CREATIVE PLACEMAKING AS PART OF MUSICAL STUDY IN HIGHER EDUCATION: A HISTORY AND PRACTICAL CONSIDERATIONS FOR STUDENTS AND FACULTY

by

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(Under the Direction of Connie Frigo)

ABSTRACT

This document situates creative placemaking within the framework of musical study in higher education. In contrast to standard community engagement practices, creative placemaking develops mutually beneficial projects, founded on deep and trusting relationships between artists and communities. Despite creative placemaking's development as extant cultural policy in the United States over the past ten years, it is relatively limited in its use in higher education. Through the survey of historical context, examination of nonprofit organizations and institutions of higher education which practice creative placemaking, and interviewing experts in the field, this document illustrates the role of higher education within the field of creative placemaking. The research identifies the core principles of creative placemaking (outside of musical performance) and the main challenges to incorporating those principles into higher education. The document concludes with implications for future research, particularly with relation to applying the findings to curriculum development in higher education music programs.

INDEX WORDS: Music, Creative placemaking, Community, Higher education, Engagement, Nonprofit, Arts community development

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CHAPTER 1

INTRODUCTION

Background

This research examines the intersection of creative placemaking and existing programs for musical study in higher education in the United States. Creative placemaking refers to an innovation in the field of the arts and cultural policy, in which art takes a central role in the betterment and growth of communities. The National Endowment for the Arts (NEA) officially defines creative placemaking as "projects that integrate arts, culture, and design activities into efforts that strengthen communities by advancing local economic, physical, and/or social outcomes."[1] These projects are derived from interdisciplinary partnerships between local government entities, nonprofit organizations, and artists to leverage the creative capital of art as a means of strengthening communities. Furthermore, in this type of art-making, the work being produced is also inherently affected by the community in which it is created, thus becoming in a way indigenous to that cultural identity.

Projects incorporating creative placemaking principles around the United States have demonstrated an ability to improve the quality of life for the communities being served. The body of work encompassed by creative placemaking has shown that community-minded artistic priorities can profoundly impact the creative process and results of artistic work. These proven qualities of artistic and community improvement, in addition to the rapid growth in funding and organizational support, position creative placemaking as one of several methods of innovation in

[1] National Endowment for the Arts, "Our Town: Grant Program Description," accessed December 1, 2019, https://www.arts.gov/grants-organizations/our-town/grant-program-description.

music to adapt to cultural change in the 21st century. Therefore, if this type of art/music-making is going to continue to grow in scope and improve in quality, the methods of instruction, especially in higher education, need to adapt to not only make students aware of creative placemaking, but also give them the experience and skills required to be successful when designing their own projects.

Furthermore, creative placemaking can be leveraged as both a tool for continuing to bridge the gap between institutions of higher education and the communities they inhabit, and a means of providing students with exposure to new ways to use their musical talents and interests. Creative placemaking touches on many of the skills practiced in other arts/music careers, such as music entrepreneurship, music therapy, arts organization leadership, and contemporary media musical performance and composition (film/video game/electronic), to name just a few. These skills include finding funding, design thinking, audience/community building, and leadership. Students learning these skills through creative placemaking will be able to apply them to any career path they choose. Furthermore, creative placemaking projects address concerns beyond the music and means of navigating them that are valuable in all types of artistic projects, including issues of sustainability, accountability, evaluation and measurement, cultural humility, equity, and relationship management.

Need for Study

Creative placemaking offers one avenue for redefining the purpose of art within modern society, which aligns closely with developing trends in the motivations of musicians in the 21st century. Noted music career advisor Angela Myles Beeching remarks early on in her book *Beyond Talent,* "A common mission runs through the stories of this new generation of musicians: they are finding new ways to connect with audiences. Musicians are no longer

content to perform only in traditional, formal venues, disconnected from audiences and from communities. Musicians today explore ways to find a sense of immediacy, connection, and relevance."[2] On one hand, this desire for new means of performing is driven by the economics of the classical music industry. Data collected in 2010 by the National Association of Schools of Music reveal that competition for traditional performing and teaching jobs in the United States is at an all-time high, with one position often attracting hundreds of qualified applicants.[3] Therefore, talented musicians are seeking new ways outside of the traditional careers in performing and teaching to make a living. However, more importantly, the change in mindset by 21st-century musicians represents a reevaluation of the purpose of art and its capacity to create understanding and community between people of all backgrounds and cultures.

This change in the sensibilities of 21st-century musicians has led many organizations in both the for-profit and nonprofit sectors to begin to explore ideas of creative placemaking as a means for creating artistic value around community investment as opposed to purely finding worth in creating and presenting works of art. Furthermore, in the past 10 years, many national institutions have been supporting creative placemaking projects with significant funding including the National Endowment for the Arts (NEA) and numerous private foundations, such as the Kresge and Knight Foundations. This combination of organizational excitement and significant funding opportunities has led to creative placemaking occupying a significant place amongst new projects in the art world. Its influence only continues to grow as more organizations begin to learn about the potential of the work to create connection and inspiration amongst artists and the communities they inhabit.

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[2] Angela Myles Beeching, *Beyond Talent: Creating a Successful Career in Music*, 2nd ed. (Oxford: Oxford University Press, 2010), 4.
[3] Ibid., 6.

Despite this growth in national practice and reputation, creative placemaking is relatively underrepresented in institutions of higher education around the country. A 2017 survey by the Alliance for the Arts in Research Universities (a2ru) determined that "much of the work in creative placemaking being done in higher education is being done ad hoc by faculty, program directors and students,"[4] and is not being supported on an institutional level. From a funding perspective, only 29% of respondents reported funding sources from the university or department, while the large majority instead came from independent grants and community partnerships.[5] This lack of funding and logistical support has limited the potential of creative placemaking projects in higher education, despite the fact that its institutions are uniquely qualified to facilitate the work. The same survey pointed to universities' institutional, intellectual, creative, and cultural capital, as well as an ability to conduct research that is not profit-driven as being ideal traits that suit universities for functioning as centers for creative placemaking within their communities.[6] However, institutions of higher education seeking to support creative placemaking also face some distinct challenges, including: a lack of time and energy on behalf of the students, limited funding, a lack of alignment with traditional academic incentives like promotion and tenure, and a need to build trust between universities and communities.[7]

The need for study of creative placemaking in higher education is further supported by the necessary principles outside of musical performance required of its practitioners in order to find success. Creative placemaking work requires its practitioners to function not only as artists,

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[4] Edgar Cardenas, "A Snapshot of Creative Placemaking in Higher Education, October 2017," *a2ru News* (blog), 2017, https://www.a2ru.org/snapshot-creative-placemaking-higher-education-v-2-october-2017/.
[5] Ibid.
[6] Ibid.
[7] Ibid.

but as activists, community organizers, leaders, and project managers. Therefore, those seeking to practice creative placemaking in their careers need to learn principles that may not be taught in a standard music (arts) curriculum. These principles include, but are not limited to, critical listening and empathy, cultural humility, design thinking and communication skills, program evaluation and measurement skills, and knowledge of nonprofit management and funding resources. However, the need for these principles does not diminish the necessary artistic quality required to produce impactful creative placemaking work. Therefore, the current focus on mastering craft should continue, but should be supplemented with additional training in order to help creative placemakers most efficiently reach and evaluate their goals.

Research Goals

In this research, I propose to demonstrate the benefits of supporting creative placemaking as a part of musical study in higher education. I also provide a set of essential core principles (outside of the standard music performance curriculum) that students need to obtain in order to successfully engage with creative placemaking in their careers. This set of core principles is collected from careful examination of the practices and policies of successful nonprofit music organizations around the United States. These practices and policies are compared with the teaching content and educational experiences provided to students in music programs at institutions of higher education throughout the country. Using this organizational analysis, I interviewed professionals in both the nonprofit sector and higher education. The questions focused on topics not available in public records, such as educational and career experiences which prepared (or did not prepare) them for their current work, essential characteristics of creative placemakers, and day-to-day operations of each organization. Through examining points of similarity and difference in creative placemaking practice between the nonprofit sector and

higher education, I illustrate the core principles of successful creative placemaking and the main challenges to teaching creative placemaking in higher education.

I have written this document considering a complete academic experience, which includes topics such as program/faculty support, appropriate time to learn new skills, prerequisites for successful study, and methods of project funding. It is important to note that this study will not propose a formalized curriculum for teaching creative placemaking as a part of musical study in higher education. Instead, it proposes a set of core principles to successful creative placemaking and identifies the main challenges to teaching creative placemaking in higher education. Furthermore, the list of core principles and identified challenges are specific to the experience of a student studying music performance. The core principles identified in this list are generally missing in the typical experience of a student studying music performance, but they may be endemic to other degree programs, such as music education, music therapy, and music business.

Some of the topics I discuss in this research (such as degree requirements or methods of faculty promotion and tenure) are only able to be addressed by academic administration. My research has demonstrated that support from this level is essential to developing a creative placemaking program in higher education. However, this paper contains useful information for interested faculty and students, who may not be in a position to influence academic opportunities. Despite this inability to support a creative placemaking experience in the most complete way possible, that is, through the design of institutionally-supported programs, these students and faculty can still create educational experiences that will yield beneficial results. In particular, the information surrounding core principles and the example experiences for gaining

those items are useful to interested parties looking to craft their own creative placemaking experience within their educational institutions.

Delimitations

Two important delimitations have been placed on this study in order to maintain its scope within that of a DMA document. The first delimitation is that examples of creative placemaking are limited to those that deal with music. While creative placemaking found its footing in the visual art sphere, and continues to find its most consistent use there, this project is focused on the unique considerations of creative placemaking with music as the primary artistic medium. Still, many of the themes and learnings of creative placemaking carry over between all artistic mediums. Similarly, many projects feature interdisciplinary collaboration that can mix music with a number of other practices including visual art, drama, film and written word. Though there are many examples of creative placemaking projects from the nonprofit sector, only three are examined in close detail: the Sphinx Organization, Silkroad, and Street Symphony. These three organizations and their work were selected due to their specific involvement in music, demonstrated success on a national/international scale, and the varying communities that each organization serves.

I also needed to delimit when examining the current state of creative placemaking amongst music programs in higher education. This study only examines programs that currently provide Doctor of Musical Arts (DMA) degrees as well as PhDs in Music Education, Composition, and Musicology. The three specific programs that will be examined at length in this paper are Arizona State University, the University of Michigan, and the University of Georgia. This delimitation is made firstly, because creative placemaking requires certain prerequisite knowledge and abilities (facility on instrument, logistical planning, leadership,

communication skills) before true investment in successful project creation can be achieved. Therefore, this study proposes the study of creative placemaking as primarily a graduate student endeavor. Therefore, the schools where this study's considerations are best implemented (though not exclusively) are ones with robust graduate music programs, as evidenced by the presence of DMA and PhD programs. Furthermore, the research demonstrates that the resources required outside of a music department to effectively teach creative placemaking can be somewhat demanding. These resources include partnerships with other programs around campus such as a school of social work, leadership center, or service-learning institute. To that end, schools that have the resources to support a robust doctorate in music program typically are large Research 1 institutions that will have access to these other resources.

It is important to note, that these delimitations do not restrict the intended application of this research. Smaller programs with less robust resources can still make use of the best practices and considerations provided in this research to build a program that is tailored to their specific abilities and community. The idea of a personalized program (both to the school and the community being served) is one that is very important to the implementation of this study. Thus, it is the lens through which much of the research is analyzed.

Review of Literature

The first set of extant sources for this study comes from the pool of scholarly work about creative placemaking that has been produced within the past ten years, following the commission of a white paper by the NEA. The report, entitled "Creative Placemaking," was authored by researchers Ann Markusen and Anne Gadwa Nicodemus and it has defined creative placemaking as it is understood today.[8] The body of work by both of these researchers as well as others which

[8] Anne Markusen and Ann Gadwa, 2010, "Creative Placemaking," The Mayors' Institute on City Design, National Endowment for the Arts, October 31, https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf.

followed this initial report contains other government white papers, commissioned reports by private foundations, and articles in scholarly journals. Two examples include "The Rise of Creative Placemaking: Cross-Sector Collaboration as Cultural Policy in the United States"[9] by Alexandre Frenette, which was published in *The Journal of Arts Management, Law, and Society* and "Making Up Creative Placemaking"[10] by Andrew Zitcer, published in the *Journal of Planning Education and Research*. Scholarly articles like these are used primarily to provide historical context to the development and practices of creative placemaking, especially over the last ten years. This historical context is essential to understanding the value system of creative placemaking and projecting its future success. The current landscape of creative placemaking in the United States is reinforced by government reports such as "How the United States Funds the Arts"[11] as commissioned by the NEA. This set of sources provides a conceptualization of creative placemaking underpinning this research and supports the definition of creative placemaking crafted for this study.

The second set of sources includes literature on established practices in the nonprofit sector of the United States. Nonprofit organizations are currently responsible for much of the activity in the field of creative placemaking. Therefore, understanding the organization and operations of this field is essential to building the necessary competence to practice creative placemaking in a career. *Streetsmart Financial Basics for Nonprofit Managers*[12] by Thomas A. McLaughlin is one text of several used to provide a general understanding of the history,

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[9] Alexandre Frenette, "The Rise of Creative Placemaking: Cross-Sector Collaboration as Cultural Policy in the United States," *The Journal of Arts Management, Law, and Society* 47, no. 5 (2017): 333-345, doi:10.1080/10632921.2017.1391727.

[10] Andrew Zitcer, "Making Up Creative Placemaking," *Journal of Planning Education and Research* (May 2018): 1-11, doi:10.1177/0739456X18773424.

[11] Joanna Woronkowicz, Bonnie Nichols, and Sunil Iyengar, 2012, "How the United States Funds the Arts," The National Endowment for the Arts, November, https://www.arts.gov/sites/default/files/how-the-us-funds-the-arts.pdf.

[12] Thomas A. McLaughlin, *Streetsmart Financial Basics for Nonprofit Managers*, 4th ed. (Hoboken: Wiley, 2016).

organization, and funding structure of nonprofit organizations. The basics of outcome evaluation, measurement methods, and needs assessment comes from *Program Evaluation*[13] by David Royse, Bruce A. Thyer, and Deborah K. Padgett. Finally, "Cultural Humility: Essential Foundation for Clinical Researchers"[14] by Dr. Katherine A. Yeager and Dr. Susan Bauer-Wu is used for providing a baseline understanding of cultural humility. This skill is considered an essential component of ethical and successful work in the nonprofit sector and also creative placemaking.

The last set of sources includes books focused on innovative practices in music, art, community development, and education. These sources are used to illustrate the natural partnership between creative placemaking and musical study in higher education. *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator*[15] by Eric Booth reimagines the way that music can be taught to students of all ages. In the book, Booth places premium importance on authentic audience engagement and the creation of artistic experiences. This teaching model closely aligns with the natural activities of creative placemaking, offering a clear path for natural integration into higher education. *Community: The Structure of Belonging*[16] by Peter Block provides valuable expertise on the topic of community development and transformation. This information is essential to understanding how the arts can function as vehicles for social change in an ethical and equitable way. Finally, Angela Myles Beeching's book *Beyond Talent: Creating a Successful Career in Music*[17] provides justification for the reasons modern musicians

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[13] David Royse, Bruce A. Thyer, and Deborah K. Padgett, *Program Evaluation*, 5th ed. (Belmont, CA: Wadsworth, 2010).
[14] Katherine A. Yeager and Susan Bauer-Wu, "Cultural Humility: Essential Foundation for Clinical Researchers," *Applied Nursing Research* Vol. 26, issue 4 (November 2013): 251-256, doi: 10.1016/j.apnr.2013.06.00.
[15] Eric Booth, *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator* (Oxford: Oxford University Press, 2009).
[16] Peter Block, *Community: The Structure of Belonging,* (Oakland, California: Berrett-Koehler Publishers, Inc., 2009).
[17] Angela Myles Beeching, "Beyond Talent."

are pursuing artistic practices outside of the normal teaching and performing idioms. Furthermore, it illustrates the similarities between the skills cultivated by artistic entrepreneurs and creative placemakers.

Methodology

This study is supported by two methodologies which in combination support the core principles to successful creative placemaking and the main challenges and benefits to teaching creative placemaking as part of musical study in higher education. The first methodology is a traditional research inquiry into the relevant extant sources surrounding the history and practices of creative placemaking. This research has been further supplemented by the collection of raw documentary material from select nonprofit and higher education organizations. The organizations included in this study are the Sphinx Organization, Silkroad, Street Symphony, Arizona State University, University of Michigan, and the University of Georgia. This documentary material included information published on these organizations' websites, including mission statements, organizational histories, and program/course listings. Further information has been sourced from these organizations' publicly available financial records (IRS form 990s) in order to gain valuable information about trends in donation and grant support. External blog posts published by members of these organizations or other professionals engaged in similar work have been examined for additional information. These external blog posts came from online repositories such as NewMusicBox (the blog of New Music USA) and Medium.

The survey of extant sources and raw documentary material directly supports the second methodology in the study. These sources were used to create interview questions for professionals in both the nonprofit sector and higher education, focusing on the core principles of successful creative placemaking and suggested best practices for teaching those principles. The

second methodology in this study also includes a personal account of my relevant experiences over the course of my musical study in higher education, in particular the doctorate degree. These experiences are not proposed as an ideal model for teaching creative placemaking; instead, they are examined as a point of reference for a student attempting to cultivate the requisite skills and knowledge for successful creative placemaking without the support of an institutional program designed for that purpose. These experiences focus on certificates earned in both arts leadership and nonprofit organization leadership and management, as well as explorations developed for studying music and social justice in applied music. Furthermore, the personal account details experiences with two projects put into action to attempt creative placemaking within the scope of a music degree program. All of these collective experiences are examined for both their successes and shortcomings when creating the list of core principles for successful creative placemaking and the main challenges to teaching it in higher education. The personal account and its drawn conclusions will be supported by points of commonality found within the interviews.

Organization of Document

Chapter 2 serves as a broad introduction to the concept of creative placemaking. This begins with the historical development of creative placemaking, starting with its roots in earlier artistic and community development models and progressing to its formalization as cultural policy over the past ten years in the United States. The chapter will also address some of the issues surrounding creative placemaking, in particular, the ambiguity found in established definitions of the field and issues of equity and representation that can arise. Three nonprofit organization examples (Sphinx Organization, Silkroad, and Street Symphony) are examined to

reinforce the natural connection between creative placemaking and the sensibilities of 21st-century musicians and also support a definition of creative placemaking specific to this study.

Chapter 3 details the current state of creative placemaking as it is practiced amongst three institutions of higher education around the United States. In particular, this chapter examines schools of music and their subsidiary programs at Arizona State University, the University of Michigan, and the University of Georgia. These three programs are specifically selected due to their variety in size, formalized programming, and history. While some examples and studies may reference the larger scope of creative placemaking in higher education nationwide or at a given institution, the focus will remain foremost on how that emphasis on creative placemaking intersects with the music program. The chapter begins by discussing the differences between the implementation of creative placemaking in higher education and the nonprofit sector. Using the challenges and opportunities present when studying creative placemaking in higher education as a framework, the chapter discusses the natural position that the selected programs (and others like them) can inhabit in the continuing development and practice of creative placemaking.

Chapter 4 proposes a set of core principles to successful creative placemaking and an analysis of the main challenges to teaching creative placemaking in higher education. This information is gathered through a comparison of the organizational analyses, interviews, and a personal account of my experiences studying creative placemaking while pursuing a Doctor of Musical Arts in saxophone performance at the University of Georgia. Chapter 4 concludes with topics for further study, especially focused on the best practices for study in higher education, including methods of instruction, time requirements, and formalization as a graduate certificate or degree program. These topics are best acted on by administrations of music schools or others with the power to influence curriculum change. However, the list of essential core principles and

the main challenges facing study of creative placemaking in a music degree are useful for any interested student or faculty that is seeking to incorporate creative placemaking into their work.

Appendix A contains a list of the questions asked during interviews with higher education and nonprofit sector professionals. Appendix B contains a detailed summary of the process when completing a needs assessment and the data-gathering tools used during that process. Appendix C contains a broad overview of grant writing, including the requisite parts of a successful grant application and general writing style tips.

CHAPTER 2

A CONTEXTUAL OVERVIEW OF CREATIVE PLACEMAKING

Historical Perspective

The term creative placemaking first became widely used as a means of naming the cultural policy which emerged in the early years of the Obama administration (2008-2010).[1] However, its roots extend much further back across several notable influences. The foundation of arts economic development (of which creative placemaking is a part) was started by the City Beautiful movement of the late nineteenth century, which was a direct reaction to the continued growth of industrial-era urban centers.[2] Community leaders of the time sought to preserve the naturalness and beauty of their cities through art in the face of increasing mechanization. Additionally, many of the concepts for creative placemaking specifically are "linked to the work of urban planners and theorists beginning in the 1950s. Placemaking was conceived as a reaction to a perceived loss of a sense of "place" amid the architectural dystopia of the urban renewal era."[3]

In response to the 2008 recession, "the Obama administration encouraged federal agencies to develop place-based solutions in response to the spatial nature of the financial crisis."[4] One agency that put this idea into practice was the National Endowment for the Arts (NEA), which commissioned a white paper in 2010 by researchers Ann Markusen and Anne

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[1] Andrew Zitcer, "Making Up Creative Placemaking," *Journal of Planning Education and Research* (May 2018): 2, doi:10.1177/0739456X18773424.
[2] Amanda Johnson Ashley, "Beyond the Aesthetic: The Historical Pursuit of Local Arts Economic Development," *Journal of Planning History* 14, no. 1 (February 2015): 38-61, doi:10.1177/1538513214541616.
[3] Andrew Zitcer, "Making Up Creative Placemaking," 2.
[4] Ibid.

Gadwa Nicodemus that defined the concept and purpose of creative placemaking as one of these place-based solutions. The paper "confirmed that artists have long contributed to community development efforts"[5] dating back to the pre-World War II period and important arts initiatives within Franklin Delano Roosevelt's Works Progress Administration[6] as documented by numerous case studies. Most importantly at the time, this paper created the term "creative placemaking" and served the NEA's goals of fulfilling the administration's place-based policy mandate. It also met the NEA's goal of finding more ways to better fund artists around the country.[7] The paper was supported by a thorough review of existing literature as well as case studies that demonstrated the impact of a wide variety of community-engaged art projects from all across the country.

While this white paper was instrumental in defining creative placemaking and demonstrating its potential, leading arts policy scholar Alexandre Frenette praised the paper because it "provided a policy frame which has enabled the flow of more resources for these arts-led practices."[8] In the most tangible sense, this increased flow of resources was demonstrated by the rapid increase in funding for creative placemaking. Unlike European models, where arts initiatives are primarily supported through centralized government backing, "a decentralized funding system with higher shares of support from the private sector heavily shapes the US cultural sphere."[9] This decentralization and use of private funding often seriously constrain

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[5] Alexandre Frenette, "The Rise of Creative Placemaking: Cross-Sector Collaboration as Cultural Policy in the United States," *The Journal of Arts Management, Law, and Society* 47, no. 5 (2017): 335, doi:10.1080/10632921.2017.1391727.

[6] Steven Dike-Wilhelm, "Works Progress Administration," in *Encyclopedia of U.S. Labor Working-Class History*, edited by Eric Arnesen, New York: Routledge, 2007.

[7] Anne Markusen and Ann Gadwa, 2010, "Creative Placemaking," The Mayors' Institute on City Design, National Endowment for the Arts, October 31, https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf.

[8] Alexandre Frenette, "The Rise of Creative Placemaking," 335.

[9] Anne Gadwa Nicodemus, "Fuzzy Vibrancy: Creative Placemaking as Ascendant US Cultural Policy," *Cultural Trends* 22, no. 3-4 (2013): 214, doi:10.1080/09548963.2013.817653.

efforts to coordinate major cultural policy initiatives, which in turn necessitates longer periods of time to unify the nation's disparate funders and practitioners behind a single policy or practice.[10]

Therefore, the remarkable speed with which the research and financial infrastructure surrounding creative placemaking developed in the United States is notable. Shortly after the publishing of the white paper, "the NEA and an unprecedented group of partners (now totaling fifteen foundations, six financial institutions, and eight federal partners)[11] created ArtPlace to support creative placemaking efforts until 2020."[12] Some entities have taken significant steps to shift their support towards creative placemaking. For example, major private foundations, such as the Kresge and William Penn Foundations, have committed the majority of their resources invested in the arts towards creative placemaking projects,[13] and the State of Connecticut has shifted the focus of all its arts funding to creative placemaking and nearly doubled funding award levels.[14] This group of funders, including the NEA's "Our Town" Grant Program, ArtPlace, and major foundations "have pledged to allocate nearly $200 million towards"[15] creative placemaking by 2020.

At the governmental level, the United States provides relatively limited financial support to the arts, especially compared to other countries, so this $200 million dollar sum is a significant amount to be donated to a single artistic cause. To provide further context to this figure, "in 2016, the NEA budget was $147.9 million, or approximately 0.004 percent of federal budget expenditures."[16] This total goes to all of the programs that the NEA provides as well as the

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[10] Ibid.
[11] ArtPlace America, "Partners," accessed February 19, 2020, https://www.artplaceamerica.org/about/partners.
[12] Alexandre Frenette, "The Rise of Creative Placemaking," 335.
[13] Kresge Foundation, "Arts and Culture," accessed August 1, 2019, https://kresge.org/programs/arts-culture.
[14] Anne Gadwa Nicodemus, "Fuzzy Vibrancy," 213.
[15] Alexandre Frenette, "The Rise of Creative Placemaking," 334.
[16] Ibid.

salaries and benefits of its employees, so only a small portion of this is directly awarded to creative placemaking projects. In the most recent year (2019), the NEA's budget rose to $155 million,[17] which represents nearly stagnant (statistically insignificant) growth from year to year. To provide a further sense of scale, the NEA budget represents only $0.47 per capita, while examples of budgets per capita for the national arts councils and agencies in other countries include $5.19 in Canada, $13.54 in England, and $17.80 in Wales.[18] The comparatively small federal budget when placed alongside other countries as well as the previously mentioned decentralized funding system lend support to the $200 million dollar investment symbolizing a rapid adoption of creative placemaking as framework for arts support in the United States.

Imprecision in the Definition and Critiques of Creative Placemaking

This growth in financial support for creative placemaking has been commensurate with a growth in scholarly research, particularly with regards to attempts to analyze and formalize measurable outcomes of these efforts.[19] Initially, these attempts to formalize metrics were centered around two measurements of success in creative placemaking entitled "livability" and "vibrancy," both of which were widely considered unsuccessful.[20] Subsequent research has continued to seek a better system for measuring successful outcomes in creative placemaking (more information available in "Program Evaluation and Measurement" in Chapter 4). However, these initial attempts are useful for demonstrating that much of the development of creative placemaking as practice has been motivated by major funders and researchers, not the artists and

[17] National Endowment for the Arts, National Endowment for the Arts Appropriations History," accessed December 9, 2019, https://www.arts.gov/open-government/national-endowment-arts-appropriations-history.
[18] Joanna Woronkowicz, Bonnie Nichols, and Sunil Iyengar, 2012, "How the United States Funds the Arts," The National Endowment for the Arts, November, https://www.arts.gov/sites/default/files/how-the-us-funds-the-arts.pdf.
[19] Anne Gadwa Nicodemus, "Fuzzy Vibrancy," 218.
[20] Alexandre Frenette, "The Rise of Creative Placemaking," 336-337.

community partners creating the projects. This has led to an inverse relationship where artists and community developers are chasing something that, in the words of Andrew Zitcer, is "a 'made-up' category, christened from above by funders and experts to describe a set of practices that previously existed under a range of other names."[21] Some of these other names include arts-based community development, community revitalization, socially-conscious music making, citizen artistry, place discovery, space making, placekeeping, and city repair. Likewise, people now being named creative placemakers have often thought of themselves as artists, neighborhood volunteers, or community organizers. The creation of the label of creative placemaking by funders and organizers instead of the community organizers and artists has had some notable consequences. These include most evidently a highly variable definition of what constitutes true creative placemaking and a constantly evolving list of best practices.

The malleability of this definition has been present since the very beginning of the field's development as cultural policy in 2010. In response to the Obama administration's request for place-based solutions, the NEA white paper appeals to economic development considerations as justification for creative placemaking.[22] However, many of the case study examples used in that paper identify more closely with a social impact approach, "which emphasizes the importance of local, organically formed cultural clusters and a robust arts ecosystem rather than advancing the arts as an economic driver."[23] This tension between two different motivations for creative placemaking in its foundational study created an environment with significant financial and research support in which many types of work could be successful. Furthermore, Markusen and Gadwa Nicodemus posit that this ambiguity over its central purpose "helped creative

[21] Andrew Zitcer, "Making Up Creative Placemaking," 5.
[22] Anne Markusen and Ann Gadwa, "Creative Placemaking."
[23] Andrew Zitcer, "Making Up Creative Placemaking," 3.

placemaking win unprecedented policy action with practitioners and funders adopting multiple definitions to suit their particular circumstances."[24]

As a reaction to this environment of opportunity, creative placemaking scholar Andrew Zitcer observed that "people with diverse artistic and community development practices began to adapt their work, either rhetorically or materially, to match the funding guidelines that classified them as creative placemakers."[25] This influx of artists and community developers has benefitted the field by increasing the geographic and cultural reach of creative placemaking. However, this rapid expansion of practice and funding for creative placemaking has not been without criticism. The most important criticism to consider, as argued by Roberto Bedoya, former head of Arizona's Tucson-Pima Arts Council, is that unskilled or insincere projects are "potentially dangerous to the equity outcomes in communities."[26] Bedoya points out that the history of placemaking in the United States is in many ways reminiscent of painful parts of our history including the forced removal of American Indians and Japanese internment camps. Zitcer criticizes these particular cases because "attempts at placemaking were designed to advance a sense of belonging for one group of people at the expense of another."[27] A more contemporary, and less malicious parallel, is gentrification, where the improvement of communities tends to subscribe to a particular set of cultural (and oftentimes racial) norms. Therefore, it is important for all participants in creative placemaking, including funders, artists, and community developers to carefully consider the social and cultural impacts of their projects. Truly successful

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[24] Anne Markusen and Ann Gadwa Nicodemus, "Creative Placemaking: How to Do it Well," *Community Development Investment Review* 2 (2014): 36, https://www.frbsf.org/community-development/files/creative-placemaking-how-to-do-it-well.pdf

[25] Andrew Zitcer, "Making Up Creative Placemaking," 5.

[26] Roberto Bedoya, "Placemaking and the Politics of Belonging and Dis-belonging," *Grantmakers in the Arts Reader* 24, no. 1 (Winter 2013): https://www.giarts.org/article/placemaking-and-politics-belonging-and-dis-belonging.

[27] Andrew Zitcer, "Making Up Creative Placemaking," 4.

placemaking projects come from a collaborative approach between artists and community organizers who understand and belong in a community. In that way, the project becomes something unique and powerfully relevant to that community's identity.

The dynamics of a malleable definition, which sometimes even seems to contradict itself, alongside a rapid increase in the number of projects being classified as creative placemaking has led to a field, which Markusen characterized as "fuzzy."[28] Anne Gadwa Nicodemus argued that creative placemaking's recent history has demonstrated it is a 'fuzzy concept' that "means different things to different people, but flourishes precisely because of its imprecision."[29] One notable way that this lack of precision has positively affected creative placemaking is that many organizations with a wide variety of activities and goals are providing support to the field. This support ranges from significant financial support from large private foundations to a change in priorities for local nonprofit organizations seeking to better serve their communities through boots-on-the-ground projects. More importantly, this "fuzziness" has expanded the range of disciplines, both within the arts and community development, that are accepted as creative placemaking. This has dramatically increased the opportunities for interdisciplinary collaboration and the range of achievable goals for creative placemaking. In fact, surveys in the early years of this first funding cycle (2010-2020) demonstrated that "creative placemaking has encompassed a wide range of programmes and initiatives under its policy umbrella and that grantees sought to advance numerous interpretations of livability and vibrancy, beyond trying to spur economic development."[30]

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[28] Anne Markusen, "Fuzzy Concepts, Proxy Data: Why Indicators Won't Track Creative Placemaking Success," *Createquity* (blog), 2012, http://createquity.com/2012/11/fuzzy-concepts-proxy-data-why-indicators-wont-track-creative-placemaking-success/.
[29] Anne Gadwa Nicodemus, "Fuzzy Vibrancy," 214.
[30] Ibid.

Parallels to 21st-Century Scholarship on Music's Purpose in Society

The growth in creative placemaking's prominence among art and community development circles has begun to change the concept of art's purpose within modern society. Alongside this change, the unique interdisciplinary collaboration inherent in creative placemaking has begun to blur the lines between the many areas of expertise involved. "Most discourse on creative placemaking emphasizes projects driven by partnerships. Some guides reclassify participants as 'creative placemakers' rather than artists, developers, citizens, and so on, including the artist's as one voice among many.[31] This classification is useful because it reflects the expanded skill set of those who practice creative placemaking well. Artists who practice creative placemaking must understand not only the mastery of their craft, but also how to build relationships with communities and cultures with which they are not familiar, demonstrate the success of their projects through measurable outcomes, and operate in the funding and management environment of the nonprofit sector. Likewise, community developers and social activists who understand the logistical side of the work need to develop an understanding of the working methods and capabilities of the artists with whom they are partnering. The goal of building a longstanding, healthy, and equitable community guides every action of both the artists and the community activists throughout their projects. This guiding principle when combined with a developed understanding of the working methods of the other partners elevates "creative placemakers" from socially-conscious artists and activists who incorporate art in their work.

[31] Tom Borrup, "Creative Placemaking: Arts and Culture as a Partner in Community Revitalization," in *Fundamentals of Arts Management*, ed. Dee Boyle-Clapp, Maren Brown, and Maryo Gard (Amherst, MA: University of Massachusetts, Amherst, 2016), 50-69.

While debates about the purpose of art, and by extension music, are as old as art itself, the new millennium has presented new economic, political, social, and cultural challenges that have profoundly impacted the thinking of arts leaders around the world. Many of these discussions revolve around the idea of moving art from its traditional venues, such as concert halls and galleries, and instead placing it within communities to build unique and powerful connections between artists and the people they live amongst. Artists asking these questions are searching for value in art beyond its testament to human achievement and beauty. This idea is not new. For example, in 1897 renowned Russian author Leo Tolstoy described art as "a means of union among mankind, joining all together in the same feelings, and indispensable for the life and progress toward well-being of individuals and of humanity."[32] Despite the fact that this quote is over one hundred years old, it resonates quite strongly with modern definitions and proves that the capacity for community and dialogue has always been inherent in art. The new innovations purely revolve around how to best unlock that potential.

A particularly powerful modern definition of art that directly reflects these new innovations comes from Eric Booth, a professor of music at Juilliard and a noted expert in the field of teaching artistry. He states that art "happens outside what you already know. Inherent in the artistic experience is the capacity to expand your sense of the way the world is or might be."[33] The first innovation baked into this definition is an innate sense of inquiry. Artists should always seek to ask questions both of their art and for whom the art was created. Artists should constantly be seeking new means of growing their own skills and likewise their understanding of the communities in which they work. Booth continues that "the art lives in an individual's

[32] Leo N. Tolstoy, *What Is Art?* trans. Aylmer Maude (Indianapolis: Bobbs-Merrill Educational Publishing for The Library of Liberal Arts, 1960), 51-52.
[33] Eric Booth, *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator* (Oxford: Oxford University Press, 2009), 5.

capacity to engage in that fundamental act of creativity - expanding the sense of the possible - every bit as much as the art resides in what's being observed."[34] The second innovation lies in the expanded responsibility of the artist to create an experience in which their audience can engage deeply and creatively. The ability of those witnessing the art to have a transformative, artistic experience is as important as the craftsmanship displayed in the work itself.

When musicians approach their work with that attitude of constant inquiry and responsibility to create personal, transformative experiences for their audiences, the transition to creative placemaking becomes natural. Creative placemaking requires musicians to step outside their comfort zone and develop meaningful relationships with communities and cultures they may not understand. In turn, they also bring those people into the creative process to influence the art being produced so that it can meaningfully interact with the process of community transformation. In fact, the arts are a powerful aid in this process and when they are involved, the projects undertaken are ultimately more fruitful. As noted expert on the topic of community transformation, Peter Block, writes "storytelling is essential to community transformation and the arts are its best vehicle."[35] The power of the arts in community transformation naturally positions creative placemaking as a potential pursuit in the continual search for new meaning in music (and art as a whole) in the 21st century.

A Refined Definition for Creative Placemaking Within Musical Study in Higher Education

In the spirit of molding the definition of creative placemaking to individual projects and communities, I propose my own definition designed around the support of creative placemaking during musical study in higher education. The following definition is a synthesis of several

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[34] Ibid., 5.

[35] Peter Block, *Community: The Structure of Belonging,* (Oakland, California: Berrett-Koehler Publishers, Inc., 2009), 35.

definitions proposed by major organizations supporting creative placemaking such as the National Endowment for the Arts (NEA)[36], the Herberger Institute for Design and the Arts[37], and the Kresge Foundation.[38] For the purposes of this research, creative placemaking will be defined as the strategic reimagining of the boundaries around arts, culture, and education so that they become essential parts of work in community development and social activism. This definition proposes that creative placemaking work is characterized by the tenets of sincerity, depth, and commitment.

The first tenet, sincerity, refers primarily to the motivation for engaging in creative placemaking. In order for a project to be successful, the core value must be mutual, authentic exchange. Therefore, those entering into creative placemaking must do so from a place of genuine interest and firm belief in the importance of the given project. This is a subjective and difficult tenet to assess, especially when comparing projects. For example, if funders are trying to identify sincerity within applications for creative placemaking projects, they should look for evidence of prior investment on the behalf of the artists within that community (such as volunteer service). Similarly, the language within the application should reflect a desire from both parties to facilitate an exchange of ideas, culture, stories, and emotions to build something more meaningful than the sum of its parts. When one project is chosen over others, it does not mean that the others were insincere, it reflects that chosen project exhibited more tangible evidence of sincerity such as prior volunteer service and the history of an established relationship between the artist and community. Creative placemaking does not operate well when trying to

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[36] Jason Schupbach, "Defining Creative Placemaking," *NEA Arts Magazine* (blog), 2012, https://www.arts.gov/NEARTS/2012v3-arts-and-culture-core/defining-creative-placemaking.
[37] Herberger Institute for Design and the Arts, "Studio for Creativity, Place and Equitable Communities," Arizona State University, accessed June 1, 2019, https://herbergerinstitute.asu.edu/research-and-initiatives/creative-placemaking/.
[38] Kresge Foundation, "Arts and Culture."

meet deadlines or fulfill requirements for a particular assignment as the motivation for the project changes. In order for creative placemaking to be truly successful, it must be approached from a place of seeking understanding and willingness to share openly with the partners in the project. The goal of building a longstanding, healthy, and equitable community should be the guiding principle that influences all stages of a project's development and execution.

Depth directly correlates to the spirit of relationship-building and inquiry that is within all creative placemaking work. This kind of art-making is built around partnerships between artists, community organizations, activists, and local populations. These partnerships grow stronger and yield more fruitful results when those relationships are built on mutual trust. However, that trust must be earned and therefore takes time and a depth of understanding that cannot be forced. Creative placemaking requires artists to enter into a space where they are not providing art as a transaction, but instead are looking for a way to grow the potential of what they do through listening to the needs and wants of a community. Depth also refers to the spirit of inquiry which drives truly successful creative placemaking. All parties involved should be constantly "returning to the table" of how a project is being developed. As the relationships and understanding evolve through authentic exchange, so too will the course of the project and so it should be reevaluated accordingly.

Finally, commitment refers to the lasting relationships that are built through authentic creative placemaking. This is one of the key separators between creative placemaking and work that is often called community engagement. Truly impactful projects are typified by a sense of ownership around the community and the art that brought it together, which is shared by the artists and the community partners. Projects will continue to be supported and developed within this new relationship, thus creating an ecosystem where creative placemaking is continually

practiced. The intent should be to create a sense of community and authentic exchange that lasts past the first iteration of the project and is continually returned to as a place of inspiration for future projects. Like sincerity, this tenet is difficult to assess and can be quite subjective. However, using the same thought exercise of imagining funding applications for creative placemaking projects can provide some clarity. Funders seeking to identify commitment in potential creative placemaking projects, should firstly look for long term relationships between artists and communities developed over the course of multiple years with many separate projects. In first time iterations of projects and new relationships between artists and communities, funders must identify projects that have a defined plan for continued community development and future project ideas after the initial project is completed.

Notable Examples of Creative Placemaking Amongst Musical Nonprofit Organizations

Three notable musical nonprofit organizations will now be discussed as a means of demonstrating the wide range of applicable projects that fall under the umbrella of some portion of the creative placemaking definition. These organizations include the Sphinx Organization, Silkroad, and Street Symphony. Each one is unique in their approach to their musical work with their chosen community, but all are grounded in a strong foundation of cultural understanding and extensive relationship building. These examples will also contextualize the work of creative placemaking as it relates to the previously discussed historical and funding details, malleability of the definition of creative placemaking, and scholarship on music's purpose in 21st-century society.

The Sphinx Organization was founded in 1997 by violinist and arts entrepreneur Aaron P. Dworkin as a "social justice organization dedicated to transforming lives through the power of

diversity in the arts."[39] This organization is one program that existed prior to the creation of the creative placemaking label, but its work falls easily within the spectrum of the definition. In particular it relates most closely to a social impact approach as its reach is nationwide, rather than being restricted to a particular location. However, some of its programs are specifically targeted at the communities of Detroit and Flint, Michigan.[40] Furthermore, it receives funding from many of the organizations that regularly fund creative placemaking work including the NEA and Kresge Foundation.[41]

Sphinx's programming operates under four key pillars: Education & Access, Artist Development, Performing Artists, and Arts Leadership.[42] Under these pillars there exists a wide variety of programs targeted at serving Black and Latinx classical musicians, particularly string players, including a major young artist competition, lessons and summer festivals, a touring chamber orchestra, leadership conference, and financial and career support programs.[43] This wide spectrum of programs contributes to a mission that "develops and supports diversity and inclusion in classical music at every level: music education, artists performing on stage, the repertoire and programming being performed, the communities represented in audiences, and the artistic and administrative leadership within the field."[44] This organization also demonstrates key points of creative placemaking including a deep understanding of the community (its founder

[39] Sphinx Organization, "Our History," Sphinx Organization, accessed December 16, 2019, http://www.sphinxmusic.org/our-history/.
[40] Sphinx Organization, "Sphinx Overture," Sphinx Organization, accessed December 16, 2019, http://www.sphinxmusic.org/sphinx-overture/.
[41] Sphinx Organization, "Our Partners," Sphinx Organization, accessed December 16, 2019, http://www.sphinxmusic.org/our-partners/.
[42] Sphinx Organization, "Our History."
[43] Sphinx Organization, "Sphinx Organization Programs," Sphinx Organization, accessed December 16, 2019, http://www.sphinxmusic.org/programs/.
[44] Sphinx Organization, "Our History."

and leadership are themselves Black and Latinx classical musicians) and a long-term commitment to the cause (as evidenced by its over 20-year history).

Like the Sphinx Organization, Silkroad operates primarily within the social impact spectrum of the definition rather than community development. Silkroad was conceived in 1998 by cellist Yo-Yo Ma as a "reminder that even as rapid globalization resulted in division, it brought extraordinary possibilities for working together."[45] Due to its mission "to advance global understanding, deepen learning, and promote cross-cultural collaboration,"[46] the organization does not serve a core community, instead it serves to promote unity across a wide variety of cultures. The most visible way that it accomplishes this mission is through the Silkroad Ensemble, which was founded in 2000. It features dozens of artists from around the world representing different nationalities and artistic traditions. These artists "draw on a rich tapestry of traditions from around the world to create a new musical language that weaves together the foreign and the familiar."[47] The ensemble tours internationally and performs in all types of configurations and venues. It also has recorded seven studio albums, which includes the album *Sing Me Home*, which won the 2016 Grammy Award for Best World Music.

In addition to the Ensemble, Silkroad also supports a variety of other programs which serve the vision of "a new artistic idiom, a musical language founded in difference and collaboration that could serve as a metaphor for the benefits and possibility of a more connected world."[48] These programs include workshops for music teachers, university residences, and a

[45] Silkroad, "About Silkroad," The Silkroad Project Inc., accessed December 16, 2019, https://www.silkroad.org/about.
[46] Silkroad, "About Silkroad Ensemble," The Silkroad Project Inc., accessed December 16, 2019, https://www.silkroad.org/silkroad-ensemble.
[47] Ibid.
[48] Silkroad, "Programs Overview," The Silkroad Project Inc., accessed December 16, 2019, https://www.silkroad.org/programs/overview.

large-scale musician training program during the summer for musicians interested in this new artistic idiom.[49] Silkroad was founded prior to the creation of the creative placemaking label, but much of its work can also be directly linked to parts of the definition. However, unlike the Sphinx Organization, Silkroad is not funded by a large number of the same organizations which donate to creative placemaking causes. Its donor pool heavily favors private donations and it only counts the NEA as a sponsor among those organizations who regularly fund creative placemaking.[50] This is perhaps due to a more tenuous connection to the community development side of the creative placemaking definition. Most of the funders who support creative placemaking look for specific communities (identified through particular locations or demographics) as a means of targeting their awards and Silkroad's global mission and programming does not fit this requirement as well as other organizations.

The final organization much more strongly aligns with the community development side of creative placemaking, while also supporting social impact. Founded in 2011 by violinist Vijay Gupta, Street Symphony is an organization dedicated to connection through music, specifically by engaging "communities directly affected by homelessness and incarceration in Los Angeles (LA) County through performances, workshops and teaching artistry."[51] The organization operates a wide variety of programs including regular monthly performance engagements in Skid Row shelters (LA's network of homeless shelters) as well as the Daniel Chaney Teaching Artist Program, which pairs "professional artists with members of the homeless community in an effort

[49] Ibid.
[50] Silkroad, Silkroad Annual Report 2017-2018, p. 4, https://static1.squarespace.com/static/5b851632c258b41bb6cf9edc/t/5d938319b224e868cf57e10e/1569948452673/Silkroad_AR18_optimized.pdf, accessed December 5, 2019.
[51] Street Symphony, "About Us," Street Symphony Project Inc., accessed December 16, 2019, http://streetsymphony.org/about/.

to amplify the voices and artistry of the Skid Row community."[52] Also "since 2015, Street Symphony has presented a yearly performance of The Messiah Project, a nationally acclaimed community performance of excerpts of Handel's Messiah at The Midnight Mission in Skid Row, featuring stories and performances from people affected by and recovering from homelessness in LA County."[53] Additional programming includes weekly music process workshops at the Weingart Center with participants in reentry from long-term and/or life sentences, 20 performance programs per year in correctional facilities, and newly composed music.[54]

The notable link between all of these Street Symphony projects is that they are intently focused on the homeless and incarcerated community in Los Angeles county. This focus on a specific place and developing a deep relationship with the community takes these projects past community engagement to a place of authentic exchange. Furthermore, these projects also all support the purpose statement Street Symphony provides, which is as follows:

> We believe that art fosters a new understanding of ourselves and the world around us. In collaboration with the communities we serve, showing up to the world around us invites curiosity and humility.[55]

This purpose statement directly correlates to Eric Booth's definition of art[56] due to the spirit of inquiry or "curiosity" that should be at the heart of creative placemaking work. Additionally, the focus on "humility" appeals to a requirement for respect and equity highlighted by Andrew Zitcer and Roberto Bedoya earlier in this chapter.[57] All of these Street Symphony projects are

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[52] Ibid.
[53] Ibid.
[54] Street Symphony, "Street Symphony Programs," Street Symphony Project Inc., accessed December 16, 2019, http://streetsymphony.org/programs/.
[55] Street Symphony, "About Us."
[56] See pages 23-24.
[57] See page 20.

supported by a wide variety of funding sources including private donations and organizations known to support creative placemaking including an NEA "Our Town" Grant.[58]

The way that Street Symphony's activities relate back to its purpose and core values are what most strongly identify this work as an example of creative placemaking. The first stated purpose of these programs is to "create spaces for communities affected by homelessness and incarceration to share stories, deepen relationships, and illuminate our humanity through transformative musical experiences."[59] Within this purpose statement, the idea that their work "creates spaces for communities" instantly points to creative placemaking, which is then further supported by the desire to "share stories, deepen relationships, and illuminate our humanity." This purpose reflects the authentic exchange at the core of creative placemaking, where both the artists and the community are sharing ideas in equal measure in an effort to create a powerful and unique experience. The second stated purpose is to "create pathways for professional and emerging musicians to show up, build relationships, and connect with the communities we serve through our artistry."[60] This purpose reflects the redefinition of artists as creative placemakers. Through their programming, Street Symphony seeks to create opportunities for artists to build the relationship, cultural, and organizational skills needed to incorporate community connections as a core part of their artistic lives.

The Sphinx Organization, Silkroad, and Street Symphony represent three nonprofit organizations that all interpret the specifics of their work differently as it relates to creative placemaking. These differences include the types of programming offered, the communities served, and the intended mission of the organization. Despite these differences, these three

[58] Street Symphony, "Support," Street Symphony Project Inc., accessed December 16, 2019, http://streetsymphony.org/support/.
[59] Street Symphony, "About Us."
[60] Ibid.

organizations are united in the socially-conscious mission rooted in community development and social activism, which guides the cultural, educational, and musical programming of each group. Furthermore, all three organizations demonstrate the tenets of sincerity, depth, and commitment in their programming and relationships that they build with their communities.

CHAPTER 3

THE INTERSECTION OF CREATIVE PLACEMAKING AND MUSIC PROGRAMS IN HIGHER EDUCATION

Comparison to the Nonprofit Sector

As Chapter 2 demonstrated, creative placemaking has found substantial financial and program support in the nonprofit sector over the past ten years. This support stems from a malleable definition of the work as well as significant financial backing made available through government agencies and private foundations. Despite this rapid increase in the prominence of creative placemaking amongst art circles around the country, it has had a much more difficult time finding the same support in higher education.

Examining the varying levels of funding earmarked for colleges and universities is one clear way of illustrating the varying levels of creative placemaking support between the nonprofit sector and higher education. From 2011 to 2016, the NEA Our Town funding opportunity awarded 256 total grants, totaling nearly $21 million. Of those 256 grants, 39 were distributed to identifiable partners in higher education, which constituted $2.9 million in funding or nearly 14% of all granted funds.[1] This information represents an initial assessment of the influence of creative placemaking in higher education. Since then, the amount of support for creative placemaking in higher education has increased, but not at a commensurate rate with the nonprofit sector. In 2019, the Kresge Foundation awarded 38 grants for arts and culture

[1] Edgar Cardenas, "A Snapshot of Creative Placemaking in Higher Education, October 2017," *a2ru News* (blog), 2017, https://www.a2ru.org/snapshot-creative-placemaking-higher-education-v-2-october-2017/.

(explicitly focused on creative placemaking). Of these 38 grants, three were awarded to institutions of higher education (University of California at Berkeley, Massachusetts Institute of Technology, and Northeastern University). These three grants total $700,000 of nearly $13 million (5.4%) awarded to creative placemaking by the Kresge Foundation in 2019.[2]

This analysis illustrates the comparatively small portion of national funding resources awarded to creative placemaking projects carried out by higher education institutions. However, Alliance for the Arts in Research Universities (a2ru) researchers note in a 2017 survey that "the main U.S. creative grantors fund organizations and not individuals, individual efforts are not being reflected through these funding channels."[3] In the same survey, the researchers observed that "much of the work in creative placemaking being done in higher education is being done ad hoc by faculty, program directors and students."[4] Therefore, these individual projects are not represented in the reports from national funders of creative placemaking. While grants still represent the largest single source of funding for creative placemaking, this majority is small (29% in 2017) when compared to the other reported sources of funding, including departmental funds, industry, philanthropy/foundations, alumni, university funds, community partnerships, and self-funding.[5]

It is also important to examine the scope of creative placemaking practice as self-reported by universities when methods of funding are not the focus of the report. In particular, I have focused this research on how music departments factor into these self-reports. In the 2017 survey by the Alliance for the Arts in Research Universities (a2ru), 67% of the 42 respondents indicated that creative placemaking initiatives were taking place at their institutions. Of these initiatives

[2] Kresge Foundation, "Grants Awarded," accessed January 13, 2020, https://kresge.org/grants.
[3] Edgar Cardenas, "A Snapshot of Creative Placemaking in Higher Education, October 2017."
[4] Ibid.
[5] Ibid.

5.11% were being carried out by faculty and staff in the music department, trailing the arts, architecture and urban planning, and design. In the same survey, respondents were asked in which departments creative placemaking was supported either financially or curicularly at their institutions, and in 2016, 2.5% of respondents indicated music, trailing departments including arts, public engagement, architecture and urban planning, medicine, and chancellor/provost offices. Music did not chart on the 2017 version of the same question.[6] These results indicate that amongst the growing number of creative placemaking projects being supported in higher education, relatively few of them are produced by a university's music department. While the survey had significant variation in response rates between each year and in the terminology used by respondents, these results indicate a strong statistical basis for the conclusion that music occupies a relatively small portion of creative placemaking activity and support in higher education.

Despite the current lack of financial and program support for creative placemaking amongst institutions of higher education, individual universities and multi-institution organizations are beginning to position creative placemaking as an essential part of arts curriculum in higher education in the years to come. Individual institutions will be examined later in this chapter, but it is worth discussing the activities of the Alliance for the Arts in Research Universities (a2ru) in relation to creative placemaking. This organization, consisting of a partnership among over forty universities, "advances the full range of arts-integrative research, curricula, programs, and creative practice to acknowledge, articulate, and expand the vital role of higher education in our global society."[7] It accomplishes this mission by hosting a national

[6] Ibid.
[7] Alliance for Arts Research in Universities, "About a2ru," The Alliance for Arts Research in Universities, accessed January 15, 2020, https://www.a2ru.org/about/.

conference each year as well as smaller conferences focused on particular issues, including creative placemaking. It also has commissioned studies and surveys dedicated to understanding creative placemaking, including several used in this research.[8]

Additionally, the organization was recently awarded $200,000 by ArtPlace America to create a permanent home for its repository of resources and knowledge specific to the role of creative placemaking in higher education.[9] This repository includes "syllabi, journal articles, case studies, websites, white papers, origin documents, scholarly articles, landmark opinion pieces, toolkits, videos, and more."[10] All of these items are available to the higher education community and the public for the purpose of connecting the knowledge and practice of creative placemaking in higher education with the communities these institutions inhabit. Currently, this repository exists on a different site before its move to a redesigned homepage for a2ru in 2020.[11] This existing creative placemaking hub will have additional resources added during its move to a new home, but currently houses numerous case studies, guides, funder profiles, and historical accounts. However, none of these resources outside of case studies addresses the particulars of music as it relates to creative placemaking, instead examining the field as a whole or focusing on the visual arts.

Challenges and Opportunities

The reasons for this lack of support for creative placemaking in higher education primarily have to do with a set of inherent challenges stemming from a disconnect between

[8] Alliance for Arts Research in Universities, "Past Events," The Alliance for Arts Research in Universities, accessed January 15, 2020, https://www.a2ru.org/past-events/.
[9] Alliance for the Arts in Research Universities, "a2ru Awarded $200,000 from ArtPlace America to Expand Online Hub for Creative Placemaking in Higher Education," Alliance for the Arts in Research Universities, accessed January 15, 2020, https://www.a2ru.org/a2ru-awarded-200000-from-artplace-america-to-expand-online-hub- for-creative-placemaking-in-higher-education/.
[10] Ibid.
[11] Bolz Center for Arts Administration at the University of Wisconsin, "Creative Placemaking," Blackbaud, accessed January 15, 2020, https://arts.blackbaud.com/creativeplacemaking.

higher education culture and practices necessary for successful creative placemaking. While these challenges are often embedded in the fundamental structure of institutions of higher education, they are not insurmountable and can be addressed with thoughtful policies and imaginative solutions. These challenges will be grouped into two categories: 1) challenges which require innovative solutions due to a fundamental disconnect between the values of creative placemaking and those of higher education and 2) challenges which can be addressed through changing policies to more effectively facilitate and incentivize creative placemaking. This chapter will present these challenges in full, while potential methods to address them will be discussed during Chapter 4.

The first category of challenges encompasses the traditional characteristics of higher education and how these often run counter to the motivations for creative placemaking. The first issue to deal with is ownership. In successful creative placemaking, no one entity owns the work and it instead belongs to a collective group of artists, community organizers, activists, and the community being served. As a pre-conference report on creative placemaking published by the Alliance for the Arts in Research Universities observes, this ownership model is "antithetical to the way researchers and artists often operate,"[12] in which ownership of research and work is often one of the primary criteria for course completion and career promotion. Therefore, this challenge will require a significant reimagining of one of the core tenets of higher education method so that the projects being completed can be owned by all parties involved and still satisfy the requirements of a higher education institution.

[12] "Pre-Conference Workshop on Creative Placemaking," in *Arts in the Public Sphere: Civility, Advocacy, and Engagement,* (Boston: Boston University, 2017), 18, accessed January 13, 2020, https://www.a2ru.org/wp-content/uploads/2018/05/2017-PreCon-Report_ReducedSize-8.pdf.

The second significant challenge concerns the misaligned timelines of higher education and creative placemaking. In order to satisfy the definition of creative placemaking (including the definition proposed by the NEA and this study), projects are often conducted for decades. However, university timelines typically move in cycles of two to four years alongside the turnover in student and faculty populations.[13] These misaligned timelines make it difficult for university students in particular, but also faculty, to engage with successful creative placemaking during their time in higher education. Like the issues of ownership, this challenge also will require significant reimagination of the practice surrounding university study in order to navigate these misaligned timelines.

The final challenge in the first category is tied to the previous one and deals with the lack of permanence found amongst higher education study. The pre-conference report by the Alliance for the Arts in Research Universities notes that, in general, "students and faculty are often more transient members of a place,"[14] therefore making it difficult to establish the necessary relationships and trust to do authentic creative placemaking. However, unlike the previous two challenges, the issue of transience also contains a more established method for overcoming it. The same preconference report argues that within all levels of curriculum (undergraduate and graduate), "community-based experiential course components can lead to lasting engagements and an opportunity to graduate more students into the local economy."[15] Therefore, courses implemented with community-based experiential learning present the possibility to turn transience into a benefit rather than a liability, by bringing an influx of talented students and faculty into a community.

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[13] Ibid.
[14] Ibid.
[15] Ibid.

The second category of challenges are less fundamental in nature and can often be addressed with policy changes incentivizing the pursuit of creative placemaking projects. A good place to start is with an issue that affects both students and faculty equally: a lack of time and energy after completing other requirements for degrees and jobs.[16] As was previously discussed in the definition of creative placemaking for this research, the process of cultivating relationships between artists and communities as well as the constant reevaluation of methods and goals take significant time investment on behalf of all parties. Students in higher education, particularly music study, are often stretched thin for time between the commitments to academic coursework, individual practice, and rehearsals, while professors are similarly pressed for time when considering their teaching load and administrative/committee duties. Current music curricula in higher education do not allow for significant time to be devoted to some of the essential principles of successful creative placemaking, thus necessitating a change in the policies to create more time for interested students and faculty.

A similar challenge is a misalignment between the traditional incentives for faculty, such as promotion and tenure, with the ways of demonstrating successful creative placemaking.[17] Typically, faculty promotion and tenure processes within schools of music concern the following activities: service to the school through committee work, major national and international performances in traditional venues, appearances at international/national conferences, professional recordings, and student recruitment and success. Creative placemaking does not typically occur within those boundaries as performances are designed to occur within the community as opposed to traditional venues, which may not meet an institution's requirements for a major performance. Similarly, committee work and service to the school typically do not

[16] Edgar Cardenas, "A Snapshot of Creative Placemaking in Higher Education, October 2017."
[17] Ibid.

overlap with the community focus of creative placemaking. The only overlap in the listed criteria is presenting creative placemaking projects at a national or international conference. Due to this misalignment, many of the activities that contribute to creative placemaking do not contribute to the career advancement of higher education faculty.

A final challenge that can be navigated through informed policy is the need to build trust between universities and the communities which surround them. Oftentimes there is a lack of trust between these two entities due to the differing interests between parties involved in the same project.[18] Institutions of higher education often play a central role in the culture and the economy of the community they inhabit. As such, they are extremely influential when it comes to crafting social and economic policy within those communities, particularly when these policies concern research practices. However, if used incorrectly, this influence can lead to community members feeling like they are being used for research as opposed to being treated with the respect they deserve. Since many of the projects surrounding creative placemaking in higher education would fall under the category of research, at least initially, it is important to make sure that this engrained mistrust is closely navigated. Strong community relationships based on mutual trust are essential to successful creative placemaking, so institutions of higher education must take care to promote research policies that guarantee this when doing creative placemaking research.

Despite the challenges to incorporating creative placemaking in higher education, there are significant opportunities that can be leveraged as well. These opportunities strongly position the field of higher education as an essential contributor in the quest to grow and develop the field of creative placemaking. First and foremost among the opportunities for creative placemaking in

[18] Ibid.

higher education is the significant institutional, intellectual, creative, and cultural capital that these institutions hold.[19] This capital is represented by funds available to the university through grants and donations, the access to repositories of knowledge and vehicles for sharing that knowledge, and the presence of creative and engaged students and faculty. All of these come together to create an environment that makes universities a valuable resource to their community partners. Researchers with the Alliance for the Arts in Research Universities posit that partnerships between universities and communities are "mutually beneficial, as these partnerships may aid in the educational development of students and the advancement of creative placemaking research, better embedding universities in their communities."[20] This mutual benefit strongly appeals to one of the core elements of creative placemaking: the building of a sustainable relationship between artists and communities, which benefits both parties equally.

The other opportunity that positions higher education to contribute meaningfully to creative placemaking is what universities typically do very well: research. Specifically, universities have an ability to conduct research that is not profit-driven, which is essential when conducting creative placemaking projects.[21] Since the principle outcomes of creative placemaking projects do not generate profit margins or marketable products/services, it is difficult to support research into the field through private industry. However, creative placemaking needs research infrastructure in two key ways. One is the need for a central repository for information regarding projects and practices so that different organizations can learn more effectively from each other's successes. Secondly, the pre-conference report on creative placemaking by the Alliance for the Arts in Research Universities notes that higher

[19] Ibid.
[20] Ibid.
[21] Ibid.

education's research infrastructure can "act as an incubator- to both preserve and generate the best work in this field."[22] These two needs for research infrastructure could easily be fulfilled by the expertise and resources in higher education. The institutional, intellectual, creative, and cultural capital that institutions of higher education hold and their research infrastructure and expertise demonstrate the potential for a natural partnership between creative placemaking work and higher education.

Notable Examples of Programs Supporting Creative Placemaking in Higher Education

To illustrate the current landscape of creative placemaking and higher education, as well as the challenges and opportunities, three examples are discussed below. The program examination in this study is limited to the music curricula at each of the three chosen institutions. Some consideration is given to larger institutional support when necessary, but it is always framed via its relationship to the music program. The three institutions chosen were specifically selected due to their variety in size, formalized programming, and history.

The Herberger Institute for Design and the Arts at Arizona State University (ASU) currently supports the largest creative placemaking program at an institution of higher education in the country. The Institute's primary mission is to "position designers, artists, scholars and educators at the center of public life and prepare them to use their creative capacities to advance culture, build community and imaginatively address today's most pressing challenges."[23] In pursuit of this mission, the leaders of the Herberger Institute have identified several critical values which support creative placemaking, including 1) design and the arts as critical resources for transforming our society, 2) interdisciplinary and transdisciplinary collaboration and

[22] "Pre-Conference Workshop on Creative Placemaking," 18.
[23] Herberger Institute for Design and the Arts, "Mission," Arizona State University, accessed January 20, 2020, https://herbergerinstitute.asu.edu/about/mission.

research, and 3) social embeddedness.[24] The commitment to these values in particular is formalized under a research initiative, entitled the "Studio for Creativity, Place, and Equitable Communities."[25]

This initiative broadly defines the research goals, policy, and curriculum of the Herberger Institute as it relates to creative placemaking. The Studio for Creativity, Place, and Equitable Communities is jointly led by the Herberger Institute and the College of Public Service and Community Solutions at ASU. ASU characterizes the role of higher education in creative placemaking as building and filling "the pipeline of artists, community developers, and other field workers who can integrate arts, culture, and community engaged design into strategies to expand opportunity, particularly in low income communities."[26] In order to accomplish this role, ASU supports research into the field, adapts curriculum for students, and produces applied projects in the Phoenix metropolitan area. This includes funding for six Creative Placemaking Policy Fellows. These fellows are professionals from around the country in a variety of fields who work with the Herberger Institute to further research the topic and develop curriculum.[27] Furthermore, the Herberger Institute offers a formal 18-credit hour certificate in Socially Engaged Practice in Design and the Arts, which features nine hours of core coursework, a three-hour internship, and over 40 classes to choose from for the remaining six hours of elective coursework.[28]

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[24] Ibid.
[25] Herberger Institute for Design and the Arts, "Studio for Creativity, Place and Equitable Communities," Arizona State University, accessed June 1, 2019, https://herbergerinstitute.asu.edu/research-and-initiatives/creative-placemaking/.
[26] Ibid.
[27] Ibid.
[28] Herberger Institute for Design and the Arts, "Socially Engaged Practice in Design and the Arts (Certificate)," Arizona State University, accessed June 1, 2019, https://herbergerinstitute.asu.edu/degree-programs/socially-engaged-practice-design-and-arts-certificate.

Of particular interest to this research is how this robust institutional support interacts with the School of Music, which operates under the umbrella of the Herberger Institute. Currently, the School of Music supports Herberger Institute's creative placemaking initiatives through a community engagement committee (comprised of faculty and students), a full-time community engagement coordinator, and an "Engaging with Music" credential which functions as a music-specific focus for creative placemaking.[29] The "Engaging with Music" credential begins as mandatory exposure to community engagement practices for all first-time School of Music students in a 101-level class.[30] Following this initial exposure in the 101 course, "students who are interested in further developing community engagement skills, and/or creating and implementing engagement projects that build mutually beneficial relationships through music"[31] can enroll in the optional "Engaging with Music" credential.

The direction towards this school-wide community focus was in many ways shaped by faculty-sponsored projects over the past few years. One project worth discussing is entitled "Creative Placemaking Through Music Corps" which was conducted in 2017. This project was run as a joint venture between two music professors at the receipt of an internal research grant from the Herberger Institute. The project was designed as a service-learning opportunity focused on the idea of reciprocity: considering the needs and desires of a community host – to collaborate, and create something together.[32]

Students were selected for participation through a competitive application process. After the selection of 11 music students, the sponsoring professors gave a broad introduction to

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[29] Deanna Swoboda, interview by author, Athens, GA, January 14, 2020.
[30] Herberger Institute for Design and the Arts – School of Music, "Engaging with Music Credential," Arizona State University, accessed February 22, 2020, https://music.asu.edu/community/courses-and-credentials/engaging-with-music-credential.
[31] Ibid.
[32] Deanna Swoboda, interview by author.

creative placemaking and assisted the students in selecting suitable community partners within the Phoenix metro. The students were organized into "corps" or groups of non-traditional instrumentation and tasked with selecting a community partner and strategizing to engage with the stakeholders in that community to create a meaningful placemaking project. These projects, like many of the creative placemaking activities within the School of Music, were centered around performance. Some examples of these projects included a DMA wind conducting student who partnered with a local organization called Harmony Bridge Project; an evidence-based mentoring program that uses music as a means for positive youth development. During this project, the DMA student worked with composers to have solos written for elementary school students enrolled in a local organization which provided free music programs to local underserved students. These solos were then performed in a side by side community and campus concert with the program's students and the ASU Concert Band. Another project included creating a chamber music club at a local high school which led to concerts in the community at local coffee houses and ice cream shops.[33]

The projects detailed above met the requirements for what the research identified as successful community placemaking; however, several ended up falling short of that goal, particularly in regards to the depth of community engagement and potential for continual relationship/project development. These projects that did not meet criteria for true creative placemaking manifested primarily as performances at a local school or on campus. In order to cultivate a community mindset amongst students and an understanding of all that is required for successful creative placemaking, future projects within the school of music continually sought to develop better support structures, more training opportunities, and the creation of faculty

[33] Deanna Swoboda, "Internal Research Grant Final Report," Tempe, AZ: Arizona State University, 2017.

models.[34] Furthermore, the research demonstrated that cultivating a creative placemaking mindset does not happen overnight, and so plans were made to strengthen this portion of the student education over the coming years. These plans included more courses and offerings for students based upon a creative placemaking model,[35] the aforementioned "Engaging with Music" credential,[36] and building a partnership with the Design and Arts Corps Program.[37]

The University of Michigan (UM) houses the Excellence in Entrepreneurship, Career Empowerment & Leadership (EXCEL) Lab within the School of Music, Theatre, and Dance (SMTD). The office is the central location for all performing arts entrepreneurship, leadership, and career services content provided to SMTD students.[38] Students have numerous ways to access the services and content of the EXCEL Lab including coursework, career counseling, funding opportunities, internships, and sponsored events and lectures.[39] The courses offered cover a wide variety of topic areas including arts administration, music business, media technology, fundraising and grant writing, entrepreneurship, and financial management.[40] These classes can be built into a flexible curriculum in which students can take courses "individually or as part of either the Performing Arts Management and Entrepreneurship Minor or the Graduate Certificate in Arts Entrepreneurship and Leadership."[41]

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[34] Ibid.
[35] Herberger Institute for Design and the Arts – School of Music, "Community Engagement," Arizona State University, accessed February 22, 2020, https://music.asu.edu/community/courses-and-credentials.
[36] Herberger Institute for Design and the Arts – School of Music, "Engaging with Music Credential."
[37] Herberger Institute for Design and the Arts, "Design and Art Corps," Arizona State University, accessed January 20, 2020, https://herbergerinstitute.asu.edu/design-and-arts-corps.
[38] School of Music, Theatre & Dance, "EXCEL Lab," University of Michigan, accessed January 21, 2020, https://smtd.umich.edu/departments/entrepreneurship-leadership/excellab/.
[39] Ibid.
[40] School of Music, Theatre & Dance, "Course Descriptions," University of Michigan, accessed January 21, 2020, https://smtd.umich.edu/current-students-2/course-descriptions/#mfw-accordion-action-artsadmin.
[41] School of Music, Theatre & Dance, 2019 EXCEL Annual Report, p. 12, https://issuu.com/umichsmtd/docs/2019_excel_report__issu_, accessed January 21, 2020.

The EXCEL Lab program acts as a key facilitator of creative placemaking amongst SMTD students in two important ways. First and foremost, the EXCEL Lab program takes a "personalized, collaborative approach to professional development by first exploring students' individual visions and goals, and then connecting them with the resources they need to thrive."[42] Therefore, while the program does not explicitly focus on creative placemaking, it is committed to providing resources and experiences to students that demonstrate an interest in the field. One experience that EXCEL Lab has hosted to serve creative placemaking indirectly includes a course entitled "Creating Social Value through the Arts," which includes modules on "idea generation, public speaking, and data assessment to enhance social impact" and the opportunity to execute an arts experience for a target audience.[43] These skills and experiences are essential to building the necessary expertise to become a successful creative placemaker. Furthermore, in 2019 the EXCEL Lab "partnered with the SMTD's Diversity, Equity and Inclusion office to launch the first EXCEL Career Expo focused on social entrepreneurship."[44] This meeting of dozens of students, faculty, and national professionals focused on "how the arts can enrich our communities and catalyze social change."[45] Through these hosted events and coursework, students at the SMTD who are interested in creative placemaking can get access to much of the training and experience they need through the EXCEL Lab, even if the training may not be explicitly targeting creative placemaking.

The other important way that EXCEL Lab sponsors creative placemaking is through the provision of funding for student projects. The EXCEL Lab provides "$100,000 in funding support annually for current University of Michigan students through three different funding

[42] School of Music, Theatre & Dance, "EXCEL Lab."
[43] School of Music, Theatre & Dance, "Course Descriptions."
[44] School of Music, Theatre & Dance, "Annual Report," 2.
[45] Ibid.

pools."[46] The first category, encompassing $65,000, includes enterprise and internship funds. Of particular attention here are the enterprise funds, which offer "micro grants of up to $1,500 for student projects that deliver significant professional development and community impact."[47] The second category, which includes $25,000, is the Performing Arts EXCELerator program, which is an "entrepreneurial incubator program that supports performing arts ventures with seed funding and expert mentorship."[48] Projects supported by this category which fall under the umbrella of creative placemaking include the Latin American Music Initiative, which was "designed to advocate for the awareness and inclusion of Latin American academic music in, and outside of our continent"[49] and SA', "the first tuition-free chamber music festival exclusively for string instrumentalists in Oaxaca, Mexico."[50]

The final category, the EXCEL prize, "awards $10,000 annually to a School of Music, Theatre & Dance student or team in recognition of excellence in performing arts entrepreneurship, leadership, and social impact."[51] One project that aligns closely with creative placemaking funded by this prize is the SMTD & Our Own Thing Piano Partnership Program which "provides free weekly piano lessons to Ypsilanti, MI students and was created to address the lack of diversity and representation in the field of classical piano."[52] Another project funded by this prize that constitutes creative placemaking is Girls Rock Detroit, which "promotes creative expression and self-esteem in young women and gender non-conforming youth through

[46] School of Music, Theatre & Dance, "Funding Opportunities," University of Michigan, accessed January 21, 2020, https://smtd.umich.edu/departments/entrepreneurship-leadership/excellab/funding-opportunities/.
[47] School of Music, Theatre & Dance, "Annual Report," 7.
[48] School of Music, Theatre & Dance, "Annual Report," 9.
[49] School of Music, Theatre & Dance, "Performing Arts EXCELerator," University of Michigan, accessed January 21, 2020, https://smtd.umich.edu/departments/entrepreneurship-leadership/excellab/funding-opportunities/performing-arts-excelerator/.
[50] Ibid.
[51] School of Music, Theatre & Dance, "Annual Report," 10.
[52] Ibid.

a week-long summer camp focused on music education."[53] The availability of significant funding for student projects, including those considered creative placemaking, is one of the key areas where the EXCEL Lab overcomes a challenge typically present when engaging with creative placemaking in musical study in higher education. When combining the robust course and experience offerings and the readily available funding, the EXCEL Lab creates an excellent environment for the study of creative placemaking, even though it is not explicitly designed to do so.

The University of Georgia Hugh Hodgson School of Music does not house a creative placemaking or arts entrepreneurship office directly within the arts ecosystem as in the previous two examples. However, it features numerous programs and offices on campus that can provide much of the same training and experience. Many of these programs and offices have parallel examples at other large research universities, such as a school of social work or an interdisciplinary arts office, making the University of Georgia a good example of the learning environment for creative placemaking encountered at most large universities. This collection of programs and opportunities exists in several offices all across the University of Georgia's campus, but are all available to music students at the university. While it does take some extra effort on behalf of students and faculty to bring together these disparate experiences, the training and funding provided resembles other institutions with dedicated creative placemaking/arts entrepreneurship programs. Furthermore, the Doctorate program at the Hugh Hodgson School of Music, recently converted the requirement for a 12-credit minor within the School of Music to electives, opening up the degree for individual student interests. It is due to this curricular change that I was able to fit some of the following experiences into my coursework.

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[53] Ibid.

The University of Georgia (UGA) School of Social Work offers a certificate in Nonprofit Management and Leadership which is "designed for students earning degrees in other fields at UGA but who aspire to work in the nonprofit sector."[54] The certificate includes a minimum of four courses covering a variety of topics including nonprofit organization theory and management, evaluation of community and institutional practices, fundraising, volunteer management, design thinking for social innovation, and grant writing.[55] These courses are offered to all graduate students and undergraduates in their third or fourth year of study.[56] As creative placemaking typically operates under nonprofit music organizations, this program is valuable for UGA music students seeking to acquire the necessary skills to function within this industry. Many of these skills overlap with those exhibited successful by creative placemakers.

Ideas for Creative Exploration (ICE) is an "interdisciplinary initiative for advanced research in the arts at the University of Georgia."[57] The office consists of a "collaborative network of faculty, students, and community members from all disciplines of the visual and performing arts in addition to other disciplines in the humanities and sciences."[58] ICE functions primarily as a bridge between the disparate arts departments at the university and other departments on campus as well as the Athens community. The primary ways in which ICE supports meaningful intersections of different artistic and non-artistic disciplines and the surrounding Athens community are through graduate assistantships, grant funding, and sponsored lectures and events.

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[54] School of Social Work, "Certificate in Nonprofit Management and Leadership," University of Georgia, accessed January 7, 2020, https://ssw.uga.edu/academics/certificate-programs/certificate-nonprofit-management/.
[55] Ibid.
[56] Ibid.
[57] Ideas for Creative Exploration, "Mission," Franklin College of Arts and Sciences, accessed August 10, 2019, http://ideasforcreativeexploration.com/mission/.
[58] Ibid.

Graduate Assistantships with ICE are offered to students entering programs in Art, Music, and Theatre and Film Studies upon nomination by the student's major department.[59] These assistantships provide full tuition and a stipend for two years of academic study, as well as "peer mentorship and practical experience in arts research design, project leadership, and community engagement while supervised by the Artistic Director of Ideas for Creative Exploration."[60] Students holding these assistantships work on collaborative projects that intersect with many different artistic and non-artistic disciplines and the community too, which can take the shape of creative placemaking. ICE also provides several different grants available to students seeking funding for interdisciplinary projects within the community, especially those that "influence positive action for people and the environment."[61] Students seeking to fund creative placemaking projects of their own while enrolled at UGA qualify for this funding. Finally, ICE directly supports creative placemaking through hosting lectures with experts in the field and featuring resources regarding creative placemaking in the office's online reading room.[62]

These three academic institutions – Arizona Statue University, the University of Michigan, and the University of Georgia – were selected due to their variety of programming and institutional support for creative placemaking. These programs include one featuring creative placemaking as a central tenet of the program's curriculum with significant funding and institutional support (ASU), an institution without a formalized creative placemaking program,

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[59] Ideas for Creative Exploration, "Graduate Assistantships," Franklin College of Arts and Sciences, accessed January 25, 2020, http://ideasforcreativeexploration.com/assistantships/.
[60] Ibid.
[61] Ideas for Creative Exploration, "Grants," Franklin College of Arts and Sciences, accessed January 25, 2020, http://ideasforcreativeexploration.com/grants/.
[62] Ideas for Creative Exploration, "Reading Room," Franklin College of Arts and Sciences, accessed January 25, 2020, http://ideasforcreativeexploration.com/category/reading-room/.

but containing a robust arts entrepreneurship/leadership program (UM), and one without a dedicated creative placemaking or arts leadership program, but with university resources that can be used to create a method of study (UGA). Despite these differences, all three institutions in their own way offer training and experience in the core principles of successful creative placemaking in the nonprofit sector. Recalling that the essential tenets of creative placemaking are sincerity, depth, and commitment,[63] the following core principles are designed facilitate projects adhering to these tenets. These principles include: critical listening and empathy, cultural humility, design thinking and communication skills, program evaluation and measurement, and knowledge of nonprofit management and funding resources. Furthermore, all offer funding to students and faculty which can support creative placemaking projects during the completion of degree work.

[63] See pages 25-27.

CHAPTER 4

CORE PRINCIPLES OF CREATIVE PLACEMAKING AND MAIN CHALLENGES TO APPLICATION IN HIGHER EDUCATION

Research for this document incorporated organizational analyses of the Sphinx Organization, Silkroad, Street Symphony and surveyed programs supporting creative placemaking at Arizona State University, the University of Michigan, and the University of Georgia. By comparing the missions, activities, funding structure, and value systems of these organizations, certain commonalities emerged. These commonalities were collated into a set of core principles for successful creative placemaking projects, which satisfy the tenets of sincerity, depth, and commitment. These tenets are discussed at length in this document as part of a refined definition for creative placemaking within musical study in higher education.[1] The core principles of successful creative placemaking focus on topics outside of the traditional music performance curriculum. In an effort to gain a deeper understanding of these core principles, I conducted interviews with noted staff and faculty within these organizations. These interviews focused on information outside of public record including summaries of academic and career experience that prepared (or did not prepare) them for their current work and plans for future projects. I also asked for their ideas on the core principles of successful creative placemaking and the best ways to teach these principles in higher education. For examples of the interview questions asked, see Appendix A.[2]

[1] See pages 25-27.
[2] See pages 91-92.

The core principles I identified from the interview process include the following:

- Critical Listening and Empathy
- Cultural Humility
- Design Thinking and Communication Skills
- Project Evaluation and Measurement
- Nonprofit Organization Management and Grant Writing

In the following discussion of each specific principle, further context will be provided based on an account of my own learning experience (including both successful and unsuccessful ventures) while completing a Doctor of Musical Arts degree in saxophone performance at the University of Georgia.

Critical Listening and Empathy

While these core principles are not ranked in any particular order, perhaps no principle is more important to creative placemaking than that of critical listening and empathy. Numerous nonprofit organizations and artists who have found success with creative placemaking point to listening as being a foundational element in all of their work. Silkroad cellist, Karen Ouzounian, writes that "underlying the [Silkroad] process is a foundation of deep listening, respect, trust, openness, and the shared goal of connection with each other and with our audience."[3] Similarly, Dustin Seo, Director of Musical Programs for Street Symphony says, "the most essential skill is the skill of listening, and listening paired with empathy, to not always involve your perspective into the conversation."[4] The skill of critical listening is essential to successful creative placemaking in two distinct ways. Firstly, it is essential to the day-to-day operation of a project,

[3] Silkroad, Silkroad Annual Report 2017-2018, p. 1, https://static1.squarespace.com/static/5b851632c258b41bb6cf9edc/t/5d938319b224e868cf57e10e/1569948452673/Silkroad_AR18_optimized.pdf, accessed December 5, 2019.
[4] Dustin Seo, interview by author, Athens, GA, January 24, 2020.

specifically the relationships built within the community in which the project exists. Secondly, critical listening also is essential to the design process of projects within the initial planning stage and the reevaluations of goals and activities that occur throughout project execution.

As previously mentioned, one of the core tenets of creative placemaking proposed by this research is depth, specifically with regards to relationships built upon mutual trust between artists and communities and the spirit of inquiry that drives creative placemaking. Successful creative placemaking projects exhibit depth in the day-to-day relationships between artists and communities that lead to authentic exchange. This notion of authentic exchange implies a two-way street in the creation of the artistic product. Communities are empowered through access to creative expression and the artists involved find deeper meaning and impact in their work through connections to new cultures and ways of thinking. It takes more than just musical performance to reach the depth required for authentic exchange, it also requires trust which is built through critical listening and empathy. When discussing their activities outside of performing, including workshops, residencies, and community engagement work, Cristina Pato, a Galician bagpiper who performs with Silkroad, describes the process as "asking questions to a new stranger in the room, and we operate with the idea of learning to listen — fully listen — with our whole bodies and our whole senses."[5] This is a reimagining of the typical dynamic in musical performance where musicians present their art to an audience. Instead, Silkroad seeks to listen to their audience just as much, if not more, than their audience listens to them in an effort to more authentically connect with the communities and cultures in which they are working.

The artistic community in particular, but also society at large, often references art's ability to heal or enable people to cope with trauma of some kind. Therefore, it follows that in

[5] Silkroad, Silkroad Annual Report 2018-2018, p. 3.

creative placemaking projects that have achieved mutual trust with the community, the art naturally assists the community in addressing these sensitive topics. However, Seo goes on to state that, despite learning as musicians that "art has these magical qualities that connect us, we don't actually learn anything about it except the loftiness of it."[6] As music students, our discussion of this phenomenon is often restricted to the way a particular change in harmonic progression or orchestration invokes an emotional response ("goosebump" feeling). We do not dig deeper into the emotional or cultural background of the audience that directly contributes to that emotional response and we think even less about how to engage with that response when it happens.[7]

Due to the mutual trust built into the relationship between community and artist in creative placemaking projects, the emotional responses to art often directly correlates with complicated cultural and emotional issues, which could be categorized as a type of trauma. As music performance students we are not given any training in the core curriculum for how to understand and cope with trauma or be active listeners in that space.[8] Therefore, it would be valuable to musicians seeking to become creative placemakers to build some competence in creating experiences that ethically and successfully confront this trauma. Street Symphony often contracts caseworkers to help navigate this part of their programming, but they also acknowledge that it would be beneficial for the musicians to have some degree of training in occupational therapy.[9] The exact amount and format of said training requires further study, but it likely can receive guidance from the activities and research of the music therapy field. This discipline, which is widely practiced and taught in institutions of higher education around the United States,

[6] Dustin Seo, interview by author.
[7] Ibid.
[8] Ibid.
[9] Ibid.

demonstrates a potential path towards integrating occupational therapy skills with music performance study.

Critical listening and empathy are also equally important in the design process of creative placemaking projects. Typically, community engagement activity in the music industry follows a transactional line of thinking where music is provided to a community that does not normally get access to it. When treated in this way, community engagement in music becomes a commodity that is provided and does not encourage the development of a sustained relationship. To create the mutual trust required for successful creative placemaking, musicians need to approach opportunities with new communities from a listening standpoint. Instead of bringing a completely developed event or project to a community, they instead should bring their skill set and imagination and ask how it can best be used to serve that community's needs. Seo was quick to point out that his deepest mentors, who have directly influenced successful projects, are "individuals in the community that a) have lived there, b) have been doing the work for decades, and c) understand exactly what the community needs."[10] This change in design philosophy encompasses the entire artistic experience from how to better present a specific piece to the venue in which a musical performance is held. Furthermore, the approach of seeking answers from the community extends throughout the entire duration of the project. Even organizations that do this as well as Street Symphony can "become very narrow-minded about what our mission is and how we approach things."[11] Therefore, it is important to maintain this spirit of inquiry as a core part of the project and constantly return to the table with community partners to reevaluate the progress so far and the goals for the future.

[10] Ibid.
[11] Ibid.

Cultural Humility

Cultural humility is a tool originally developed in the medical field to help physicians work with increasing cultural, racial, and ethnic diversity in the United States.[12] It has developed a wide range of applications outside of medicine, particularly within the nonprofit field and is equally valuable in the field of creative placemaking. Cultural humility is defined as a lifelong process of self-reflection and self-critique where an individual first reflects on their own beliefs and cultural identities as a means of improving their learning about other cultures.[13] It requires more than just self-awareness, but deliberate understanding of an individual's biases, assumptions, and values.[14] Furthermore, nationally renowned medical professionals and educators Melanie Tervalon and Jann Murray-Garcia argue that cultural humility is not an acquirable skill, but, instead it is "best defined not as a discrete end point but as a commitment and active engagement in a lifelong process that individuals enter into on an ongoing basis with patients, communities, colleagues, and with themselves."[15]

Oftentimes, cultural humility is used interchangeably with the term cultural competence; however, these ideas are not the same. The primary focus of cultural competence, as taught in training programs, is to examine and understand another person's belief system.[16] Frequently in cultural competence training, culture is equated with ethnicity and race, which means that other components such as gender, class, geography, country of origin, or sexual preference are given

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[12] Katherine A. Yeager and Susan Bauer-Wu, "Cultural Humility: Essential Foundation for Clinical Researchers," *Applied Nursing Research* Vol. 26, issue 4 (November 2013): 251-256, doi: 10.1016/j.apnr.2013.06.00.
[13] Melanie Tervalon and Jann Murray-García, "Cultural Humility Versus Cultural Competence: A Critical Distinction in Defining Physician Training Outcomes in Multicultural Education," *Journal of Health Care for the Poor and Underserved* 9, no. 2 (1998): 117-125, doi:10.1353/hpu.2010.0233.
[14] Arno Kumagai and Monica Lypson, "Beyond Cultural Competence: Critical Consciousness, Social Justice, and Multicultural Education," *Academic Medicine* 84, no. 6 (June 2009): 782-787, doi: 10.1097/ACM.0b013e3181a42398.
[15] Melanie Tervalon and Jann Murray- García, "Cultural Humility Versus Cultural Competence," 118.
[16] Katherine Yeager and Susan Bauer-Wu, "Cultural Humility."

little consideration.[17] This leads to misunderstandings and the promotion of stereotyping as cultural competence assumes that a particular culture belongs to the "other" rather than consisting of interactions between all of our shared experiences.[18] This notion of the "other" inherently installs barriers between practitioners and those being served and allows for the continuation of stereotypical separators between groups of people, such as whiteness, which is understood as the norm in many of the measures of cultural competence.[19] Noted experts on cultural humility, Katherine Yeager and Susan Bauer-Wu, argue that the significant missing piece in cultural competence is that it "does not incorporate self-awareness since the goal is to learn about the other person's culture rather than a reflection on the provider's background."[20]

Cultural humility begins with the process of self-examination, with particular focus given to personal values, beliefs, and biases. In their formative article on cultural humility, Katherine Yeager and Susan Bauer-Wu, articulate that these personal values and biases can include beliefs about "race, ethnicity, religion, immigration status, gender roles, linguistic capability, and sexual orientation."[21] Other life experiences such as family dynamics, place of residence (urban/rural, affluent/impoverished), profession, and political views are also equally important.[22] Furthermore, Yeager and Bauer-Wu observe that the process of defining culture is complicated as today "most individuals in the United States and other countries are a combination of more than one culture with many different variations and mixtures."[23]

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[17] Arno Kumagai and Monica Lypson, "Beyond Cultural Competence."
[18] Katherine Yeager and Susan Bauer-Wu, "Cultural Humility."
[19] Ibid.
[20] Ibid., 252.
[21] Ibid.
[22] Ibid.
[23] Ibid.

After examining and understanding our own beliefs and biases, we should consider the culture of those with whom we interact and attempt to recognize any power imbalances at play. These power imbalances must be recognized and minimized in order to achieve the mutual trust required for creative placemaking. Cultural humility requires that artists and activists "let go of the false sense of security that stereotyping brings and explore the cultural dimensions of the experiences of each person."[24] This process of self-examination and reconciling that knowledge with other cultures is a constant and ongoing process. It is essential to creating the depth of relationships necessary for authentic exchange between artists and communities. Authentic exchange, in turn, allows for the ideas and beliefs of both the musicians and community to influence the artistic experience being created.

Of particular note for this research is the culture dynamics at play in classical music. Classical music has many traditions involved in its practice such as when to applaud, how to dress, or formal outlines of pieces that represent significant barriers to entry. These traditions and the typical venues for classical music performance promote an environment rife with cultural power imbalances. Therefore, creative placemaking benefits from an understanding of cultural humility which can minimize those power imbalances. Furthermore, it is the responsibility of classical musicians seeking to practice creative placemaking to invest in understanding the musical values of the culture in which they are working. For example, Seo from Street Symphony acknowledged that his musical training provided little understanding of culture outside of classical music. This most tangibly manifests in not being equipped to play chord charts and lead sheets, or knowledge of top 40 songs, which are often the main source of musical interaction in the communities in which Street Symphony works.[25] Being able to interact with

[24] Ibid., 254
[25] Dustin Seo, interview by author.

popular music or other musical cultures in this way allows for relationships across cultures to be built on common ground, leading to mutual trust and authentic exchange.

Cultural humility, critical listening, and empathy are the main principles that can be broadly grouped within the relationship building part of creative placemaking. These principles all tie into the spirit of inquiry that is at the core of creative placemaking, whether through seeking to understand our own beliefs or another person's culture or the constant process of listening to the community during continual reevaluation of a project's activities and goals. Similarly, all of these principles are essential in cultivating long-term relationships. These long-term relationships are a major component of creative placemaking, that separates this work from one-off events typically called community engagement or outreach in the music community.

Design Thinking and Communication Skills

For the purposes of this research, the skills included within this category broadly encompass ways to deepen both the musician and the audience experience during performances. As Eric Booth says in his book *The Music Teaching Artist's Bible*, "the goal of a concert is not to perform great music well but to cocreate personally relevant experiences together inside the music."[26] Accessing this deeper level of engagement within performances is essential to truly successful creative placemaking, where the music becomes a shared experience through which all parties benefit. These skills stretch across the entire process of creative placemaking from the early phases of project design to the presentation of the musical events.

International consultants and design-thinking experts Tim Brown and Jocelyn Wyatt characterize design thinking as a process that relies on human being's "ability to be intuitive, to recognize patterns, and construct ideas that have emotional meaning as well as being

[26] Eric Booth, *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator* (Oxford: Oxford University Press, 2009), 192.

functional."[27] This process consists of three overlapping spaces: inspiration, ideation, and implementation. It is important that these spaces are not thought of as sequential steps because they are not always accomplished in this specific order; individual projects may return to and repeat the processes of inspiration, ideation, and implementation as new ideas and directions are explored. Design thinking typically begins in the inspiration space, which involves constructing a set of benchmarks through which progress can be measured and also defining the project's goals.[28] A well-constructed set of benchmarks and goals should create space for creativity and unpredictability in the process of discovering the needs of the community. Using the skills detailed in the previous subsections is useful in this process of discovery as they ensure understanding and trust when working with communities. Music entrepreneurship and arts leadership development consultant Astrid Baumgartner calls this space "empathy" as you design programs "around the needs of your audience which you discover by interviews, interaction, and even immersion in their environment."[29]

After this stage of information gathering, projects typically move to the ideation space. Tim Brown and Jocelyn Wyatt[30] describe this space as distilling the observations made and information collected "into insights that can lead to solutions or opportunities for change."[31] This phase often involves prototyping various projects or models and getting feedback on them from their intended audience. Getting audience feedback verifies that the project being produced actually suits the needs of the community. Furthermore, this process involves divergent thinking,

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[27] Tim Brown and Jocelyn Wyatt, "Design Thinking for Social Innovation," *Stanford Social Innovation Review* Vol. 8, no. 1 (Winter 2010): 33, https://ssir.org/articles/entry/design_thinking_for_social_innovation.
[28] Ibid.
[29] Astrid Baumgartner, "Creativity for Music Entrepreneurs Part V: Design Thinking in 3 Steps," *Astrid Baumgartner Coaching and Training* (blog), March 2, 2018, https://www.astridbaumgardner.com/blog-and-resources/blog/creativity-3-steps-to-design-thinking-empathize-prototype-test-things-out/.
[30] All quoted opinions for the remainder of this paragraph and the next come from Tim Brown and Jocelyn Wyatt.
[31] Tim Brown and Jocelyn Wyatt, "Design Thinking," 34.

or the presence of many different interacting opinions and potential solutions. Therefore, "it is important to have a diverse group of people involved in the process."[32] This interdisciplinary environment, requires empathy of all of its participants for both other people and disciplines. This tends to be "expressed as openness, curiosity, optimism, a tendency toward learning through doing, and experimentation."[33] In this space, people of all skill sets and backgrounds work together to sort through the ideas being tested. As long as the appropriate empathy is present, good ideas will naturally rise out of the pile, while the bad ones will be left behind.

The final space involves implementation, where the best ideas created in the previous space are put to the test. This process "seeks to uncover unforeseen challenges and unintended consequences in order to have more reliable long-term success."[34] The intended purpose of this phase is to come up with the best version of the program or design, one which will have long-term, ethical impact. Since creative placemaking typically involves projects created for a specific community, the process of design thinking ensures that the final projects are appropriately constructed to be of benefit to that community. As a part of the implementation process, it is also important to consider a communication strategy: how an event or program is delivered is equally as important as what is contained in the event itself.[35]

As a means of achieving personal and artistic musical experiences for all involved in creative placemaking projects, there are several important goals to target with design thinking. First, engagement should be prioritized before information. When introducing music through information, we create a cerebral and distanced entry point into the music. Expert teaching artist Eric Booth acknowledges that information is of course important, especially amongst more

[32] Ibid.
[33] Ibid.
[34] Ibid., 35.
[35] Ibid.

complicated works of music, but it is "a lousy spark for the investment of heart and spirit and courageous willingness to give total attention."[36] To create transformative creative placemaking experiences, we have to target that place of complete investment both in the musicians and in the community. Second, design thinking should tap into the competence of the community. By gathering an understanding of the musical culture of a community, programs can be designed which engage the audience musically. By getting an audience to accomplish musical tasks (beat patterns, performing melodies, etc.) that are directly relevant to the program being presented, the distance between audience and performers is reduced.[37] When this distance is reduced, the musical experience becomes a shared one between audience and musicians, which is essential to successful creative placemaking. Finally, design thinking should target sharing the personality of the musicians. Eric Booth observes that this information is often kept at a distance in traditional classical music performances, but it is "crucial information for an audience who read performers more profoundly than most players realize."[38] If musicians find authentic ways to share themselves and their musical passions with the audience, then the audience in turn will invest more fully in the musical experience.

A practical example of design thinking being used in a musical performance is a piece called *Charlottesville*, written by Timothy K. Adams, the Mildred Goodrum Heyward Professor of Percussion and Chair of the Percussion Department at the University of Georgia. Composed for percussion, electronics, soprano saxophone, and spoken word, the piece is Adams' direct response to the "Unite the Right" rally in Charlottesville, VA on August 12, 2017. The piece engages with the tragic events of that day, as well as the racial and cultural divisions that exist in

[36] Eric Booth, *Teaching Artist's Bible*, 189.
[37] Ibid.
[38] Ibid., 190.

modern United States society. The piece's performers designed a first performance to get feedback on the work from an invited guest list consisting of local activists and engaged citizens of all cultural backgrounds and ethnicities. They worked with local civil rights activists and partners within the University of Georgia to host an event at the studio of a local artist, who graciously donated the space for the event. After a period of time for introductions and a meal shared by all the guests, the musicians performed portions of the piece followed by structured time for small groups of the guests to respond honestly with their thoughts and feelings. The purpose of this workshop was "to use audience feedback to further develop the piece, including where in Athens to perform its premiere in the coming months, and to invoke racial harmony as we unite members of the Athens community through contemporary music and important civic conversation."[39] This use of design thinking, especially the inspiration and ideation spaces, resulted in an ambitious plan going forward that included possible locations for a full premiere and the importance that the work be performed for diverse audiences. Furthermore, the success of the first piece directly led to applications for major funding to create three related works and educational curriculum to support this type of music making.[40]

One major tool in the design of musical programs available to performers is speaking to the audience about the music. Oftentimes, musicians, especially students, are hesitant to speak from the stage, instead preferring just to play. When they do speak, it typically is to provide the equivalent of program notes from the stage. While this is often the most comfortable type of speaking for musicians, delivering information about music in performance can imply that the piece requires a lot of knowledge to understand or that the performers believe the audience to be

[39] Cynthia Johnston Turner, "Charlottesville and Citizen Artistry," *New Music Box* (blog), January 3, 2019, https://nmbx.newmusicusa.org/charlottesville-and-citizen-artistry/.
[40] Ibid.

lacking in experience. Eric Booth argues that this causes problems as most audiences are quite diverse in their musical experience and cultural makeup, so performers are often "likely to miss the mark with a portion of the audience anytime they rely on information."[41] Furthermore, when audiences receive information about a piece, especially a structural roadmap, their success often becomes dependent on hearing and understanding that roadmap and not developing emotionally relevant connections to the music.[42]

However, there are many reasons to speak about the music in performance that takes the audience into a deeper and more meaningful experience. Most importantly, speaking can be used to make a personal connection between musicians and the audience. If musicians share personal details with an audience, the audience in turn becomes more engaged listeners, since it is human nature to invest more in people with whom we feel a connection. Eric Booth refines this idea by stating that it is even more important to "focus on something personal that takes the audience into greater insight about the music."[43] Within the University of Georgia Saxophone Studio, we developed an exploration of speaking from the stage that focused on the dichotomy between delivering musical information versus personal details. Students prepared two sets of remarks about a single piece of music, one set that was structured as standard program notes (theoretical and historical information) while another explained the personal connection that the particular student had to the piece. In every case, the personal remarks were not only more effective in preparing the audience to hear the piece, but they also were more authentically delivered by the student.

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[41] Eric Booth, *Teaching Artist's Bible*, 195.
[42] Ibid.
[43] Ibid., 193.

Program Evaluation and Measurement

Due to the close relationships formed between artists and communities as a part of creative placemaking, it often is compared with the human services field, in particular practices such as social work, counseling, education, and public health. The human services field relies on the practice of program evaluation as a means to enhance the effectiveness of services being offered to clients. In this field, a program is defined as "an organized collection of activities designed to reach certain objectives,"[44] which fits the scope of creative placemaking projects very well. Program evaluation takes scientific research principles and broadly applies them to human services work in three areas: descriptive research, evaluative research, and explanatory research. Descriptive research attempts to better understand the needs of a particular client while evaluative research helps determine if the client's needs are being met by the services provided. Explanatory research focuses on uncovering the root causes of clients' problems or the methods by which interventions succeed.[45] Oftentimes program evaluation is conducted for one of four reasons: required evaluation by an oversight organization or funder, competition for scarce funding, evaluation of new programs, or providing accountability.[46]

With respect to creative placemaking projects, program evaluation has two significant applications: needs assessment and qualitative evaluation. These two facets of program evaluation are useful in creative placemaking in order to effectively understand the needs of the community being served, and then evaluate if those needs are being met by the project in the most efficient and ethical way. Since creative placemaking and, specifically related program evaluation practices fall under the category of research with human subjects, it is important to

[44] David Royse, Bruce A. Thyer, and Deborah K. Padgett, *Program Evaluation*, 5th ed. (Belmont, CA: Wadsworth, 2010), 5.
[45] Ibid., 1-2.
[46] Ibid., 13-14.

adhere to the three ethical principles laid out in the Belmont Report by the National Commission for the Protection of Human Subjects in Biomedical and Behavioral Research in 1979. These principles are beneficence - maximizing good outcomes while minimizing risk, respect - protecting the autonomy of all persons, and justice - ensuring reasonable procedures that are administered fairly and do not exploit any particular groups of people.[47] Satisfying these principles can be ascertained by adhering to the following guidelines when engaging in creative placemaking and program evaluation: participants must be volunteers, potential participants should be given sufficient information about possible risks/discomfort and benefits, no harm will result as a consequence of choice of participation, and sensitive information and privacy of participants will be protected.[48]

Needs assessments refers to the process in program evaluation which examines a community and attempts to understand the social service needs as well as the relative priority amongst those needs. It also assesses if any needs are currently being met and to what degree of success.[49] Needs assessment uses a combination of different data-gathering methods to gather necessary information including secondary data analysis, consultations with key informants, focus groups, and surveys. For a more detailed account of these data-gathering methods and the general process of performing a needs assessment, please refer to Appendix B.[50] When conducting a needs assessment, evaluators should always prioritize involving the client in the process and be aware that there are often many stakeholders in a given community or project. Some examples of potential stakeholders include, funders, politicians, community members,

[47] Ibid., 35.
[48] Ibid., 37-38.
[49] Ibid., 55.
[50] See pages 93-96.

service providers and staff, businesses, and unions just to name a few.[51] These stakeholders often have different perspectives on a single program and thus can interpret the results of a needs assessment from their own point of view, depending on if they support or oppose the program being evaluated. Therefore, it is important to use an unbiased process in needs evaluation that offers respect equally to all stakeholders.

Qualitative evaluation of projects is equally as important to creative placemaking as needs assessment. One of the most significant challenges creative placemaking has faced as a field over the past 10 years is figuring out how to measure success. This was highlighted early on in creative placemaking's development when the NEA and ArtPlace tried to introduce a set of measurement indicators. In 2012, these organizations announced a set of "livability indicators" which generally tried to measure resident attachment to community through publicly available national data, including items such as election turnout rate, median commute time, median household income, and many others.[52] Similar indicators were created for the concept of vibrancy, which attempted to measure the activity and values exhibited by communities.[53] These efforts were widely criticized due to a lack of methodology in favor of trying to link "fuzzy" concepts with concrete data. Ann Markusen, one of the pioneering researchers in the field of creative placemaking, challenged these indicators and recommended instead "engaging the research, policy, and practice communities in defining outcomes, understanding behaviors and structures that shape these, and then searching for appropriate metrics and data."[54]

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[51] Ibid., 58.
[52] Alexandre Frenette, "The Rise of Creative Placemaking: Cross-Sector Collaboration as Cultural Policy in the United States," *The Journal of Arts Management, Law, and Society* 47, no. 5 (2017), doi:10.1080/10632921.2017.1391727.
[53] Ibid.
[54] Ann Markusen, "Creative Cities: A 10-Year Research Agenda," *Journal of Urban Affairs* Volume 36, no. 2 (2014): 570, doi: 10.1111/juaf.12146.

Many of the same methods used in needs assessment including focus groups and surveys are valuable parts of understanding the metrics for each individual community and creative placemaking project. Within qualitative evaluation, there are many different topics to explore, namely the concept of research designs (single system and group) and formative and process evaluation. However, these concepts and the time needed to explore them fully lie outside the scope of this paper and require further research. What is important to convey is that successful creative placemaking should be preceded by a needs assessment to fully and ethically understand the problems the project/community is facing. Furthermore, during project execution, evaluation metrics need to be created with the community's input in order to find ways to measure the success of the project. Organizations that practice creative placemaking, such as those included in this document (the Sphinx Organization, Silkroad, and Street Symphony), are applying the principles of program evaluation as a significant method of informing their programming. For example, Afa Dworkin, the Executive Director of the Sphinx Organization, highlighted the fact that every participant in Sphinx Organization programming is asked to complete feedback surveys that are then used to further improve existing programs as well as develop new methods for serving their community.[55]

To provide more clarity on the role of program evaluation, especially the needs assessment portion, within creative placemaking projects, it is worth examining one of my own attempts to put a program evaluation model into practice. This experience is recounted both to demonstrate the successes of the needs assessment as well as the shortcomings of our qualitative evaluation apparatus. As part of my exploration of creative placemaking, I worked on a project with Kathryn Koopman, a graduate student composer at the University of Georgia, to provide a

[55] Afa Dworkin, interview by author, Athens, GA, February 17, 2020.

music software and recording technology course for middle school students in the local school district. We became interested in this project as a means of encouraging more gender and racial diversity in the field of electroacoustic music, specifically targeting children at a younger age. To prepare for this project, I conducted a needs assessment that began by examining the typical ways young students could get access to the kind of training and equipment needed to learn electroacoustic composition. Not only were these programs typically confined to urban areas, but they also were extremely expensive. The expense of these programs ranged from a $250 class taught in Duluth, GA[56] to a Certificate in Music Production through the Atlanta Institute of Music and Media valued at $14,535.[57] These tuition costs were compounded by the need for transportation as the closest program is around 50 miles away. The identified programs and their relevant expenses were then compared with an examination of census records for Clarke County, GA (the county in which the University of Georgia resides). The results revealed that Clarke County is one of the counties with the lowest socio-economic status in Georgia and a typical family income would not support sending their child to study at one of these programs.

Knowing that there was no program similar to the one we were trying to create in Athens, I next began to look into finding key informants. Using connections through the School of Social Work at UGA, I managed to make contact with several teachers in the local school district who knew the interests of the students and the primary ways they could get access to the program we were planning. In particular, these key informants were able to identify the students' desire for a course like the one we hoped to offer and had ideas for how it could possibly be implemented. These conversations extended over several weeks and concluded with us finding a home for the

[56] Red Clay Music Foundry, "Recording Classes – Intro," accessed February 20, 2020, http://duluthmusiclessons.rocks/music-tech-garage-band-recording-classes/.
[57] Atlanta Institute of Music and Media, "Cost of Attendance – Music Production Certificate," accessed February 20, 2020, https://www.aimm.edu/cost-of-attendance/rc.

program in an afterschool enrichment program at a local middle school. The bi-weekly class included 8-10 female students each week of varying ethnic backgrounds (all non-white) and taught skills including basic musicianship, working in Garageband™, using recording equipment, and sound sampling. The class was designed to end after eight 90-minute sessions with the production of an album of songs composed by the students. Unfortunately, we were unable to complete the course due to the closing of schools in response to the COVID-19 pandemic.

The main success of program evaluation in this project was the formalized needs assessment conducted with stakeholders in the community being served by the project. With this needs assessment, we were able to identify the needs of the students and the best way to craft a project that addressed those needs. Not only did our needs assessment enable Katheryn and I to gain a far greater understanding of the specific issues limiting access to music technology among youth in Clarke County, but it also led us to partners willing to help bring the project to fruition. Our decisions to focus on Garageband™ as the platform of choice (it is the most likely available software program for this group of students) and working with female students (all students were part of a "Girls Who Code" class in the afterschool academic enrichment program) were all directly influenced by the input of key informants.

The main shortcoming of our project dealt with the construction of a qualitative evaluation apparatus to assess the success of each of our classes. Due to a flexible class roster (we never saw exactly the same group of students from class to class), which we were informed about from the beginning of the project by key informants, we knew that securing appropriate parental permission to conduct surveys of the students would be too difficult. Our qualitative evaluation methods instead relied on assessing student retention of information from previous

classes through review sessions at the beginning of each class and discussions with the academic enrichment program staff at the conclusion of each instruction period. We relied on the staff due to their close relationship with the students, which enabled them to more accurately assess how well students were internalizing the new information and how much they were enjoying the class. While we were able to adjust our evaluation methods to still get feedback, a more successful and ethical evaluation method would have been to receive feedback directly from the students (participants) themselves. Creating an evaluation method in this way would be more competitive in applying for future funding or justifying the results of the project.

While the evaluation method we used was certainly not as ideal as getting feedback directly from the students themselves, it did influence a notable change to our class structure for the course. Initially, a significant portion of the class consisted of instruction with structured in-class assignments to help students gain fluency in Garageband™. However, we quickly adjusted this model when we recognized with the staff's help that the students were bringing varying levels of musical background into the class. While all of the students were able to quickly learn the technology, the students had varying levels of success when trying to input their musical ideas into the program, especially related to crafting melody and deciding instrumentation. To address this challenge, we changed our class model to include significantly more unstructured workshop time in small groups, which allowed the students to assist each other in the creative process. This also improved students' learning retention of the technology as well as students that missed one particular class were quickly "brought up to speed" by their learning partners in these small group workshops. This process of working with the staff to identify new working methods for the course demonstrated the importance of program evaluation principles to the spirit of inquiry at the heart of creative placemaking projects. Specifically, program evaluation

facilitates the ability to constantly "return to the table" with other stakeholders to determine if the goals and methods of the project are ethically and effectively serving the community.

Both the successes and shortcomings of our music technology project with a local middle school demonstrated the importance of program evaluation principles to successful creative placemaking projects. The fact that the class was cut short due to unforeseen circumstances and the lack of a rigorous qualitative evaluation model meant that we could not assess the end results of this program, such as whether students developed useful skills in music technology that they could then apply to future hobbies, academic study, or even careers. We also had no guaranteed commitment after this academic year to maintain that relationship with the students. While these shortcomings kept our project from truly fitting the definition of creative placemaking proposed by this paper, our experiences proved that developing an ethical and effective evaluation apparatus is just as essential to successful creative placemaking as the quality of the art and the strength of the relationship between the artists and the community.

Nonprofit Management and Grant Writing

Nonprofit organizations have been a part of the history of the United States dating back to colonial times. However, within the past three decades the nonprofit sector has begun to define many of the most distinctive features of life in the United States. It currently occupies a substantial part of the U.S. economy (around 8% GDP) and through nonprofit organizations, Americans access a wide variety of "hospitals, research universities and liberal arts colleges, research institutes, think tanks, and cultural and arts organizations."[58] The legal structure under which nonprofit organizations operate places public-benefit organizations on the same legal footing as for-profit corporations. Many arts organizations, including all three discussed in this

[58] David C. Hammack, "Nonprofit Organizations in American History," *American Behavioral Scientist* Vol. 45, no. 11 (July 2002): 1640, doi: 10.1177/0002764202045011004.

research (Sphinx Organization, Silkroad, and Street Symphony) are organized as nonprofits as a way to fund their activities. This legal footing provides liability protection for its staff and stakeholders and a sense of credibility to the larger public. The most common formal corporation model designated as nonprofit by the Internal Revenue Service (IRS) is the 501(c)(3) corporation.[59] This corporation model and others like it provide tax-exempt status, which means that the organization is not taxed on its income and capital, and furthermore, people that donate to the nonprofit organization have the ability to deduct that amount from their personal taxes.[60] Being a nonprofit organization does not mean that it cannot make a profit from providing its services, instead the difference between a for-profit company and a nonprofit is that a nonprofit is not allowed to have shareholders with whom the profits are shared. All money earned by a nonprofit must be reinvested back into the services and upkeep of the organization.[61]

In order to be granted this tax-exempt status, aspiring nonprofit organizations need to fill out the requisite forms and pay the fees at both the state and IRS level.[62] These forms include essential information such as the name and address of the corporation and its intended purpose. All nonprofits must be organized around a central principle that benefits society at large. This social benefit becomes the organizing force behind all of the nonprofit organization's activities and decisions, much like profit margins would be in a for-profit company. To support this mission, each nonprofit organization also needs to create a board of directors, consisting of volunteers who are ideally separate from the paid staff of the nonprofit. This board of directors is the governing body of the nonprofit and is responsible for the organization's mission, strategic plan, and long-term goals. As part of creating a new nonprofit, the board is responsible for

[59] Thomas A. McLaughlin, *Streetsmart Financial Basics for Nonprofit Managers*, 4th ed. (Hoboken: Wiley, 2016): 4.
[60] Ibid., 7.
[61] Ibid.
[62] Ibid.

drafting the organization's bylaws, or its governing documents. Typically, board members have defined term limits, serve between 2-5 years, and there usually is between 5 and 20 members of a board of directors depending on the size of the organization.[63]

The board is directly responsible for hiring an executive director for the nonprofit who is responsible for managing the day-to-day operations of the nonprofit and hiring the paid staff. A board of directors is only required to meet once annually (it is recommended to meet more often), so the executive director serves as the main line of communication between the organization and the board of the directors. Some of the duties included within the executive director position include hiring staff, managing the budget (upon approval by the board of directors), overseeing all programming, and supporting the board in whatever ways they need. Staff hired under the supervision of the executive director deal with a large range of responsibilities including fundraising and development, program administration, technology services, and volunteer management to name just a few.[64] It is important for future creative placemakers to be aware of nonprofit organizations' power structure and general methods of operation as that is the principle industry within which creative placemaking occurs in the United States.

The reason why creative placemaking work typically happens in the nonprofit sphere has most to do with the established channels of funding for creative placemaking that currently exist in the country. Major granting organizations including private foundations such as the Kresge Foundation and government grants such as the NEA's Our Town require 501(c)(3) status to be

[63] Robert Sleppy, "Starting a Nonprofit and Leadership" (class lecture, Theory and Management of Nonprofit Organizations, University of Georgia, August 29, 2018).
[64] Ibid.

an applicant.[65] Similarly, all of the major organizations surveyed in this research have 501(c)(3) status, which gives individual donors the ability to deduct their donations from their personal taxes. Writing grant applications to these funding sources is an involved process often taking a team of people to put forward a competitive application. I personally have taken two grant writing classes, one through the Arts Leadership Program at the Eastman School of Music during my Master of Music degree and one through the School of Social Work at the University of Georgia while working on my Doctor of Musical Arts. I did not truly feel prepared to work on a grant of this scale until after taking the course in the School of Social Work, which directly addresses the benefit to studying some of these skills in a nonmusical field while earning a graduate degree in music. For a broad overview of the grant writing process that can be applied to the funds available for creative placemaking projects, please refer to Appendix C.[66]

Once funds have been secured via a grant or fundraising, how that money is managed is extremely important. Nonprofit organizations need to cultivate accounting skills in order to maintain tax exempt status. Each year nonprofits are required to file a form 990 with the IRS, which details all of the revenue and expenses of the organization for the year.[67] Funding provided by grants and donors often have very specific uses tied to that money, and so these funds cannot be distributed to any other program or need other than that originally intended by the source. Therefore, accounting needs to categorize all of the assets owned by the nonprofit organization and how those are distributed appropriately to the variety of organizational expenses, including program budgets, supplies, salaries and benefits packages for staff, and many more. Larger nonprofits will typically have an accountant hired to handle this work as well

[65] National Endowment for the Arts, "Our Town: Applicant Eligibility," accessed February 2, 2020, https://www.arts.gov/grants-organizations/our-town/applicant-eligibility.
[66] See pages 97-98.
[67] Thomas A. McLaughlin, *Streetsmart Financial Basics,* 14.

as a dedicated finance sub-committee within the board of directors. However, in smaller nonprofits, especially those that are just getting started, these responsibilities are shared by all of the people working in the nonprofit. As nonprofits get larger, they need to provide a professional audit report to the IRS each year in order to maintain tax exempt status.[68]

Specific Challenges to Adapting Core Principles to Higher Education

This section builds off the challenges listed in the previous chapter, including misaligned timelines, transient student populations, and a lack of trust between universities and communities. These challenges can be further contextualized and explored using my own experience as well as interviews conducted with experts in both the nonprofit sector and higher education.

The first challenge to explore is philosophical in nature. Street Symphony believes that the type of community engagement they do is fundamental to good musicianship; therefore, teaching these core principles of successful creative placemaking is not something that should be taught in a separate program, but instead should be integrated into the core music curriculum.[69] This was similarly echoed by the EXCEL Lab at the University of Michigan, which believes that coupling professional development skills with deep artistic and scholarly training is integral to the development of sustainable careers.[70] Integrating this skill training and experiential learning into the core music curriculum in higher education would require a significant reimagining of the degree structure and course requirements, especially considering that most degrees are already stretched thin to incorporate current course loads into the time spans of given degrees.

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[68] Joan Prittie, "Grant Administration Basics" (class lecture, Grant Proposal Writing for Nonprofit Organizations, University of Georgia, April 27, 2019).
[69] Dustin Seo, interview by author.
[70] Jonathan Kuuskoski, interview by author, Athens, GA, January 28, 2020.

The second challenge worth exploring is time requirements. As Chapter 3 detailed, the timelines between creative placemaking projects (typically decades) and the cadence of higher education (2-4 years) are misaligned. However, it is still possible to build creative placemaking projects during higher education study with the right skill set and intentionality. While the electronic music training program referenced earlier has been successful so far, I also tried to work with Badie Khaleghian, another graduate student composer on a different creative placemaking project. In this project we intended to create a new piece of music for performance which would celebrate the cross-cultural community of Athens. Over the course of six months we attempted to create meaningful connections in the Latinx and African-American communities in Athens, but were unable to find a partnership for the project. This process began by attempting to create a connection with community activists that already had a relationship with the university. After meeting with community leaders that also teach at the School of Social Work, we were given many ideas for people to contact about a potential collaborative project. We reached out to these potential collaborators repeatedly through email, phone, and social media, but never received a reply. The lack of communication ultimately led us to determine that the time window for completing a successful project had become too short and we had made mistakes in our initial approach to securing a partnership. This was a significant learning experience in the type of community investment that needs to be done in order to build relationships built on mutual trust, which can lead to meaningful creative placemaking projects. In order to have a more successful experience, we would have needed an additional year to demonstrate sincerity and depth in our relationship building process, either through volunteering or attending community events. Had our approach focused more on critical listening and cultural humility, we would have been able to build a relationship founded on mutual trust necessary to

launch a successful project. Even the electronic music training program, which has demonstrated success so far, does not ideally fit the model of creative placemaking as it has no guaranteed commitment after this academic year (2019-2020). In order for it to more closely resemble the model positioned by the research, we will need to find additional partners and stakeholders to carry on the project in subsequent academic years.

Finally, creative placemaking requires a certain level of prerequisite skill in musical performance in order to be truly effective. Dustin Seo with Street Symphony mentioned that he felt the need to return to school for further study on his instrument in order to improve his abilities as a player, particularly in relation to learning more genres of music and methods of improvisation. This was due to his desire to be able to more effectively bring his full authentic self into musical experiences he had in the communities served by Street Symphony. He described that his limitations within certain genres and even concern for perfect execution in his most comfortable genre (western classical music) often times prevented him from fully engaging emotionally in the music making process. When considering community engagement work or "arts in action," there sometimes is a notion that musicians do not have to perform at their highest technical standard as the audience is not conservatory-trained. However, Seo noted that in his experience this was quite the opposite, as the community was immediately able to sense when he allowed his technical worries to get in the way of authentic music-making. For the people in this community "music is not a commodity but a lifeline" and so they can immediately sense when a musician is not fully giving of themselves in performance.[71] There is little standardization in the skill levels and experience of undergraduates entering higher education. Many of them require significant development on their particular instrument before they can

[71] Dustin Seo, interview by author.

devote the time to learning some of the additional principles of successful creative placemaking. Other students enter higher education with significant abilities as musicians and some even possess a portion of the discussed core principles and have created their own nonprofit organizations to support their musical goals.[72] Overall, there is little standardization in student readiness to perform these kinds of projects and therefore the training programs and experiences must be tailored to each individual student.

Conclusion and Need for Further Study

This research has hopefully demonstrated that creative placemaking has a defined role in the continued evolution of music as it adapts to cultural change in the 21st century. It has already gathered significant support among funders and policy makers and continues to demonstrate its effectiveness in revitalizing and growing communities through artistic expression. Moreover, it fits well with the changing sensibilities of 21st-century musicians who are increasingly seeking more authentic audience engagement and connectedness through their performances. With these significant opportunities there is potential to more effectively incorporate the necessary skills and mindset for successful creative placemaking into the way we train musicians, especially in higher education.

When examining the standard music performance curriculum, there are significant gaps in training related to the necessary core principles required of creative placemaking. These principles extend past just being able to perform well on the instrument and include critical listening and empathy, cultural humility, design thinking and communication skills, program evaluation and measurement, and knowledge of nonprofit organization management and funding. Higher education is an ideal time to teach many of these principles due to the availability of

[72] Jonathan Kuuskoski, interview by author.

resources and knowledge-sharing tools which can be accessed by both students and faculty. Higher education represents an ideal place to further the development of creative placemaking due to its significant research infrastructure. If creative placemaking, especially as it relates to the musical field, is going to continue to expand its reach and create deeper engagement between musicians and communities, then higher education must create more opportunities for students to explore all of the skills and knowledge required.

This research, however, is only the beginning. By providing a broad historical context to the development of creative placemaking and its place in higher education, this project has identified the core principles necessary to successful creative placemaking. However, within each of those principles, more significant research is needed to fully explore all of the relevant content and begin to create curriculum. In this study, I have deliberately avoided suggesting specific curricular change, which would require more research. In addition to more fully exploring the core principles, further research needs to be done on the best ways that these skills, knowledge, and experiences can be imparted to the students. This includes research into a set of levels or tiers for involvement in creative placemaking study that range from participatory learning to project creation and leadership, depending on the interest and skill of the students. The programs that currently exist at institutes of higher education are doing a good job at getting the conversation started, but leading experts in the field are pointing towards the need to further integrate these principles into the core curriculum. This integration could take many forms such as a graduate degree program or certificate, a minor in an undergraduate curriculum, or as an essential part of the music curriculum at all levels.

Whatever form it takes will require significant revisions to degree requirements in order to provide time and space for the necessary training and experience. Faculty teaching loads will

need to be considered in order to provide them with the space to invest fully in developing community relationships and teaching these new principles to students. Similarly, faculty may need to also take on mentorship roles with students in order to sustain the learning process with students beyond the timeline inherent in higher education (two to four years). Developing this curriculum and support structure is the most significant future research to explore. However, this research will also likely yield different results for each institution, thus informing many different kinds of programs and practices depending on the unique characteristics of the school and the community which it inhabits. This research prepares the music industry to adapt new skills and sensibilities to a cultural history spanning hundreds of years. Just as music of the past reflects the society of the time, creative placemaking offers a path for the music being created today to become an essential part of the communities to which we all belong.

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APPENDIX A

EXAMPLES OF INTERVIEW QUESTIONS FOR NONPROFIT AND HIGHER EDUCATION PROFESSIONALS

Academic Institutions/Programs

1. How has (insert institute/program name)'s focus on creative placemaking affected the way you think about teaching applied music, music education, and music entrepreneurship within the context of a school of music?
2. Can you describe any creative placemaking projects you may have done on your own outside of school programs?
3. What elements of your schooling/training or work experience prepared you to do creative placemaking work?
4. What key elements were missing from your schooling/training or work experience to prepare you for the creative placemaking work you are now doing?
5. What elements of the current program in which you participate do you think work particularly well, where is there room for improvement?
6. What essential skills and knowledge do you think are required of musicians who want to become creative placemakers, beyond ability to play their chosen instrument well?
7. How do you think that preparing students for creative placemaking work makes them better musicians and contributors to their communities?

Nonprofit Organizations

1. What does a typical day with your organization look like? What sort of activities do you engage with on a daily basis? How much of your activity is performing vs. administration?
2. What elements of your schooling/training or work experience prepared you to do the work you are currently doing?
3. What key elements were missing from your schooling/training or work experience to prepare you for the work you are currently doing?
4. How do you feel that your organization's social conscious mission changes or enhances the performances that you do?
5. Are there any specific ideas or skills you have learned via your organization or other creative placemaking work that would be valuable to teach students in higher education?
6. How would you envision a program in higher education that prepares students to do the work you do within your organization?
7. What essential skills and knowledge do you think are required of musicians who want to become creative placemakers, beyond ability to play their chosen instrument well?
8. How does the mission of your organization fit into the larger landscape of the music industry; where does it add unique value?

APPENDIX B

OVERVIEW OF NEEDS ASSESSMENT PROCESS AND PRINCIPAL DATA COLLECTION METHODS

When conducting a needs assessment, the first step is to define the parameters of the project as well as the method of analysis, most often with respect to time frame and budget. Keeping the purpose of the needs assessment in mind is important to help determine these parameters.[1] Sometimes a comprehensive and sophisticated needs assessment does not fit the scope of the project or the needs of a community. However, a needs assessment should always be conducted, regardless of the scope.

After defining the parameters of the project, it is important to identify what information is required to make effective decisions and determine what information already exists. This is especially important in communities that already have many social service organizations working within them (for example the homeless communities that Street Symphony works with in Los Angeles), as these other resources often times can provide necessary information and also can become valuable partners.

Once the information that is necessary to the project, but does not currently exist, has been identified, a plan needs to be developed to collect the necessary data.[2] It can come from a variety of sources. Generally, the first step in gathering this knowledge is secondary data analysis, which includes existing information in the form of census data, public documents, and

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[1] David Royse, Bruce A. Thyer, and Deborah K. Padgett, *Program Evaluation*, 5th ed. (Belmont, CA: Wadsworth, 2010), 59.
[2] Ibid., 60.

data generated by other researchers or programs. This information can often be used to obtain a broad overview of the economic and ethnic makeup of a community, as well as develop a baseline understanding of some of the problems facing that community. Secondary data analysis is helpful because it is easily accessible, and census data, specifically, suppresses personal information meeting the ethical requirements of program evaluation.[3] However, this information does not promote deeper understanding and can even be outdated and unreliable.[4] Therefore, it is important to include other methods that access deeper engagement with the community.

After analyzing secondary data, several other methods can be used to collect information including hosting focus groups, conducting surveys, and consulting with key informants. Noted program evaluation experts David Royse, Bruce A. Thyer, and Deborah K. Padgett describe key informants as "persons informed about a given problem because of training or work experience - usually because they are involved in some sort of service with that population."[5] Key informants will typically have a deeper understanding of the root cause of a particular issue and also a good understanding of how to work within that community. However, while that knowledge is easily accessible, it is not a large enough sample size to satisfy a scientific study. Similarly, this information will be colored by the personal bias, beliefs, and values of the key informant, which can undermine the ethical integrity of the study if it is the sole source of information.

Focus groups and surveys can be used to directly collect information from the community in which the project takes place. Focus groups involve a small number of individuals from a chosen community and a moderator who facilitates a dialogue amongst the group. Royse, Thyer, and Padgett posit that the goal of this dialogue is "not to have these persons arrive at a consensus

[3] Ibid., 64.
[4] Ibid.
[5] Ibid., 65.

but to identify and delineate their particular needs."[6] It is important that the moderator of the focus group is a trained facilitator who can make the participants feel at ease and respected. Data from the focus groups should also be recorded for future use, but only after obtaining informed consent from all of the participants. Although confidentiality cannot be guaranteed in a focus group setting, Royse, Thyer, and Padgett acknowledge that the facilitator "should take pains to ensure sensitivity and respect for diverse points of view expressed without fear of exposure."[7]

Surveys are also a valuable tool for collecting information directly from a community. The primary disadvantage of surveys is that they require more significant planning and resources than other methods of data collection, but that data are more objective and scientific.[8] However, in order for the data to be precise it requires an effective sampling method. Sampling refers to the process of selecting portions of a community either randomly or nonrandomly, since it is not always possible to survey an entire community.[9] While less scientific, some principle examples of where nonrandom samples can work include selecting a group of persons because they are easy to access, because they represent the "average" client, or because they have a unique characteristic.[10] Random, or probability-based, sampling requires that there is an available list of every possible respondent, that every person on that list has an equal chance of being selected, and that a lottery style process must be used for selection.[11] When these conditions are met, this type of sampling allows the surveyors to know the margin of error around the findings as well as the level of confidence (how often the sample represents the true characteristics of the population) which can be placed in the findings. Both margin of error and level of confidence are

[6] Ibid., 67.
[7] Ibid., 92.
[8] Ibid., 67.
[9] Ibid., 194.
[10] Ibid., 196.
[11] Ibid., 198.

expressed as percentages, and generally surveys should strive for a 5% margin of error and 95% confidence level.[12] In small populations (25 persons and under), the whole population will be required as a sample in order to hit these generally accepted thresholds.[13] Since creative placemaking projects generally are associated with small communities, that means that surveys, especially those based on true random sampling, may be more difficult to use effectively and other methods of needs assessment, such as focus groups and key informants, might be more effective.

After all of the information has been collected via various methods (secondary data analysis, key informants, focus groups, and surveys) and analyzed accordingly, the results should be shared with the key stakeholders to ensure that it becomes a guiding principle for the future planning of the project. It is also important that key stakeholders are involved in the interpretation of any data collected so that a unified vision for the needs assessment can be created.[14] By involving all key stakeholders in the process, any recommendations made by the report will be viewed as credible by project personnel and ensure more successful use of the needs assessment results. These results should also be distributed to the general public, and especially other interested or sympathetic parties as this can open the door to valuable partnerships and lines of support for a given project.[15]

[12] Ibid., 202.
[13] Ibid.
[14] Ibid., 60-61.
[15] Ibid.

APPENDIX C

GRANT WRITING OVERIVEW

Here, I will only discuss the grant writing process in broad strokes as a means of identifying the kind of language and thinking required of these kinds of funding opportunities. The subsections of grant applications to be described briefly include the following:

- Background
- Statement of Need
- Objectives and Capacity
- Activities
- Evaluation and Measurement
- Budget
- Logic Model

Grants should start with a background section which introduces the funder to the organization and the community being served. It also introduces the particular project for which funds are being requested, including the dollar amount. This section is followed by a statement of need which begins by addressing the needs of the community at large and then narrowing the focus down to the need for the project being proposed. Next, the grant application should talk about the objectives of the project and the capacity of the organization to carry out the project. All objectives should be SMART goals (Specific, Measurable, Attainable, Realistic, and Time-Sensitive) and characterized as outputs and outcomes. Outputs refer to the countable things that result from the project, such as number of people served, while outcomes refer to the change that

occurs as a result of the outputs, such as improved quality of life as reported by clients due to access to musical events. Capacity needs to illustrate ability of the organization to do the project and manage the money, which can be demonstrated through successful past projects, volunteer numbers, staff experience, and other grants received. Many large federal grants will ask for an organizational match as well, in which case the organization requesting funding has to provide a certain percentage of the funding being requested themselves in order to secure the grant. The final three sections include the activities (who, what, when, where, why), an evaluation and measurement plan, and a budget. [1] Some grants also require a logic model, which is a graphical representation of the project showing how the resources and activities of the project interact to yield the outputs and outcomes.[2] In general, grant writing is an extremely concise style of writing which takes practice. Furthermore, it is important to carefully read the application and use similar language to the funder in the application. Finally, grant writing is generally written in a "funnel" style where the information starts with broader community concerns and then narrows down to the specific project for which funding is being requested.[3]

[1] Joan Prittie, "The Skeleton Grant Proposal" (class lecture, Grant Proposal Writing for Nonprofit Organizations, University of Georgia, January 17, 2019).
[2] Joan Prittie, "Logic Models for Grant Writing" (class lecture, Grant Proposal Writing for Nonprofit Organizations, University of Georgia, January 31, 2019).
[3] Joan Prittie, "The Skeleton Grant Proposal."