



## **Certificate in Creative Placemaking**

### ***Program policies, schedule and course descriptions***

Welcome to the Certificate in Creative Placemaking. This unique program is designed to help you build your competency in the theory and craft of this emerging field.

Here you will find the following information:

<b>Topic</b>	<b>Page</b>
Program policies and expectations <i>Professional behavior</i> <i>Grading</i> <i>Questions or concerns</i>	1
Sample Schedule of activities	4
Sample Opening residency Schedule	5
Your Creative Placemaking Capstone	8
About the Deep Learning modules	10
Description: Analysis for Creative Placemaking	11
Description: Systems Plans and Policies	12
Description: Building Creative Communities	15
Description: Sustainable Creative Economies	17
Description: Building Community Capacity	18
Description: Making Spaces for Culture	20
Description: Destination Marketing and Development	22
Description: Leadership coaching sessions	23
Additional opportunities and benefits	28

### **Program policies and expectations**

To earn the Certificate, a student must:

- Participate in the required opening residency.
- Meet expectations for each Deep Learning module. Minimum expectations include two thoughtful contributions to classroom conversations in each session, satisfactory completion of assignments. Each syllabus contains a description of minimum expectations for each assignment. Instructors
- Participate thoughtfully in at least five leadership coaching sessions, or completion of a reflective paper of at least 500 words for each coaching session that is missed.
- Meet expectations for the Capstone project.



### *Professional behavior*

In this program, students learn from one another, as well as from instructors, readings and assignments. All students are expected to be professional, respectful and collaborative. This includes:

- Responding to discussion questions or conversations in a timely manner – usually within 24 to 48 hours.
- Alerting instructors in a timely manner if you are unable to participate in class or complete an assignment on time.
- Recognizing that the classroom is a private and secure space, where students should feel free to explore their own ideas.
- Providing thoughtful contributions to classroom conversations. Thoughtful contributions do any of the following:
  - Respond to questions from instructors or other students with clear arguments supported from readings, experience or other external information.
  - Add to the knowledge base of the classroom community with new information or perspectives.
  - Inspire the classroom community through meaningful questions.
  - Respectfully disagree with any other comment, and provide rationale(s) for that disagreement based on the author’s interpretations of readings or content of earlier comments.
- Acknowledging comments that you agree with, and respectfully disagreeing when you have a different opinion. Students who want to respectfully disagree should:
  - Ask for clarification first, to ensure they have a full understanding of others’ statements.
  - Focus on the topic or statement, not on the person. ○ Not claim to know the motivation behind the other person’s comment.
  - Present counterarguments that are supported by evidence or from assigned or external readings.

### *Expectations of instructors*

Instructors are expected to:



- Make minimum expectations for assignments clear and respond to any questions for clarification in a timely manner (within 48 hours – not including weekends).
- Respond to student inquiries or contributions to the classroom within 48 hours (not including weekends or holidays).
- Review and grade all assignments within a week of receiving them.
- Inform students if they need to be away from their classroom or unable to review assignments in a timely manner.
- Be available for at least an hour a week to respond to student questions or concerns outside the classroom.

### *Evaluation*

Continuing education students seeking a Certificate will get a three tier performance review for each module and the Capstone:

- **Exceeds expectations (E)** – student has exceeded minimum expectations for successful completion of the module or Capstone.
- **Meets expectations (M)** – student has met minimum expectations for successful completion of the module or Capstone.
- **Does not meet expectations (D)** – student has not met minimum expectations for successful completion of the module or Capstone.

### *Questions or concerns*

For any questions or concerns about program content, instructors or other students, please contact the Leonardo Vazquez, at 973-763-6352 or [leo@cpcommunities.org](mailto:leo@cpcommunities.org)

For questions or concerns about registration, payment or other administrative matters, please contact Dominique Miller at [dmiller2@nec.edu](mailto:dmiller2@nec.edu) or 603-836-2528.

All student questions and concerns are treated confidentially.

Please note that none of the instructors, nor the Program Director, have offices within NEC or Manchester. Dominique Miller has an office within NEC if you need to speak to someone in person.



### Sample Program Schedule

<b>Date</b>	<b>Activity</b>
Aug 24 – Oct 11	Analysis for Creative Placemaking: Work on capstone baseline conditions report
Oct 6 & Oct 7	Online Residency 12:00pm – 5:00pm
Oct 12	Systems Plans and Policies begins
Nov 14	Systems Plans and Policies ends
Nov 16	Building Creative Communities begins
Dec 19	Building Creative Communities ends
Dec 20- Jan 10	Break
Jan 11	Sustainable Creative Economies begin
Feb 13	Sustainable Creative Economies ends
Feb 14 - 21	Break
Feb 22	Building Community Capacity begins
Mar 27	Building Community Capacity ends
Mar 29	Making Spaces for Culture begins
May 1	Making Spaces for Culture ends
May 2 - 9	Break
May 10	Destination Marketing and Development begins
June 12	Destination Marketing and Development ends
June 14	Capstone presentations begin
June 30	Capstone presentations end
Date TBD	Optional certificate alumni gathering in Manchester

### Sample opening residency schedule

Preparing for the residency:



1. Participate in, or review a recording, of “Creative Placemaking: Integrating Community, Cultural and Economic Development,” September 24, 2-3 pm eastern. Register at: <https://www.eventbrite.com/e/creative-placemaking-leadership-webinars-registration-71070131677> If you can’t make this webinar, you will get a link to a recording.
2. Please be ready to discuss the place (a geographic community) OR community (of people) that you would like to assist through creative placemaking. The place can be a neighborhood, city, or region. The community can be any set of people who share some common characteristics – such as women of color in New Jersey who are involved with community development projects.

*You DO NOT need to think about strategies – you’ll develop those in the program.*

Please be ready to talk about:

- Why you chose that place or community.
- What are some of the key challenges facing that place or community?
- How would that place or that community be better off if they didn’t have to face those challenges?

If you are not sure what place or community you would like to help, please contact Program Director Leo Vazquez at [leo@cpcommunities.org](mailto:leo@cpcommunities.org) or 973-763-6352, x1

Residency schedule	
*This will be adapted to suit an online format*	
October 6	Theme: Orientation
<i>Time</i>	<i>Activity</i>
1:30 – 2:30	Welcomes and introductions
2:30 – 3:30	Meet the faculty (by videoconference)
3:30 – 4	Conversation: Creative Placemaking – what and why?
October 6	
<i>Time</i>	<i>Activity</i>
4 – 4:15	Break
4:15 – 5:15	Guided tour of Manchester
5:15 – 5:45	Introduction to Blackboard (optional)



7 - 9	Class dinner/ social event
October 7	
<i>Time</i>	<i>Activity</i>
8 am	Breakfast at NEC
9 – 9:45	Warm-up exercise
9:45 – 12 pm	Systems thinking and scenario planning (break as needed)
12 pm – 1	Lunch with class (location TBD)
1 – 2:30	Wicked problems and mental models
2:30 -3:30	The four dimensions of gentrification and rapid social change
3:30 – 3:45	Break
3:45 – 5:15	The art and craft of collaboration
5:15 – 6:30	Free time
6:30	Class dinner
October 8	
<i>Time</i>	<i>Activity</i>
8 am	Breakfast at NEC
9 – 9:30	Warm-up exercise
October 8	
<i>Time</i>	<i>Activity</i>
9:30 – 11	Crowdmapping
11 -11:10	Break
11:10 - 12	Preparing for the rest of the program
12 pm	Closing lunch at NEC and next steps



1	Residency ends
---	----------------



## **Your Creative Placemaking Capstone**

All of your work in the program after the residency will help you to build your Capstone project.

Through the Capstone project, you will demonstrate how you can bring together the knowledge you gained through the program in ways that are practical and can have an impact in your community or in the field. Though you are completing this project for the program, please treat this as realistically as possible. Your project may end up getting funded or influencing local leaders in the community.

Your Capstone can be in any of these forms:

- A mock plan for a community.
- A grant proposal (to an identified grantmaker) to fund a creative placemaking plan.
- An analysis of current or recent creative placemaking work in the community.
- An organizational change or development plan for an organization to conduct more effective creative placemaking in the community.
- A Paper of Publishable Quality – i.e., a paper that would meet the standards for publication in a peer-reviewed academic journal.
- Another type of project of the student's choosing, if approved by the instructor.

Your Capstone can be of any length, as long as it adequately addresses the criteria below. You are welcome to reuse other content you prepared in the program to help you build your Capstone.

Note: Items 1-5 are required for your baseline report. The relevant remaining items will be completed through your Deep Learning courses.

*For all Capstones:*

1. At least one fulcrum<sup>1</sup> social issue affecting the place or community is identified and described.
2. At least one fulcrum economic issue affecting the place or community are identified and described.
3. Key issues affecting the ability of creative professionals to live and work in the place are identified and described. (If there is no existing research on the needs or preferences of creative professionals in the community, the Capstone will identify a strategy for discovering them.)
  - o If your capstone focuses on a community, you will identify any arts or cultural organizations that support that community, and discuss ways to enhance their impacts.
4. The above information is supported with qualitative and quantitative data.

<sup>1</sup> A fulcrum issue is one that has a significant effect on other issues in the place or community. Examples of fulcrum issues include good affordable housing, economic opportunity, or cultural gentrification.



5. The subject community is described in ways that a person unfamiliar with the community could understand its history, function within the region, and distinct characteristics. This includes a discussion of the community's demographics, makeup of its local economy, and key cultural and artistic institutions.
6. There is a thoughtful discussion of how the place can attract more people for cultural tourism purposes, and who the likely audiences should be. (These audiences can include residents of the community.)
7. Current and potential locations for creative and cultural activities are identified and discussed.
8. Current and potential key partners for creative placemaking are identified and discussed. Discussion shall include why these individuals or organizations were selected.
9. Strategies and key audiences for community engagement are identified and discussed.

*For mock plan:*

10. Likely creative placemaking strategies are identified and discussed.
11. Strategies are designed to address the identified social, cultural and economic issues.
12. Strategies promote the distinct and best qualities of the case community.
13. Strategies identify and seek to operationalize current and potential assets (building, natural and human).

*For grant proposal:*

14. All elements in the mock plan.
15. Grantmaker(s) is (are) identified, and proposal identifies why the proposal would be 'a good fit' for the grantmaker.

*For an analysis or organizational development plan:*

16. Organization(s) and initiatives being analyzed are identified and described.
17. The opportunities and challenges facing the organization's efforts at enhancing its creative placemaking practice are clearly described.
18. The analysis includes a discussion of what the organization should start doing, continue doing, stop doing, or do differently in creative placemaking.
19. If the analysis recommends any new activities for the organization, the analysis discusses who or what portion of the organization should engage in those activities, and whether there is a recommendation for any additional staff.
20. If there is a recommendation for the initiative or organization to include more partners, the analysis makes clear connections between those proposed partners and key outcomes.



## **About the Deep Learning modules**

The final syllabus for each module will be provided September 28th.

Every module will have these elements:

- A reading and reflection period. You will read or review a variety of materials and discuss them with your classmates and instructors.
- A self-diagnostic (an ungraded quiz) so you can be assured that you have a good understanding of the concepts in the classroom.
- At least one assignment to build your skills in the topic. In addition to completing the assignments, you will reflect on them with your instructors and classmates.
- Time for you to work on the relevant portion of your Capstone. For example, during the Destination Marketing and Development class, you may prepare the elements of a cultural tourism strategy for your chosen place.

The following is designed to provide a sense of what each module entails.



## **Analysis for Creative Placemaking**

August 24 - December 20, 2020

Guide: Leonardo Vazquez, [leo@cpcommunities.org](mailto:leo@cpcommunities.org), 973-763-6352, x1

In this portion of the program, you will gather information that you can use to develop your capstone and get the most out of your Deep Learning courses. This part of the program is online and asynchronous therefore you do not have to be online at the same time as anyone else. This part of the program is self-paced however we recommend that those new to Creative Placemaking begin accessing materials early.

In this module, you will:

- Describe the place or community you want to help through creative placemaking.
- Identify and describe at least one fulcrum social issue affecting the place or community, which you want to address through creative placemaking.
- Describe the creative economy of the place, or identify and describe key economic issues facing your chosen community.
- Identify and describe at least one fulcrum economic issue affecting the place or community, which you want to address through creative placemaking.
- Identify and describe creative assets, such as organizations and associations, that can help you address the issues.

Every 1 - 2 weeks between August 24 and December 20th, you can participate in (or see a recording of) a webinar that will help you learn how to complete research tasks i.e. conducting an inventory of the creative sector in your place. You will also be asked to reflect on your and your classmates' reflections and findings.

Between December 21 and January 6, the classroom will be open for you to ask any questions related to developing your baseline report.

All assignments are designed to help you prepare your baseline conditions report, which is due January 6.



## **Module I: Systems Plans and Policies**

Instructor: David B. Pankratz, Ph.D., Former Research & Policy Director

Greater Pittsburgh Arts Council (retired). Contact information: [dpankratz@nec.edu](mailto:dpankratz@nec.edu)

This module can and will be divided into two sections: 1) research-based planning for creative placemaking, and 2) policy contexts and evaluation for creative placemaking.

### **Research-based planning for creative placemaking**

Students will also be introduced to available formal research on cultural planning and creative placemaking. This literature review will help students to identify core questions that need to be asked about the design, underlying logic, and potential impacts of any creative placemaking initiative. At the same time, the module will confront the challenges and dilemmas faced by creative placemaking partners about what can be assessed and measured, and how best to do so.

To address these challenges, planners and practitioners need information about the contexts in which they're working to be able design and anticipate the outcomes of placemaking initiatives. What kinds of information do they need? How do they get it and use it?

This module explores both primary and secondary data. For example, we'll highlight roles that artists can play in gathering information in placemaking planning stages. Other qualitative methods are geared to diagnosing community needs. "Deep listening," via facilitated community gatherings, is a way of gathering data that can strengthen bonds between partners and establish common understanding of issues and opportunities.

In addition to addressing how creative placemakers can access existing data sets through methods such as document review and meta-analysis, this module will introduce students to an array of primary data collection methods, both quantitative and qualitative--surveys, story-telling, asset-mapping, content analysis, needs assessments, community forums and active listening, focus groups, and interviews, among others. Students will explore both the benefits and the limitations of these methods.

A key premise of these explorations will be that data does not speak for itself. Data need to be incorporated into and interpreted by frameworks. Three frameworks to be explored are:

- *Project Assessment Matrix*
- *Cultural Mapping*



- *Theory of Change*
- *Logic Model*

Assessment matrixes, cultural maps, and logic models are, foremost, planning tools that incorporate and draw on multiple forms of data. They can provide: 1) benchmarks to monitor progress toward outcomes, 2) evaluative mechanisms to measure the achievement of a range of outcomes, and 3) measures of impacts on artists, arts communities, neighborhood residents, social capital, and local economies. Success indicators can include public support, a positive policy and political environment, effective social networks, strategic partnerships, private sector endorsement, and arts and culture community buy-in.

### **Policy contexts and evaluation for creative placemaking**

Creative placemakers often face counter-pressures to placemaking in the policy and economic development contexts where they work. These include: 1) top-down, identity-driven political interests focused on attracting new “creatives” and building new edifices, and 2) economic development officials courting outside investments, with limited regard for how such marketplace changes can cause dislocation or exacerbate inequities among current populations. Students will have opportunities to: 1) explore these counter-pressures, and 2) assess how policy contexts can and do influence their own creative placemaking goals and strategies.

Further, we’ll explore a wide range of outcomes that creative placemakers can employ and apply to their projects, and how to measure the achievement of agreed-upon outcomes. Impacts can be specific to a single project or an example of collective impact analysis.

**Frameworks:** A key premise of these explorations will be that data does not speak for itself. Data need to be incorporated into and interpreted by frameworks. Three frameworks to be explored are:

- *Project Assessment Matrix*--a tool to assess the potential of a project to align with an organization’s broader vision mission, mandates, and strategic priorities
- *Cultural Mapping*—a tool to catalogue the tangible and intangible assets of a community, including its organizations, artists, stories, networks, and places
- *Logic Model*--a tool that spells out in detail how program/project goals, resources, outcomes, and indicators of success can be integrated to achieve success

Assessment matrixes, cultural maps, and logic models are, foremost, planning tools that incorporate and draw on multiple forms of data. They can provide: 1)



benchmarks to monitor progress toward outcomes, 2) evaluative mechanisms to measure the achievement of a range of outcomes, and 3) measures of impacts on artists, arts communities, neighborhood residents, social capital, and local economies. Success indicators can include public support, a positive policy and political environment, effective social networks, strategic partnerships, private sector endorsement, and arts and culture community buy-in.

**Indicators, outcomes, and impacts:** Finally, the use of indicators has generated considerable discussion and controversy in the creative placemaking field, borne in part of the lack of available analysis on the impacts of arts-based development on, e.g., quality of life and social capital development. Students will be given opportunities to enter into this debate, and see how arts-based sets of indicators are used in different contexts. Further, we'll explore a wide range of outcomes that creative placemakers can employ and apply to their projects, and how to measure the achievement of agreed-upon outcomes. Impacts can be specific to a single project or an example of collective impact analysis.

### **Learning Objectives and Outcomes**

Students, by the completion of this module, will be able to:

- Identify the policy contexts and research bases of their creative placemaking plans
- Access and strategically utilize multiple tiers of existing quantitative data
- Employ multiple methods of collecting qualitative and quantitative data with knowledge of the potential and limitations of each
- Critically evaluate the use of creative placemaking indicators
- Construct data-informed frameworks for planning, mapping, benchmarking, and assessing the success of their own creative placemaking plans via outcome individual criteria or collective impact

As with Modules I and II, Module III participants will continue to focus some of their work on a specific place or geographic community. This place can be a neighborhood, city, district, or town with a distinct identity. Students will investigate databases and extant research associated with their places, and they will compare these findings with those of other students. Finally, course participants will want to reference asset mapping done on their area during earlier stages of the course.



## **Module II: Building Creative Communities**

Instructor: Kim Cook, Director – Art & Civic Engagement, Burning Man. Contact email and phone: kcook1@nec.edu

### ***Module Description***

This module looks at the evolving field of Creative Placemaking and some of the challenges now defining it as it plays out in communities across the U.S. As a cross sector practice that is both professional and community based, it promises to create better lives and shared experiences for those living together in geographically defined communities. If it is going to fulfill this promise, Creative Placemaking has to grapple with a wide range of age-old challenges in community development and place-based community building. Simply activating communities with art and making places more aesthetically appealing is not enough. Creative Placemaking must be asset-based, bottom-up, and focused on building community social fabric and capacity, all while making physical place-based improvements. It also must include *local* economic development and must value and build on distinctive local creative and cultural resources. Cities and neighborhoods vying for position as creative or cool places – havens for the “creative class” – typically take a deficit-based approach, attempting to attract people, talent and industries they don’t have, and/or building iconic institutions or economies that are often unsustainable. These places have tended to experience increased social and economic inequities.

This four-week module provides a foundation for addressing challenges related to equitable Creative Placemaking and sustainable asset-based community development that accrues benefits to existing residents, businesses and organizations. It provides an overview of basic concepts students will find useful as they take leadership roles in this growing field. The module looks at strategies that involve inclusive cultural practices and creativity where culture and the arts serve as partners in place-based planning and regeneration. Students explore benefits communities can accrue through Creative Placemaking and ways the *process* of creative planning can add value to the outcomes. After this module, students will be familiar with ways to articulate benefits of Creative Placemaking and to find ways it is relevant to their communities.

As students enter this module, they need to bring a place: a geographic community they will use as a study area – one they may continue to use through the program. This may be a neighborhood, district, city, or town with a distinct identity and of manageable size. Students reflect on these places and compare and contrast them with their fellow learners’ places. Please contact the instructor if you have questions about your choice of place.

Learning Outcomes. Through this module, students develop their ability to:

- Articulate roles for culture and creativity in urban and community planning



- Apply asset-based strategies in community planning and development
- Describe how history and stories both propel and hold back communities and how they drive community planning and organizing
- Articulate outcomes from Creative Placemaking and its methods



### **Module III: Sustainable Creative Economies**

Instructor: John Delconte, Research Associate, University of Massachusetts Center for Economic Development, email [jdelconte@nec.edu](mailto:jdelconte@nec.edu)

#### **Module Description**

Much of the interest in Creative Placemaking stems from its promise to improve local economies and tax bases. This often manifests through growth of the creative sector and small entrepreneurial businesses, physical improvement to public and private spaces and enhanced social and cultural activities. Some theorists distinguish between economic development and local or community economic development. The former may include or come to be dominated by exogenous investors or corporate entities that generate significant economic activity but may return little value or equity to the local community. Local or community economic development, sometimes known as “economic gardening,” builds on endogenous assets and are more sustainable. These are typically made up of a diverse mix of locally owned, interdependent enterprises that additionally produce social networks that keep them connected to place.

Since the 1980s, some economists have identified a distinct creative sector or set of industries that are driven by creativity and that have exhibited significant growth. Some economists have also identified ways creativity adds value to all industry sectors. Understanding and measuring this creative sector and formulating policies to foster it has become a small industry in itself.

This module introduces class participants to the creative economy and the role of arts and culture in local economic development. We look at some of the ways creative placemaking nurtures local economies while it builds social networks. In addition, unintended consequences of arts-led regeneration will be explored. Both exogenous and endogenous economic development can leave some people behind and can cause market changes that create inequities and dislocation.

Learning Outcomes. Through this module, students develop abilities to:

- Identify and describe creative enterprises and the creative sector
- Articulate contributions made by artists and cultural organizations to community economic development
- Explain economic theories related to the creative class and creative cities
- Critically analyze and articulate benefits and beneficiaries of economic development
- Describe how Creative Placemaking plays a role in social and economic equity and inequity



## **Module IV: Building Community Capacity Course**

Instructor: Wendy Bencoter, President, Bencoter Consultants, LLC / Project Director, Shreveport Common / Creative Community Builders Contact information: [wbenscoter@nec.edu](mailto:wbenscoter@nec.edu)

### ***Module Description***

Great ideas for Creative Placemaking in a community are useless if leaders are unable to build community momentum to implement them. Or worse, if ideas are developed in a vacuum, leaders may be in a hurry to take action, pushing forward isolated or two-dimensional projects that aren't connected to the very communities that live, work and play there. Module VI explores how Creative Placemakers can shape comprehensive public/private teams of stakeholders and guide them through a PROCESS built on shared values; one that creates new partnerships, encourages innovative solutions, strengthens capacity, attracts resources, and motivates implementation of Creative Placemaking projects.

This four-week session studies models and best practices for team-building, and integrated community engagement from design through implementation. This module builds on Modules I – V, exploring processes for engagement and team building that become as important as the resulting project or place. Students explore the role of two-way communication in creating partnerships and strategies for successful team building that unite and galvanize otherwise disparate municipalities, organizations, businesses, artists, and citizens to implement important community change.

As students enter this module, they need to bring the place they have been working on through Modules I – V. This may be a neighborhood, district, city, or town with a distinct identity and of manageable size. Students reflect on these places, what they've experienced in team building and what they learn in the module. They will explore, compare and contrast how the Creative Placemaking community process influences the Making of Creative Place. Please contact the instructor if you have questions about your choice of place.

The course includes research, theory and analysis, community projects, real-world applications, student research, first-hand observations, analytical writing and discussion. Weekly Reading Assignments should be completed first, and the accompanying Written Assignment is expected no later than Thursday, 10 AM Pacific Time. Discussion Assignments are due no later than Saturday midnight Pacific Time. All readings are available at any time. In previous sessions, students found it was helpful to read the assigned readings the weekend prior to the class in order to have time to complete the Written Assignment and Discussion Assignment in a timely manner. Discussion Assignments do not have a word count, but as with the other modules, are expected to be substantive, citing references to the readings in a way that demonstrates understanding.



***Learning Outcomes:***

Through this module, students develop their ability to:

- Explain the importance of the process to the “making” in Creative Placemaking
- Understand the importance of comprehensive Creative Placemaking teams
- Recognize the stages of team building
- Discuss how groups of leaders with different missions can become successful community teams
- Describe the team process that explores, defines, prioritizes, strategizes and implements ideas, and the impact of that process on the community, the project and its sustainability



## **Module V: Making Spaces for Culture Course**

**Instructor name: Leland Edgecombe**, Principal, The Edgecombe Group. Contact information: ledgecombe@nec.edu

### **Course description**

**Making Spaces for Culture** explores ways to enhance public and private space for arts and cultural uses. Students will be introduced to various forms and types of locations for public art and their roles in enhancing community, cultural and economic development goals.

The course will also explore site planning issues in developing cultural facilities -- both within a particular site and among several sites. Some simple graphic exercises and writing of your thoughts and ideas will be essential. Your assignments will include the programming for a Festival or Community Arts Activity, Combination Performing Arts / Museum Exhibit Facility, and a Cultural Arts District.

### **Course information**

This “Deep Learning” course will explore a multitude of site design standards, urban analyses, case studies as well as programming principles that focuses on urban design and architectural issues related to cultural and heritage uses, such as theatres, museums, art studios, spaces for public performances and festivals, heritage sites, etc. Class Discussions/Chats and Assignments will focus on the issues of programming for appropriate physical facility space needs and addressing the proper amount of land necessary to allocate for multi-purpose / mixed use arts and cultural activities. Students would be required to justify their urban design arguments using planning, community development, and/or economic development goals and strategies previously learned under this Program. Students in the class will be encouraged to develop strategies for programming cultural and heritage uses in a case community of their choosing from previous coursework under this Certificate Program.

Regardless of whether they are working on a place or a community, students are expected enter into this course with a **Case Geography** which they can use as a study area consisting of “real world” issues and conditions. This actual geographic location can be of a particular jurisdiction or community of the student’s choice. The sites should have some form of distinctive identity and appeal (i.e., historic, cultural uses, etc.) which can potentially offer an ideal environment for heritage tourism as well as a destination site, location and/or district for art and cultural activities. We will begin to become more familiar with these sites for urban design study, especially during the first two weeks of the course. For those students who preferably live in the region of their subject site, it would be advantageous to visit the site(s) through a visual windshield survey, or to use Google Earth’s “Street View” feature for a virtual walk-through of distant sites (if available for that geographic area). This course will rely



heavily on peer coaching and knowledge sharing amongst the class cohorts. Students should be prepared to share their work and ideas, as well as review those of their classmates.

I would advise that the student set aside a definite amount of study time each week, just as if they were taking a lecture course, and carefully read the material as provided. Each Student will be expected to participate fully in the on-line discussions or chats, assignments and the weekly readings as directed by the Instructor. At the end of each week you will be required to share your reflections with the Instructor/Facilitator as well as with the class. *(The Student will be expected to participate within the time limits of the weekly discussions and assignment submittals, PLEASE try not to get behind.*

### **Learning goals & objectives**

By the end of this course, students should be able to:

- Explain the connections between physical and economic development and the elements of Creative Placemaking.
- Discuss various forms of public art and their connections to urban design.
- Explain the factors that affect how creative professionals and organizations select sites for their facilities.
- Identify the variety of facility demands by different types of creative professionals.



## **Module VI: Destination Marketing and Development**

Instructor: Betsy Pandora, Executive Director, Short North Alliance. Contact information [epandora@nec.edu](mailto:epandora@nec.edu)

Course description:

One of the reasons that elected officials and economic development professionals are interested in arts and culture is their ability to attract dollars, people, and recognition to communities. This course explores issues in place marketing and introduces students to key considerations for developing place marketing plans, cultural tourism strategies, and other initiatives that improve the quality and economics of place through arts and culture.

We will also investigate the emotional aspects of place, how people feel connected to a location through many cultural aspects and social justice issues that often emerge as places evolve.

*Learning Outcomes: through Module IV, students will develop abilities to:*

- Discuss theories of place marketing
- Describe opportunities and challenges that place marketing & cultural tourism generates for economic, community and cultural development
- Identify key issues to be explored in cultural tourism and arts/cultural district planning



## **Leadership Coaching**

Instructor: Leonardo Vazquez, PP  
Director of Creative Placemaking, New England College  
Executive Director, The National Consortium for Creative Placemaking  
[leo@cpcommunities.org](mailto:leo@cpcommunities.org) | 973-763-6352, x1  
Office hours: By appointment

### ***Introduction:***

The leadership coaching sessions can help you build your ability to inspire, engage and persuade the people needed to bring ideas for creative placemaking to life – and to sustain them for the long term.

The Certificate program includes seven coaching sessions on various leadership topics. Each is one hour, conducted live by videoconference. Each session is a group conversation between the instructor and up to 10 students. The sessions will be scheduled at times that are mutually convenient for the instructor and students. Depending on the number of students in the program, you will have a choice of two to four time slots per month.

The session topics are:

1. Power dynamics (November)
2. Values-based planning (January)
3. Strategic communications – interpersonal (February)
4. Strategic communications – group and community (March)
5. Conflict management (April)
6. Inspiring others (May)
7. Open forum (June)

All readings are available free online, either on the internet or in your classroom. Readings and activities should be completed before the respective session.

To earn the Certificate, you are required to attend at least five of the seven sessions. If you are not able to make at least five sessions, you must prepare a reflection paper of at least three pages on all the sessions that you missed.

Note: I may add articles published after 2017 to a set of required readings if it is relevant to our conversations on leadership in creative placemaking. If there is already a significant amount of reading for a session, I may replace an earlier reading with new ones.



## **Sessions:**

### **Power dynamics**

There are many forms of powers in communities. No one in a community has ‘all the power’ and few, if any, are truly powerless. But power exists only when it is recognized.

#### *Readings:*

- Vazquez, Leonardo, “Leading from the Middle” and “Powerful Communities,” *Leading from the Middle: Strategic Thinking for Planning and Community Development Professionals*, 2008. Available in the classroom.

#### *Activity:*

- “Your Super Powers” exercise in “Leading from the Middle”. As you conduct this exercise, think about who you are able to influence and why.

#### *Questions for discussion:*

- Think about a challenging situation when you were successful in persuading another person. What powers did you have (i.e., that others recognized in you) that helped persuade that person?
- Think about a ‘powerful’ organization in your community. Who or what other organizations does this organization influence, and what powers does it use to further its goals?
- In the community you want to serve through creative placemaking, who would you most like to influence? What powers do you need to have or do you need to get to influence them? (Think about what they are likely to respond to.)

---

### **Values-based planning**

Planning is easy when we can all agree on outcomes and methods of getting to them, when we have all the information we need, and when we can anticipate what will happen and when. This almost never happens in communities. Values-based planning is an approach to help you make good strategic decisions when you don’t have all the information you need and things are changing around you.

#### *Readings:*

- Vazquez, Leonardo, “Values-based planning,” *Leading from the Middle: Strategic Thinking for Planning and Community Development Professionals*, 2008. Available in the classroom.
- American Planning Association, “How Arts and Cultural Strategies Enhance Community Engagement and Participation,”
- Lynch, Kevin, “Between Heaven and Hell,” *Good City Form*, 1981. Available in the classroom.



*Activity:*

- Read your municipality’s annual budget, capital improvement program, or comprehensive (master) plan (if it has been published within the last five years). What segments of the community are getting (or scheduled to get) more resources? Which are getting the least amount of resources?

*Questions for discussion:*

- What does the budget or plan you read tell you about the strong values among decision-makers in the community?
- Looking at the way your community is designed, what seem to be the strong values of decision-makers in the community? Are there any changes in design, regulations or types of development that indicate any changes in the priority of values?
- How can we engage arts or local cultural activities to make the diversity of strong values in a community more visible?
- How can we represent these values to leaders in ways that are measurable and that can be operationalized?

---

**Strategic communications – interpersonal, group and community**

The ancient Roman philosopher Cicero said, “If the truth were self-evident, eloquence would be unnecessary.” In the 1600s, Rene Descartes said that good sense was the most widely distributed good, because no one thought they needed any more of it than they already had. In short: Smart people have been coming to bad conclusions for a loo-o-ng time. Understand why through these two sessions.

*Readings:*

- Vazquez, Leonardo, “Strategic Communications,” *Leading from the Middle: Strategic Thinking for Planning and Community Development Professionals*, 2008. Available in the classroom.
- Argyris, Chris, “Teaching Smart People How to Learn,” *Harvard Business Review*, May-June 1991. <https://hbr.org/1991/05/teaching-smart-people-how-to-learn>
- Disc profile, “DiSC Overview,” <https://www.discprofile.com/what-is-disc/overview/>

*Activities:*

- For interpersonal session: Complete the free DISC personality test: <https://discpersonalitytesting.com/free-disc-test/>
- For group and community session: Find and report on an example of a group that influenced a community-wide decision. Look for an example involving creative placemaking. But if you can’t find one, use an example on any topic.



*Questions for discussion:*

For interpersonal session:

- Think about a time when you were successful persuading someone else. What steps did you take and why do you think you were successful? Please use the Anatomy of Persuasion chart to help you explain your success.
- Think about someone you want most to persuade to help you further a creative placemaking goal. What do you expect to be your tactics? What challenges do you expect to find? How might you address these challenges?

For group and community session:

- What groups in your case study community do you want most to engage and persuade to further your creative placemaking goals? How do you plan to influence them? What challenges do you anticipate, and how will you address them?

---

### **Conflict management**

One of the most difficult aspects of leadership is knowing when to reduce conflict – and when to spark or aggravate it. This session focuses on how to effectively generate positive tension that leads to new thinking and creativity among individuals while minimizing unproductive negative tensions.

Readings for this session:

- Vazquez, Leonardo, “Managing Resistance” and “Making Meetings Better” in *Leading from the Middle* (available in Leadership Session classroom)
- Liu, Meina, “Verbal Communication Styles and Culture,” in Oxford Research Encyclopedias.

<http://communication.oxfordre.com/view/10.1093/acrefore/9780190228613.001.0001/acrefore-9780190228613-e-162>

*Questions for discussion:*

- Who in your community would you expect to be opposed to your ideas about creative placemaking in the community and why? How would you address that opposition?
- Describe a conflict that you felt you did not handle well. How might you address it differently, if you had the chance?

---

### **Inspiring others**

For this session, we’re going to take a break from reading and watch a movie. Please watch *Invictus* (2009) and be prepared to discuss the following:

- What methods did Nelson Mandela use to inspire the national rugby team? What did he do to rally the country around the national rugby team?



- What were the cultural barriers that Mandela had to overcome to achieve his goals?
- What lessons does the movie have for your work as a creative placemaker?

---

### **Open forum**

This is an opportunity for students to talk about any leadership issues or challenges they would like to discuss. To avoid trying to do too much with too little time, we will come to a consensus on no more than three issues or challenges to discuss at the session.



### **Additional opportunities and benefits**

The Certificate in Creative Placemaking program offers a number of opportunities and benefits for you to grow your knowledge and build your career in creative placemaking. These are all optional, but we encourage you to take advantage of them. NOTE: These benefits are available only while you are an active student in the program.

- **Student/alumni network:** Connect with dozens of Certificate program students and alumni through a closed Facebook page. We will add your name to the group; you can choose whether to join it.
- **Webinar and workshops on effective communication:** A big part of persuading civic and cultural leaders is learning to talk their talk. This series consists of a webinar on how to efficiently read government and academic documents; a live workshop (in the Newark, NJ area) on how to write convincing documents; and a live workshop (in Manchester) on how to present complex information.
- **NCCP membership:** The National Consortium for Creative Placemaking is growing a community of creative placemakers around the United States. As a Certificate student, you will have a free, one-year NCCP membership. Members get curated notices of job and grant opportunities, as well as exclusive content and opportunities to meet with creative placemaking and other experts from around the US. You will automatically be enrolled as an NCCP member.
- **Creative Placemaking Leadership Summit:** You will get one complimentary ticket to any Creative Placemaking Leadership Summit produced by NCCP anywhere in the United States. You can attend additional Summits for a 50% discount. To get your complimentary ticket or discount code, please contact Leo Vazquez. For more information, go to: <http://www.cpcommunities.org/summits>