Proposal for Interdisciplinary Minor in Creativity, the Arts, and Social Transformation
March, 2014

Introduction
Brandeis University is uniquely well positioned to offer undergraduate and graduate students a coherent set of curricular and co-curricular experiences supporting rigorous and meaningful exploration of theory and practice at the nexus of the creative arts and social transformation. This document is a proposal for an interdisciplinary minor in Creativity, the Arts, and Social Transformation. It has been developed with input from the chairs and members of the Creative Arts, Humanities and Social Sciences councils, the Undergraduate Curriculum Committee, the faculty committee of the International Center for Ethics, Justice and Public Life, and other members of the faculty.

Rationale
Throughout the world, artists, cultural workers, educators and activists are incorporating the arts into efforts to strengthen relationships across differences and contribute to more just, less violent communities. They engage with a wide array of art forms – music, literature, theater, visual arts, storytelling, digital art and broadcast media, architecture, conceptual art and folk expressions of all kinds. Their projects are intended to accomplish different goals, such as drawing attention to suffering, supporting enemies and adversaries to perceive each other’s humanity, helping survivors address painful memories, and supporting communities to mourn losses, to empathize with each other’s suffering, to address injustices, to strengthen their resilience and to imagine a new future. Cultural workers support disenfranchised groups to turn to the resources of their own communities to address the myriad problems they face. By engaging communities in artistic and cultural practices, artists and cultural workers help to cultivate, restore and strengthen the capacities required to live creatively, sustainably and ethically.

Creative and artistic approaches to social transformation involve people as creators, performers, producers, participants, audience members, witnesses and critics. Some initiatives operate in single neighborhoods; some are international in scope. Some are one-time events, others create institutions and processes that last for decades. Some are highly effective, some less so.

Addressing problems of violence and injustice through the arts is not a new phenomenon; however, only in recent decades have concerted efforts been made to strengthen the field by documenting practice, creating contexts for critical reflection, developing appropriate forms of assessment and evaluation, and hosting conversations that allow practitioners from different regions of the world to learn from each other’s methods.

Many undergraduate students arrive at Brandeis with interests both in the creative arts and in social change. Numerous existing courses provide opportunities for exploration of these overlapping interests, but we could do more to offer students assistance in finding such courses and in creating a coherent inquiry that brings their diverse perspectives into
relationship. A more systematic approach could help students in the arts imagine a career that includes applying their talents to communities and social issues, and help students interested in social change learn about creative approaches to seeking peace and justice.

Creative approaches to the transformation of conflict, to transitional justice and to community development are cutting edge trends in their fields. Cultural diplomacy is gaining renewed interest at the national level, and global networks that link scholars, artists, activists and social change practitioners are emerging and flourishing. Based in part on the work of the Program in Peacebuilding and the Arts, including its publications, e-newsletter and convenings, Brandeis already is recognized internationally as a leader in this field.

An undergraduate minor in Creativity, the Arts, and Social Transformation would offer a coherent academic sequence in this area. It would create a focus for faculty and staff with related interests, encouraging us to think together about key issues in the field. It could link the academy more strongly with several of Brandeis’s unique resources, such as the Rose Art Museum, the Leonard Bernstein Festival of the Arts, the Kniznick Gallery at the Women’s Studies Research Center, MusicUnitesUS, and the program in Peacebuilding and the Arts. It could be used as the basis for recruitment and development efforts, both domestically and globally.

A well-designed undergraduate interdisciplinary minor in Creativity, the Arts, and Social Transformation would engage students intellectually and creatively, preparing them for meaningful careers and vocations. In addition to completing this minor, those who intend to work as socially engaged artists would be encouraged strongly to pursue rigorous education and training in their art form(s).

The proposed minor aligns strongly with several aspects of the university’s strategic plan. In particular, it manifests “Brandeis’s dedication to social justice by promoting the study of the arts as a means of social transformation,” and reaches out “to foster mutually enlightening exchanges with other disciplines sharing these goals.” (See Fulfilling the Promise: The Brandeis University Strategic Plan May 2013, p. 58, Action #6, under the objective “To expand and integrate the creative arts at Brandeis.”)

Constituencies
The core constituencies for an interdisciplinary minor in Creativity, the Arts and Social Transformation include:

- undergraduates in the creative arts and humanities who wish to explore a range of ways in which their artistic talents can be engaged to address social issues in communities around the world
- undergraduates in the social sciences who wish to understand how the creative and cultural resources of communities can be engaged to address issues of social justice, conflict transformation and resilience in the face of challenges of various kinds
- students enrolled in IGS, NEJS, AAAS, LALS, and other interdisciplinary, cultural or area studies

The introductory course would be open to all students.
The minor in Creativity, the Arts and Social Transformation would be relevant to some or all students in the following programs and departments:

- African and Afro-American Studies
- American Studies
- Anthropology
- Business
- Comparative Literature and Culture
- Creative Writing
- East Asian Studies
- Economics
- English
- Environmental Studies
- Film, Television and Interactive Media
- Fine Arts
- International and Global Studies
- Islamic and Middle Eastern Studies
- Latino and Latin American Studies
- Legal Studies
- Music
- Near Eastern and Judaic Studies
- Peace, Conflict and Coexistence Studies (PAX)
- Politics
- Psychology
- Romance Studies
- Social Justice and Social Policy
- Sociology
- South Asian Studies
- Theater
- Women and Gender Studies

**Learning Goals**

The proposed minor in Creativity, the Arts, and Social Transformation will cultivate a community of inquiry in which students explore theories and practices at the nexus of the arts and cultural work, justice-seeking and peacebuilding, and creativity. Students will be introduced to a range of theories of change that link creative engagement with strategic thinking; acquire skills to think critically about artistic and cultural interventions; and begin to develop capacities to design, assess, enact, document and/or facilitate creative projects that contribute to more just and less violent communities.

**Knowledge**

The minor in Creativity, the Arts, and Social Transformation offers students an overview of recent interdisciplinary thinking about the nature of creativity and the conditions that give rise to it. In addition, they will explore how movements for economic, racial, gender and environmental justice as well as initiatives to transform violent conflict have incorporated the arts and cultural work, both in the United States and globally. Students also will consider the
range of contributions of the various art forms (music, theatre, dance, literature, poetry, visual arts, film, etc.) and cultural institutions (museums, theatre ensembles, festivals, radio stations, etc.) to more just, more resilient, and less violent communities throughout the world. They will engage in, and reflect on, various modes of learning, including both aesthetic and analytical.

Skills and Capacities
Students will learn to:
- Identify theories of change implicit in social movements and in creative practices.
- Think critically about the possibilities and limitations of various artistic and cultural approaches to social transformation.
- Analyze case studies of arts-based and culturally informed social change initiatives, articulating the relationship between aesthetic quality and socio-political efficacy, risks of doing harm, and other issues of ethics and efficacy.

Students will develop capacities required to design, assess, enact, document and facilitate creative projects that contribute to more just and less violent communities. In addition to whatever artistic talents students may bring or cultivate through coursework, these include capacities to:
- Inquire with multiple disciplinary frames of reference and multiple modes of knowledge-seeking and meaning-making.
- Collaborate with teams of people from diverse backgrounds and disciplines.
- Become aware of oneself as a listener and listen with qualities of presence that elicit difficult-to-tell stories.
- Identify sources of resilience.
- Combine analytic insights with creative acts.
- Cultivate one’s own and others’ creativity.

Social Justice
Students will consider social justice within the larger frame of ‘social transformation’ including theories and practices from peacebuilding, development, restorative justice, non-violent social change, reconciliation, etc. Within the minor, students will:
- Learn about, witness the works of, and engage with courageous and creative leaders of social transformation initiatives as well as socially engaged artists whose works explore themes of social transformation and inspire action toward social justice.
- Explore the relationship between aesthetic excellence and socio-political efficacy.
Students will be offered opportunities to express their own commitments to social justice in creative ways.

Rigor
Students enrolled in the minor will be expected to engage in a multifaceted but coherent inquiry in a rigorous fashion. As outlined below, the content of the introductory course, the distribution of the electives, and the menu of options for a capstone experience, taken together, embody our understanding of rigor for an undergraduate minor in this field. Students should demonstrate:
- Awareness of, and increasing capacities to act in accordance with, the ethical sensibilities required to engage communities in creative processes, including an understanding of
ways to minimize risks of harm and awareness of one’s self and social positions in relation to the dynamics of the context.

- The ability to bring into relationship aesthetic, analytic and strategic modes of knowledge-production with different modes of presentation, including creative, written, oral, performative, etc.
- The ability to link theory with creative practice.
- Knowledge of historical and culturally diverse perspectives on the public and communal functions of the arts and cultural production, including on how artists (of all genres) and cultural workers have engaged communities and contributed to social, economic, environmental and restorative justice, and to the creative transformation of conflict.

Because this minor requires students to integrate different modes of knowledge-generation and meaning-making, students are strongly encouraged to apply for the minor before the end of their junior year.

Courses of Instruction
Completion of the minor in Creativity, the Arts and Social Transformation requires the successful completion of five courses, distributed as follows:
- An introductory course (described below)
- Four elective courses, including at least one from the arts, one from the humanities, and one from the social sciences, selected from the list below
- A capstone requirement, which could be fulfilled as an internship, directed study or special topics course taken as one of the four elective courses; or participation in a capstone event or series to be offered by the faculty each year (described below)

Students wishing to complete the requirements for the minor with a course other than one listed here could petition the faculty committee for permission to substitute a different course for one of the electives.

Core course
Introduction to Creativity, the Arts, and Social Transformation (revised version of PAX 150: The Arts of Building Peace). This course offers students an overview of the contributions of arts and cultural work to social justice and to the creative transformation of conflict, focusing primarily on changes at the level of the community. Through analysis of historical and contemporary case studies, hands-on experiences, research and creative projects, students will explore the contributions of the various art forms (music, theatre, dance, poetry, visual arts, film) and cultural institutions (museums, theatre ensembles, festivals, radio stations, etc.) to more just and less violent communities throughout the world. Conceptual frameworks from peace and conflict studies and women’s and gender studies will inform analyses of arts-based initiatives in conflict regions, both during and after periods of violence and human rights abuses, as well as in the midst of on-going oppression and injustice. (open to all students)

Students in the minor are encouraged, when possible, to take this course before completing the electives. In the first years of the minor, when students are likely to be enrolling in the core course after they have completed at least some of the electives, assignments in the core course will be crafted to challenge and support them to reflect on the electives they have
completed, comparing approaches to social transformation and to meaning-making and knowledge construction embodied or reflected in the courses they have already taken.

**Capstone Requirement**

Every student will be required to synthesize learning in the minor through a capstone experience. The options for capstones will be discussed with students at the time when they enroll in the minor, with guidelines and acceptance procedures established for each of the options. We will offer a slate of options:

- An internship or directed reading course, supervised by a member of the faculty committee. This course would be the fourth elective.

- A fourth elective chosen from a core set of courses that strongly link theory and practice. The instructors of these courses will agree to craft at least one assignment in such a way that students are challenged and supported to synthesize their learning throughout the minor. These courses are listed below.

- Completing a portfolio of work from the introductory course and four elective courses, accompanied by a narrative bringing theory and practice across these five courses into relationship, assessed by a co-chair of the faculty committee.

- With prior approval from the advising head, engaging in and reflecting on a co-curricular capstone experience that serves to integrate learning from the five courses taken to fulfill the curricular requirements of the major. A co-chair of the faculty committee will assess these presentations and reflections.

Whatever option is chosen, students are expected to attend and participate actively in three gatherings of students completing the minor during the same academic year. When sufficient numbers of students are completing the minor during the same period, the faculty committee may seek to compose more than one cohort of students so that these gatherings can facilitate conversation among students who share similar interests.

The faculty committee will develop clear guidelines that explain the program’s expectations for the different capstone options, including both curricular and co-curricular. These guidelines will be given to students when they enroll in the minor, and again when they are choosing their capstone option. We will make it clear that all students will be required to present on their capstone experience in a setting open to members of the campus community, and to attend three gatherings with others completing the minor during the period when they are completing their capstone experiences. We will also require students who wish to fulfill the capstone requirement through the submission of a portfolio or a co-curricular project to submit a proposal to the faculty committee before the beginning of classes in the last semester they will be in residence, thereby allowing time for review and acceptance prior to initiating their project.

Suggestions for advising students and facilitating their reflection on and synthesis of learning in the minor will be shared with faculty members supervising capstone projects and teaching capstone courses.

**Electives:**

Students are required to complete a total of four electives, at least one from each of the three categories below. The requirement for a fourth elective can be fulfilled either by completing an additional course from the list below, or by completing a directed study or internship.
approved by the advising head. When the minor offers special topics courses, these also can be completed to fulfill an elective requirement. We will prepare handouts to recommend possible pathways through the minor’s offerings to support students’ specific interests, keeping in mind, of course, that engaging with a variety of approaches will enhance future work in this field.

Faculty members who teach electives in this minor will be encouraged to identify students who are enrolled or who indicate they might enroll in this minor in the future, in order to encourage them to save their work in the course for subsequent use in a capstone portfolio and also, when appropriate, to group such students together for projects.

The requirement for four electives is based on four-credit courses. Students can complete the requirement for one of the four electives by taking two 2 credit courses.

*Creative Arts Electives*

Students are encouraged to take at least one studio arts course, designated below with an asterisk. These courses will allow them to focus on aesthetic experiences and modes of meaning-making. The non-studio arts courses offer students opportunities to gain knowledge of the public and communal functions of cultural production from one or more cultural or historical perspectives.

- **FA33B**: Islamic Art and Architecture (Talinn Grigor)
- **FA68A**: Israeli Art and Visual Culture: Forging Identities Between East and West (Gannit Ankori)
- **FA69A**: Inventing Traditions: Women as Artists, Woman as Art (Gannit Ankori)
- **FA 76A**: Palestinian and Israeli Art, Film and Visual Culture: Intersecting Visions (Gannit Ankori)
- **FA 174A**: Art and Trauma: Israeli, Palestinian, Latin American and United States Art (Gannit Ankori)
- **FA178A**: Frida Kahlo: Art, Life and Legacy (Gannit Ankori)
- **FA 182B**: The Politics of Public Space (Talinn Grigor)
- **FA 1**: Basic Concepts in Painting (Sean Downey)
- **FA3**: Introduction to Drawing (Susan Lichtman, Joseph Wardwell, Sean Downey)
- **FA 4**: Three-Dimensional Design (Tory Fair, Christopher Abrams, Christopher Frost)
- **FA 9**: Introduction to Digital Photography (Scott Weiner)
- **FA 105**: Introduction to Printmaking (Alfredo Gisholt, Lucia Kim)
- **MUS3B**: Introduction to World Music (Judith Eissenberg)
- **MUS82B**: University Chorus (James Olsen) (2 credit)
- **MUS 84A&B**: Improv Collective (Tom Hall) (2 credit)
- **MUS86B**: Jazz Ensemble (Robert Nieske) (2 credit)
- **MUS87A&B**: Music and Dance from Ghana (2 credit)
- **MUS107A**: Introduction to Electro-Acoustic Music
- **THA40A**: The Art of the Visual Narrative and Production Design (Cameron Anderson)
- **THA109A**: Improvisation (Adrienne Krstansky)
- **THA132A**: The Collaborative Process (Adrienne Krstansky)
*THA126A: Playing for Change: Community Building and Social Change on Stage (Jen Cleary)
*THA138B: The Real American Idols: Education through Creativity and Theatrical Pedagogy (Jen Cleary; usually offered every second year)
THA142B: Feminist Playwrights: Writing for the Stage by and about Women (Alicia Hyland)
THA144B: African-American Theatre: From Emancipation through the Obama Administration (staff; usually offered every second year)
THA145A: Queer Theater: Wilde to Fabulous (staff; usually offered every second year)
*THA156A: Making Mirth: Building Psychological and Physical Resilience through the Power of Play (Susan Dibble, usually offered every third year)

**Humanities Electives**

The Humanities courses offer students opportunities to engage with narratives and their interpretation, and to learn about the communal and inter-communal functions of literature, film and performance.

**AAAS**
- AAAS79B: Afro-American Literature of the Twentieth Century (Alliyah Abdur-Rahman)
- AAAS125B: Caribbean Women and Globalization (Faith Smith)
- AAAS155B: Hip Hop History and Culture (Chad Williams)

**COML**
- COML122B: Writing Home and Abroad: Literature by Women of Color (Harleen Singh)
- COML 165A: Reading, Writing and Teaching Across Cultures (Jane Hale)
- COML 166B: Literacy, Language and Culture (Jane Hale)

**ENG**
- ENG51A: Trauma and Memory in the Literary Imagination (Dawn Skorczewski)
- ENG57B: Writing the Nation: James Baldwin, Philip Roth, Toni Morrison (Alliyah Abdur-Rahman)
- ENG 58A: Literature and Medicine (David Sherman)
- ENG 87B: Queer Readings: Beyond Stonewall (Tom King)
- ENG 107A: Women Writing Desire: Caribbean Fiction and Film (Faith Smith)
- ENG 107B: Literary Witnessing and the Poetics of Memory (David Sherman)
- ENG111B: Postcolonial Theory (Ulka Anjaria)
- ENG 145B: Just Jane Austen: Gender, Justice and the Arts of Fiction (Sue Lanser)
- ENG 151B: Performance Studies (Tom King)
- ENG167A: Decolonizing Fictions (Ulka Anjaria)
- ENG 181A: Making Sex, Performing Gender (Tom King)
- ENG197B: Within the Veil: African-American and Muslim Women’s Writing (Alliyah Abdur-Rahman)

**FYS**
- FYS43B: Visions of the American Environment: Images to Action (Laura Goldin)

**HISP**
- HISP160A: Culture and Social Change in Latin America (Fernando Rosenberg)
- HISP194B: Borderland Literature and Visual Culture in Latin America and the United States (Lucia Teresa Reyes de Deu)

**JAPN**
- JAPN130A: The Literature of Multicultural Japan (Matthew Fraleigh)

**NEJS**
- NEJS173A: Trauma and Violence in Israeli Literature and Film (Ilana Szobel)
- NEJS194B: Sufi Teachings (Joseph Lombard)

**PHIL**
- PHIL19A: Human Rights (Andreas Teuber)
- PHIL113B: Aesthetics: Painting, Photography, and Film (Andreas Teuber)

**SAS**
- SAS130A: Film and Fiction of Crisis (Harleen Singh)
SAS140A: We Who Are at Home Everywhere: Narratives from the South Asian Diaspora
(Harleen Singh)

Social Science Electives
Through social science electives, students will engage in thinking analytically about cultural production, and engage with one or more theories of social transformation. These courses also offer a variety of cultural and historical perspectives on the arts.

AMST102A: Women, Environment and Social Justice (Laura Goldin)
AMST102AJ: Environment, Social Justice and Empowerment (Laura Goldin)
ANTH26A: Communication and Media (Janet McIntosh)
ANTH66B: The Cultural Politics of Heritage (Staff)
ANTH 130B: Visuality and Culture (Ellen Shattschneider)
ANTH140A: Human Rights in Global Perspective (Elizabeth Ferry)
ANTH159A: Museums and Public Memory (Ellen Schattschneider)
ANTH184B: Cross-Cultural Art and Aesthetics (Javier Urcid)
ECON/FA87: Economics and the Arts (Kathryn Graddy and Nancy Scott)
ED158B: Looking with the Learner: Practice and Inquiry (Alexa Miller)
HIST 112A: Nationalism in the Middle East (Naghmeh Sohrabi)
LGLS130A: Conflict Analysis and Intervention (Melissa Stimell)
PSYC 131A: Child Development Across Cultures (Paul DiZio)
SOC 119A: Deconstructing War, Building Peace (Gordon Fellman)
SOC154A: Community Structure and Youth Subcultures (David Cunningham)
SOC155B: Protest, Politics, and Change: Social Movements (David Cunningham)

The capstone requirement can be fulfilled by successfully completing a directed reading or internship and analysis course, by an approved co-curricular project, or by completing one of the following courses (also listed above). These courses integrate theory and practice and/or offer students opportunities to synthesize learning from the introductory course and the other three electives. Faculty members listed below have agreed for their courses to serve as a capstone for this minor.

ANTH159A: Museums and Public Memory (Ellen Schattschneider)
ANTH 130B: Visuality and Culture (Ellen Schattschneider)
COML 165A: Reading, Writing and Teaching Across Cultures (Jane Hale)
COML 166B: Literacy, Language and Culture (Jane Hale)
ENG 151B: Performance Studies (Tom King)
ENG 181A: Making Sex, Performing Gender (Tom King)
SOC154A: Community Structure and Youth Subcultures (David Cunningham)
SOC155B: Protest, Politics, and Change: Social Movements (David Cunningham)
THA132A: The Collaborative Process (Adrianne Krstansky)
THA126A: Playing for Change: Community Building and Social Change on Stage (Jen Cleary)
THA138B: The Real American Idols: Education through Creativity and Theatrical Pedagogy (Jen Cleary)
Members of faculty committee
A faculty committee of eight to ten members will include representation from each of the three schools or divisions: Creative Arts, Humanities and Social Sciences. The people whose names are listed below have agreed to serve on the initial faculty committee.

Arts
Gannit Ankori
Judith Eissenberg
Adrianne Krstansky
Jen Cleary

Humanities
Sue Lanser
Tom King

Social Sciences
Joyce Antler
Cynthia Cohen
David Cunningham
Dan Terris
Kathryn Graddy

Creating a Sense of Community
Creating a sense of community among participants with diverse interests and backgrounds is one of the central features of work in the field of Creativity, the Arts and Social Transformation. Cultivating a sense of community among students and faculty involved with the program, therefore, is especially significant. In addition to offering a sense of connection that will facilitate current learning and development, it offers students the quality of engagement they will need to engender among others.

Based on the emerging sense of community that already coheres around the program in Peacebuilding and the Arts, we are hopeful that a strong sense of community can be cultivated with students in this minor as well. We anticipate:

- Creating opportunities for students to engage with each other over lunch and before or after campus activities relevant to the minor’s inquiry, including those affiliated with the core course and with MusicUnitesUS residencies, the Rose, the Kniznick Gallery, theatre productions, film screenings, poetry readings, etc.
- Encouraging students to collaborate with each other on productions as part of the ‘Deis Impact Festival of Social Justice and the Bernstein Festival of the Arts
- Inviting students to participate in research projects and practitioner-oriented trainings associated with the Program in Peacebuilding and the Arts
Hosting at least three events per year for students engaged in capstone experiences and cultivating a norm that students and faculty affiliated with the minor attend students’ capstone presentations

The program would benefit if the faculty affiliated, whether by virtue of participation on the faculty committee or by teaching electives, also felt themselves to be a part of a community of inquiry. We will to cultivate this sort of community among faculty by convening a noon meeting at least once a semester. If resources allow, we will offer small grants for research and creative projects that relate to the minor’s themes and that can result in learning that will strengthen the relationship between electives and the core questions of the minor, requiring that recipients of such grants meet at least once a semester. In some cases, these research and creative projects might be collaborations among faculty members and/or between members of the faculty and students. These small grants opportunity should be designed so that over time, more members of the faculty are able to teach the introductory course and teach electives that can serve as capstones. Recipients of such grants would meet as a group twice during the academic year.

Resources
For the foreseeable future, Cynthia Cohen, director of Brandeis’ Program in Peacebuilding and the Arts and a Senior Lecturer in the Peace, Conflict and Coexistence Studies Program, is available to teach the introductory course as part of her position supported by the International Center for Ethics, Justice and Public Life. She and a member of the faculty committee will serve as co-chairs. Other members of the faculty committee will serve as advising head, and will supervise capstone projects, portfolios and co-curricular events. Students who wish to fulfill requirements for the minor through internships can draw on the Peacebuilding and the Arts program’s extensive network of local, national and global artists and cultural workers practicing at the nexus of the arts and social transformation. There are several members of the faculty already fully equipped to teach the introductory course and supervise capstones; in its early years, the program will host a series of faculty seminars and discussions to enlarge the pool of people prepared to teach the introductory course and advise students.
Appendix #1  
Programs Related to Creativity, The Arts, and Social Transformation  
At Other Institutions

Undergraduate Programs

University of San Francisco – The Performing Arts and Social Justice Major (PASJ) with three concentration tracks: Dance, Music, or Theater.

New York University Tisch School of the Arts, Department of Drama for undergraduates - Minor in Applied Theatre

University of Southern California (USC) School of Dramatic Arts –

- Undergraduate Minor and Master of Arts in Applied Theatre Arts, including undergraduate program themes such as the Educational Industrial Complex, and the course in Theatre in the Community student collaboration with Street Vendors for Economic Justice in Los Angeles. The undergraduate minor was formed by weaving together four existing undergraduate courses in Theatre and Therapy, Theatre in Education, Theatre in the Community (the Theatre for Social Change / Liberation Arts course) and Theatre for Youth.

- Newly formed Center for Liberation Arts and Community Engagement in Los Angeles, a working collaborative resource for community-based arts and movement-building formed in partnership with five grass roots community-based organizations

Utrecht University (Netherlands)

- Undergraduate Minor in Creative Cities (now Minor in Cultural and Political Geography), with courses focused on social transformation including topics such as community arts, performing at the boundaries of public space, navigating in public space, and youth culture (from social sciences department). A collaboration is in progress with arts organizations in the city of Utrecht.
  - University of Melbourne (Australia) has something similar.

- Undergraduate Minor in Conflict Studies
- Undergraduate Minor in Visual Culture and Society (including a course in Politics of Images)

- Undergraduate program in Theatre Studies in the Department of Media and Culture Studies, which incorporates film studies, media studies, gender studies, musicology, and arts policy and management

- Arts Policy and Management

Graduate Programs
University of Southern California (USC) School of Dramatic Arts [See above]

Goldsmiths University (London) – Master of Arts in Art and Politics

Courses within other programs

Eastern Mennonite University (Harrisonburg, Virginia) – Courses within Center for Justice & Peacebuilding, Graduate Program in Conflict Transformation:
- PAX 524 – Research as Art & Transformation
- PAX 526 – Arts/Media/Peacebuilding: An Introduction
- PAX 541 – Transforming Trauma: Individual and Collective Approaches (Applied STAR – Strategies for Trauma Awareness & Resilience)
- PAX 551 – Identity, Dignity, & Conflict Transformation

Georgetown University
- Course in Diplomacy and Culture: Global Performance, Film, and Media
- A student-led initiative is underway to introduce an inter-disciplinary undergraduate certificate for students in Georgetown College and the School of Foreign Service in the general area of Diplomacy and Arts and Culture.

The University of Queensland (Australia)
- Peace and Conflict Studies undergraduate program (as well as various related master’s programs)
- Course on Politics and Art