

## **HINGE ARTS**

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**WHAT?** Hinge Arts is a new artist residency program that will activate cultural programming at the historic Fergus Falls State Hospital (Kirkbride Building) during the next two years as the city undergoes major transition – either redevelopment or demolition – of this 124-year-old historic former mental institution. The residency program is intended to create opportunities where artists and community members gather to explore themes of transition, connection, and innovation. Our name is inspired by our belief that artists play a key role in connecting our past with our future.

**WHAT RESOURCES EXISTED?** The vast Kirkbride campus with newly remolded apartments onsite for the artists to live in and work on their projects on campus or in the building.

**WHAT RESOURCES DO YOU NEED TO INVENT?** We needed to create and expand our partnerships in the community for the artists to have studio space to create their art and to host their community projects workshops that were free for the community to attend.

**WHAT HAVE YOU CHANGED/ADAPTED IN THE PROCESS?** We are in our first pilot year and still learning about the process. We have learned to adapt to each artists and make changes as they come up.

**HOW IS THIS INFORMATION BEING SHARED?** We have had site visits from other residency programs where we have shared information with one another about what has been working and what has been challenges, and here at the conference. The website has ongoing updates from the program and other related events.

## **THE LONG MEMORY PROJECT**

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**WHAT?** A temporary artist residency program built around connecting elders to young artists in order to share community stories and conversations, using these both as fuel to make new work, and to transmit community memory down the line of generations. Further, we can toolkit this so that other communities can tell their own stories.

**WHAT RESOURCES EXISTED?** We already had an artist residency program, and we have access to an old B&B to host this temporary program. We have a seed group of elders and young artists who can select the participants. We have good process for documentation.

**WHAT RESOURCES DO YOU NEED TO INVENT?** We need to invent the process of recruitment/application, the process of transmission of stories and some kind of framework for expectations. We also need to host and present the created work, and we need to invent a process for spreading/toolkitting the program, with the possibility of the platform(s) expanding to accept submissions from all over the world.

**WHAT HAVE YOU CHANGED/ADAPTED IN THE PROCESS?** It's too early to tell.

**HOW IS THIS INFORMATION BEING SHARED?** Here at the conference, so far. We are still moving toward a pilot project and then will develop the platforms for expansion and presentation.

## **POETRY FORGE & POETRY BOOT CAMP**

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**WHAT?** Community-based incubators for poets and their work.

**WHAT RESOURCES EXISTED?** Since 2011, I've created a space for serious writers that's primarily based on what I enjoyed most about the college creative writing course I used to teach, and it evolved from there. I attended the Associated Writing Programs conference in 2013 where workshop leaders from other cities described their format, process, fee structure and lessons learned.

**WHAT RESOURCES DO YOU NEED TO INVENT?** I create 100% of the curriculum, which has led to a deep archive of teaching materials. I've never come across a workshop that's quite like mine as they tend to focus on critiquing while I always provide an instructional component. I've had to experiment with how to promote enrollment.

**WHAT HAVE YOU CHANGED/ADAPTED IN THE PROCESS?** I learned I didn't want to teach out of my home. I've played with the duration of a given session. I used to run month-long sessions and now I offer Poetry Forge three times per year, for 8-10 weeks at a time, excluding summer. Over time I've fine-tuned the flow of the elements and the discussion format. The themes and topics of each session are determined as we go, according to the needs of the group, and my personal interests and strengths as a teacher; I never advertise what we'll read or cover in advance, instead writers sign on to be a part of an ongoing conversation where the development of our skills as writers is at the heart of the mission.

**HOW IS THIS INFORMATION BEING SHARED?** I've turned prompts and assignments into online offerings and a book (not yet published).

## **CREATIVE EXCHANGE**

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**WHAT?** Creative Exchange is an online platform of artful ideas for stronger communities. We share stories of artists making an impact, practical toolkits for artist-centered projects and special features from thought leaders in arts and community development.

**WHAT RESOURCES EXISTED?** Springboard for the Arts had already created a number of toolkits for projects like the Artists' Health Fair and Community Supported Art, and there were other projects around the country that had available toolkits on subjects like pop-up museums, community engagement and a block party in a box. We also partnered with an online media company to build the site, taking advantage of their technical and editorial expertise.

**WHAT RESOURCES DO YOU NEED TO INVENT?** We had to invent the framework for the media partnership and how to share the toolkits in a way that connected requestors to actual people to help. Through this process, we have developed more partnerships and are working on more toolkits to share – and help others toolkit their own projects.

**WHAT HAVE YOU CHANGED/ADAPTED IN THE PROCESS?** At our launch in March 2014, we started with a narrower geographic focus for our profiles, but have been building coverage across the country. We've removed any upfront fees for the toolkits. We've streamlined the site itself to make it easier to navigate.

**HOW IS THIS INFORMATION BEING SHARED?** The site is live, with over 120 artist profiles and 13 toolkits available. The toolkits are all free. Conference presentations and live convenings in various cities have helped build awareness and use of the site.