NHIA

NEW HAMPSHIRE
INSTITUTE OF ART

NCCP

CREATIVE PLACEMAKING

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http://www.nhia.edu/creativeplacemaking

Certificate in Creative Placemaking at NHIA

Whether you want to pursue a career in creative placemaking, or simply want to learn how to make communities better through arts and culture, the Certificate in Creative Placemaking program can help. It can work equally well for artists, cultural professionals, community and economic development professionals, and civic leaders.

Students who complete the program:

- Get a deep understanding of how communities and local economies can change through creative placemaking
- Learn to distinguish between what are must-know metrics in creative placemaking and what is 'nice to know'
- Learn ways to measure and analyze success that can fit tight budgets and schedules.
- Identify and evaluate locations for artworks and performances.
- Explore how to attract more resources and dollars to your community while also preserving its character
- Determine who you need to get on board your team to be successful
- Learn how to get more support for your work and grow collaborative partnerships
- Get insights and guidance from top creative placemakers
- Learn from a diverse pool of classmates, and explore issues and problems from several different perspectives
- Create a vehicle for change – a plan, report or scholarly paper – and get the tools to help promote change in their community
- 'Show they know' with a Certificate that demonstrates that they engaged in a rigorous and thoughtful program of study. This can provide an advantage over someone who has simply attended one-day training programs or webinars.

Students also get a free one-year subscription to the Planetizen library. Planetizen offers a variety of short courses on planning and public policy - https://www.planetizen.com.   Whether you are new the idea of urban planning, or have significant experience in the field, Planetizen courses can help you build your knowledge and skills.

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Program Features

Residencies

As a hybrid program, the residency component is integral to the Certificate in Creative Placemaking. Every student participates in the opening residency and is strongly encouraged to participate in a closing residency.

Opening Residency

The program begins with an opening residency September 3 – 5, 2019 at NHIA's Manchester Campus, serving as both a solid introduction to creative placemaking and preparation for the rest of the program. Students will learn about field of creative placemaking by exploring it in practice in Manchester, learning and practicing skills for analyzing communities, and getting insights from leading practitioners. They will also begin building their collaborative leadership skills and develop a process of creating high-performance partnerships. Housing and meals are included in the Certificate program fee.

Closing Residency

The closing residency is an opportunity for students to present their capstone projects to other creative placemakers, and get advice from the Certificate Program Director on steps to getting their recommendations implemented. As the closing residency will be at a Creative Placemaking Leadership Summit or Creative Placemaking Knowledge Exchange, students may choose one of three of these events, which will be held in the United States between May and September of 2020. These events are produced by National Consortium of Creative Placemaking and are being planned for 1) Newark, NJ; 2) a major city in the Southeastern US; and 3) a major city in the Southwestern US. Certificate students will get free entry to the Leadership Summit or Knowledge Exchange where they will present their work. But they are responsible for their own travel, accommodations and meals. *Learn more about Leadership Summits and Knowledge Exchanges http://www.artsbuildcommunities.com*

Deep Learning courses

Deep Learning courses help you understand key issues in creative placemaking at a deep level. Through readings, thoughtful discussions, and occasional assignments curated by the instructor, you will better address the challenges that many creative placemakers face.

These courses (also known as modules) cover six key areas: community development, local economic development, critical analysis, site planning and destination marketing and development. Each course is five weeks. There are four weeks of instruction and a week for the course final.

The deep learning courses are asynchronous – which means you don't have to be online at a specific time. But you are expected to ask and respond to questions a few times a week through an online discussion board.

Students must pass each Deep learning course to be eligible for a certificate. To pass the course, students must contribute at least eight times (an average of twice per week) to classroom conversations, complete all assignments, and receive a satisfactory grade on the course final. To earn graduate credit, students must contribute more to discussions, writing and overall work. For specific graduate credit requirements, please contact the Office of Graduate Studies, GradPrograms@nhia.edu.

Here's a look at the six Deep Learning Courses (Modules)…

Building Creative Communities
Instructor: Tom Borrup, Ph.D.

This module will look at the emerging field of Creative Placemaking and some of the challenges now defining ways it is playing out. As a cross-sector professional and community based practice, it promises to create better lives and shared experiences for those living together in geographically defined communities. If it is going to fulfill its promises, Creative Placemaking has to grapple with a wide range of age-old challenges. Simply spreading art around to make places prettier and more fun is not enough. Creative Placemaking must be asset-based, bottom-up and focused on building community social fabric all while making physical place-based improvements. It includes local economic development and it values and builds on distinctive local creative and cultural resources including existing talents in the community. Cities and neighborhoods vying for position as creative or cool places – havens for the "creative class" – typically focus on deficit-based approaches, attracting people, talent and industries they don't have, and on building iconic institutions and economies that are usually unsustainable.

This four-week module provides a foundation for thinking about 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 rapidly 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.

Participants need to enter this module with 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 module I, students will develop their ability to:

- Clarify distinctions between traditional planning and development and Creative Placemaking
- Understand 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

Sustainable Creative Economies

Instructor: Tom Borrup, Ph.D.

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, often in the form of "economic gardening," builds on endogenous assets and is considered more sustainable. These are typically made up of a diverse mix of locally owned, interdependent enterprises that produce social networks that keep them connected to place.

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

This module will introduce class participants to the creative economy and the role of arts and culture in local economic development. We will 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 Module II, students will 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 theory 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

Analysis for Creative Placemaking
Instructor: David Pankratz, Ph.D.

"Analysis for Creative Placemaking" builds on concepts presented in the first two modules. Among these is the concept of creative placemaking as asset-based and focused on building a community's social fabric and local economic resources, all while making physical place-based improvements rooted in distinctive local cultural traditions and resources.

Policy Contexts
Creative placemakers often face counter-pressures to careful analysis 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. This module will explore available research on these counter-pressures. Students will be asked to assess how policy contexts can and do influence their own creative placemaking goals and strategies.

Research Review
Students will also be introduced to available formal research on cultural planning and creative placemaking. This research 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.

Tiers of Data
Creative placemakers also need information about their specific contexts to be able design and anticipate the outcomes of initiatives. What kinds of information do they need? How do they get it and use it? Students will be introduced to three tiers of data collection and analysis:

1. Tier One--publicly-available quantitative data that is free, collected annually, nationally comparable, and can be disaggregated geographically, such as the U.S. Economic Census, U.S. Census Bureau's County Business Patterns, the American Community Survey, the Bureau of Labor Statistics, and National Center for Charitable Statistics

2. Tier Two--publicly-available arts and culture quantitative data that is free and collected nationally on a periodic basis, such as the Americans for the Arts' National Arts' National Arts Index, the National Endowment for the Arts' Survey of Public Participation in the Arts 2012, and the Creative Economy Coalition's 2013 America's Creative Economy report

3. Tier Three--publicly-available quantitative and qualitative data gathered on a one-time or occasional basis in a specific locale, such as cultural vitality index reports and plans and arts & culture-focused economic impact studies

Data Collection Methods
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, asset-mapping, content analysis, needs assessments, community forums, focus groups, and interviews, among others. Students will explore both the benefits and the limitations of these methods, and how they are used in research and creative placemaking planning documents.

Frameworks

A key premise of these explorations will be that data does not speak for itself. Data need to be incorporated into 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 serve to gauge the potential of placemaking initiatives to achieve success. But these tools also 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 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.

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, module participants will want to reference asset mapping done on their area during earlier stages of the module.

Learning Outcomes: through Module III, students will develop abilities 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

Destination Marketing and Development
Instructor: Betsy Pandora

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

Making Spaces for Culture
Instructor: Lee Edgecombe

This module 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 Activity, Combination Performing Arts / Museum Exhibit Facility, and a Cultural Arts District. By the end of this course you will be expected to submit a report which will consist of the accumulation of your weekly assignments.

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.

Students are expected enter into this course with a Case Community 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). 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.

Learning Outcomes: through Module V, students will develop abilities to:

- Explain the connections between physical 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.

Building Community Capacity
Instructor: Wendy Benscoter

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 community that lives, works and plays there. This section explores how Creative Placemakers can lead comprehensive teams to develop a shared vision with community-shared values and a plan that can ultimately result in re-invigorating communities and neighborhoods.

This four-week module studies models and best practices for integrated community engagement; a process that is as important as the resulting place; communication that creates partnerships; and team building that powers change in communities through otherwise disparate municipalities, organizations, businesses, artists and citizens.

Learning Outcomes: through Module VI, students will develop abilities to:

- Explain the importance of the process to the "making" in Creative Placemaking.
- Explain how groups of leaders with different missions can become successful community teams.
- Explain the importance of a shared vision, hierarchies of values and clear missions to Creative Placemaking.
- Describe team processes to explore, define, prioritize, strategize and implement ideas.

Leadership coaching

Through five online Leadership Coaching sessions, students will learn key skills integral to building productive partnerships and expressing influence.   Ideas are easy. Realizing those ideas is challenging. These Leadership Coaching sessions build on the work from the Deep Learning Courses and provide valuable tools to turn ideas into reality, especially when the process depends on others.

Each month, students in small groups meet for an hour with the Program Director by videoconference to explore critical challenges in their work. Students will have choices of times for participation, but must participate in at least five of the coaching.   Topics for the Leadership Coaching Sessions include:

September	Wicked Problems
October	Mental Models
November	Power Dynamics in Communities
January	Values-based Planning
February	Strategic Communication: Interpersonal
March	Strategic Communication: Group and Community
April	Student's Choice

Capstone

The Capstone Project allows the student to bring together all the content from the Certificate into a tangible actualized plan to make meaningful change in a community.
Students may approach the Capstone Project by:

•   Preparing a mock plan or a detailed proposal for a creative placemaking plan in a community. Either document would include background information on the community; an assessment of key social, cultural and economic issues; a discussion of assets and the community's distinct qualities; a possible range of strategies to consider; and a strategy for community engagement and sustainable community stewardship.
•   Conducting an analysis of existing creative placemaking efforts in a community. The analysis will evaluate existing efforts and make recommendations for improvements.
•   Writing a paper of publishable quality (PPQ) on creative placemaking. This is a scholarly work designed to explore at least one issue explored in the Certificate program.

Capstone Projects will be evaluated by Certificate faculty and external creative placemakers.

Students will produce their capstone projects in May. Most of their classwork throughout the program will be designed to help them develop their project. There will be an opportunity for students to present their Capstone Projects at one of several Creative Placemaking Leadership Summits and/or Creative Placemaking Knowledge Exchanges being planned 2020.

Instructors

Tom Borrup
Principal, Creative Community Builders, Minneapolis, MN

Tom Borrup is a leader and innovator in creative community building, community-based cultural planning, and creative placemaking – leveraging cultural and other assets to advance equitable economic, social, civic, and physical regeneration of place-based communities. He consults with cities, foundations, and nonprofits across the U.S. to integrate arts, economic development, urban planning and design, civic engagement, and animation of public space. His 2006 book The Creative Community Builders' Handbook, remains the leading text in the field. It profiles communities that have transformed their economic, social, and physical infrastructures through the arts. From 2003 to 2009 he consulted with the Ford Foundation's Shifting Sands Initiative to assist community-based cultural organizations to take leading roles in local revitalization. In 2011 and 2012, he directed Plan-It Hennepin, a National Endowment for the Arts' Our Town creative placemaking project for the Downtown Minneapolis Cultural District. As Executive Director of Intermedia Arts in Minneapolis from 1980 until 2002, Tom engaged with a diverse urban neighborhood to work on community-based concerns while building a nationally recognized multidisciplinary, cross-cultural organization. He has served as a member of many community and nonprofit boards as well as funding panels for public and private agencies, and was a trustee of the Jerome Foundation in Saint Paul from 1994 to 2003 where he served as Chair from 2001 to 2003. With the National Endowment for the Arts, Tom served on a variety of funding and policy panels over 25 years in the media arts, visual arts, and presenting, design, and advancement program categories.

Tom earned his Ph.D. in Leadership and Change at Antioch University in 2015. His dissertation research focused on grassroots leadership in the planning and management of urban cultural districts where he found correlation between strong "horizontal" networks and economic and social stability.

Tom has an M.A. in Communications and Public Policy from Goddard College and was a 2001-2002 Fellow in the Knight Program in Community Building at the University of Miami School of Architecture. He serves as director of graduate studies for the Arts and Cultural Leadership Program at the University of Minnesota and teaches in Graduate Programs in Arts and Culture Management at Saint Mary's University of Minnesota and online for the Arts Extension Service at the University of Massachusetts and for Drexel University's Arts Administration Graduate Program.

David Pankratz
Research and Policy Director, Greater Pittsburgh Arts Council, Pittsburgh, PA

David B. Pankratz is an arts researcher, evaluator, and policy analyst who currently serves as Research & Policy Director for the Greater Pittsburgh Arts Council, a position he has held since November 2012. During his tenure with GPAC, he has: 1) directed the production and dissemination of GPAC's Arts, Culture & Economic Prosperity in Allegheny County report, 2) led the SW PA delegations to National Arts Advocacy Day in Washington, DC and to Arts Legislative Day in Harrisburg, 3) spearheaded the work of the Pittsburgh Arts Research Committee and its Arts Indicators Subcommittee, 4) chaired Mayor Peduto's transition team subcommittee on the Arts, Culture, Tourism, and Economic Development, 5) established research partnerships with Pittsburgh TODAY, the Pittsburgh Downtown Partnership, VisitPittsburgh, and the Pittsburgh Technology Council, and 6) convened a national meeting of arts researchers during the 2013 Americans for the Arts convention the GPAC co-hosted (a role he will reprise for AFTA's 2014 convention). In

addition, David has applied his evaluation skills to GPAC's annual survey, assessment of GPAC professional development programs, and the identification of new policy options, and has written advocacy-related blog posts for Americans for the Arts, Citizens for the Arts in PA, and the Bayer Center for Nonprofit Management.

David is an adjunct instructor for the Master of Arts Management program at Carnegie Mellon University, where he teaches the "Cultural Policy & Advocacy in the U.S." class. He has also taught in arts management programs for The Ohio State University and the University of Oregon and recently wrote chapters on arts evaluation and cross-sector arts collaborations for two graduate-level arts management textbooks. David previously held senior positions with EmcArts, The Arts & Business Council of Greater Los Angeles, the J. Paul Getty Trust, and Urban Gateways: The Center for Arts Education (Chicago), and was Research & Administration Director for the Independent Commission on the National Endowment for the Arts. He led significant research and evaluation projects for the NEA, the California Arts Council, the Institute of Museum and Library Services, the National Office of Arts Accreditation in Higher Education, and for the Wallace, Ford, and Mellon foundations. David is the co-founder of the Evaluating the Arts & Culture group of the American Evaluation Association, author of the book Multiculturalism and Arts Policy, and co-editor of The Arts in a New Millennium: Research and the Arts Sector.

David earned his M.A. in Educational Policy Studies from the University of Illinois and a Ph.D. in Arts Policy & Administration at The Ohio State University. David is a violist who regularly plays in community and university orchestras. Other interests include baseball, cooking, travel, creative placemaking, and classical guitar. His wife of 27 years, Susan Swarthout, is a teaching artist and arts education administrator. They have one grown son, Nathaniel.

Betsy Pandora
Executive Director, Short North Association, Columbus, OH

Elizabeth "Betsy" Pandora leads the chief advocacy organization for the Short North Arts District in Columbus, Ohio. Known as Columbus' "art and soul," the culturally rich Short North Arts District is both a pioneer for urban revitalization and features one of the densest concentrations of creative art, dining, nightlife, fashion, home décor, and unique gift establishments in all of Ohio.

She has more than 12 years of experience in various advocacy, education, engagement, outreach, development, and planning capacities for small to medium sized not-for-profits, community development corporations, neighborhoods, governments, and universities.

Her passions include: active living, creative placemaking, and public art. Her specialties are: Arts, cultural, and health policy, communications, event planning, team building, volunteer management, community development, grant writing, educational programming for youth and adults, stakeholder engagement, program development, and community design.

Leland Edgecombe
AIA, ASLA, AICP/CNU, President and CEO of Interdisciplinary Design and Planning at The Edgecombe Group, Inc., Hyattsville, MD

Leland Edgecombe is a Certified Planner, a Registered Architect in six (6) States (N.J., PA, D.C., VA, MD, FL), and a Registered Landscape Architect in three (3) States (PA, MD, VA), including the District of Columbia. He brings to a project in-depth and comprehensive knowledge of interdisciplinary design and planning experience in the fields of Architecture, Historic Preservation, Landscape Architecture, Urban Design, and Master Planning. He is certified by CLARB and is a NCARB record holder. Mr. Edgecombe was awarded the 2015 Smithsonian Institute Fellowship in Museum Studies with a focus on community-based economic development through the use of art and cultural activities and venues.
His specialties are: New Urbanist Community Planning, Traditional Neighborhood Design, Sustainable Urban Design, Green Infrastructure Planning and Environmental Site Design.

Wendy Benscoter
Principal, Benscoter Consultants, LLC; and Project Director, Shreveport Common, Shreveport, LA

Wendy Benscoter is the Project Director for Shreveport Common, a successful creative placemaking initiative in Louisiana; and Community Liaison for the Louisiana Creative Communities Initiative. She is a former adjunct professor, teaching Communications at Louisiana State University in Shreveport, and has recently completed a Certificate Program for Creative Placemaking from Rutgers University. Her course will focus on how to help communities plan and implement creative placemaking efforts, and be effective stewards of community improvement.

Leonardo Vazquez
AICP/PP, Executive Director, The National Consortium for Creative Placemaking

Leonardo Vazquez is a national award-winning planner who is a leader in two emerging fields in urban planning: creative placemaking and cultural competency. He has two decades of experience in community development, community engagement, small group facilitation, local economic development, leadership development and strategic communications. He has worked with a wide variety of communities in New Jersey, California, Connecticut, Louisiana, New York and Pennsylvania. *Creative Perth Amboy,* a plan he developed through Community Coaching, received the 2016 Outstanding Plan - Municipal award from the American Planning Association New Jersey Chapter.

With a strong focus on implementation and sustainability, he specializes in building leadership teams to oversee plans and raising funds to support planning and implementation efforts. In addition to his affiliation with the National Consortium for Creative Placemaking, Leonardo Vazquez is a Senior Associate at the Nishuane Group. He is the author of *Leading from the Middle: Strategic Thinking for Urban Planning and Community Development Professionals* and co-editor of *Dialogos: Placemaking in Latino Communities.* He has written for several professional and general interest publications, including Planetizen, Planning, Progressive Planning and The Star-Ledger. He is the recipient of the 2012 American Planning Association National Leadership Award for Advancing Diversity and Social Justice in Honor of Paul Davidoff. It is the highest award given in the urban planning field on issues of social equity. He received a B.S. from Northwestern University and a M.P.A. and M.P., both from the University of Southern California.

2019-20 Certificate Program Schedule

October 23 – 25, 2019	Opening residency at NHIA's Manchester Campus
Nov. 2019 – May 2020	Deep Learning Courses and Leadership Coaching Sessions (*online*)
May 2020 – June 2020	Capstone Project (*online*)
June 2020 -- Sept 2020	Optional participation and presentation at a 1-day Creative Placemaking Leadership Summit or Creative Placemaking Knowledge Exchange at choice of location in the United States.

Program Requirements

To earn the Certificate, students must:
- Receive a passing grade on all Deep Learning courses
- Participate in at least five of seven leadership coaching sessions
- Receive a satisfactory grade on the capstone
- Participate in the required days for the opening residency

To earn the Certificate with graduate credit: please contact NHIA's Graduate Office for specific requirements per course: GradPrograms@nhia.edu

Program Expenses

The total cost for the 2019-20 Certificate in Creative Placemaking is $4,995 and includes tuition for the 10-month program, 1-year subscription to Planetizen Library, and the residency costs (room and board).

Payment may be made in installments through the program; please visit our website for more information – www.nhia.edu/placemaking.

While most readings will be available free online , students will be required to purchase three books:
The Creative Community Builder's Handbook, by Tom Borrup
Arts and Cultural Programming, by Doug Blandy and Gaylene Carpenter
TBD per the Destination Marketing and Development course

Registration

Enrollment is on a first come, first serve basis

The deadline to register for the 2019-20 Certificate Program in July 1, 2019

To enroll in the program, please visit www.nhia.edu/placemaking, click on "Enroll ", and fill out the online application; a deposit of $500 is required for registration.

Once you have filled out the online form and submitted the deposit, you are automatically registered; you will receive an online confirmation, followed by an email from Director Vasquez with more details.

 If you have any questions about the program or enrollment/registration process, please contact our Creative Placemaking Team - placemaking@nhia.edu or 603.836.2561

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Program history and testimonials

Program Director Leonardo Vazquez created and built an extended learning program in creative placemaking that has been hosted by Rutgers University and Ohio State University, and we are now New Hampshire of Art. Ever evolving, the Certificate in Creative Placemaking launching this August at NHIA is even better.

Creative placemaking is a new way of engaging arts and culture to make communities better. Ann Markusen and Anne Gadwa Nicodemus, who coined the term in their 2010 white paper, *Creative Placemaking* https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf

"In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired. In turn, these creative locales foster entrepreneurs and cultural industries that generate jobs and income, spin off new products and services, and attract and retain unrelated businesses and skilled workers. Together, creative placemaking's livability and economic development outcomes have the potential to radically change the future of American towns and cities." (Markusen and Gadwa, p3)

The Certificate in Creative Placemaking is designed to build a shared knowledge base and ethical framework for creative placemaking. Since 2011, dozens of arts professionals, public affairs professionals, civic artists and graduate students in urban planning, the arts or business have gone through the program.

"As a producer and curator, it is fascinating to learn about the process of building creative concepts through the history, voices, and success stories of a community. This course is challenging my notion of the producer/curator as the final taste maker…I'm starting to better see that the very livelihood of a creative project in a community has so much more to do with the process of conceiving it there in the first place. The course is rigorous and goes deep into how we define a community as well. The teachers in this program share their heart-felt level of consciousness that is so encouraging to those of us who come at this program with a passion for our creative communities."
Erica Ruben-Hadzic (current 2018Certificate Candidate)
Deep Space, LLC
New York City, NY

"I love the learning in this course! It is enriching in everything I do and contemplate. I wish I could spend all of my work days immersed in the curriculum."
Erin Maile O'Keefe
Circus Yoga (*2014-15 Certificate Program*)
Brattleboro, Vermont

"I actually started a company that uses all the principles from the Certification program. We are gaining some traction and people are starting to notice our work."
Amanda Golden (*2013-14 Certificate Program*)
Co-founder, Designing Local
Columbus, Ohio

"The placemaking program is the most intellectually stimulating experience I have ever had; nothing even rivals it except perhaps art school. The other participants are truly remarkable."
Dr. Debra Rose (*2013-14 Certificate Program*)
City of Pinellas Park
Pinellas Park, FL