training (ACT) Program

Asian Arts Initiative, Philadelphia

Discontinued

APPRENTICESHIP/INTERNSHIP

Professional Training Apprenticeship

Touchstone Theatre, Bethlehem

http://www.touchstone.org/education/professional-training/

DEGREE PROGRAM

M.A. in Urban Studies: Community Arts Concentration

BuildaBridge International and Eastern University, Philadelphia

http://www.eastern.edu/academics/programs/urban-studies-department/community-arts

INSTITUTE

Buildabridge Institute and Restorative Arts Certification

BuildaBridge International, Philadelphia

http://buildabridge.org/programs/institute/

DEGREE PROGRAM

M.F.A. in Community Practice and M.A. in Social Engagement

Graduate Program in Social and Studio Practices

Moore College, Philadelphia

https://www.cca.edu/academics/graduate/social-practice

DEGREE PROGRAM

M.F.A. Contextual Practice Curriculum Area

School of Art

Carnegie Mellon University, Pittsburg

http://www.cmu.edu/art/programs/mfa/contextual-practice/index.html

RHODE ISLAND

FELLOWSHIP

Arts Mentoring Fellowship

New Urban Arts, Providence

http://newurbanarts.org/2011/09/29/become-an-artist-mentor-at-new-urban-arts/

DEGREE PROGRAM

M.A. in Art + Design Education/ Community Arts Education track

Teaching & Learning in Art + Design (TLAD) Department

Rhode Island School of Design, Providence

http://www.risdtlad.com

NONDEGREE COURSE/PROGRAM

Literacy, Community and the Arts: Theory into Practice

Education Department

Brown University, Providence

https://selfservice.brown.edu/ss/bwckctlg.p_disp_course_detail?cat_term_in=201120&subj_code_in=EDUC&crse_numb_in=1690

DEGREE PROGRAM

M.A. in Public Humanities

Brown University, Providence

http://www.brown.edu/academics/public-humanities/masters-public-humanities

NONDEGREE PROGRAM/WORKSHOP

Expressive Arts Institute

Salve Regina University, Newport

http://www.salve.edu/academic/graduate-studies/holistic-studies/expressive-arts-institute

TEXAS

NONDEGREE COURSE/PROGRAM

ArtEscuela Internship

Esperanza Center, San Antonio

No longer offer arts specific internship, just regular internships which could be art focused.

DEGREE PROGRAM

M.A., M.F.A. & Ph.D. in Performance as Public Practice

Department of Theatre and Dance

University of Texas, Austin

http://www.utexas.edu/finearts/tad/graduate-programs/performance-public-practice

DEGREE PROGRAM

M.F.A. in Drama and Theatre for Youth & Communities

Department of Theatre and Dance

University of Texas, Austin

http://www.utexas.edu/finearts/tad/graduate/mfa-drama-theatre-youth-communities

VERMONT

DEGREE PROGRAM

M.F.A. in Interdisciplinary Arts

Goddard College, Plainfield

http://www.goddard.edu/academics/mfa/mfa-interdisciplinary-arts/

VIRGINIA

DEGREE PROGRAM

M.F.A. in Theatre: Directing and Public Dialogue

School of Performing Arts

Virginia Tech, Blacksburg

http://www.performingarts.vt.edu/study-with-us/theatre-graduate/directing-public-dialogue

DEGREE PROGRAM

B.A. Art, Minor in Arts as Social Change

School of Art

George Mason University, Fairfax

http://soa.gmu.edu/undergraduateprograms/

WASHINGTON

WORKSHOP

Theatre of the Oppressed Trainings

Mandala Center, Port Townsend

http://www.mandalaforchange.com/programs/applied-theatre-training/

DEGREE PROGRAM

M.F.A. in Interdisciplinary Arts

Goddard College, Port Townsend

http://www.goddard.edu/academics/mfa/mfa-interdisciplinary-arts/

DEGREE PROGRAM

M.A. in Cultural Studies

School of Interdisciplinary Arts and Sciences

University of Washington, Bothell

http://www.uwb.edu/culturalstudies

DEGREE PROGRAM

M.A. Drama Therapy

School of Applied Psychology, Counseling and Family Therapy

Antioch University, Seattle

http://www.antiochseattle.edu/academics/ma-counseling-family-therapy/drama-therapy-ma/

WEST VIRGINIA

NONDEGREE COURSE/PROGRAM

Art and Environment

School of Art & Design Global Positioning Studies

West Virginia University, Morgantown

http://artanddesign.wvu.edu/gps

DEGREE PROGRAM

B.A. Community Education, Community Arts Major

College of Education

West Liberty University, West Liberty

http://westliberty.edu/education/academic-programs/majors/community-ed/community-arts/

WISCONSIN

DEGREE PROGRAM

Cultures and Communities Certificate Program

University of Wisconsin, Milwaukee

http://www4dev.uwm.edu/cc/students/certificate.cfm

DEGREE PROGRAM

B.A. in Art Therapy with emphasis in Community Arts

Undergraduate Art Therapy Program

Mount Mary College, Milwaukee

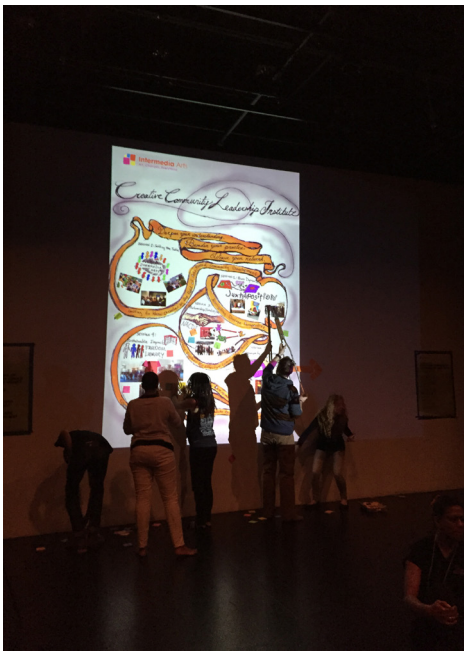
http://www.mtmary.edu/majors-programs/undergraduate/art-therapy/

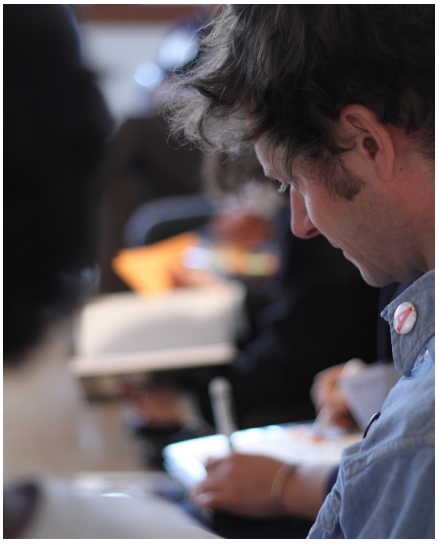
FELLOWSHIP

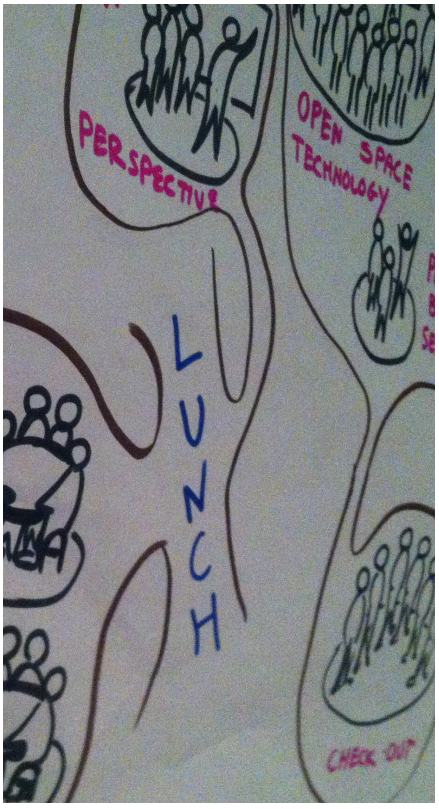
Community Arts Fellowship

John Michael Kohler Arts Center, Sheboygan

http://aucdcarts.blogspot.com/2015/05/community-arts-fellowship-at-kohler.html


Creative Community Leadership Institute




PERSPECTIVE
OPEN SPACE
TECHNOLOGY
LUNCH
CHECK OUT

PART 3
CCLI DESIGN STANDARDS

One significant challenge facing any program redesign effort is retaining the qualities that have made it successful in the first place. With regard to CCLI, some have referred these qualities as the program's "special sauce". To identify these qualities, we felt the best way forward was to consult with the experts, namely, the programs graduates. As such, the design standards phase of this research effort was developed in consultation with an Advisory Group comprised of 11 CCLI alumni, plus key faculty, and Intermedia Arts staff.

This process, which was initiated in the fall of 2015, began with one-on-one interviews conducted with each of the Advisory Group members. In these discussions, interviewees were asked first, how CCLI had advanced their work, and then, what aspects of the program they felt most contributed to this growth. Their responses were compiled and presented back to Advisory Group members at a one-day CCLI design standards retreat (*See Appendix A*). The Advisory Group's task was framed as follows:

We have a resource called CCLI that feedback from participants and impact research says benefits participants and communities in multiple ways. Thus far, in over 12 years, a little more than 200 people in 4 communities in our region have been able to participate in it. We know from our research that beyond the direct benefits to participants, there are multiplier effects at work here. Put simply, CCLI graduates individually and collectively spread the wealth, which in turn increases the beneficial impact for the community at large.

We are gathered here because Intermedia Arts is interested in exploring how to make this resource more available to more people and more communities. Our task it to explore what guidelines and standards should inform the CCLI re-design process with an emphasis on this question.

If CCLI is reconfigured what are the MUST HAVE learning experiences that will be needed to make sure it maintains its positive impact on participants and communities?

The Advisory Group members were asked to answer this question focusing on learning outcomes rather than specific circular elements. The input they provided was shared and clustered in three broad areas relevant to the design of a new, more accessible version of the CCLI program (*See Appendix B*). These were:

A. Pedagogy: ***Learning Strategies, Format & Structure***
B. Curricular Content: ***Foundations and Skill Building***
C. Field Building: ***Strengthening the CCLI Network***

Using the input from the Advisors as a foundation, we then developed a set of draft design standards to guide the future development of CCLI. These draft guidelines are shared here with the understanding that they will be reviewed and further refined by Intermedia Arts staff and Advisors.

CCLI 2.0 DESIGN DRAFT STANDARDS

A. PEDAGOGY: LEARNING STRATEGIES, FORMAT & STRUCTURE

1. Learning Strategies

1.1 A rigorous selection process that gives applicants an opportunity to share their unique aspirations and worldviews, and produces a diverse community of participants.

1.2 A sequential, enquiry-based learning approach that is framed by overarching themes and questions.

1.3 An arts-infused experiential curriculum that incorporates different ways of learning.

1.4 An emphasis on the importance of engaging the head, the hand, and the heart in learning.

1.5 A curriculum that reflects the unique conditions and needs of the host community.

1.6 Sustained opportunities for learning deeply with others who have different backgrounds and perspectives.

1.7 Intensive and sustained collaborative learning activities that strengthen partnership and network development skills.

1.8 A cross-sector focus in both curriculum and pedagogy that manifests through learning content, and the composition of both the facilitation team and cohort.

1.9 An emphasis on peer learning using adaptive, self-organizing processes and structures.

1.10 An adaptive, asset-based approach to group learning that consciously draws from the skills and experience within the cohort and community.

1.11 A transparent feedback process for contemporaneous review and revision of the curriculum

2. Format and Structure

2.1. An overall program design reflecting the principle that "everything is curriculum."

2.2. A rigorous and transformative learning environment supported by a balanced mix of the novel and the familiar.

2.3. Opportunities to learn about and convene at local sites that exemplify the work and support the building of a community of practice.

2.4. A mix of assignments, activities, and exercises that allows for large-group, small-group and individual learning.

2.5. Curricular material from a diversity of sources: historic, emerging academic and non-academic.

2.6. A structure that provides the clarity, consistency, and continuity needed for flexible and responsive training.

2.7. Repeating elements or rituals that are used to facilitate the group's work together.

2.8. Flexible roles for program leadership that balance teaching, mentoring, coaching, and facilitation.

2.9. A well-hosted learning environment that is equitable, "safe enough" and responsive to emerging and challenging questions, ideas, and lessons.

2.10. An accessible learning community that supports full participation for participants with diverse needs and capacities (Ex. childcare, flexible schedule).

2.11. A curriculum and learning environment that is simple, spacious, and outrageously useful.

B. CURRICULAR CONTENT: FOUNDATIONS AND SKILL BUILDING

1. Foundations

1.1. Challenge participants to examine their motivations for engaging in this difficult work.

1.2. Provide opportunities for participants to explore how their strengths and weaknesses can advance and/or limit their effectiveness in community work.

1.3. Provide participants opportunities to explore how their strengths and weaknesses can advance and/or limit their effectiveness in community work.

1.4. Provide tools and strategies for examining the assumptions participants carry about themselves and their partner communities.

1.5. Provide for the development and use of individual and organizational standards of practice in ABCD work.

1.6. Make use of previously successful CCLI standards, guiding principles, structures, pedagogy, and curricular elements.

1.7. Explore the language, theories, ideas, history, and concepts that define exemplary ABCD work.

1.8. Share stories and case studies to increase understanding and awareness of the creative process and its application as a tool for social change.

1.9. Emphasize best practices from both the community development and the community arts sectors (Ex. asset based, collective impact, sustainable practice, and cultural democracy).

2. Skill Building

2.1. Provide opportunities to learn and practice effective collaboration and partnership development.

2.2. Strengthen capacities to work effectively with networks and systems and across community sectors.

2.3. Include the exploration of relevant strategies and skill

development in the areas of evaluation, communication, and funding.

2.4. Explore the structure and dynamics of the social and cultural ecosystems in communities and strategies for working effectively within them.

2.5. Integrate learning and reflection about power dynamics including race, rank, and privilege into the totality of the curriculum.

2.6. Emphasize assertive, inquiry-based learning, deep listening, and adaptive leadership as keys to successful work in change-constant environments. Provide tools, skills and practice in the areas of self-organizing, effective partnership development, and sustainable development.

2.7. Emphasize the importance of self-care by improving skills for living and working with resiliency.

C. FIELD BUILDING: STRENGTHENING THE CCLI NETWORK

1. Teach, support, and stimulate network-weaving practice among participants.

2. Integrate the experience, wisdom, and stories of the CCLI alumni network into the curriculum.

3. Graduate participants with a support system and a new confidence in the possibility of collective imagination.

4. Provide post-program access to resources that support participants continued learning. (Ex. case studies, stories, readings, media, and network development opportunities).

5. Institute a regular series of CCLI alumni activities and events.

6. Establish an online forum for sharing, exchange, and referral among CCLI alumni.

7. Provide support for participants to continue their work after CCLI participation in the areas that are most interesting or challenging to them.

8. Invite network members and supporters to contribute to the ongoing development of the program and its network.

9. Provide support for alumni-facilitated network development.

10. Create a support system that cultivates the use of arts-based community development with integrity and ethical responsibility.

APPENDICES

Appendix A: Summary of Design Standards Input From CCLI Advisory Group

CCLI 2.0 PROGRAM CHARACTERISTICS - CURRICULAR CONTENT

CODE		1. Personal Journey	2. Skills, Strats, Tools, Resources	3. ABCD Field	4. Network	5. Values/ Ethics
1	Leave with an understanding that change agents must live balanced life. Emphasize self-care skills and strategies	X				
1	An exploration of personal assets values and skills	X				X
1	Clearing the fog of your own purpose. Finding clarity of purpose	X				
1	Real tools: including the right questions you need to ask yourself and others	X			X	
1	A cultivation of self reflection skills that allow learning fromexperiences that work and don't work	X	X			
1	Space to talk about self-care and relationships both in and outside the work	X			X	
2	Deep learning about partnership building as a skill andpractice		X			
2	Integrate learning/reflection about race rank and privilege into all aspects of curriculum		X			X
2	Emphasize asset based community development thinking and strategies		X			
2	Leave with a broad access to resources that support the work (Ex. language, colleagues, case studies, stories, readings, media)		X			
2	Emphasize the importance of intentionality in partnership development and defining success		X			
2	To be sustainable the work must include pleasure, play and humor		X			
2	Leave with skills for living and working with resiliency	X	X			
2	Provide tools and skills and practice for self-organizing		X			
2	Emphasize deep listening skill building		X	X	X	
2	Explore new support mechanisms- $		X	X		

CCLI 2.0 PROGRAM CHARACTERISTICS - CURRICULAR CONTENT

CODE		1. Personal Journey	2. Skills, Strats, Tools, Resources	3. ABCD Field	4. Network	5. Values/ Ethics
3	Explore different Definitions/worldviews of the idea of community			X	X	
3	Advance a systemic understanding of the ABCD ecosystem			X		
3	Explore the language, theories, ideas, and concepts thatdefine ABCD work. For example Community, leadership andsustainability			X		
3	An emphasis on time as an important element/asset for the work ("Time is but a stream that I go fishing in."		X	X		
3	The need for financial sustenance to function as an effective and healthy change agent			X		
3	Sustainability: leave with an understanding that this work only achieves its aims when it functions as a sacred and eternal flame-not a bright and shiny object			X		X
3	Have ongoing access to historical and contemporary wisdom from the field			X		
4	Skills for working across community sectors				X	
4	Opportunities to model and practice collaboration and partnership		X		X	
4	Strengthen capacities to recognize and work effectively with networks and systems		X		X	
5	Value: To be human is to be related to everyone and everything. This implies great responsibility					X

Appendix B: Summary of Design Standards Input From CCLI Advisory Group

CCLI 2.0 PROGRAM CHARACTERISTICS - PEDAGOGY: LEARNING STRATEGIES AND STRUCTURE

CODE		1. Personal Journey	2. Skills, Strats, Tools, Resources	3. ABCD Field	4. Network	5. Values/ Ethics
1	Support individual learning and journeys	X				
1	Support the creation of authentic narratives before the circle convenes	X				
1	Invite a multiplicity of identities where each person can highlight their strength and faith in their own identity and self	X				
1	Challenge and nurture but don't engage in handholding	X				
1	Know that if it is working it can also hurt	X				
2	Fellows feel well hosted, well held, in an environment that is responsive to emerging realities		X	X		X
2	Practice equity		X	X		X
2	Create enough trust in the circle to support the sharing of authentic narratives. Support for participants to discern the difference between your Creat enviroment of mea sntiunfgf aanndd southpepro'srt s tthuafft		X		X	
2	Participants to construct tools and resources themselves. As opposed to cargo cult thing		X		X	
2	Design with the understanding that time matters when we are learning hard things		X	X		
2	Provide sustained opportunities for learning deeply with others who are different		X			X
2	Create a responsive program design that embraces new voices, open curriculum, and emerging diverse perspectives		X		X	
2	Deliver information using new models not just university thinkers		X			
2	Emphasize the head and the hand and the heart in learning	X	X			
2	Access people's souls as well as their brains using the arts		X	X		
2	Provide critical grit		X			
2	Involve emotion and doing in the learning		X			

CCLI 2.0 PROGRAM CHARACTERISTICS - PEDAGOGY: LEARNING STRATEGIES AND STRUCTURE

CODE		1. Personal Journey	2. Skills, Strats, Tools, Resources	3. ABCD Field	4. Network	5. Values/ Ethics
3	Personify the cross-sector nature of ABCD work	X				
4	Acknowledge the broad diversity of worldviews and aesthetics				X	
4	Create an environment that constructively connects those with different life experiences, power, and rank		X		X	
4	Allow for cross cohort pollination				X	
4	Include sponsorship by alumni and peer coaching		X		X	
4	Tap into the wisdom and expertise of cohort and alumni		X		X	
5	Always acknowledge ones presence on indigenous land					X
5	Be transparent about everything that is happening			X		X
5	Create a learning community that is realistic and sustainable for participants to fully participate. Example childcare, flexible sched.				X	X
5	Leave with an understading that what you are thinking and dreaming effects the future	X				X
5	Provide the space and support for asking difficult questions		X			X

Appendix B: Summary of Design Standards Input From CCLI Advisory Group

CCLI 2.0 PROGRAM CHARACTERISTICS - FIELD BUILDING

CODE		1. Personal Journey	2. Skills, Strats, Tools, Resources	3. ABCD Field	4. Network	5. Values/ Ethics
1	Provide support for participants to continue their work after participation in the areas that are most challenging/interesting to them	X			X	
2	Use spaces that enable participants to become a community of connection and belonging		X		X	
2	Develop the capacity to recognize and work effectively with networks and systems		X		X	
2	Invite network members and supporters to donate		X		X	
2	Offer common experiences that advance a shared vocabulary		X		X	
4	Leave with a support system and a new confidence in the possibility of a collective imaginative vision	X			X	
4	Provide for alumni facilitated networking activities				X	
4	Provide the space for participants to connect to others with similar goals	X			X	
4	Facilitate introductions to organizations and individuals that build trust for current and future reciprocity and exchange		X		X	
4	Create an online forum for alumni		X		X	
5	Create a support system that will enable people to wield ABCD power with integrity an ethical responsibility				X	X

Appendix C: Exploring Community Arts Training & Interest

In recent years, an increasing number of artists and arts organizations have been joining in partnerships with other community sectors to advance the healthy development of their communities. The result is a proliferation of cross sector collaborations and opportunities. Some local arts agencies and others have recognized that the organizations and individuals involved in these collaborations could benefit from professional development and skill building that supports effective community arts partnerships.

Animating Democracy at Americans for the Arts and Minneapolis' Intermedia Arts, Arts (MN) are collaborating on research to find out where this kind of training is currently taking place and where there may be future interest. The resulting documentation will be an important resource for organizations and community leaders interested in both learning from, and supporting best practices in, this growing arena of cultural work. As a part of this effort we invite you to complete the following survey. Thank you for your willingness to participate. In appreciation, all participants will receive a summary of our survey findings.

DRAWING: We know how busy you are, so as an incentive, we will include the names of all those who complete the survey **BY MIDNIGHT FRIDAY, OCTOBER 9, 2015**, in a drawing to win a new **iPad Mini 2.!** The winner will be notified by email by October 23, 2015.

This survey is being conducted by an independent evaluator working with The Center for the Study of Art & Community. PLEASE NOTE: If you do not finish the survey you can return using the link provided as long as you log on with the same computer. If you experience any problems with the survey please contact William Cleveland at the Center for the Study of Art and Community: bill@artandcommunity.com.

I. ORGANIZATIONAL BACKGROUND

1. DATE: _____

2. RESPONDING ORGANIZATION

Respondents Name: _____

Organization: _____

City/Town: _____ State: _____ ZIP: _____

Email Address: _____

3. RESPONDENTS POSITION

_____

4. DO YOU DESCRIBE YOUR COMMUNITY AS: **(CIRCLE ONE)** Urban Rural Suburban

OTHER: **(PLEASE SPECIFY)** _____

5. APPROXIMATELY HOW MANY PEOPLE LIVE IN THE COMMUNITY YOU SERVE?

6. WHICH OF THE FOLLOWING SERVICES AND/OR PROGRAMS DO YOU PROVIDE? **(CHECK ALL THAT APPLY)**

- ☐ Grants to arts organizations
- ☐ Grants to artists
- ☐ Training/technical assistance to arts organizations
- ☐ Training/technical assistance to artists
- ☐ Arts education support
- ☐ Arts presenting and/or producing
- ☐ Grants to non-arts organizations
- ☐ Arts advocacy
- ☐ Arts fund drive
- ☐ Support for cross-sector community arts partnerships

OTHER: **(PLEASE SPECIFY)** _____

_____

7. WHICH OF THE FOLLOWING DISCIPLINE AREAS IS YOUR ORGANIZATION INVOLVED IN: **(CHECK ALL THAT APPLY)**

- ☐ Visual Arts
- ☐ Design
- ☐ Theater
- ☐ Music
- ☐ Dance
- ☐ Literature
- ☐ Interdisciplinary Arts
- ☐ Traditional Arts
- ☐ Humanities
- ☐ Media Arts
- ☐ Public Art

OTHER: **(PLEASE SPECIFY)** _____

_____

8. PLEASE INDICATE YOUR LEVEL OF AGREEMENT WITH EACH STATEMENT BELOW USING THE SCALE PROVIDED.

(Please note: Over the past few years there has been a proliferation of terms describing cultural work designed to advance broader community goals. (ex.,community arts, arts-based community development, art for social change, creative placemaking, social practice) For the purpose of this survey, the terms "community," or "cross-sector," arts partnership" are intended to represent the full spectrum of these community-related arts activities.

	Strongly Agree	Agree	Somewhat Agree	Somewhat Disagree	Disagree	Strongly Disagree
We see supporting the development of cross-sector arts partnerships in our community as central to the fulfillment of our mission.	○	○	○	○	○	○
We are actively involved in supporting artists and arts organizations working in partnership with other community sectors such as human services, public safety, healthcare, or community development.	○	○	○	○	○	○
We are getting requests from other sectors for artists and arts organizations who can work with them.	○	○	○	○	○	○
We provide training and technical assistance specifically for artists and arts organizations interested in working in non-arts community settings.	○	○	○	○	○	○
We have significant partnerships with non-arts agencies in our community.	○	○	○	○	○	○
We have a close relationship with our local government.	○	○	○	○	○	○
Our primary focus is on our local arts community and its audiences.	○	○	○	○	○	○
Our most recent planning process considered how we can broaden the impact of the arts in our community beyond typical arts activities and venues.	○	○	○	○	○	○
The arts should not be involved in helping to address community issues and problems.	○	○	○	○	○	○
Our primary focus should be on the issues and needs of the cultural community.	○	○	○	○	○	○
We see ourselves as a change agent in our community.	○	○	○	○	○	○

COMMENTS: _____

II. COMMUNITY CONTEXT

9. OVER THE LAST FIVE YEARS SUPPORT FOR THE ARTS IN OUR COMMUNITY HAS: **(CIRCLE ONE)**

Increased Stayed the same Decreased

WHY DO YOU THINK THAT IS?

10. WHAT DO YOU SEE AS THE MOST CRITICAL ISSUES FACING YOUR COMMUNITY? **(HOWEVER YOU DEFINE, "YOUR COMMUNITY")**

11. HOW DO YOU SEE YOUR MISSION IN LIGHT OF THE CRITICAL ISSUES FACING YOUR COMMUNITY?

12. PLEASE INDICATE YOUR LEVEL OF AGREEMENT WITH THE EACH OF THE STATEMENTS BELOW USING THE SCALE PROVIDED.

	Strongly agree	Agree	Somewhat Agree	Somewhat Disagree	Disagree	Strongly disagree
Our constituency includes non-arts community sectors and organizations.	○	○	○	○	○	○
There are other organizations in our community that are fostering collaborative relationships between the arts and other sectors.	○	○	○	○	○	○
Community leaders here regard the arts as critical to our community's long-term, future development.	○	○	○	○	○	○
The arts here are not seen as pertinent to the major issues facing the broader community.	○	○	○	○	○	○
Some artists in our community are interested in applying their skills to address issues facing the broader community.	○	○	○	○	○	○
Some arts organizations in our community are interested in developing programming that helps to address the needs of the broader community.	○	○	○	○	○	○
Some arts organizations in our community want to establish working partnerships with non-arts organizations in our community.	○	○	○	○	○	○
Some artists and arts organizations in our community are engaged in cross-sector community arts partnerships.	○	○	○	○	○	○

COMMENTS: _____

_____

_____

III. DEVELOPING COMMUNITY ARTS PARTNERSHIPS

13. PLEASE INDICATE YOUR LEVEL OF AGREEMENT WITH THE EACH STATEMENT USING THE SCALE PROVIDED.

	Strongly Agree	Agree	Somewhat Agree	Somewhat Disagree	Disagree	Strongly Disagree
We are interested in fostering new collaborative relationships between the arts and other community sectors.	○	○	○	○	○	○
Over the next three years we will provide financial support for community arts partnership programs and/or projects.	○	○	○	○	○	○
Over the next three years we will invest resources in support of community arts partnership training and/or technical assistance.	○	○	○	○	○	○
We would like to learn more about how community arts partnerships can help advance the integration of the arts throughout the broader community.	○	○	○	○	○	○
We would like to find out more about community arts partnership training opportunities and programs.	○	○	○	○	○	○
We are interested in learning more about how the arts can be integrated into the functions of municipal government programs and services.	○	○	○	○	○	○

COMMENTS: _____

_____

_____

14. WHICH, IF ANY, OF THE FOLLOWING ISSUE AREAS IS YOUR ORGANIZATION INVOLVED IN: **(CHECK ALL THAT APPLY)**

- ☐ Arts and Cultural policy
- ☐ Criminal Justice
- ☐ Conflict Resolution
- ☐ Democracy/Civic Participation
- ☐ Economic and Community
- ☐ Development
- ☐ Education
- ☐ Environment
- ☐ Food/Agriculture
- ☐ History/Memorialization
- ☐ Housing/Shelter
- ☐ Human Rights and Civil Liberties
- ☐ Immigration
- ☐ International Peace
- ☐ Land Use
- ☐ Public Safety
- ☐ Race/Inter-group Relations
- ☐ Media Justice
- ☐ Youth Development

OTHER: **(PLEASE SPECIFY)** _____

_____

15. WHICH, IF ANY, OF THE OUTCOME AREAS IS YOUR ORGANIZATION INVOLVED IN: **(CHECK ALL THAT APPLY)**

- ☐ Issue Awareness/Education
- ☐ Civic Engagement
- ☐ Community Building
- ☐ Economic/Community
- ☐ Development
- ☐ Community Organizing
- ☐ Community Planning
- ☐ Dialogue/Deliberation
- ☐ Problem Solving
- ☐ Leadership Development
- ☐ Policy/Systems Change
- ☐ Physical Improvement
- ☐ Conflict Resolution

OTHER: **(PLEASE SPECIFY)** _____

_____

16. ONE OF OUR GOALS IS TO DEVELOP A DIRECTORY OF AVAILABLE COMMUNITY ARTS PARTNERSHIP TRAINING. WHAT COMMUNITY ARTS PARTNERSHIP TRAINING PROGRAMS **(LOCAL, REGIONAL, NATIONAL)** ARE YOU AWARE OF?

_____

_____

_____

_____

CENTER FOR THE STUDY OF ART & COMMUNITY

CSA&C is an association of creative community leaders who work to build bridges between the arts and a wide range of community, public and private sector interests. We assert that the future health of our communities will demand an expanded role for creative thinking and practice at every level. To that end, **CSA&C** helps grow new working relationships between the arts and the broader community. For more information about the Center's services please visit

artandcommunity.typepad.com/scac/csac-overview.html

Intermedia Arts
Art. Changes. Everything.

Intermedia Arts is a premier multidisciplinary, multicultural arts organization in Minneapolis, Minnesota whose mission is to be a catalyst that builds understanding among people through art.

The Creative Community Leadership Institute (CCLI) is a program of Intermedia Arts that fosters healthy, capable and equitable communities by building the skills and network of leaders working at the intersection of the arts and community change. CCLI is rooted in the belief that communities facing rapid change and complex issues can make real progress when people come together across disciplines, sectors and boundaries to collaborate, innovate, think big, and act artfully for community-driven change. For communities to thrive, we need creative leaders who can engage people across large divides and establish enough common ground to develop cooperative and just solutions. These are the skills the Creative Community Leadership Institute builds. This study was commissioned by Intermedia Arts to inform the ongoing improvement of the organization's creative leadership programs. It was prepared by the Center for the Study of Art and Community, and carried out in association with Americans for the Arts / Animating Democracy.

The Creative Community Leadership Institute, and this study have been made possible through the generous support of the Bush Foundation.

BUSH FOUNDATION

IntermediaArts.org
612.871.4444 // Info@IntermediaArts.org
2822 Lyndale Ave South, Minneapolis, MN 55408

WENDY MORRIS
Director of Creative Leadership

ART. CHANGES. EVERYTHING.