Evaluation Report:

**Creative Campus Innovations
Grant Program**

Prepared for the

Doris Duke Charitable Foundation

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Table of Contents

Executive Summary

<u>Introduction</u>

This report takes stock of the Doris Duke Charitable Foundation's (DDCF) $1.5 million investment in the first round of the Creative Campus Innovations Grant Program, launched in 2006 and administered through the Association of Performing Arts Presenters, the national service organization for performing arts presenters. The Creative Campus program builds significantly on DDCF's long-standing commitment to supporting multi-disciplinary performing arts presenters. A second round of grants, funded in 2008 with an investment of $2 million plus an additional $310,000 for core operating support to the six grantees, is underway as of the writing of this report. Although the Round 2 grants are not covered in this analysis, the Round 1 evaluation significantly contributed to the design of the grant program's second round.

The overarching strategy of the Creative Campus program is to support exemplary campus-based performing arts presenters in developing programs and strategies beyond conventional practice that integrate their work across the academy. The ultimate goal of the program is to elevate the role of the arts in academic life.

Eight campus presenters, selected through a panel review process, were funded in Round I to undertake a diverse array of arts-based interdisciplinary projects:

- Center for the Arts, Wesleyan University: Feet to the Fire: Exploring Global Climate Change from Science to Art
- Hancher Auditorium, University of Iowa: Rinde Eckert residency and *Eye Piece* commission
- Hopkins Center for the Arts, Dartmouth College: Class Divide
- Hostos Center for the Arts and Culture, Hostos Community College of the City University of New York: BomPlenazo & Quijombo festivals and student study abroad programs
- Lied Center of Kansas, The University of Kansas: The Tree of Life: Creativity – Origins and Evolution
- Lied Center for Performing Arts, University of Nebraska – Lincoln: Troika Ranch residency and *Loop Diver* commission
- Carolina Performing Arts, University of North Carolina – Chapel Hill: Criminal/Justice: the Death Penalty Examined
- Stanford Lively Arts, Stanford University: Art + Invention residency by Dave Douglas and Bill Morrison, and *Spark of Being* commission

The evaluation work was two-pronged, focusing on supporting the grantees' own assessment efforts, as well as conducting our own research to inform this report. With technical support, the grantees developed their own logic models and undertook their own project-level evaluation efforts. Additionally, WolfBrown developed a meta-logical model was created for the entire program, encompassing the needs of the funder and the intermediary.

Four outcome areas are addressed in this report:
1. *New models.*
   Did the initiative spark the development of new practices for integrating the arts into academic life? What were they?

2. *Sustainability.*
   Which of the practices are sustainable? Did the funded projects generate institutional support for arts-based interdisciplinary exchange beyond the grant period?

3. *Diffusion.*
   Were the learnings from the program effectively diffused into the presenting field?

4. *Efficacy of Program Administration.*
   Was the Association of Performing Arts Presenters an effective intermediary?

Key Outcomes – #1 New Models

By and large, the eight grantees produced excellent results in terms of delivering on their proposed activities. The quality of execution was high, although in several cases unanticipated events (e.g., artist cancellations, staff departures, a natural disaster) caused delays and other disruptions that compromised outcomes. An outcome-by-outcome discussion of each grantee's performance is included in this report. Artists were used in many different ways – as performers, creators, researchers, teachers, coaches and mentors. Of particular note were the many interactions between students and artists in which the creative process itself was examined through an artistic lens.

Looking across the cohort of eight grantees, we observed the presenters assuming very different roles, or different combinations of roles, in relation to their Creative Campus projects.

- Curator Role. In this role, the presenter acts as the sole curator and producer of programs, maintaining tight control over the selection of artists, artistic output, and ancillary activities.
- Connector/Partner/Collaborator Role. In this role, the presenter actively works to develop partnerships with academic units, both arts and non-arts, as well as community partnerships, but maintains overall control of the project.
- Catalyst/Bystander Role. In this role, the presenter creates a structure that allows for widespread involvement in the project, allowing for some loss of control in exchange for broad involvement and buy-in.

The degree of power-sharing – meaning the extent to which the presenter had direct vs. shared or indirect curatorial control over the project - distinguishes the three roles, as illustrated in the figure below.

Power Sharing Continuum

Low   High

Sole Curator   Partner / Collaborator   Interested Bystander
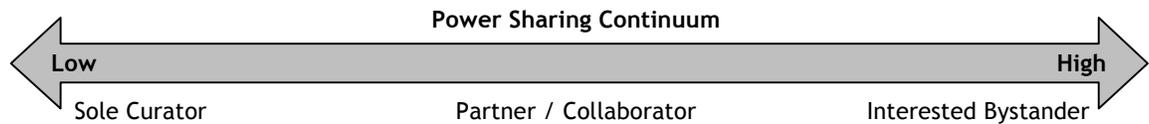
Where each of the grantees fell along this continuum depended mostly on the design of their project, but also on the program director's personal sense of artistic autonomy. It should be noted that operating at the high end of the power-sharing continuum does not require compromising artistic standards, but does involve figuring out how to motivate and empower partners to contribute high quality content. It is the difference between curating directly, and curating indirectly. The former requires expertise in programming and building relationships with artists, while the latter additionally requires expertise in building community and academic relationships. We do not suggest that one end of the power-sharing continuum is inherently better or worse than the other, only that this is one way to think about artistic control and the roles that presenters can play.

In general, we observed a positive correlation between the degree of power-sharing and the scale of activity achieved, which, in turn, led to broader-reaching favorable perceptions by university faculty and administrators in terms of the centrality of the presenter to academic life. This change in perception, however, cannot be disconnected from the pre-existing campus environment and the 'starting position' of the presenter with respect to interdisciplinary work. In a way, the eight grantees aptly illustrate a range of situational factors that campus presenters across the U.S. face in undertaking interdisciplinary work. Some are starting anew and work in a campus environment that is apathetic to interdisciplinary ideals, while others are starting from a much stronger position in terms trust, recognition and a supportive culture for collaborative, interdisciplinary work.

In some respects, the Creative Campus Innovations Grant Program could be viewed as a study in partnerships: partnerships with artists, partnerships with faculty and academic departments, partnerships with student organizations, and partnerships with community organizations. Strong partnerships yielded strong and sustainable outcomes. Thus, grantees with strong process design and project management approaches (e.g., active task forces and committee structures) tended to out-perform those with weaker approaches in terms of the grant program's goals. The capacity to assess progress, reflect critically and diagnose problems was also associated with stronger outcomes.

Most of the eight projects planned for both large-scale and small-scale programs and activities. In some cases, the scale of activity built up over time in a synergistic fashion. Significant impacts were realized through both large- and small-scale activities. Profound, small-scale impacts were achieved by some grantees through repeated interactions between students and visiting artists. This is supported by ample evidence from student interviews and observation of classes. In other cases, we saw a misalignment of resources and impact.

Several of the grantees achieved a large scale of impact through the selection of a relevant or provocative topic or theme that could be appropriated by a larger array of campus constituencies. Under ideal conditions, this strategy allows for the possibility of a truly transformative, truly campus-wide interdisciplinary dialogue *at scale*. Other grantees achieved

scale by tapping into campus-wide or class-wide pedagogical programs such as freshman reading programs, and by using RFPs to solicit campus-wide involvement.

Key Outcomes – #2 Sustainability

Following are examples of the outcomes from the Round 1 grants that we consider to be the most sustainable in nature.

1. Students gained new insight into the creative process. On an individual basis, this is perhaps one of the most transformative long-term outcomes of the initiative.
2. Non-arts students were exposed to artists, and may attend the arts more frequently in the future.
3. Faculty was enriched by interdisciplinary exchange with artists.
4. New approaches were developed for engaging artists and communities in sustained processes of discovery and creative growth.
5. On several campuses, the Creative Campus project appeared to change perceptions of the role of the presenter on campus amongst faculty and administration.
6. Stronger relationships were forged between presenters and the academic communities.
7. A body of new artistic work was created.
8. Artists exited the program with new perspective on how to work in an academic environment, and a new sense of how to employ their creativity.
9. New curricula and new approaches to developing curricula in partnership with artists were created.
10. A body of surviving documentation is maintained by the grantees, much of which will eventually be transferred to the creativecampus.org website.
11. Presenters exited the initiative with a larger conception of their potential role on campus and new approaches to artistic planning and working with artists.

This last point is, perhaps, the greatest legacy of the program. The Round 1 grant program left the eight presenting organizations with significantly expanded views on their connections to academic life and their role in the creative development of students and faculty, and with new perspective on how to work with artists and campus partners.

Through the Creative Campus program, a small number of university presenters managed at least a temporary paradigm shift in their mode of operation from presenter to producer. While the more conventional approach to presenting involves curating artists and programs, the producing approach involves a more complex and sophisticated process of conceptualization, partnership-building, and engaging artists and companies that have something specific to contribute to a discourse that transcends discipline-based silos. It is a more purposeful, more effortful, more resource-intensive, and, one might say, a more creative approach to presenting. At the core of this paradigmatic change is the evolution of the role of the curator from one who selects artists and repertoire to one who diagnoses need, finds partners, and subverts the curatorial process to a higher purpose. This is not for everyone. We do not suppose that most or all presenters will fully adopt this new approach over the old one, or that they should. Some may adopt a hybrid approach, employing both the presenting and producing approaches within the same season.

Key Outcomes – #3 Diffusion and #4 Efficacy of Grant Program Administration

With respect to the outcome areas relating to diffusion and efficacy of program administration, Arts Presenters made significant efforts to build national awareness of the program. A website was created to memorialize the Round 1 and Round 2 projects, which may be found at www.creativecampus.org. The best indicator of the success of the diffusion effort was the strong response to the second call for proposals. By funding 31 semi-finalists in the Round 2 application process, Arts Presenters gained access to the intellectual property represented in their proposals, and plans to disseminate a compilation of the proposals to the entire presenting field in late 2010. This represents a significant improvement in program design. In sum, Arts Presenters has been a competent intermediary.

Analysis

It remains to be seen how much interdisciplinary work can be accomplished by university presenters without special funding. The Round 1 projects were extremely taxing on staff, and this level of activity cannot be sustained without significant, ongoing financial support. Several of the grantees have been successful in securing additional resources from sources other than Duke to continue the work.

The foundation should also be aware of the unplanned but significant outcomes with respect to artists. The artists engaged in the eight projects reported a number of benefits arising from their participation. While some of the artists were veterans of interdisciplinary work, others were drawn out of their comfort zones and challenged to develop new skill sets or explore new topics. If interdisciplinary work is to become more commonplace on and off college campuses, a new breed of artist will need to be cultivated. These artists will be open to critical feedback, vulnerable to collaboration and new ways of thinking, willing to work with diverse constituents, and comfortable discussing their creative processes in a laboratory environment. While presenters need to be supported in their efforts to play a more central role in the intellectual life of their communities, much of the responsibility falls to artists, who also need to be supported, including the training programs that prepare them. How does an artist learn to work with an economist or a doctor?

The artistic excellence of the artists and their artistic output was a major factor in the selection of artists and awarding of grants, but not the only factor. In retrospect, the excellence of the artistic product was of secondary importance in achieving creative outcomes for students and faculty, who are more impacted by the *quality of the exchange* (i.e., the approach to research or skillfulness at pedagogy), than the aesthetic value of the ultimate product. The numerous works of art created through the various commissions may or may not be performed again, and may or may not have long-term value to the art forms or the artists who created them. But the *processes* that created them may have fundamentally changed the lives of hundreds of students across the eight campuses by providing them with a different view of the world and a more complex understanding of their own creative process and potential.

Audience development outcomes were, most likely, a byproduct of successful pedagogical and creative outcomes. The eight Round 1 projects undoubtedly awakened an appreciation for the arts amongst the many students who participated in various interdisciplinary courses

and workshops, although this was not the primary purpose of these programs. Will they return to the arts more frequently later in life? All we can reasonably assert from the evaluation data is that if the quality of the interaction they had with artists was high, and if they learned something about their own creative process, then the answer is more likely to be "Yes." In any case, we see audience development outcomes as a byproduct of interdisciplinary exchange, not as a primary outcome or goal.

The intellectual, scientific and other resources that universities can bring to arts-based interdisciplinary exchange are significant. But all presenters, not just academic presenters, can play a more central role in the creative life of their community. While the partners will be different outside of academic settings, we feel that the basic principles of partnership-based interdisciplinary programming are still applicable. For example, non-academic presenters might work with businesses on workforce creativity, scientific research or product development, or might work with redevelopment agencies on urban planning or revitalization. Several of the eight Round 1 projects touched on these very topics. Moreover, non-academic presenters might engage with colleges and universities without presenting programs to develop arts-based interdisciplinary programs. The larger idea here is repositioning the presenter as a catalyst for creativity, dialogue and discovery in the community.

Conclusion

The Duke investment in the Creative Campus Innovations Grant Program funded not only the development and pilot testing of new models for interdisciplinary exchange, but also was an investment in the core program planning capacities of the eight presenters and their artistic partners. In the current environment of uncertainty, heightened competition, shifting tastes and demand for more intense and meaningful experiences, the presenting field is in great need of new programming models that allow presenters to enhance their relevance and gain additional support without compromising artistic standards. The Creative Campus program afforded the presenting field an important opportunity to break the mold of past practice and experiment with programming approaches that enfranchise new stakeholders and build bridges over intellectual gulfs. Across the portfolio of Round 1 grantees, many promising new practices were developed that *actively* engage students, faculty and community members in creative processes and respond to the changing conditions faced by all presenters, not just campus presenters. While this may not have been the intended outcome of the initiative, it is a much needed outcome for the field.

Much has been written about creativity and global competitiveness. Elevating the role of the arts in academia is a pressing need for higher education, but a long-term objective with many barriers to fulfillment. Performing arts presenters can play a vital role in building higher levels of support for the arts amongst faculty and senior administrators by illustrating through practice the transformative benefits of interdisciplinary exchange to students, faculty and community members. In the process of doing so, they will become indispensible.

We encourage funders, academics, presenters and other partners with a stake in the creative development of our nation to continue this essential work.

Introduction and Overview of Funded Projects

This report summarizes the findings of a three-year evaluation of the Creative Campus Innovations Grant Program, launched in 2006 by the Association of Performing Arts Presenters with funding from the Doris Duke Charitable Foundation (DDCF). The evaluation was commissioned by DDCF in an effort to take stock of its $1.5 million investment in the first round of the program. Mid-way through the grant period and following receipt of an interim evaluation report from WolfBrown, the DDCF board authorized another $2 million for a second round of grants.

This report was submitted to DDCF in September 2010, as the second round of grants was awarded, and is based solely on our experience with the eight Round 1 grantees:

Grantee/Program	Academic Institution	Project
Carolina Performing Arts	University of North Carolina – Chapel Hill	Criminal/Justice: the Death Penalty Examined
Center for the Arts	Wesleyan University	Feet to the Fire: Exploring Global Climate Change from Science to Art
Hancher Auditorium	University of Iowa	Rinde Eckert residency and *Eye Piece* commission
Hopkins Center	Dartmouth College	Class Divide
Hostos Center for the Arts and Culture	Hostos Community College of the City University of New York	BomPlenazo & Quijombo festivals and student study abroad programs
Lied Center of Kansas	University of Kansas	The Tree of Life: Creativity – Origins and Evolution
Lied Center for Performing Arts	University of Nebraska – Lincoln	Troika Ranch residency and *Loop Diver* commission
Stanford Lively Arts	Stanford University	Art + Invention: residency by Dave Douglas and Bill Morrison, and *Spark of Being* commission

The scope of WolfBrown's evaluation work focused on providing technical support to the grantees in the areas of logic model development and coaching on evaluation methods. We also prepared a 'meta-logic model' for initiative-level outcomes, discussed below. Evaluation plans were completed for all eight projects, including detailed data collection plans. The grantees were then responsible for implementing their plans, with telephone support from WolfBrown. The quality of the grantees' evaluation efforts varied significantly across the eight sites. Results of the individual evaluations were reviewed and incorporated into this report, along the grantees' final report and our own data collection efforts.

During the grant period, WolfBrown consultants made one or more site visits to each campus and conducted numerous interviews with staff, faculty and university administrators at each site. We also assisted Arts Presenters with the planning and facilitation of grantee convenings and other means of transferring learning and knowledge amongst grantees and with the broader presenting field, including extensive consultation on the Creative Campus Innovations grant program Round 2 guidelines. In 2009, Arts Presenters engaged WolfBrown to prepare a website devoted to sharing information about both rounds of

Creative Campus projects with the field. The resulting site, www.creativecampus.org, was launched in early 2010, and provides detailed information about each of the funded projects for public consumption. This website continues to be expanded.

Background

The Creative Campus Innovations Grant Program grew out of the March 2004 American Assembly meeting at Columbia University, where more than 60 arts and higher education leaders gathered to examine the factors that characterize effective partnerships in education and the arts, and the projects, proposals, curricula, and creative forces that make such partnerships work. This high level dialogue catalyzed a number of ideas for elevating the role of the arts on college campuses, one of which was the re-granting program through Arts Presenters.[1] The program was designed to support a set of innovative performance-based projects on American campuses that more fully integrate the performing arts into the life of the academy and the surrounding community.

The initiative arrived at an opportune moment in the evolution of performing arts presenters nationwide – a time when the presenting field is seeing a breakdown in conventional approaches to booking and presenting touring artists[2] and the rise of new forms of participatory creative expression such as dance flashmobs and crowd-sourced librettos. Today's audiences are demanding more intense and more fulfilling experiences, and are increasingly comfortable with digital and virtual experiences.[3] This has resulted in a new sector-wide focus on engaging audiences more deeply, especially through technology.

Meanwhile, more and more business leaders, academics and community officials are embracing 'creative vitality' as essential to quality of life and economic development.[4] This reframing of the arts' role in communities suggests that arts presenters and producers, both academic and non-academic, must immerse and recast themselves in a new value system that connects them to many players and a multitude of creative outcomes that go well beyond the traditional role of the presenter.

Against this backdrop, the role of performing arts presenters on college campuses has been questioned more frequently. Is it enough to bring top quality performers to campus to entertain and inspire, or should university presenters play a more integral role in academic

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[1] Independently, the Curb Center for Art, Enterprise & Public Policy at Vanderbilt University launched its own multi-faceted creative campus program. See www.vanderbiltcreativecampus.org.

[2] See Ken Foster's essay "Thriving in an Uncertain World: Arts Presenting Change and the New Realities, 2009, available through the Association of Performing Arts Presenters, at http://www.apap365.org/KNOWLEDGE/knowledge_products/Documents/Thriving_In_An_Uncertain_World.pdf

[3] 2010 survey of the audience engagement preferences of the combined audiences of 21 Toronto arts groups, conducted by WolfBrown for the Creative Trust

[4] Jackson, Maria-Rosario, Florence Kabwasa-Green, & Joaquin Herranz, *Cultural Vitality in Communities: Interpretation and Indicators*, Washington, DC: Urban Institute, 2006.

life? The answer, of course, varies from campus to campus, although the debate is most spirited at campuses where the presenting programs are subsidized by the university. This dialogue pre-dates the Creative Campus initiative. The negative impact of the 2008-09 recession on many universities' endowments and funding streams brought a special urgency to the Creative Campus program. In the process of making far-reaching budget cuts, university administrators have been forced to reconsider if presenting programs are ancillary programs, or if they are integral to the fabric of higher education.

Throughout this evaluation process, a great deal was learned about the mechanics of implementing arts-based interdisciplinary projects, and the many challenges of working collaboratively in an academic environment. We hope this evaluation of Round 1 grantees' experiences will benefit other presenters who pursue interdisciplinary work and new approaches to presenting. However, we believe that the most significant findings of the evaluation relate to the larger trajectory of innovation that the Creative Campus grant program precipitated, and the new ways of engaging students, faculty, local artists and community members in a sustained learning process around a topic or creative process. The experiences of the eight grantees and the impacts of the projects provide evidence of a growing and sustainable movement toward new, more participatory, more collaborative approaches to presenting that could transform the presenting field.

Program Description[5]

The purpose of the Creative Campus Innovations Grant Program is to identify, support, and document cross-campus interdisciplinary collaborations that integrate the work of performing arts presenters in the academy and the surrounding community. Arts Presenters awarded eight grants in 2007 (Round 1), and another six grants in 2010 (Round 2), ranging from $100,000-$200,000 each to college and university presenters for projects that go beyond conventional practice and perspectives, feature innovative or experimental approaches, connect with arts and non-arts constituencies, and stimulate discussion and debate. Funding support is meant to both support new initiatives and deepen existing efforts to integrate the performing arts into the academy.

A panel reviewed proposals in September 2009 and selected 31 applicants to further develop their project concept, structure, and anticipated outcomes for a second proposal that was due March 1, 2010. Round II Creative Campus Innovations program grantees were announced in September 2010.

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[5] The Program Description and Project Goals and are taken directly from the Arts Presenters website.

Project Goals

Creative Campus Innovations projects should incorporate a variety of campus-based programs and activities that integrate the work of presenters into the life of the academy and the community by working collectively with other college or university partners and community partners to maximize resources and capacities in the performing arts. Each project must meet the following goals:

- Integrate the performing arts into the education, service, and scholarly missions of the academy and engage chief academic officers and executive leadership;
- Provide opportunities to deepen and expand the participation of artist(s) in the academy through long term residencies, commissions and/or other creative activities; and
- Identify, document, and share lessons learned that will contribute to an evolving knowledge base and learning community for campuses and the wider performing arts and presenting field.

Evaluation Framework

Our evaluation of the Creative Campus Innovations Grant program was guided by a program-level logic model that considered the desired outcomes of each stakeholder – the funder, Arts Presenters, and each of the eight grantees. The model, developed in consultation with foundation staff, proposes four general areas of outcomes:

1. *New models*. *Did the initiative spark the development of new models for integrating the arts into academic life? Were new models of arts-based interdisciplinary exchange created, and what were they?*
2. *Sustainability*. *What aspects of the models are sustainable? Did the funded projects generate institutional support for arts-based interdisciplinary exchange beyond the grant period? Is sustainability a realistic expectation of a grant program like this?*
3. *Diffusion*. *Were the learnings from the program effectively diffused into the presenting field?*
4. *Efficacy of Program Administration*. *Was the Association of Performing Arts Presenters an effective intermediary in the grant making and program administration process?*

Crosscutting these four outcome areas are three *types* of outcomes that were considered across the grantee cohort:

1. **Artistic/creative outcomes** are focused on the quality of participant experiences, the aesthetic integrity of the project's artistic products, the creative process for students, and creative methods for interdisciplinary exchange.
2. **Process outcomes** are new or improved ways of working, such as better artistic, management or governance practices, and new relationships or operating methods that allow for higher levels of mission fulfillment (e.g. stronger relationships with academic departments, improved political support on campus).
3. **Knowledge outcomes** are 'products' that inherently have some residual value independent of the process that created them, such as new artistic works, new curriculum, applied research, new uses of technology, lessons learned and acquired skills or know-how.

This taxonomy of outcomes allows us to reflect critically on the initiative, particularly in reference to sustainability issues, as each of these areas of impact can be analyzed separately.

The following matrix of outcomes and indicators was prepared in 2008 to guide the evaluation.

Matrix of Outcomes and Indicators

Outcome #1: New Models for Integrating the Arts into Academic Life: The grant program seeks to develop and test new models for enhancing creativity through the arts and to further integrate the arts with academic life.

Artistic/Creative Outcomes	Process Outcomes	Knowledge Outcomes
• Quality artistic products are created • Quality interdisciplinary exchange • Dialogue about substantive issues • Improved intellectual, aesthetic and creative development among participating students	• New program models for interdisciplinary exchange (e.g., hub and spokes model) • Models for expanding the presenter's network on campus (e.g., RFPs) • Bigger role for presenter in campus activities • Create new capacity for program evaluation through campus resources	• Deeper understanding of the ways that the arts can catalyze creativity in higher education • Lessons learned from successful and unsuccessful implementation • Effectiveness of interdisciplinary exchange

Outcome #2: Sustainability: The grant program seeks to generate and leverage institutional support, formal and informal, to foster continued participation in interdisciplinary projects, beyond the grant program, that further elevate and integrate the arts into higher education.

Artistic/Creative Outcomes	Process Outcomes	Knowledge Outcomes
• More faculty members integrating arts components into curricula • Replication of the project or partnership model on campus • New artistic or interdisciplinary programs or projects that spring up as a byproduct of the funded project	• Institutionalization of interdisciplinary exchange (i.e., structural change) • Increased administration, faculty and community support for inter-disciplinary work with arts (i.e., cultural change) • Permanent expansion of the presenter's network on campus • Symbolic and financial recognition of the value that arts bring to higher education	• Knowledge of the systems, networks and methods needed to sustain interdisciplinary exchange

Outcome #3: Diffusion: The grant program seeks to support projects that are applicable to, and can add value to, a wider community of arts presenters, both on-campus and other presenters.		
Artistic/Creative Outcomes	Process Outcomes	Knowledge Outcomes
• Replication of partnership or program models beyond campus • National learning community around interdisciplinary models for stimulating creativity • More artists getting involved in interdisciplinary work	• Mechanism put in place to motivate and reward other presenters to learn about and replicate the programs or models • Dissemination and diffusion plan is funded and implemented	• Codification and synthesis of programs, methods and lessons learned (case studies, replication guides, human knowledge) such that they can be diffused and replicated • Grantees and artists serve as resources to other campuses and artists who want to learn about new models

Outcome #4: Efficacy of Grant Program Administration: The Foundation has employed an intermediary strategy to implement this program, and brought in Art Presenters to oversee the grant-making and grant management process. The evaluation included an assessment of the overall approach and effectiveness of grant administration.		
Artistic/Creative Outcomes	Process Outcomes	Knowledge Outcomes
• Increase performing arts offerings on campuses • Improve positioning of, support for and access to performing arts on campuses	• Invite & manage proposals • Fund "exemplary projects…which could serve as models or experiments from others." • Encourage and support evaluative project reports from grantees • Form task force "to build more tangible results for program & explore opportunities to further integrate and reposition the performing arts on campuses throughout the country" • Cultivate new APAP members through program	• Form a learning community among grantees • Host annual grantee convenings to discuss progress, challenges and lessons learned • Improve grantees' capacity for evaluation • Develop comprehensive services and programs relevant to campus-based presenters and the academy

Summary of Findings by Outcome Area

Following is a narrative summary of over-arching observations from the eight projects organized by the four key initiative-level outcomes. Grantee-level outcomes and observations may be found later in the report.

Outcome #1: New Models for Integrating the Arts into Academic Life

Approaches to Arts-Based Interdisciplinary Exchange

The eight grants succeeded in stimulating the development of new models for arts-based interdisciplinary exchange initiated by campus-based presenters. While some of the eight models build on conventional practice (e.g. artist residencies), they are distinguished by their interdisciplinary nature and by the approaches used to conceive them. We observed three primary approaches:

- **Artist Focus.** In this approach, the conceptualization of the project revolved around an artist and, in most cases, numerous residency activities over a period of a year or more, and the commission of a new work. While several of the projects used a combination of student, faculty, community and visiting artists, the primary artistic focus of the projects was visiting artists, for example:

    - The Lied Center for the Performing Arts at the University of Nebraska formed a close partnership with Troika Ranch, the multi-media performance company, centered around the commission of a new work, *Loop Diver.*
    - Stanford Lively Arts' Art + Invention project very much grew out of a desire to work with two artists, jazz musician Dave Douglas and experimental filmmaker Bill Morrison, and centered around a new work, *Spark of Being,* created collaboratively by the two artists.

- **Thematic/Topical Focus.** Several of the projects were built around a topic or theme, adding a conceptual impetus to the project. The thematic approach allowed for multiple points of access across campus and in the community, allowing for far-reaching impact (UNC, Dartmouth, Wesleyan, Kansas). Broad themes that could cut across academic disciplines seemed to attract the broadest array of partners and interest (UNC, Dartmouth). Faculty involvement in theme selection also seemed to lead to wider involvement (Kansas). Examples of themes include:

    - Criminal/Justice: The Death Penalty Examined (UNC, 2007-08, funded project)
    - The Gender Project (UNC, 2008-09) explored perspectives on the topic of gender and identity on campus and in the community
    - Diasporas (UNC, 2009-10) explored ideas on issues of migration, nationality, and the politics of home
    - Climate Change (Wesleyan Center for the Arts, 2008-09, funded project)
    - Class Divide (Dartmouth/Hopkins Center for the Arts, 2007-09, funded project)

- Tree of Life: Creativity – Origins and Evolution (Lied Center of Kansas, 2008-09, funded project)
- Art + Invention (Stanford Lively Arts, 2009-10, funded project)
- Memory Forward (Stanford Lively Arts, 2010-11)

We note with interest that four of the six Round 2 funded projects are organized around a unifying topic or theme.

- **Stakeholder or Partner Focus**. Several projects were conceived out of a desire to serve a specific population or stakeholder group, or a desire to work with a specific academic department. In most cases, this approach was amalgamated using an artist focus. For example:

  - Hancher Auditorium's residency and commission of *Eye Piece* by theatre artist Rinde Eckert was driven by a desire to collaborate with the University of Iowa Medical Center
  - Hostos Community College's project emanated from a desire to strengthen its relationships with Afro-Dominican and Afro-Puerto Rican communities, which have long been stakeholders of the college.

Of course, it is difficult to establish clear patterns or models with only eight projects as there are not enough data points to make any judgments as to the efficacy of one approach over another. While each approach has strengths and weaknesses, some might be more robust from a process design standpoint, or might lead to more sustainable outcomes. For example, there were two artist cancellations during Round 1. In one case, the cancellation, which occurred at the very beginning of the project, sent the grantee back to the drawing boards, since the conceptualization of the project was centered on the artist. In the other example, the project was organized around a topic, and replacing the artist mid-way through the project was done with minimal disruption to the project.

Programmatic Components

The nature and extent of programmatic activity across the eight projects varied a great deal. All of the projects involved public performances, workshops, classes and community events that touched hundreds or thousands of people. Some included media components (such as creating documentaries or posting interviews and events on YouTube) that will touch more people for years to come. Looking across the cohort, we found the following programmatic components:

Generative, Creative Work
- Commissioning new work by professional and faculty artists
- Artists reflecting openly on their creative processes
- Visiting artists working with non-arts faculty on specific projects
- Visiting artists setting work on student artists
- Original student work

Live Performances
- Performances by visiting artists, faculty artists, local artists, and student artists
- Festivals
- Residencies by visiting artists, usually involving multiple site visits lasting one or two weeks each, over a period of a year or two

Pedagogy
- Visiting artists and faculty collaborating on curriculum design and teaching
- Modifications to existing course modules to incorporate interaction with visiting artists
- Visiting artists interacting with students in a speaking capacity (i.e., not performing)
- New interdisciplinary courses
- Visiting artists teaching, coaching and otherwise interacting with community artists, public school students and other target populations

Discourse
- Faculty, student and community symposia and colloquia
- Campus-wide contests and competitions
- Debates

Media Production
- Documentary videos used for teaching, learning and archival purposes

Project Management

The underlying processes used by the grantees to manage and develop their projects varied substantially. In some cases, interdisciplinary task forces and committees were established to oversee the project. In some cases these oversight groups were deeply involved in the myriad details of the project.[6] However, some of the oversight groups developed by the grantees were titular in nature and met infrequently. Other grantees formed community advisory boards (Dartmouth).

We observed that the strength of the project management approach, and the depth of commitment of the project partners – evidenced by their active involvement in project planning and ongoing project management – contributed to successful outcomes. For example, Wesleyan designed a six month planning period into their project, which very much contributed to the overall success of the project. Stanford Lively Arts and its partner, Stanford Institute for Creativity & the Arts (SiCa), appointed a project leadership team that met weekly for a year. In future grant application processes, a greater emphasis on project management structure and roles would be warranted.

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[6] Some of these committees survived the project (i.e., they continued to meet after the project ended). Further discussion of sustainability issues may be found in the next section.

Program Strategies that Worked

What specific programming and project design strategies produced the best results? In this section, we cite specific examples of program strategies employed by the eight Round 1 grantees, and the outcomes they produced.

- Strategy: Including a planning and/or ramp-up period for the project – Some campuses employed this strategy wisely, allowing for project plans to develop organically over a period of time, which also allowed for more buy-in amongst campus and community partners. Several of the grantees expressed a desire to elongate future creative campus projects to two years, in order to allow for more faculty involvement at the curriculum level, to allow more time to solidify partnerships, and to allow for more student engagement. Conversely, Nebraska's extended timeframe posed some challenges (e.g., Troika Ranch had to lay off its dancers several times during the two-year initiative, resulting in a change of artistic personnel). In retrospect, it seems that the grant period drove some of the project timelines more than an organic sense of timing. It is also fair to say that most, if not all, of the grantees underestimated the amount of time and effort it would take to establish and maintain partnerships.

- Strategy: Pairing visiting artists with faculty artists – This strategy recognizes the value of faculty artists, who often are not invited to participate in the work of university presenters, and positions the presenter as a partner with faculty artists, as opposed to a competitor (which is how some presenters are perceived). At Kansas, visiting artist David Balakrishnan was part of a multidisciplinary "creative research team" that included dance, theater, film, music, science and humanities faculty. This team conceived of, and developed, the multi-media elements of the culminating performance. At Nebraska, Dawn Stoppiello of Troika Ranch worked closely with dance faculty in setting a new work on student artists, and Stanford Lively Arts was also quite successful in engaging faculty artists in residency activities. It is difficult to assess the long-term benefits of engaging faculty artists in this fashion. The preliminary evidence suggests that re-positioning the presenter as a resource in the eyes of faculty artists, either with respect to curriculum enhancement or with respect to the career development of faculty artists, can lead to positive outcomes in terms of political support for the presenter.

- Strategy: Pairing visiting artists with non-artist faculty – This strategy builds relationships and pedagogical practices that extend across disciplinary lines. At Wesleyan, co-taught courses coupled a dancer/choreographer with an environmental scientist who developed a curriculum that engaged students in the subject of climate change through scientific and artistic lenses. While engaging faculty artists proved to be relatively straightforward, engaging non-arts faculty proved more difficult. At some campuses, non-arts faculty could not be engaged in the project – not because of political or philosophical problems – but because of the advance planning requirements associated with modifying curriculum (Stanford, Dartmouth). One implication is that arts-based interdisciplinary projects might require at least two years to plan and implement, if curriculum-based elements are to be incorporated into the project. We learned just how challenging it can be to engage non-arts faculty (particularly tenured faculty) in interdisciplinary programs and projects, due to compensation issues,

departmental silos, lack of political support, and other structural and motivational barriers. However, the structure of Hostos' study abroad program straight-forwardly permits the involvement of additional non-arts faculty who benefit from the arts and cultural understanding provided through the program, as well as contribute their own expertise to the students' learning experience. Humanities and science faculty have expressed interest in joining future study abroad travels. In some ways, interdisciplinary exchange is antithetical to the deeply entrenched structures and mores of academia. It requires power sharing and a certain element of risk, which some faculty members are unwilling to wager. Even when political support for interdisciplinary work exists at the highest levels of university administration, it is unlikely to occur without special funding.

- <u>Strategy: Using RFPs to solicit involvement</u> – In situations where broader involvement was sought, several grantees used RFPs effectively to reach large numbers of potentially interested students or faculty, typically with the goal of distributing a limited number of small stipends to develop work around a topic or theme. For example, Wesleyan issued an RFP to faculty calling for non-arts and arts faculty to collaborate in creating interdisciplinary course modules. Kansas provided small stipends to students through a competitive RFP process to create artistic projects around the *Tree of Life* theme. Similarly, UNC provided funds for student art projects through a competitive process, and Dartmouth offered student internships through a wide-reaching application process.

- <u>Strategy: Adding community engagement programs</u> – This strategy extends the impact of the project beyond the campus, although further reflection as to *why* community engagement elements should or shouldn't be integrated into Creative Campus initiatives is merited. When community engagement programs were conceptually integrated into the projects and served a larger purpose, the outcome was good. For example, Wesleyan was very deliberate about community engagement. Community groups were represented on the project planning committee; the eco-arts festival was held in the community and more than half the attendees were from outside the campus. The afterschool course reached elementary school students from the surrounding area. Kansas reached out to middle school teachers with their workshop on teaching evolution, but otherwise community involvement was limited – the constituency for the *Tree of Life* project was viewed as the very large campus community. Other grantees sent artists out into the community numerous times (Nebraska) to engage a variety of community stakeholders, including community artists, with the goal of breaking down the town/gown dichotomy. Other grantees designed K-12 educational components into their project (Dartmouth). In reflecting on community engagement programs, it feels to us that some of this activity was motivated by a sense of obligation to the grant program (which encouraged community engagement). While building bridges between the campus and the community is a noble objective, many campus presenters have a long history of successfully engaging their communities. We question whether the dual campus/community focus should be a stated objective of a Creative Campus initiative, as opposed to a byproduct of good program design, in light of the overarching goal of the initiative – to elevate the role of the arts in the academy.

- <u>Strategy: Convening advisory groups or committees</u> – This strategy was widespread and effective in structuring stakeholder input, engendering buy-in, and creating processes that transcend and survive a single project. Some of these advisory groups were focused

exclusively on the project and disbanded afterwards, while other committee structures remained in place after the project finished. Wesleyan's university planning committee included senior administration, faculty, visiting artists, community members and students. The committee met initially for planning and then continued through implementation, collaboratively shaping the project. Dartmouth had a community advisory board and also had a staff task force to guide the project. Hostos had an advisory board consisting mostly of their festival partners. UNC had a set of faculty and campus advisors. And Kansas had a multi-disciplinary steering committee of faculty and staff from the Lied Center and other participating entities on campus that provided overall guidance for the *Tree of Life* project. Based on our interviews with the grantees, the quality of these committee processes varied a great deal. Some met regularly and allowed for expansive thinking and mid-course corrections, while others met infrequently to review logistics. The symbiosis of interdisciplinary exchange, and the quality of conversation that sparks new ideas, does not happen in short meetings with tight agendas. Therefore, we recommend that more thought be given to the design of processes – informal exchanges across disciplinary lines – that capitalize on interdisciplinary perspectives and can lead to highly creative ideas.

- Strategy: Leveraging media resources – This strategy was employed by several grantees to document projects and to extend their impact to wider audiences during and beyond the life of the project. Nebraska collaborated with NET Television (Nebraska's PBS station) to produce a full documentary in partnership with the film department. Dartmouth, Wesleyan, Iowa, and Hostos (which aired on BronxNet Television) all produced first-class documentaries. Several grantees also created project websites. It is too early to fully understand how these video resources will enhance or extend project impact, although the video content has been very useful in communicating about the Creative Campus initiative and about specific projects.

- Strategy: Integrating programmatic elements into existing campus-wide teaching initiatives – This strategy was employed on a few campuses and was effective in broadening campus involvement in the project. For example, the Wesleyan project tapped into the freshman orientation "Common Experience" which incorporated summer readings, lectures on campus, and a culminating experiential event for hundreds of freshmen, as a means of extending project impact. Similarly, the UNC project tapped into the freshman summer reading program, in which a book is chosen for the entire freshman class to read before they arrive on campus.

Partnerships and the Role of the Presenter

Looking across the cohort of eight grantees, we observed the presenters assuming very different roles, or different combinations of roles, in relation to their Creative Campus projects.

- Producer/Curator Role. In this role, the presenter acts as the sole curator and producer of programs, maintaining control over the selection of artists, artistic output, and ancillary activities. Hancher Auditorium best typified this role.

- Connector/Partner/Collaborator Role. In this role, the presenter actively works to develop partnerships with academic units, both arts and non-arts, as well as community partnerships, but maintains overall control of the project. The Wesleyan Center for the Arts best typified this role.
- Catalyst/Bystander Role. In this role, the presenter creates a structure that allows for widespread involvement in the project, allowing for some loss of control in exchange for broad involvement and buy-in. Dartmouth best typified this role.

In most cases, the grantees played all three roles to one extent or another. The ability or desire of the grantees to assume these different roles related to the nature of the projects and the nature of the partnerships required to achieve the desired outcomes. The roles that the grantees played also reflected the personal philosophies of the grantees' staff leaders as to their sense of artistic autonomy, or their need for the project to build credibility on campus.

As with any grant program involving collaborative work amongst arts groups and their partners, much of the grantees' success rides on the management style, experience and even the personality of key project leaders, as well as the quality of the partnerships they set in motion. In some respects, the Creative Campus Innovations Grant Program could be seen as a study in partnerships.[7] Many new partnerships arose from the initiative, with the nature and number of partnerships varying significantly from campus to campus. Some were "one-off" collaborations with a limited life expectancy, while others were deep and sustained partnerships that will bear fruit for years to come. It is difficult to generalize across the cohort about the quality of the partnerships that were created, because the structures and outcomes of the projects were so different, and the campus environments in which they played out were so different.

Rather than pass judgment on the best and worst partnerships, we feel it is more useful to illustrate the different degrees of power-sharing represented in the partnerships, and the implications for scale and impact.

Across the eight projects we observed a range of 'power sharing' behaviors with respect to ownership and control of programming decisions and other responsibilities. In some cases, artistic control and programming responsibilities were held closely by the presenter, while in other cases control was decentralized and distributed, ultimately allowing the presenter to 'let go' of the program in the sense that other partners would add programs to the schedule without the involvement of the presenter. Neither end of the continuum, illustrated below,

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[7] Much has been written about partnerships in the arts. Two resources that spring to mind include Mikki Shepard's 2008 analysis of partnerships for the National Black Arts Festival, entitled, Strategies for Developing Organizational Sustainability: Long-Term Relationships in the Arts, accessed at http://www.americansforthearts.org/animatingdemocracy/pdf/reading_room/NBAF_Report_Shepard.pdf and Dr. Thomas Backer's 2002 analysis of partnerships for the John S. and James L. Knight Foundation, entitled, Partnership as an Art Form: What Works and What Doesn't in Nonprofit Arts Partnerships, accessed at http://www.humaninteract.org/images/hiri_b25.pdf.

is necessarily preferable to the other; where grantees fell along this continuum depended mostly on the design of their projects.

Power Sharing Continuum

Low		High
Sole Curator	Partner / Collaborator	Interested Bystander
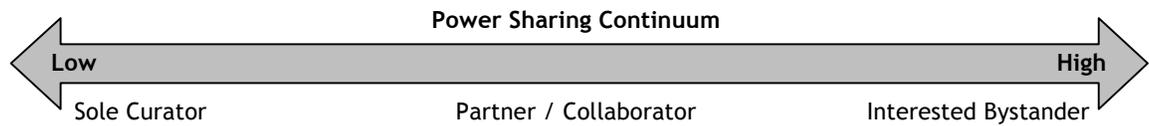
The three positions on the continuum correspond to the three roles defined on the preceding page. At the low end of the power-sharing continuum, the presenter acts as sole curator and shares little or no artistic control with partners. In the middle of the continuum, the presenter shares power with one or more partners in a way that allows for the achievement of broader outcomes that could not be achieved alone by the presenter. At the high end of the continuum, the presenter shares decision-making power with a range of campus or community partners in order to achieve higher order outcomes in terms of breadth of impact. It should be noted that operating at the high end of the power-sharing continuum does not require compromising artistic standards, but does involve figuring out how to motivate and empower partners to contribute high quality content to the project. It is the difference between curating directly, and curating indirectly. The former requires expertise in programming, while the latter requires expertise in relationships.

We do not suggest that one end of the power-sharing continuum is inherently better or worse than the other, only that this is one way to think about artistic control and the roles that presenters can play. Clearly, some of the presenters worked at different ends of the continuum simultaneously. For some of the grantees, the partnerships that were conceived during the grant application process remained the sole partnerships that persevered over the life of the project (Nebraska), while other projects were more porous in that new partners were added or dropped during the project, and in some cases processes were established to encourage this (UNC). In the latter case, the presenter's role evolved to that of a catalyst of activity at a level well beyond what the grantee could sustain if control had not been ceded.

Scale and Impact

The Round 1 application guidelines were not explicit as to whether achieving scale of impact was a desired outcome of individual projects, although, to some extent, scale of impact was implicit in the design of the initiative (i.e., the name 'Creative Campus' – which implies campus-wide involvement). With respect to the evaluation, therefore, we must be careful not to bias our conclusions with respect to scale vs. depth of impact. Given the large numbers of programs and events presented by the grantees (typically dozens for each grantee), it would be cumbersome to report comprehensively on attendance figures. Moreover, attendance figures and class sizes do not necessarily say anything about impact or effectiveness. Notwithstanding these cautions, a summary of depth vs. scale of impact outcomes appears in the table below, to suggest the range and variety of events and participation levels.

Grantee/Program	Scale/Depth of Impact
Carolina Performing Arts	*Death Penalty Examined* encompassed the 2007-08 academic year, attaining a broad scale of impact that offered a range of experiences for students, faculty, staff and the Chapel Hill, NC, community. The experiences offered ranged in terms of type (e.g. performances, talks and workshops, visual art exhibitions) and depth of engagement. In total, the program reached thousands of students, faculty and community members.
Center for the Arts, Wesleyan University	With approximately 2,700 students, Wesleyan is a relatively small campus. The *Feet to the Fire* (F2F) program achieved both depth and scale of impact. Depth of impact was achieved through semester-long courses that blended artistic and science/social science perspectives, and through the commissioning of student, faculty and visiting artists. Scale was achieved through a first year student common reading program (550 students participated); and two festivals that included performances, visual art exhibitions and installations. For example, over 2,000 people attended the *Feet to the Fire Festival* in 2008.
Hancher Auditorium, *Eye Piece* world premiere	This project is notable for its depth of impact. The 15-member cast of *Eye Piece* – 13 students and 2 community members – experienced an intense and intimate creative process with Rinde Eckert. Scale of impact was achieved through public performances, which attracted over 1,300 theatergoers over six performances. In addition, Mr. Eckert led workshops and discussions for the Center for Macular Degeneration, UIHC physicians, and other faculty and students.
Hopkins Center for the Arts, Dartmouth College	*Class Divide* extended over two years with DDCF support and attained a broad scale of impact on campus and in the communities surrounding the Dartmouth campus. Deep community engagement occurred through Anne Galjour's fieldwork for creating *You Can't Get There From Here*, a Community Advisory Board for the project and work with local high schools. Deep on-campus engagement occurred through student productions and student interns. Broad campus engagement was achieved through a multitude of varied Hopkins Center-driven and on-campus partner-driven programs.
Hostos Center for the Arts and Culture, Study Abroad Program	This program focused on depth of impact. Eleven students participated in the 2007 study abroad program and 14 participated in the 2008 program. There were five and six active Cultural Tour Guides stemming, respectively, from each study abroad program. Thousands attend the festivals' workshops and performances each year, indirectly benefiting from the program.
Lied Center of Kansas, The Tree of Life: Creativity – Origins and Evolution	This project achieved both depth and scale of impact. Depth of impact was achieved through a semester-long faculty colloquium and a seminar series, and through intimate exchanges between visiting artists and theatre, music, dance and film students in the creation of a new work of art. A modest scale of impact was achieved through public performance of the collaborative work, and through a related visual art exhibition at the Spencer Art Museum.

Lied Center for Performing Arts, *Loop Diver* world premiere performance at Lied Center	The Troika Ranch residency and commission extended over two years, and primarily achieved depth of impact for students and community members. Depth of impact was achieved through a student dance class, an interdisciplinary class with five students, and numerous workshops and guest appearances by Troika ranch on campus and in the Lincoln community. Several hundred audience members attended the premiere of Loop Diver.
Stanford Lively Arts, *Spark of Being* world premiere performance at Memorial Auditorium	The Douglas/Morrison residency and commission was more oriented towards depth than scale. Several classes afforded students an opportunity to engage with the artists repeatedly. The public performance of the commissioned work attracted several hundred people. Other events, such as a speaker series, a student art festival and a gallery exhibition attracted hundreds of students and faculty, achieving a modest scale of impact.

Most of the eight projects involved both large-scale and small-scale programs and activities, and in some cases the scale of activity built up over time in a synergistic fashion. Profound, small-scale impacts were achieved by some grantees (Kansas, Iowa), arising from direct, repeated interactions between students and visiting artists, with ample evidence found in data from student interviews and observation of classes. Similarly, the Hostos program was designed primarily for the benefit of approximately 15 students each year, some of whom reported deep, transformative experiences. These projects illustrate how artistic resources can be leveraged to maximum effect at a small scale.

In other cases, we saw a misalignment of resources and impact. For example, at one university we observed an interdisciplinary class with five students taught by three faculty members (including the visiting artist) – a highly unusual depth of treatment. If the five students had been carefully selected and were 'just' the right students for the class, this would not necessarily be a misalignment of resources. Unfortunately, this was not the case.

The Wesleyan project included both small-scale, in-depth exposures (e.g., 16 freshmen enrolled in the first co-taught course), as well as elements that reached larger audiences (e.g., the eco-arts festival and the freshman Common Experience). Kansas had a similar mix of small and large-scale elements, including a semester-long colloquium for nine faculty members, as well as the culminating *Tree of Life* performances, which reached more than 2,000.

Scale was achieved in different ways. The primary means of achieving scale was quite conventional: presenting live performances in theatres – either those with large seat counts, or in smaller houses over several nights. However, several grantees achieved scale by tapping into campus-wide or class-wide pedagogical programs such as the freshman Common Experience (Wesleyan) or the summer reading program (UNC), and several attempted to achieve scale by using RFPs to solicit involvement. Scale was also achieved through the selection of a relevant or provocative topic or theme that could be appropriated by a larger array of campus constituencies (Dartmouth, UNC, Stanford). Under ideal conditions, this strategy allows for the possibility of a truly transformative, truly campus-wide interdisciplinary dialogue *at scale*.

In general, we observed a positive correlation between the degree of power-sharing and the scale of activity achieved, which, in turn, led to more favorable perceptions by university faculty and administrators in terms of the centrality of the presenter to academic life. This change in perception, however, also related to the pre-existing campus environment and the 'starting position' of the presenter with respect to interdisciplinary work. In a way, the eight grantees aptly illustrate the range of situational factors that campus presenters across the U.S. face in undertaking interdisciplinary work. Some are starting anew and work in a campus environment that is apathetic to interdisciplinary ideals, while others are starting from a much stronger position in terms trust, recognition and a supportive culture.

If anything, this suggests a need for more discussion about scale and a need for presenters to think more strategically about how to deploy artistic resources for maximum impact – on any scale. In future initiatives of a similar nature, scale might be a more explicit goal, since achievement of scale of impact is associated with positive outcomes for the presenter (improved perceptions) and also for students (learning outcomes). Smaller scale projects can create new advocates for the presenter (Iowa), but unless there is some scalable treatment in a pedagogical sense, the change in perception that the initiative aspires to cause (i.e., that the arts are central to academic life) cannot be achieved. Nevertheless, scale is only good if it is transformative in some way. We would like to see more discussion about the relative effectiveness of live performances vs. other forms of scalable interventions such as reading programs, video competitions and debates, as vehicles for interdisciplinary exchange.

The Role of Campus-Based Presenters in Arts-based Interdisciplinary Exchange

Certainly, arts based interdisciplinary programs and projects can be initiated by visual arts programs, humanities programs, student groups and even non-arts faculty. In one case, we found that the locus of campus support for arts-based interdisciplinary exchange did not lie with the grantee organization, but with an academic dean (Nebraska). Because this grant initiative originated out of Duke's mandate to support multi-disciplinary performing arts presenters, the emphasis on residencies by professional performing artists was a natural realization of the design of the initiative. We submit, however, that at least some of the overarching outcomes of the initiative (e.g., making the arts more central to academic life) could result from many different project designs and partnerships which may or may not be driven by campus presenters. Moreover, on some campuses, the entity best suited to undertake arts-based interdisciplinary exchange may not be the presenter.

The Role of Visiting Artists in Arts-based Interdisciplinary Exchange

This section includes a brief description of the ways in which visiting artists were used by the eight grantees, and raises significant questions about the artistic construction of the eight Round 1 projects.

Use of Artists through Residencies

The residency concept, usually in connection with the creation of a new artistic work, was at the core of most of the funded projects, as suggested in the program guidelines. In fact, several of the projects have been described as "residencies on steroids." Many campus presenters regularly engage visiting artists for residencies, typically spanning a week or two weeks. The residency concept, even in an extended format, is not new or groundbreaking, although several of the artist residencies commissioned by Round 1 grantees lasted a full year (Stanford) or two years or longer (Nebraska, Iowa). In retrospect, we wonder if a sustained presence on campus by a professional visiting artist is a critical factor in achieving the desired 'Creative Campus' outcomes (i.e., changing perceptions of the presenter as being integral to academic life), or if these outcomes can be achieved in other ways. In other words, did this initiative just support 'artist residencies on steroids,' or did something else happen?

The answer, of course, lies not only in the duration of the residency or in the number of residency activities, but in the qualitative nature of *how* the artists were used to build relationships and leverage a wider range of impacts. Based on our analysis of the eight Round 1 projects, we assert that the sustained presence of artists on campus *can* lead to deep, transformative connections with students and faculty that cannot be achieved in other ways, and *can* (but does not necessarily) lead to positive audience development outcomes. For example, Rinde Eckert's sustained presence on the Iowa campus allowed for deep, transformative experiences among the students involved in all aspects of the *Eye Piece* production. It is not a stretch to suggest that their lives were changed by the experience, and that, in 30 years, they will be telling their children about the experience. Whether or not the residencies resulted in positive audience development outcomes (i.e., students being more likely to attend arts programs in the future, as a result of their participation in the program) is another question entirely. In some cases, higher than normal student attendance at milestone events did, in fact, materialize (Dartmouth, Wesleyan, Nebraska). In other cases, it did not, despite very substantial campus interactions between students and visiting artists over a period of a year (Stanford). And of course it is impossible to establish a cause and effect pattern in reference to future attendance.

The presence of the artists on campus was critical to the Wesleyan project. Ann Carlson was on campus weekly to teach her class with environmental sciences professor Barry Chernoff. At Stanford, Dave Douglas and Bill Morrison visited campus four times (for approximately one week each time) over the course of the 2009-10 academic year. Similarly, Troika Ranch visited the Nebraska campus four times, but over two years, culminating in a final residency. The iterative pattern of residency visits allowed for repeated interactions with students and faculty, allowing not only for great 'depth of treatment' in the pedagogical sense, but also for expansive thinking and greater

perspective that can only happen when spans of time allow ideas to amplify, resonate and take on new meaning between conversations. In other words, artists come and go, but what happens while they're away can be as important as what happens while they're on campus. 'In-between activities' need to be structured and planned, and the time lags between visits cannot be too long. Perhaps, the initiative gave birth to an alternative residency model (i.e., multiple points of entry and interaction over a sustained period). This was certainly the model for David Balakrishnan at Kansas. He participated in project planning on campus in October, 2007, and then had three extended residency periods in 2008 and 2009 of two to four weeks, returning in April 2009 for the final rehearsals and performances. This new residency model is more of an evolution than a radical new construct. In reflecting on its Creative Campus project, a Dartmouth staff member indicated, "The Hop didn't reinvent itself in order to do this [Creative Campus project]; it really just highlighted the work that is done here as a matter of course and shed a new light on that."

The success of this new residency model depends heavily on the interest and capacity of the artists to work in a sustained fashion with students, faculty and other constituents (i.e., to become teachers, researchers, collaborators). Historically, these qualities have not been associated with high profile performing artists. Moreover, in order to truly fulfill Creative Campus outcomes, the new residency model requires artists who are willing and able to engage with students and faculty *outside of the arts* in a spirit of shared discovery. In short, this requires a new breed of artist. This is, perhaps the most radical transformation precipitated by the initiative, and it has major implications for artists, artist managers, and especially for artist training programs. The presenting field needs artists who are vitally engaged in creative processes, open to critical reflection, and who can bridge disciplines and transcend other boundaries.

Use of Artists through Commissions

What role can commissions play in efforts to promote arts-based interdisciplinary exchange? While commissions can play a pivotal role in accomplishing Creative Campus outcomes, one of the most successful projects in terms of scale and impact did not involve a significant commission (UNC). Most artists want to spend high quality time creating and rehearsing a new work over a focused period of time. According to Mark Coniglio of Troika Ranch, the promise of developmental time and an unrestrained artistic license were the prime motivators for accepting the Nebraska residency. If the residency is too long, the new work can suffer, as when dancers in Coniglio's company had to be laid off. In several of the projects we observed a tension between the outcomes of the commission, and the outcomes of the larger initiative (Nebraska, Stanford). This tension manifested itself primarily in terms of competing demands placed on artists. It also forced some trade-offs to be made in terms of the selection of artists (i.e., "Should we select artists on the basis of who will create the most interesting work, or on the basis of who will most successfully engage with students and faculty?"). Of course, this is not an either/or dichotomy, and as more artists rise to meet the challenges of interdisciplinary exchange, presenters will be increasingly able to identify artists who excel at both.

Two subtly different commissioning models can be discerned across the eight grantees. In the first model, the commission is paramount and the primary outcome. The artist is given full rein, and all other activities are subsidiary to the development, rehearsal and performance of the new work (Stanford). In the second model, commissions are a means to an end (Iowa, Kansas, Wesleyan). At Kansas, the creative process was identified as a theme, and particularly how creativity is manifest in different disciplines. The commissioned work, *Tree of Life*, was undertaken as a means of examining the creative process. Similarly, Wesleyan commissioned Stan's Café to make a work of art based on statistics about climate change as a means of furthering a larger intellectual discourse. Both of these examples illustrate how commissions can be used in service of a larger purpose. Both models can be productive. It's the open process that's important. If the artists just stay in a rehearsal hall and create new work, that doesn't advance the Creative Campus cause, although it can result in fantastic new work. Rather, the potential for sustainable outcomes lies in using commissions to create a laboratory for learning about the creative process.

Use of Visiting vs. Local and Faculty Artists

At the beginning of its project, UNC planned to use a visiting artist for a key event; however, after the death of their key commissioning artist and another last-minute artist cancellation, UNC staff and its partners reflected on the wisest use of resources, and concluded that re-directing resources towards faculty and community artists would best serve their project. The decision led to significant additional interest and support for the project, which ultimately led to strong outcomes. The point is that involving faculty and local artists in interdisciplinary projects in a meaningful way is a means of increasing buy-in to the project and thereby increasing the scale of impact. Kansas constructed its project around a partnership between faculty artists and a visiting artist, which worked well, due in large part to David Balakrishnan's outgoing personality and openness to collaborative work. In sum, we assert that projects that advance Creative Campus objectives do not necessarily need to hinge on residences by visiting artists, but, at minimum, must involve student, faculty or community artists, and will most likely involve visiting artists in some capacity.

The Benefit of the Artistic Lens

What is the benefit of arts-based interdisciplinary exchange versus interdisciplinary exchange in the sciences or other fields? This question cuts to the core of the Creative Campus initiative, and merits further dialogue beyond what can be included here.

Interdisciplinary exchange necessarily involves people with different perspectives looking at their work through different lenses. The process of refracting one's view of the world through someone else's view, particularly when the 'refracted view' is unfamiliar or challenging, can open up new vistas and fundamentally advance knowledge. When the refracted view is that of an artist, creativity is at the center of the dialogue, and learning is possible on multiple levels.

For example, the artistic lens can add a more humane understanding of a disease amongst medical students (Iowa; treating the human instead of the disease), even if the students never

buy a ticket to the culminating program. The artistic lens also offers different pathways for learning and understanding an intellectual concept through kinetic, musical and visual mediums. At Wesleyan, the incorporation of dance into academic pursuits enabled students to 'embody' learning about a topic through movement. At several campuses, theatrical performances provided alternative access points for understanding the issue. Kansas' *Tree of Life* performance gathered together two years of discussions and explorations into a single multi-disciplinary performance that attracted audiences from different sectors of the university. At Hostos, students had a profound experience in the field through the artistic lens.

In order to be fully realized, arts-based interdisciplinary exchange must be at least bi-directional if not multi-directional. Artists not only provide insight to scientists, doctors, engineers and other intellectuals, but artists must also learn from them. The conversations at Kansas and Wesleyan were about how scientific and artistic research processes are similar and can enhance each other. Artists' work can be enriched by incorporating a scientific perspective, and creativity is an important element in scientific inquiry. The creative process is at the heart of arts-based interdisciplinary exchange – being open to new ideas and new ways of looking at things. Artists who are not interested in other people's views of their work, or who are unwilling to be vulnerable to critical thinking about the way they work, are ill-suited for interdisciplinary exchange.

The eight Round 1 projects, to different extents, allowed students and community members to see 'under the hood' of the creative process. At Iowa, the student cast was integrally involved in shaping the evolution of the Rinde Eckert's *Eye Piece*. In other words, the students were a central part of the artist's creative process. In the process, the students reflected on their own creative processes – a pedagogical event that can profoundly change the course of a student's creative development. At Kansas, visiting artist David Balakrishnan provided public access to his creative process – he played excerpts and talked about his musical ideas in front of an audience as his *Tree of Life* work was being created. This sort of access to the innermost thought processes of an artist is a rare opportunity for students, and is a delicate, highly personal matter for artists, because it places them in the potentially awkward position of having to explain the unexplainable (i.e., why they make certain creative choices). It also raises a valid philosophical debate about the extent to which artists should be required to reveal their creative processes, and whether artists who do not wish to reveal their creative processes should be selected for Creative Campus projects. At one campus (Stanford), the artist's creative process was considered to be inherently private and not open to observation in a laboratory environment, although the artists generously agreed to talk about their creative process at a more abstract level.

These issues need more dialogue in the arts sector. Not all artists or presenters are engaged in creative processes. In our work for other clients, we hear complaints about artists (e.g., orchestra musicians) who are disengaged from anything remotely creative, except for performing at a high standard of quality. Similarly, we observe that some presenters and other types of arts groups are artistically frozen in place and not engaging in much creative discourse with their communities. While aspects of the creative process are inherently personal and even unknowable, we encourage both presenters and artists to reflect openly on their creative processes, both individually and institutionally, and especially to explore

how creative decisions get made. The long-term artistic vitality of the field swings in the balance.

Outcome #2: Sustainability

After the grant money was gone and the projects were over, what was left behind from the first round of Creative Campus grants?

While sustainability was not a stated objective in the Round 1 grant application guidelines, several grantees explicitly incorporated sustainability objectives into their project design (Wesleyan, Kansas). Nevertheless, the grant program sought to generate and leverage institutional support, both political and financial, to foster *continued* interdisciplinary exchange beyond the grant period. Thus, we will focus less on the individual grantees' success at sustaining arts-based interdisciplinary exchange (although there were some remarkable achievements in this vein) and more on the factors that contributed to sustainable outcomes and the higher level findings as to 'what was left behind' after the grantees closed the books on their projects.

Following are examples of the outcomes from the Round 1 grants that we consider to be the most sustainable in nature. Note that a site-by-site discussion of grantee outcomes appears later in the report.

Sustainable Artistic/Creative Outcomes

1. Students gained new insight into the creative process. Although we can only offer anecdotal evidence of this outcome, students both inside and outside of the arts were afforded a window into the creative processes of professional artists, and, in some cases, a window into their own creative process. On an individual basis, this is perhaps one of the most transformative long-term outcomes of the initiative. There is a real possibility that students touched by the eight programs will lead more creative lives or will be more successful in their fields as a result of their participation in the program.
2. Non-arts students were exposed to artists. Some of these students attended live performances by artists that they would not otherwise have chosen to see. As a result, they may attend the arts more frequently later in life.
3. Faculty was enriched by interdisciplinary exchange with artists. Faculty also gained new insight into the creative process (e.g., medical faculty at Iowa).

Sustainable Process Outcomes

1. New approaches were developed for engaging artists and communities in sustained processes of discovery and creative growth. For example, the Carolina Creative Campus program emerged out of UNC's Creative Campus grant. In years subsequent to the grant, different themes were selected and campus-wide programs were developed around them. At Wesleyan, a new interdisciplinary College of the Environment was established, partly as a result of the Climate Change project.

Moreover, a track in the university's strategic plan is specifically devoted to continued Creative Campus activity, and the Center for the Arts' own strategic plan seeks to reposition the CFA as a partner in academic life and a leader in interdisciplinary exchange. This is, perhaps, the most dramatic sustainability outcome across the portfolio of grantees.

2. On several campuses, the Creative Campus project appeared to change perceptions of the role of the presenter on campus amongst faculty and administration, especially Dartmouth, Wesleyan and UNC. "Some faculty had been reluctant to sacrifice classroom academic time… but now see the arts as a legitimate way to express lessons" (Dartmouth). Positive changes in perception were also seen at other campuses, but to a lesser degree (Stanford, Kansas, Hostos), and in some cases minimally or not at all (Nebraska). Bear in mind that the different sizes of these academic institutions, and the different sets of pre-existing conditions on each campus with respect to interdisciplinary work, greatly affects the ability of the presenter to alter perceptions.

3. Stronger relationships were forged between presenters and the academic communities. This was a universal outcome across the eight grantees. All of them exited the initiative with relationships with academic departments or individual faculty members that they didn't have previously. Some of these were one-off collaborations that may or may not bear fruit in the future, while other relationships were more systemic in nature and have persisted since the end of the funded project. The sustained relationship between Stanford Lively Arts and the Stanford Institute for Creativity in the Arts (SiCa) stands out as an example of a sustainable relationship that survived the funded project. When relationships end, what *may* remain is a better understanding of how to create and sustain partnerships (i.e., a knowledge outcome), but only when self-reflection and assessment have occurred. In this sense, the grantees' ability to reflect critically on *unsuccessful* relationships and events is the difference between sustainable and unsustainable outcomes. The other challenge of sustaining cross-campus partnerships relates to the risk that the partnership will not survive the departure of one or more of the individuals responsible for creating it. Therefore, to be truly sustainable, cross-campus partnerships need to be structurally embedded and, if possible, validated by faculty leadership and senior administration.

Sustainable Artistic and Knowledge Outcomes

1. A body of new artistic work was created. Several of the artists engaged by the Round 1 grantees created new works that will enter the repertory. These include Ann Galjour's *You Can't Get There From Here*, *Loop Diver* by Troika Ranch, *Eye Piece*, by Rinde Eckert, and *Spark of Being*, by Dave Douglas and Bill Morrison, among others. Several of these artists have subsequently performed the new works on tour, contributing to a spill-over effect in terms of participation outcomes.

2. Artists exited the program with new perspective on how to employ their creative talents. In our interviews with artists, several noted that their involvement in the project allowed them to develop new approaches to creating work, and new approaches to working with presenters. The Foundation should not underestimate the value of its investment in these artists and the leadership role they might play in transferring their knowledge and experience to other artists.

3. New curricula (a knowledge outcome) and new approaches to developing curricula in partnership with artists (a process outcome) were created.
4. A body of surviving documentation is maintained by the grantees, much of which will eventually be transferred to the creativecampus.org website.
5. Presenters exited the initiative with a larger conception of their potential role on campus and new approaches to artistic planning and working with artists.

This last point is, perhaps, the greatest legacy of this program. The Round 1 grant program left the eight presenting organizations with significantly expanded views on their connections to academic life and their role in the creative development of students and faculty. In some cases this new form of 'capital' is precariously held by key individuals who, if they leave the organization, will take the capital with them. In other cases, this capital lies not just in people but also in structures (i.e., committees, ongoing programs) that will outlast any individual.

In some ways, several of the grantees managed a paradigm shift in their mode of operation, from presenter to producer (Wesleyan, UNC, Stanford, Dartmouth). Whereas the more conventional approach to presenting involves curating artists and programs, the producing approach involves a more sophisticated process of conceptualization, partnership-building, and engaging artists who have something specific to contribute to the discourse. It is a more purposeful, more effortful, and, one might say, a more creative approach to presenting. At the core of this paradigmatic change is the evolution of the role of the curator from one who selects artists and programs to one who diagnoses need, finds partners, and subverts the curatorial process to a higher purpose. We do not mean to imply that most or all presenters could or should adopt this new approach over the old one. Some may adopt a hybrid approach, employing both the presenting and producing approaches within the same season.

If it continues, this shift will have profound implications for how presenters select and use artists, and the types of artists that get hired. Moreover, this shift is likely to lead to a restructuring of presenting organizations, as the skill sets necessary to conceptualize and produce multi-faceted interdisciplinary events are different than those necessary to book touring artists. Looking forward, this suggests that a key intervention might be the training, coaching and professional development of both presenters/curators and artists. The point we wish to make is that the grant program could be seen in retrospect as an investment in the core artistic planning capacities of the eight grantees.

A number of factors affected sustainability outcomes, including the pre-existing level of campus support for interdisciplinary work, the political clout of the grantee, the grantee's past experience with extended residencies and past relationships with specific artists involved in the project, the grantee's willingness to share power and control with academic and community partners, the presenter's ability to establish new structures of collaboration around common goals, the strength of the partnerships established, and the degree to which the grantee explicitly identified sustainability as a desired outcome.

Factors Affecting Sustainability: Pre-existing Conditions

How did the existing support for interdisciplinary exchange affect the projects? Two examples of how pre-existing conditions fostered sustainable outcomes are provided.

In our interviews at Kansas, senior administrators asserted that the university has put a premium on interdisciplinary thinking and efforts over the last few years. One third of recent hires in the College of Liberal Arts and Sciences have been joint hires, which they see as a way of getting maximum impact from faculty appointments. Moreover, when the Creative Campus project started, discussions about reorganizing the School of Fine Arts were already addressing the importance of the arts and the place of creativity in the academy. According to Karen Christilles of the Lied Center, the dean of the School of the Arts "has taken the idea of Creative Campus as the central organizing vision," and a basis for reaching out to other campus units. "The vocabulary introduced by Creative Campus is appearing in their conversations and planning documents." Also, the Kansas project took place in collaboration with the Commons, an existing partnership that brings together the KU Biodiversity Institute, the Hall Center for the Humanities, and the Spencer Museum of Art. Karen reports that dialogue around the role of the arts on campus has increase due to the Creative Campus project. "The new chancellor has been hearing from faculty that they want to put their energies in [the interdisciplinary] direction; it is coming from the ground up."

The pre-existing environment on the Wesleyan campus provided a rich soil in which the Center for the Arts' Creative Campus work could grow. The new president had come from the same post at the California College of the Arts. During a site visit interview, the provost noted his own long-standing interest in interdisciplinary teaching and research, as a result of which he "began to realize ways that the arts could reach out to campus… As we were thinking about partnerships we thought about artists as a natural catalyst for scientific collaboration." The Wesleyan Creative Campus project built on this solid foundation. Now, "creativity across the curriculum" is a specific goal being addressed in Wesleyan's ongoing strategic planning process, and Center for the Arts Director Pam Tatge has been directly involved in developing that part of the plan. Tatge also sits on the committee that plans the freshman orientation "Common Experience." She reports that the president is committed to continuing the interdisciplinary, arts-infused model of the Common Experience pioneered by CFA as part of the Creative Campus project, including providing a budget for it. Tatge notes that she "has not just gone back to my old job at the end of the Duke grant." Rather, she is using the year following the end of that grant to "make this kind of work central" to her job. She has also secured money from the Mellon Foundation to continue the Wesleyan Creative Campus model of course modules and co-taught courses.

The other clear example of a supportive environment is UNC, where the Executive Director for the Arts position had been created, which served as an ideal launching pad for the Creative Campus initiative.

It should be noted that pre-existing support from senior administrators does not necessarily lead to sustainable outcomes. At one university, the financial incentive of the Duke grant caused the Vice Provost for Research to get involved and support the application, and to supplement the project budget with a discretionary grant of $25,000. After the project was funded, however, there was little interest by senior administration officials. The university's interest in interdisciplinary work is, apparently, a fundraising strategy. While all of the administrators we spoke with were very enthusiastic about their respective projects, not all of them saw the project as a step in a larger process of interdisciplinary work.

Factors Affecting Sustainability: Buy-in of Faculty

We observed extraordinary barriers to increasing faculty involvement in interdisciplinary exchange, including negative cultural norms, time pressures regarding attaining tenure, and inflexible departmental compensation structures. According to Dean Oliva at Nebraska, the problem is that inter-disciplinary work "always requires more resources" (e.g., release time, additional funding). Thus, faculty buy-in relates to the degree of support from university administrators. One solution is joint appointments that bridge two departments (Kansas). There is also the problem that research, publications, and teaching in an area other than a professor's department is usually not counted as core to the tenure process, but rather as a kind of extracurricular activity.

The faculty who did get involved tended to be those who are most entrepreneurial in their intellectual pursuits.   While tenured faculty members have more autonomy and therefore fewer barriers, junior faculty members were found to be more risk-seeking, but this is anecdotal information.

When faculty are involved in the planning process, and when sufficient time is available for faculty to integrate new ideas into their existing teaching and research work, then there is more likely to be buy-in. Both Pam Tatge of Wesleyan and Jenny Bilfield of Stanford noted in their final interviews that future Creative Campus projects should be two years long, in order to engender more faculty buy-in. Curriculum development happens on an even longer timeline.

Factors Affecting Sustainability: The Presenter's Capacity

The eight presenters' respective capacities to undertake a multi-year, multi-faceted project was a key indicator of sustainable outcomes. But, what does "capacity" really mean? In this context, it has several relevant meanings:

- The program director's progressive conceptualization of the role of a performing arts presenter on campus
- The program director's credibility and influence on campus, and his/her ability to forge partnerships and get partners to step up to the plate
- The ability of the presenter to appropriately staff the project with individuals who have significant project management skills (i.e., a big appetite for process) and significant experience working with artists, faculty and students, without over-stressing the organization
- The ability to design and manage a complex process, including the ability to assess and course-correct ongoing programs
- An openness to critical reflection and a vulnerability to new ideas
- The ability to adapt quickly to changing conditions and deal with unforeseen challenges and opportunities
- A reasonably stable financial picture

Some grantees assigned the project to an existing mid-level staff member (e.g., Laura Kendall at Nebraska; Joe Clifford at Dartmouth, Lisa Mezzacappa at Stanford, Barbara Ally at

Wesleyan), while other campuses hired a dedicated project manager (Reed Colver at UNC, who was subsequently hired) or a program associate (Wesleyan). The roles of the CEOs/Executive Directors varied widely. Some took a keen, personal interest in the project (Iowa), while others mostly delegated it to others. Hostos didn't add any new staff resources to undertake the project, which resulted in an overloaded program director who had difficulty keeping up with the demands of the project. Iowa had intermittent staff support, due in part to their elongated timeline caused by the severe flooding in 2008.

Staff turnover had a negative impact on sustainability outcomes for Nebraska. The departure of the CEO and, eventually, the project manager significantly compromised the ability of the Lied Center to realize longer-term benefits from the Troika Ranch residency, particularly with respect to process outcomes. It should be noted, however, that the project's artistic outcomes were strong nevertheless, mostly by virtue of the extraordinary commitment of the Troika Ranch artists, and through the work of a dedicated project manager who came in towards the end of the project to oversee logistics.

The difficult financial environment in which Round 1 took place caused a great deal of stress and put pressure on several of the grantees to cut staffing and other costs (Nebraska, Stanford). This instability had a negative effect on the timeline of several projects, and resulted in a higher than normal pressure to absorb as much of the grant money into overhead as quickly as possible. In most cases, however, the grantees carried through on their projects, as planned.

Summary - Sustainability

Funded residencies come and go, sometimes without a trace. Interdisciplinary exchange is a resource-intensive activity that places extraordinary demands on the presenter, especially if it is to be sustained. Left behind, after the funds are gone, are savvier presenters, students and faculty with enhanced perspectives on their creative work, and artists with increased skill sets. What can be sustained is still an open question, although several of the grantees have made important strides towards hard-wiring themselves for interdisciplinary exchange.

Some of the Round 1 grantees achieved a more modest goal of creating specific new partnerships (Hostos, Iowa), but did not seek to be a creative catalyst on campus in a larger sense. In other words, sustainability was not an objective for them. Others more ambitiously sought to create structures and processes that would outlive their grant-funded project. Whether it was the intention of the grant program to fund such a diverse set of presenters at such different points in their evolution, and with such different capacities to undertake a major project, is moot at this point. Perhaps a project-based funding approach works best in situations where the presenter is primed and ready to make the leap, with a supportive ecology already in place, while smaller grants might be made to presenters who are in earlier stages of development with respect to interdisciplinary exchange. For example, smaller grants might have been made to support the development of stronger, more consultative program planning processes involving faculty (apart from a large, interdisciplinary project), and then larger grants awarded to those who successfully evolved their programming methods and demonstrated an appetite for more advanced work. Similarly, if sustainability is an intended outcome, the structure of the grant program might be altered to focus on the creation of renewable partnerships, and to include follow-up

additional funds to sustain work for a period of years after the initial grant. The supplemental grants recently made to Round 1 grantees are a good step in this direction.

Outcome #3: Diffusion

The grant program seeks to support projects that are applicable to, and can add value to, a wider community of arts presenters, both on-campus and off-campus. As of September 2010, Arts Presenters has undertaken a number of efforts to communicate about the initiative and to encourage the presenting field to learn about interdisciplinary exchange.

Conference Sessions and *Inside Arts* Article

Arts Presenters has programmed several conference sessions to communicate about the Creative Campus initiative, and to share the lessons learned from Round 1 with its broader presenter membership. At the 2009 conference, a day-long session was organized to raise awareness of the initiative, highlighted by a compelling speech by Syracuse University's Chancellor and President, Nancy Cantor. At the 2010 conference, approximately 150 people attended a session about the Round 1 grantees' experiences. Less than half of those who attended were applicants for Round 2, which indicates an interest in the field apart from the grant money.

Several of the grantees have reported participating in other conferences where they presented their projects and the underlying principles of arts-based interdisciplinary exchange.

Arts Presenters also published a feature article entitled "Change Agents on Campus" in the September/October 2008 issues of Inside Arts, which is mailed to all members.

The CreativeCampus.org Website

As part of its Round 2 funding, Arts Presenters engaged WolfBrown to develop a website devoted to memorializing both the Round 1 and Round 2 projects, for the benefit of the larger field. The resulting website, www.creativecampus.org, provides detailed information on the funded projects, including a summary of the project activity, descriptions of the partnerships, lessons learned, sustainability outcomes, materials that are available to be downloaded, and contact information. As the Round 2 projects unfold, information and materials will be uploaded to the site on a continuous basis, in order to accelerate the transfer of knowledge to the field. Eventually, Arts Presenters plans to subsume this information into its new website, www.APAP365.org.

The Round 2 Application Process

The Round 2 application process represented a significant learning experience for the presenting field. Leading up to the first submission deadline, hundreds of presenters engaged in a learning process about the initiative and its underlying concepts. This process included numerous webinars, conference sessions and individual consultations. The result of this effort was 170 submissions, which, in and of itself, indicates a certain level of uptake

by the field. A panel reviewed the submissions in September 2009 and selected 31 applicants to further develop their project concept, structure, and anticipated outcomes for a second proposal that was due March 1, 2010. A number of the applicants mentioned in conference sessions that they plan to implement at least part of their proposed projects regardless of whether or not they are funded.

Creative Campus Sketchbook

The decision to fund the 31 semi-finalists in order to gain access to their intellectual property was a significant commitment to diffusion. Following the announcement of the Round 2 awards, Arts Presenters will disseminate a compilation of summaries of all 31 semi-finalist proposals, prepared by WolfBrown. This level of transparency mitigates against the "winner takes all" structure of the grant program and indicates to the field that both the foundation and Arts Presenters are serious about diffusion and field-wide learning.

WolfBrown Evaluation Report

This evaluation report also represents a potential learning resource for the presenting field. If the foundation agrees, then a version of the report suitable for public distribution can be created, and distributed to the field and uploaded to the website. However, no assurances whatsoever have been made as to the availability of this report to Arts Presenters or to the field.

Cross-Pollination between Round 1 and Round 2 Grantees

Another aspect of diffusion is the transfer of knowledge between the Round 1 and Round 2 grantees. Whereas the Round 1 grantees had no such resource, the six Round 2 grantees can benefit greatly from direct interaction with Round 1 grantees. The initial effort to cross-pollinate the two cohorts of grantees occurred on Sept. 20-21, 2010 at a "Learning Lab" convening in Washington DC. A second Learning Lab is planned for 2011.

Summary: Diffusion

By and large, the diffusion outcomes identified in the meta-logic model are being realized, although somewhat later than anticipated. In hindsight, a more formal diffusion effort should have been built into the first round of grants, including dissemination of proposals to the field, a mechanism for updating the field on the grantees' progress (e.g., a blog or opt-in email service), and perhaps a modestly-funded coaching program that could have made Round 1 grantees available to other presenters who were undertaking interdisciplinary projects outside of the grant program. Moreover, the original round of grants might have been preceded by a year-long learning and brainstorming process that would have built a larger stakeholder group for the program.

Much work remains to be done. It remains to be seen how many presenters aside from the Round 2 grantees will implement any of the concepts and practices developed by the Round 1 grantees. An incentive system of some sort (e.g., mini-grants or possibly opening up the website to feature projects undertaken by non-grantees) would go a long way towards motivating adoption and more widespread testing of the approaches pioneered by the

Round 1 grantees. In any case, a short online survey of the 170 Round 2 applicants might be undertaken in 2011, after the Sketchbook has been out for several months, to ascertain their ongoing level of interest in interdisciplinary exchange.

In general, we would like to see Arts Presenters continue to engage all 170 Round 2 applicants, as well as the 31 semi-finalists, in an ongoing learning and diffusion process. Through the process of applying, all of these presenters went through substantial thought processes in order to conceive projects and articulate their plans. Altogether, they represent a sizable and knowledgeable constituency for arts-based interdisciplinary exchange.

We are particularly eager to see more diffusion work in the following areas:

- Diffusion amongst artists and their managers, as well as administrators of artist training programs, to leverage the significant lessons learned by the artists associated with the Round 1 projects. If the first round of projects is an indication, the new job description for artists will include: the ability to collaborate with other artists with varying skill sets; the ability to collaborate with non-arts researchers and intellectuals (e.g., how does an artist work with an economist or a doctor?); a self-awareness of one's creative process, and a willingness and ability to expose it and discuss it in a laboratory setting; the ability to awaken the creative voice in other people; project management skills; and knowledge of new models of arts-based interdisciplinary exchange.
- Deeper diffusion into the academic world, to raise awareness of arts-based interdisciplinary exchange, and the program models and curriculum possibilities available to faculty and administrators.
- Diffusion amongst non-academic presenters, starting with discussions about what structural elements of the funded interdisciplinary projects can transfer to a non-academic environment. While universities are uniquely able to provide artists with academic resources, intellectual support for interdisciplinary exchange extends well beyond academia. For example, this diffusion effort might involve brainstorming how presenters can forge deep partnerships with businesses around creative processes and other issues of common interest, drawing on the thematic projects from Round 1. The need for new models of collaboration between businesses and arts institutions has never been greater.
- We also wonder what learning might transfer across fields (e.g., between the presenting field and the theatre field, for example).

Outcome #4: Efficacy of Grant Program Administration

The Association of Performing Art Presenters received a total of $1.5 million for the first round of Creative Campus grants, a portion of which was allocated for grant program administration. The interim evaluation report submitted to the foundation by WolfBrown in June 2008 addressed in detail the grant application and award process in the first year of the program. That information will not be repeated here. The foundation's decision in 2008 to fund a second round of the program created an opportunity for Arts Presenters to apply its learnings from Round 1 to a second application process and grantee experience. In 2009, WolfBrown played an active role in collaborating with Arts Presenters staff in improving the application guidelines and submittal process to clarify expectations and allow for additional learning and diffusion outcomes.

Given that most of the learning around grant program administration has already occurred, this section will briefly review the lessons learned by Arts Presenters that are informing Round 2 grant making and administration. Based on our Round 1 debriefing interview with Arts Presenters staff, the following steps are being taken (or were already taken) by Arts Presenters to improve the efficacy of grant program administration:

- For Round 2, Arts Presenters engaged in a more vigorous promotion and communications campaign to get the word out about the availability of the Creative Campus grants, reaching out to publications, associations, and various presenting and performing arts organizations and agencies, as well as administrative units in institutions of higher education. A total of 170 initial submissions were received.
- As a result of the Round 1 assessment, the Round 2 application guideline place more emphasis on how artists will be used in the projects.
- Also, there is a greater emphasis on evaluation and thinking about evaluation in the early stages of the application process, rather than waiting until later to describe the evaluation requirements. In Round 1, grantees were insufficiently aware up-front about the evaluation and documentation requirements of the program.
- The interim evaluation report found that a multi-stage and better supported application process would yield more and higher quality applications. Therefore, Round 2 included an extended application process. A critical new feature of the Round 2 program was the funding of 31 semi-finalists with grants of approximately $7,000 to "strengthen the relationship with the artist(s), build the campus and community partnerships and more clearly articulate potential impact that will address the overall criteria of the program." Thus, the application process itself resulted in educational and artistic outcomes. The forthcoming "Creative Campus Sketchbook" will diffuse the intellectual property represented in the 31 semi-finalist applications to the field.
- Technical assistance was provided to semi-finalists through Arts Presenters and the Round 1 grantees, who have been funded in part to act as mentors to the new cohort.

- Round 1 grantees have also been funded to document their program efforts and to engage in activities to disseminate their experiences with Creative Campus and to be members of learning communities around the Creative Campus concept.
- In the second year of Round 1, artists were included in the grantee convening, and all involved found their participation to be invaluable, bringing a very important perspective to the discussions. As a result, artists were funded to attend the annual "Learning Lab" of combined Round 1 and Round 2 Creative Campus grantees in September 2010.
- At the Learning Lab in September 2010, Round 1 grantees provided several rounds of critical feedback and suggestions to the Round 2 grantees, thereby building on the lessons learned in Round 1.
- The grantee meetings turned out to be a much greater factor in the program than had been anticipated. In general, this has stimulated Arts Presenters to put greater emphasis on developing a Creative Campus learning community through the meetings, mentoring, the annual conference, and the development of a Creative Campus website, including case studies of all grantee projects.

In a final interview, Arts Presenters staff expressed some thoughts about how the Creative Campus program has informed their larger thinking about the field. They see the initiative as a "template" to develop and distribute funds for experimentation in the field and then to network presenters engaged in those experiments into a powerful learning community, and to disseminate lessons learned to the field. This general template implies certain specific elements, such as re-granting dollars, case studies, evaluation, and leadership and peer development through convenings, mentoring and coaching circles, and use of technology (websites, webinars) for disseminating information and building a community.

Arts Presenters sees Creative Campus as a kind of culmination of other re-granting initiatives – Ensemble Theaters, Arts Partners – and a path for remodeling their service to the field to provide powerful strategies for the future. In the interview, Arts Presenters staff asserted that the Creative Campus project has directly influenced their strategic and operational planning, providing them with tools for looking at and responding to deeper issues in the field related to adaptation and change, development of partnerships, and the building of relationships between presenters and the various communities they inhabit.

In general, the grantees reported having productive working relationships with Arts Presenters over the life of their grant periods. The individuals who served on the initial selection panel feel that the selection process was strong.

The only lesson learned from Round 1 that has not been acted upon, due to budget limitations, as been providing technical support to the grantees for evaluation purposes. In Round 1, the grantees experienced significant challenges designing and managing their own assessment processes, even with the technical support provided through the Duke evaluation. Expectations for what the Round 2 grantee can achieve on their own without technical support will need to be adjusted.

As with the grantees, Arts Presenters is vulnerable to changing economic conditions. In 2010, Arts Presenters restructured its staff and lost two individuals with a great deal of

knowledge about the initiative, and hired another program associate to take over most of the grant administration work. As a result the President and CEO has devoted additional time to the initiative to ensure the goals are met and track the progress of grantees. As of the time of this report, it is too early to know how the staffing changes will affect Arts Presenters' performance as grant program administrator in Round 2. The FY 2012 budget was approved with a plan to hire a new director of professional development and knowledge management to oversee the program in FY 2012 and beyond.

Thumbnail Project Descriptions

Center for the Arts, Wesleyan University: *Feet to the Fire: Exploring Global Climate Change from Science to Art*

Wesleyan's 18-month project included research, learning opportunities for students and faculty, and campus/community events to explore the effects of global warming and the intersections between scientific and artistic approaches to the issue, and to foster a deeper understanding of issues surrounding global climate change through both interdisciplinary and multidisciplinary perspectives. The project used art as a catalyst for innovative pedagogical thinking, scientific exploration, and student engagement, and sought to develop campus and community collaboration. Activities included course modules incorporating arts perspectives into existing courses; the creation of two new co-taught courses that engaged the artistic discipline of dance as an element of research, learning and communication around climate change; the development and implementation of an art/science interdisciplinary course on climate change for elementary age children; a first year student common reading and Common Experience program; and two major festivals that included performances, visual art exhibitions and installations, and commissioning of student, faculty and visiting artists, and involved an extensive collaborative effort with community-based organizations and individuals.

Hancher Auditorium, University of Iowa: *Eye Piece*

Hancher's commission of a theater piece integrates the research processes of the University of Iowa's renowned Center for Macular Degeneration (CMD) and Medical School, with the creative process of performing artist Rinde Eckert. Hancher commissioned Eckert to create a theater piece about the experience of vision loss – for patients, for patients' caregivers and loved ones, and their physicians. Beginning in 2007, Eckert interviewed patients and regularly engaging with the research labs and clinics at CMD. The project created opportunities for medical students to engage with Eckert and the creative writing process, including actual script-writing. UI Theater Department students worked with Eckert to develop, rehearse and perform the theatre piece for a public audience in February 2010. The production was originally scheduled to open in 2009, but was postponed due to the devastating Iowa River flood in 2008.

Hopkins Center for the Arts, Dartmouth College: *Class Divide*

The Hopkins Center's (The Hop) three-year discussion of class issues (years 2 and 3 were funded through this grant program), called *Class Divide*, spread across the Dartmouth campus and reached deeply into its off-campus community. The Hop's motivation sprang from the conviction that the important topic of socio-economic disparity was ripe for a national discussion, and that it was possibly one of the last components of diversity still under-represented in civic dialogue. They knew of no other instance in which the topic had been approached systematically through the lens of the arts. The Hop's partners for *Class Divide* grew as the project evolved and a multitude of activities directly and indirectly related to the

Hop's efforts occurred across campus and in the local community. The Hop's core activities for the project included a commissioned theater piece by Anne Galjour, student internship projects, artist residencies and performances, teaching artist residencies at local high schools, discussion forums, student performances, as well as an internal review of the Hop's own issues of access and class among staff and their own policies.

Hostos Center for the Arts and Culture, Hostos Community College of the City University of New York: Cultural Exchange & Festival: *Quijombo (2007) & BomPlenazo (2008)*

Over two years, the Hostos Center for the Arts and Culture project linked two major Afro-Caribbean cultural festivals to offerings of Hostos Community College's Office of International Programs and the College's Humanities Department. The festivals are *BomPlenazo*, a biennial of Afro-Puerto Rican culture, which the Center has produced since 2000, and *Quijombo*, a celebration of Afro-Dominican culture, which the Center presented for the first time in October of 2007. The *BomPlenazo* festival was presented in October of 2008. The festivals have become rotating biennials which focus on the cultural heritages of two of the principal communities served by the College and the Center. I n 2007, students enrolled in the Dominican Republic Study Abroad Program visited the communities and interviewed master craftsmen, musicians and dancers who were booked for the *Quijombo* festival. In the summer of 2008 to students enrolled in the Puerto Rico Study Abroad Program. Again, instruction took place in the classroom and during field trips to the town of Loiza Aldea which was the focus of the *BomPlenazo* festival in 2008. Students from these summer programs were trained to serve as "cultural guides" and docents for public school classes attending the *Quijombo* and *BomPlenazo* festivals.

Lied Center of Kansas, The University of Kansas: *The Tree of Life: Creativity – Origins and Evolution*

This two-year project "brought resident and touring artists together in the creation of a new artistic work in response to an interdisciplinary research investigation." Through a Creativity Summit, a semester-long faculty colloquium, and ongoing dialogue among artist-in-residence David Balakrishnan and faculty members and students in the arts and sciences/social sciences, a basis was established for the development of a new work incorporating dance, music, theater, and video to explore questions of evolution and the *Tree of Life*. Numerous additional projects and partnerships were planned and spontaneously developed along the way, including exhibitions, an honors lecture series, a summer workshop for middle school teachers about teaching evolution, related interdisciplinary honors courses for undergraduates, student art projects, and other panels and performances.

Lied Center for Performing Arts, University of Nebraska

The Lied Center conceived an interdisciplinary project around the creation of a new dance work by the international dance company Troika Ranch, which premiered in October 2009. The piece, *Loop Diver*, started out as an exploration of 'endurance' and was influenced by the work Troika Ranch did with patients at Madonna Rehabilitation Hospital in 2007. Over the course of four extended residencies over three years, the artists worked extensively with dance, theatre, music and architecture students, designed and co-taught an interdisciplinary course on *The Resonance of Violence*, worked with disadvantaged children in the community, and rehearsed and performed the premiere of *Loop Diver*.

Stanford Lively Arts: *Art + Invention*

During the 2009-2010 academic year, Stanford Lively Arts, in collaboration with Stanford Institute for Creativity and the Arts (SiCa), organized a multi-faceted project to engage academic departments, campus arts organizations, student groups, and faculty members across disciplines in a discussion about the creative process in relation to both scientific invention and artistic inquiry. The focal point of *Art + Invention* was a newly-commissioned film and music work, *Spark of Being*, by filmmaker Bill Morrison, jazz trumpeter and composer Dave Douglas, and Douglas' electric jazz group Keystone. Students, faculty and community members worked extensively with Douglas and Morrison during four extended visits to campus.

Carolina Performing Arts, University of North Carolina – Chapel Hill: *Criminal/Justice: The Death Penalty Examined*

Carolina Performing Arts' (CPA) project throughout the 2007/08 academic year undertook a campus-wide exploration of issues surrounding capital punishment and their impact on the citizens of North Carolina. The discussion was grounded in the arts, engaged with partners across the UNC-CH campus and in the community, and worked to stimulate a balanced dialogue on the impact of capital punishment. CPA worked closely with the Law School, the Carolina Summer Reading Program and the Sonja Hayes Stones Center for Black Culture and History, among other campus partners. The artists featured in throughout this project stemmed primarily from faculty and students on campus.