
Term Information

Effective Term Autumn 2016

General Information

Course Bulletin Listing/Subject Area Art Education
Fiscal Unit/Academic Org Arts Admin, Education & Policy - D0225
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4674
Course Title The City As Art
Transcript Abbreviation CityasArt
Course Description This course will examine the ways that cities throughout the world integrate arts and culture into their planning, as well as whether being a cultural city can build the brand, draw new residents and attract visitors. We will investigate cultural tourism, urban cultural policy and temporary built culture such as festivals and fairs.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week, 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable Yes
Allow Multiple Enrollments in Term Yes
Max Credit Hours/Units Allowed 6
Max Completions Allowed 2
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Junior or Senior status.
Exclusions

Cross-Listings

Cross-Listings Cross-listed in City and Regional Planning

Subject/CIP Code

Subject/CIP Code 13.1302
Subsidy Level Baccalaureate Course

Intended Rank

Sophomore, Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Understanding the context of the city as art, including urban design, the physical city, people and issues, brand building and ideation, and the role and reach of policy. Become familiar with issues faced by cities in integrating creativity & culture

Content Topic List

- Where are cities now?
 - Who creates cities?
 - Why do we have Arts & Culture?
 - Consumers of Art
 - Producers of Art – nonprofit and for profit organizations
- Understanding the economics of Arts & Culture
- Looking at Cities: Case Studies

Attachments

- Syllabus-Goldberg-Miller Ezell The-City-As-Art-Syllabus.pdf: Syllabus
(Syllabus. Owner: Thomas, Kirsten Rae)
- Narrative.Goldberg-Miller.Ezell.The-City-as-Art.Narrative.pdf: Rationale
(Other Supporting Documentation. Owner: Vankeerbergen, Bernadette Chantal)
- Shoshanah%20Course%20Support.pdf: Letter of support Dept Chair
(Other Supporting Documentation. Owner: Vankeerbergen, Bernadette Chantal)
- Kleit_CltyAsArt.pdf: Letter of support Chair CRP
(Other Supporting Documentation. Owner: Vankeerbergen, Bernadette Chantal)
- Curriculum map-BAAM.docx: Updated curriculum map
(Other Supporting Documentation. Owner: Vankeerbergen, Bernadette Chantal)

Comments

- This class meets the OSU goals of integrated and meaningful learning environments, specifically facilitated by the team teaching process. The two professors bring a wealth of academic and practical experience, providing a rich and multi-faceted opportunity for student learning. *(by Thomas, Kirsten Rae on 08/21/2015 04:27 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Thomas, Kirsten Rae	08/25/2015 12:41 PM	Submitted for Approval
Approved	Thomas, Kirsten Rae	08/25/2015 12:41 PM	Unit Approval
Approved	Heysel, Garrett Robert	09/21/2015 07:55 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole	09/21/2015 07:55 PM	ASCCAO Approval



August 25, 2015

Dean David Manderscheid
Executive Dean and Vice President
College of Arts and Sciences
The Ohio State University

Dear Dean Manderscheid,

As Chair of the Department of Arts Administration, Education & Policy, it is with pleasure that I write this letter in support of the proposed course, *The City as Art*. This class is in response to your call for team teaching proposals of May 4, 2015. *The City as Art* is a proposed interdisciplinary undergraduate course to be team taught by Shoshanah Goldberg-Miller, Assistant Professor in our department and Kyle Ezell, Associate Professor and Undergraduate Chair in City and Regional Planning Section of the OSU Knowlton School of Architecture in the College of Engineering.

This collaborative endeavor is a wonderful example of the underlying focus on collaboration and cooperative academic spirit that represents the best of Ohio State University's commitment to student opportunity, access to learning, and community engagement. This class has been developed with the most rigorous standards and is designed to offer upper-level undergraduates a rich and valuable learning environment and a meaningful experience. The class will be a 4000-level and is designed to fit into our curriculum map as an upper-level undergraduate elective, CRN 4674.

Undergraduate students in our program will benefit tremendously from having the opportunity to take this course. As they develop in their major in the Bachelor of Arts program with a specialization in Arts Management, these students often are faced with the need to understand the issues, concerns and opportunities found in cities worldwide. Many of the organizations and businesses with which graduates of our program will be affiliated after



graduation are located in urban areas, meaning that students will benefit from learning about the ways that arts and culture serve as economic and social engines in these cities, and how urban planners think about cities and regions. The proposed course will empower students to gain a deep understanding of the various roles played by stakeholders, especially those who plan and manage municipalities, businesses and anchor cultural institutions. Courses such as *The City As Art*, with its interdisciplinary nature and format, allow students to gain skills and knowledge beyond a single topic class. This mirrors the trend worldwide of collaboration and innovation, especially when it comes to solving the many social, economic, and environmental challenges faced by urban, regional, and national leaders today.

Shoshanah Goldberg-Miller and Kyle Ezell have collaborated to create a unique and compelling course that will offer OSU students a valuable opportunity to learn, grow, and contribute to our community and beyond. This synergy, available in the format of team teaching, will be a successful example of the kind of collaborative excellence in education that is the hallmark of The Ohio State University.

I am pleased to support this project with this letter, and would be happy to answer any questions you might have.

Sincerely,

Deborah Smith-Shank, Chair

AAEP

August 24, 2015

Dean David Manderscheid
Executive Dean and Vice President
College of Arts and Sciences
The Ohio State University
186 University Hall
230 North Oval Mall
Columbus OH 43210

Dear Dean Manderscheid:

It is my pleasure to write this letter of support for a new collaborative class between the Department of Arts Education and Policy in the School of Arts and Science and the City and Regional Planning Section in the Knowlton School of Architecture.

Students in the City and Regional Planning Program in the Knowlton School are increasingly interested in planning for the arts. This new collaborative course, *The City as Art*, provides an opportunity for our fourth year students to gain knowledge that will benefit their careers and shape their graduate studies. As Section Head, I am aware of the high demand and interest to include such a course in our curriculum.

The BSCRIP at Ohio State is known nationwide for its concentration on urban design and what is known as “placemaking.” As one of three design disciplines within the Knowlton School, City and Regional Planning’s focus on the physical design of communities is naturally influenced by visual and performing arts. Increasingly, cities are employing the arts within their comprehensive plans and in commissioned special plans (such as for public art, arts and entertainment districts, design guidelines for real estate development and for landscaping, and many other instances).

Placemaking is becoming more important within the practice of planning. Our American-Planning-Association-accredited BSCRIP program professional program to train planners to enter the market with a variety of skillsets. *The City as Art* is coming at a time to match the demands of the marketplace that increasingly seek planners to employ art as an economic development and quality of life tool.

I fully support *The City as Art*, and I welcome the long-term collaboration between City and Regional Planning and Arts Education and Policy.

Sincerely,



Rachel Garshick Kleit, PhD
Professor and Section Head
City and Regional Planning

The Ohio State University

The City as Art

Course Syllabus

Shoshanah Goldberg-Miller, PhD,

Assistant Professor

Department of Arts Administration, Education and Policy,

College of Arts and Sciences

Goldberg-Miller.1@osu.edu

Kyle Ezell, AICP,

Associate Professor of Practice & Undergraduate Chair

City and Regional Planning Section,

The Knowlton School of Architecture

Ezell.5@osu.edu

Course Description, Objectives, and Learning Outcomes

Course Description

There is increased interest in exploring the integration of arts and culture into the urban environment, both in the United States and globally. In addition, the creative community's role as a driving economic force has been widely recognized. This course will examine the ways that cities throughout the world integrate arts and culture into their planning, as well as whether being a cultural city can build the brand, draw new residents and attract visitors.

Topics will include: creating authentic experience districts, attracting and retaining creative workers, articulating the economic argument for the arts to secure government and private support, cultural coalition building among a variety of stakeholders, the efficacy of public art, and ways of generating revenue for arts and culture organizations. We also will investigate cultural tourism, urban cultural policy and temporary built culture such as festivals, fairs and spontaneous environments.

Objectives

This class introduces the concept of looking at the city as the site for art in a myriad of ways. It is a palette for the expression of creativity. The perspective of this course is creating and facilitating a necessary dialogue, one in which the goals of city planning integrate with the goals of arts administration, including the design and implementation of infrastructure and real estate development, and how it manifests on the landscape and the citizens of cities. This combines with the arts/cultural entrepreneurship and policy perspective, in which community inclusion, public

engagement and the fostering of partnerships in service of culture and creativity abound. Both of these converge in the economic development toolkit, with access, sustainability, and increased inclusiveness as shared goals.

Learning Outcomes

Students will understand the context of the city as art, including urban design, the physical city, people and issues, brand building and ideation, and the role and reach of policy, urban planning, and strategic planning. Through lecture, readings, fieldwork, individual assignments and group projects, students will become familiar with the issues faced by cities today in integrating arts and culture in a meaningful way.

Required Text and Course Readings

Landry, Charles (2000). *The Creative City: A Toolkit for Urban Innovators* (Paperback). Sterling: Earthscan Publications

Additional required readings for each week will be posted to the course Carmen. In addition, students will bring outside readings and articles to the attention of the class and post them to a class Wikki.

Resources of Interest

- Americans for the Arts: www.artsusa.org
- Charles Landry's Website: www.charleslandry.com
- Economic Development Quarterly: <http://edq.sagepub.com>
- Journal of Planning Education and Research: <http://jpe.sagepub.com/>
- Journal of the American Planning Association: <http://www.planning.org/japa/>
- Journal of Urban Affairs: <http://www.wiley.com/bw/journal.asp?ref=0735-2166>
- Princeton's Center for Arts and Cultural Policy Studies: www.princeton.edu/~artspol
- The Creative Class: <http://www.creativeclass.com>
- Urban Land Institute: uli.org

Assignments and Grading

Group Project	20%
Class Participation	20%
Posting to Carmen	10%
Final Project	50%

Course Design and Pedagogical Approaches:

This course will utilize a mixture of lecture, class discussion, and breakout sessions in focused groups within the classroom setting in addition to a group project. There are ample opportunities for students to deepen their knowledge of key areas relevant to their current interests, while exploring topics related to their educational and professional goals. Presentation, research and writing, as well as critical analysis form the basis of the assessment of student learning and engagement.

Regular class attendance and active participation are expected throughout the semester. Students are responsible for reading the assigned material and being prepared to discuss in class. Preparation for the discussions is essential, and participation means developing an understanding of the author's argument and point of view and then bringing their own understanding and criticism to the conversation. Rather than lecturing exclusively, the instructors will serve to moderate and facilitate these discussions, and will present the topic and moderate the conversations. In this way, students will develop a more comprehensive understanding of the materials as well as learning critical analytic skills.

Students must have read all of the assignments in order to be able to participate in this group-learning model. For further information, students may refer to William F. Hill's Learning Through Discussion. Class participation is an essential part of your overall grade. The student experience will be enhanced through careful reading of the assignments as well as the demonstration of a deeper understanding of the ways the materials interrelate and are integrated with current events and issues.

The class as a group will be successful only if all of its members are prepared to participate each week. We will learn from one another in many of the discussion areas, since various students will bring academic understanding as well as real-world experience to bear, thereby enriching the entire group. A variety of interests and opinions are welcomed, and the class will focus on increasing knowledge and the ability to do critical thinking and analysis.

Student Responsibilities & Course Policies

Format of Written Assignments: Assignments must be typed in double-spaced pages with one-inch margins.

Class Policies: Regular and timely attendance is required. If you cannot attend class, email the professor as soon as possible. **Since the class structure depends on the attendance of its members, for every unexplained absence your overall course grade is subject to a deduction.** Any extended periods of absence due to medical issues will be addressed individually. In order to be fair to fellow students, please be in class on time and do not eat during class, except during the breaks (drinks are fine).

The importance of attendance: In courses past, we have been extremely pleased with the levels of student interest. We have found that student interest corresponds directly with attendance levels, and most students have been conscientious and professional. However, if you are one of the very few students who do not plan on giving 100% effort (and therefore decide not to attend class) *you should probably not take this course.*

You MUST check your emails: This is the primary source of communication. You are responsible for reading your emails.

You may not do outside work during class: This fast-paced class is too busy to become a study hall for other coursework. Please concentrate only on the material from 5880 during the class period.

Being late for class: Most students in this class are eager and ready so do not be late for class. Because we will be working in the field during many class periods, it is possible that you will literally be left behind if you are late.

Turning in Assignments and Assignment Lateness: Late assignments up to 24 hours will receive a deduction of TWO letter grades. Assignments not turned in within 24 hours after the official deadline will be considered missing. Missing assignments will receive 0 points. (Except for extreme situations upon approval of the instructor.)

Texting: As a courtesy, text messaging is not allowed during the class session. If you are caught texting during class OR during the exercises, you will be immediately called out (and potentially asked to leave).

Phone use: You may not answer your phone in class. Please turn your ringers down. If you have an emergency please let me know and you may be able to take the call outside. Otherwise you will be courteous by not talking on your phone.

Plagiarism: Plagiarism will not be tolerated in the classroom. Plagiarism is passing off as one's own ideas, words, writings, etc., which belong to another. You are committing plagiarism if you copy the work of another person and turn it in as your own even if you have the permission of that person. Any instances of academic misconduct will be reported to the Committee on Academic Misconduct (University Rule 3335-5-487). Plagiarism can take several forms. The most obvious form is a word-for-word copying of someone else's work, in whole or in part, without acknowledgment, whether that work be a magazine article, a portion of a book, a newspaper piece, material from a website, another student's essay, or any other composition not your own. Any such verbatim use of another's work must be acknowledged by (1) enclosing all such copied portions in quotation marks and by (2) giving the original source either in the body of your essay or in a footnote or reference list. As a general rule, you should make very little use of quoted matter in your essays, papers, or other written work. Students handing in identical or similar answers that clearly reflect either copying, taking materials directly from the Internet or joint work will receive an automatic E for the course and are subject to disciplinary actions that include expulsion from the University.

Assignments and Grading: All grading will be done as fairly and as consistently as is reasonably possible. Students wishing to appeal the grading of an assignment must make the appeal in writing within 5 calendar days after an assignment is returned. Performance in this course will be measured using the standard Ohio State University grading scale. Outstanding completion of all written assignments, readings, and presentations as well as significant class participation is mandatory for obtaining an "A." Grades in the A- to B+ range reflect proficient academic performance. An "A" is reserved for exceptional work.

Statement of Academic Misconduct: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of

student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5- 487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Professional conduct: Students are expected to conduct themselves in a professional manner and to abide by the provisions in the Code of Student Conduct. Students should appreciate diversity, and they should conduct themselves professionally with members of the same or opposite gender and/or from different ethnicities and cultures. Students should represent themselves in a professional manner in forums that have public access. This includes information posted on social networking sites such as Facebook. Potential employers often screen information on these pages, and unprofessional material can have a negative impact on job or graduate school prospects.

Any forms of sexual harassment or intimidation will not be tolerated. The University’s Code of Student Conduct and Sexual Harassment Policy are available on the OSU web page. Sexual harassment includes inappropriate behavior among two or more students; between students and faculty; and among faculty. The actions can take place in physical, verbal, or written forms. When a complaint is received, the situation will be investigated by the academic department and possibly by the police, even if the harassment was done anonymously or possibly as a jest. Being found guilty of harassment, even if it was nominally done in jest, can be professionally damaging.

5. Students with Special Needs/Disabilities: Students who need accommodations based on the impact of a disability are responsible for contacting the instructor and making their needs known in a timely manner. The instructor relies on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 614-292-3307, TDD 614-292-0901; <http://www.ods.ohio-state.edu/>.

Topic Areas, Readings, and Assignments

Week 1: Introduction - Understanding the Creative City

- Class overview and structure
- Identifying interest groups within the class
- Random formation of teams for group project
- Art -- Who decides?
- Private monies
- Distinctiveness
- Access/non-access
- Access to culture
- Transient
- Experience versus entity
- What is public art? Private art?
- Our web of decision

Week 2: Where are Cities now?

- Where are cities now?
- Who creates cities?
- Why do we have Arts & Culture?
- Consumers of Art
- Producers of Art – nonprofit and for profit organizations
- Understanding the economics of Arts & Culture
- Looking at Cities: Case Studies

Readings for Week 2:

- Landry, Ch. 1: Rediscovering Urban Creativity; Ch. 6: The Creative Milieu
- Markusen, A. (2006). *Cultural Planning and the Creative City*. Minneapolis, MN: Project on Regional and Industrial Economics, University of Minnesota.
- Moses, Nancy. 2001. Have a Plan, and Make the Most of Arts and Culture. *Public Management*: 18-21.

Additional Reading:

- Brooks, A. C.; Kushner, R. J. 2005. What makes an Arts Capital. Quantifying a City's Cultural Environment. *International Journal of Arts Management*. 5; 1: 12-23.

Week 3: Cities and the Creative Class

- Examining the role of culture in the city
- Examining the roles of architects, planners, developers, artists and cultural producers, arts and cultural organizations and businesses, elected officials and government administrators, funders, corporations, and communities
- Who is discussing creative cities?

Readings for Week Three:

- Malanga, S. (2004). The Curse of the Creative Class, *City Journal*.
- Simeti, A. (2001). *The 'Creative City': Moving from Ideas to Planning Practice*. Medford, MA: Tufts University.
- Siraiy, M. (2008). Cultural Planning and Urban Renewal in South Africa. *The Journal of Arts Management, Law, and Society*. 37, 4: 333-344.

Week 4: The Built Environment and the Temporary Environment
--

- Examining the built environment
- Examining the temporal environment
- Case Studies

Readings for Week 4:

- Landry, Ch. 3: The New Thinking
- Scott, A. J. (2004). Cultural-Products Industries and Urban Economic Development. *Urban Affairs Review*, (9), 461-490.
- Powerhouse Arts District Redevelopment Plan, Executive Summary. Available at: http://padnajc.org/about_redevelopment.html

Weeks 5: Formal Review of Group Presentations – Knowlton Main Space
--

Week 6: Communities and the City

- New cities – new magic – diminishing magic
- Defined plan components, strategic planning, urban planning, community plan
- Physical planning
- Temporal versus permanent
- Festival
- Policy/arts in leadership

- Example = Miami murals
 - Theme – – propped up, brand, reputation
 - Authenticity, possibility, oversaturation
 - Attachment
 - Is a city growing/diminishing?
 - Propped up/authentic?
- Gibson, C.; Waitt, G.; Walmsley, J. and Connell, J. (2010). Cultural Festivals and Economic Development in Nonmetropolitan Australia. *Journal of Planning Education and Research*, (29), 280-293.
 - Wali, A.; Severson, R. and Longoni, M. (2002). *Informal Arts: Finding Cohesion, Capacity and Other Cultural Benefits in Unexpected Places*. Chicago: Chicago Center for Arts Policy at Columbia College, June.

Additional Reading:

- Jackson, M.; Herranz, Jr, J. & Kabwasa-Green, F. (2003). Art and Culture in Communities: Systems of Support. *Policy Brief No. 3 of the Culture, Creativity and Communities Program*. Washington, DC: The Urban Institute.

Week 7: Understanding Cultural Policy, Planning & Stakeholder Partnerships

- Understanding how urban policies are created
- Understanding which policies affect culture in a city

Readings for Week 7:

- Landry, Ch. 7: Getting Creative Planning Started
- Florida, R. (2002). Bohemia and economic geography. *Journal of Economic Geography*, 2(1), 55.
- Mulcahy, K. (2006). Cultural Policy. In B. Guy Peters and Jon Pierre (Eds.) *Handbook of Public Policy* (pp. 265-279). London: Sage.

Additional Reading:

- Stern, M. J. & Seifert, S. C. (2007). From Creative Economy to Creative Society. *Progressive Planning*.

Week 8: Healthy Cities, Healthy People

- Value
- Safety

- Prosperity
- Opportunity
- Quality of life
- Hope
- Public arts: impact on economic development, community improvements
- Investments, real estate, infrastructure, commerce, services
- Income disparity/inequality
- New cities
- New versus old
- Building/cultural districts
- Public/private space
- Expressing unique values
- Promise/brand promise

Readings for Session 8:

- Frey, B. S. (2002). Creativity, government and the arts. *De Economist*, 150 (4), 363.
- Strom, E. (2002). Converting pork into porcelain: cultural institutions and downtown development. *Urban Affairs Review*, 38, 3-21.

Weeks 9: Arts & Culture in the City: Revenue Generation and Funding Streams
--

- The importance of financial information and budgeting
- The role of the state in supporting the creative community
- Government funding for arts and culture; its importance in the US
- Tax structure in the US and how it affects arts and culture policy and funding
- The business side of Arts & Culture

Readings for Week 9:

- Landry, Ch. 5: Foundations of the Creative City
- Markusen, A. & Schrock, S. (2006). The artistic dividend: Urban artistic specialisation and economic development implications. *Urban Studies*, 43(10), 1661.

Additional Readings:

- Should the government subsidize the arts? (p. 219-249), in Heilbrun, James, and Charles M. Gray. (1993). *The economics of art and culture: An American perspective*. New York, NY: Cambridge University Press.
- Christopherson, S. and Righthor, N. (2010). The Creative Economy as "Big Business": Evaluating State Strategies to Lure Filmmakers. *Journal of Planning Education and Research*, 29: 336-352.
- Currid, E. & Williams, S. (2010). Two Cities, Five Industries: Similarities and Differences within and between Cultural Industries in New York and Los Angeles. *Journal of Planning Education and Research*, 29: 322-335.

Week 10: Marketing and Branding a City

- The role of the public
- Using Arts & Culture to promote a city: Who decides?
- Understanding marketing and branding of a city

Readings for Week 10:

- Landry, Ch. 4: Creative Urban Transformations; Ch. 8: Rediscovering Urban Creativity
- Carr, J. H., & Servon, L. J. (2009). Vernacular culture and urban economic development: Thinking outside the (big) box. *Journal of the American Planning Association*, 75(1), 28-40.

Additional Reading:

- “From Schlock to Hot: Shifting Perceptions of Brooklyn.” In: *Place Branding and Public Diplomacy* (2007), 3, pp. 263-267.

Week 11: Planning or Naturally Occurring – Arts & Culture Interventions

- Agglomeration of creatives
- City plan, Cultural plan
- Developer-centric
- Community engagement
- Outcomes: defining and measuring success

Readings for Week 11:

- Currid, E. (2007). How art and culture happen in New York: Implications for urban economic development. *Journal of the American Planning Association*, 73(4), 454-467.

- Grodach, C. (2010). Beyond Bilbao: Rethinking Flagship Cultural Development and Planning in Three California Cities. *Journal of Planning Education and Research*, 29: 353-366.
- Strom, E. (2010). Artist Garret as Growth Machine? Local Policy and Artist Housing in U.S. Cities. *Journal of Planning Education and Research*, 29: 367-378.

Week 12: Class Trip

Week 13: Where do we go from here? What's next?
--

- Synthesis
- Remaining and arising problems
- Cases

Readings for Week 14:

- Landry, Ch. 2: Urban Problems, Creative Solutions; Ch. 9: Assessing and Sustaining the Creative Process; Ch. 10: The Creative City and Beyond
- Markusen, A. and Gadwa, A. (2010). Arts and Culture in Urban or Regional Planning: A Review and Research Agenda. *Journal of Planning Education and Research*, 29: 379-391.

Week 14: Class Presentations; Final Paper is due in class in hard copy

- Class presentations

Class Assignments

Group Project -- 20% of grade – Due Week 5

Groups will be formed by random assignment and will research and present on two projects or districts, outside of Columbus, that exemplify urban planning using arts and culture. Groups will cite at least five research sources for each example, including one media source and at least three academic journal articles.

Groups will research and prepare a 10-15 minute presentation on the following:

- ⇒ Overview of the projects or districts chosen
- ⇒ Stakeholders in each project, including public and private individuals/groups
- ⇒ Current status of projects, including financial issues, branding and integration into community
- ⇒ Problems and/or challenges faced by each project or district

- ⇒ Proposed solutions to roadblocks or specific evaluation of dead-end situations
- ⇒ Decision points that would need to be taken and suggested logic for each alternative

Each group will email a copy of the Power Point to the Instructor before the class. Citations for the project will be included as an appendix. All group members will receive the same grade on this assignment; members may choose to have select members make the presentations. Class members will ask questions of each group after their presentations.

Postings -- 10% of grade

Each student will post once to the class Wikki during the semester. The posting will be a link to a website, or will be conference information, material about a journal on the field, a focus on a cultural or educational center, details about an urban cultural policy issue, impending or proposed legislation, or an article pertinent to the topics about which we are reading and that we are discussing in class. The student will include up to a paragraph of an introduction to the blog, article or website, in which they will let the reader know why they have chosen this piece and what is important about it.

Final Paper & Presentation – 50% of grade

Students will decide on a topic for the final paper by the 8th class week, and will hand in a one-sentence summary of their topic. Papers will be from seven to ten pages in length, double-spaced, with references and supplementary materials being extra. As part of the assignment, students will give a three-minute presentation in class, including a summary of the paper, its key findings and conclusions, and then will take questions from the group.

Choose one of the following options:

Option #1: A paper in which the student will choose two cities, which can be located anywhere in the world. Suggestions include one city in the US or North America and another city in another part of the world. In the paper, students will identify a built environment in each city that focuses on arts and culture, or examples of cultural tourism, public works programs incorporating arts and culture or public art installations in each of two cities as the topic area. The location may be a cultural district, a repurposed area or a cultural organization such as a museum or performing arts center. Students will compare and contrast the success of each in a variety of dimensions. This option will involve comparing and contrasting the cities, and students will be expected to investigate the successes and challenges of the two aspects of the case.

Option #2: A paper comparing and contrasting two temporal aspects of arts and culture in two cities. Examples include film or video festivals, Nuit Blanche, music fairs or other kinds of cultural events. As detailed above, the cities should be in contrasting parts of the US or the world. In the paper, students will focus on the ways each city deals with the event or festival, benefits and challenges to the urban environments and future plans each city may have to expand or change the temporal event.

In each case, students will be expected to do more than merely report on the two cities. How is each of the case subjects evaluated in terms of their role in economic development and urban planning? Who is doing the evaluation, and what about non-metric results such as

changes in attitude and behavior or brand development for the city? It is essential that the papers reflect thoughtful analysis of the issues discussed in class and in the readings, and that there be some point of view brought to the essay.

The City as Art

The Ohio State University

Shoshanah Goldberg-Miller and Kyle Ezell

Supplementary Narrative for Proposed Course

Contact: Goldberg-Miller.1@osu.edu

Interdisciplinary nature

This project is an interdisciplinary team-taught course on “The City as Art,” and is collaboration between Arts Administration, Education, and Policy in the College of Arts and Sciences and City and Regional Planning in the School of Architecture, College of Engineering. Goldberg-Miller and Ezell work on urban creativity from the viewpoint of strategic management, the enhancement of culture, public art plans, and stakeholder engagement from the perspective of their disciplines, which is not unlike situations in practice. Joining these perspectives will provide students with a fuller understanding of the nuances involved in delivering a “City as Art” in their professional careers. The class will be listed as a 4000-level course in each department, with upper-level undergraduates as the audience. There are no prerequisites to the course.

How the course will benefit students

Students who choose to major in City and Regional Planning are creative and surrounded by other creative students in the Knowlton School of Architecture (including architecture and landscape architecture). Many students throughout Knowlton are drawn to visual and performing arts. From the early years in the BSCR program, students are nearly universally interested in establishing art within the public realm and have expressed interest in learning more about physical planning to integrate art. A desire to implement art and art policy is especially apparent in the capstone professional planning studios where students work with real clients on plans of various sizes and scales. Invariably (especially pertaining to urban design topics), art is integrated into the plans even though students have limited opportunities to formally learn about art and policy outside of Knowlton Hall and the curricula of City and Regional Planning. As well, students in the Department of Arts Administration, Education, and Policy need to learn about the principles of city and regional planning and the implementation of plans and the tools of planning. The AAEP students will have the opportunity to use the Knowlton School of Architecture’s design facilities- including the “Main Space” for formal reviews and critiques of work- and mapmaking and design software, plotters, and even 3-D printers. This course is needed to bridge the gap between the two disciplines that are intertwined in the professional world.

How it will advance the participating department's academic goals

Ohio State's BS City and Regional Planning Program is known nationwide for its focus on placemaking and urban design (as opposed to policy). Conversely, the Department of Arts Administration, Education, and Policy has a focus on arts administration and cultural policy over physical design. Both programs' goals are meant to strengthen the skills of future practitioners who will work in planning, designing, and implementing ideas and plans to make cities and regions better for people who value culture and the range of arts. Both programs have an underlying interest in economic development and improvements in the quality of life for all people. This combined course introduces and enhances many of the key topics that are integral to the curriculum maps of the programs. The Department of Arts Administration, Education and Policy will locate this course in its curriculum map as an upper-level undergraduate elective, CRN 4674. The class has no prerequisites, and is meant to offer the students an opportunity to gain an understanding and deep insight into the ways that arts and culture are manifest in cities today.

Added value that team teaching brings to the course

Students in this class will have the chance to learn about the role of creativity, innovation and cultural outputs in impacting the life and health of cities today. The two instructors will synthesize their expertise, views, experience and knowledge to offer a wealth of material, classroom value, and fieldwork to the cohorts of this course. Learning with two experts in diverse fields will give students a deeper understanding of the challenges faced by cities and the resources available to meet these challenges.

The course will provide exposure to the cross-disciplinary opportunities in the College of Arts and Sciences and the College of Engineering, especially the Knowlton School of Architecture. Cross-listing this class provides benefits listed above and also informs students who may not know about learning opportunities outside of their colleges. In addition, this course could become the first step in a dual degree program between Department of Arts Administration, Education, and Policy and City and Regional Planning.

Form teaching will take

This course will implement a co-teaching structure in which both instructors will be present for each session. This provides a rich opportunity to develop a critical dialogue between the two disciplines. Field trips, guest interviewees, and fieldwork group projects will serve to enhance the learning environment for the students.

ARTS MANAGEMENT	Program Learning Goals			
Required Courses (offered by the unit)	Goal #1 Students identify the issues, problems and policy interventions impacting contemporary arts and cultural sector	Goal #2 Students analyze the purpose, function, and professional decision making in the arts and cultural organizations	Goal #3 Students understand the professional role and responsibilities of the artist and the cultural worker in society	Goal #4 Students practice the principles of entrepreneurship as applied to the arts
ADVANCED LEVEL (18 Credits)				
Course 1	Advanced			
Course 2	Advanced			
Course 3		Advanced		
Course 4		Advanced		
Course 5			Advanced	
4674			Advanced	
Required CORE Courses (offered inside of the unit)				
3680	Beginning			
3681			Intermediate	
Applied learning 4998/4189 or 4786				Intermediate/Advanced
Categories, of Courses (may be offered inside or outside of unit)				
Pre-Requisites Business (12 credits)				
ECON 2001		Beginning		
BUSMHR 2500		Beginning		
MATH 1130 (or higher)	Beginning			
CS&E 1100	Beginning			

BUSINESS CORE COURSES				
(9 credits)				
ACCTMIS 2000		Intermediate		
BUSFIN 3120		Intermediate		
BUSMHR 3510			Intermediate	
General Education courses				