

Program Change: Arts Management Major (BA)

The Department of Arts Administration, Education & Policy's (AAEP) Arts Management (AM) major is a fairly new major (2012) and has been under department curricular review for the past year. The AAEP Undergraduate Education committee chose to study, update, and refine the curricular scope and sequence now that a few cohorts have matriculated and graduated. Our recommendations are based on faculty expertise, student and advising feedback, AM graduate surveys, and curricular freshening—all of which guide the changes we request. Included in this proposal, an updated curriculum map; letters of concurrence; previous and updated advising sheets that reflect curricular changes and additions; a newly designed AM sample four-year plan; and a new syllabus for an introduction to the major course offering titled **ARTEDU 2100 Supercreatives Run the World** (so titled as a nod to millennial students), created for those interested in exploring arts management careers. **ARTEDU 2100** will be required for those entering the major, and will be taught by members of AM faculty, beginning with the creator of the course, Dr. Shoshanah Goldberg-Miller. Program changes will go into effect Spring 2018, if possible, for those declaring the major Fall 2017 and beyond. First-years who wish to pursue the AM major will be advised of the newly required introductory course **ARTEDU 2100** beginning Fall 2017.

Arts Management has grown rapidly since its inception, from 0 to 80 majors. AAEP is struggling with enrollment expansion, and while we have been able to hire faculty to support the expansion, we also see a need to limit or selectively recruit rather than continue with open declarations of the major. In addition, we seek to clarify areas and themes that will help arts management majors create curricular plans for themselves that best serve identified arts interests. By modifying our advisement materials, students can view content menus that allow for deeper engagements or broad ranges of courses. No increase in credit hours has been made to the Arts Management major. Suggested program changes do not impact the Arts Entrepreneurship minor.

1). We created a new course to both recruit and identify strong candidates looking to major in Arts Management. Currently anyone can declare the major if they have a 2.00 GPA. This new required course, **ARTEDU 2100 Supercreatives Run the World** (3 credit hours), will be offered each academic year and taught by Arts Management faculty or AAEP PhD Candidates from the Arts Policy & Administration graduate program. Arts advising will encourage students to enroll before declaring the major, during their first or second year. An evaluative assessment form will be written for all students who enroll and wish to declare the major. The assigned course instructor will describe student performance, achievement, and potential based on the stated goals of the course and the student's ability to meet those goals. We are also considering requiring a 2.5 overall GPA.

2). Due to the addition of **ARTEDU 2100** as a requirement, students will now select either **ARTEDU 3680** or **ARTEDU 3681**, instead of requiring both as pre-req's to the upper level or advanced major courses.

3) We changed the names of **ARTEDU 3680** and **ARTEDU 3681** to better reflect their profit or non-profit foci, as students are generally interested in one track over another.

Former titles:

ARTEDU 3680 Exploring the Creative Sector: Arts Issues in the 21st Century

ARTEDU 3681 Managing Arts Organizations: Balancing Continuity & Change

New titles:

ARTEDU 3680 Exploring Creative **Industry**: Arts Issues in the 21st Century

ARTEDU 3681 Managing **Non-profit** Arts Organizations: Balancing Continuity & Change

4) **ARTEDU 5683** Developing Arts Careers: Positioning Passion will become a required capstone course. The course already serves as a career readiness course, which most arts management students take, but we want to make it required and advise students to take it during their final year of study.

5) Removal of ARTEDU 4786 from advising sheet, add ARTEDU 4191, as this is the internship number tracked by the university to denote field experiences and internships for federal documentation. Students who intern out of state must be reported (as per Garrett Heysel), and this allows us to track student internship placements.

6). Our assessment plan will not change, as we will use the same learning objectives originally submitted in 2012. TracDat is used to report, quantify and analyze applied learning experiences (4191 Internship or 4998 Undergraduate Research). As originally planned when the AM major was proposed and approved in 2012, applied learning rubrics and intern supervisor evaluation forms will continue to be required for data collection.

These changes have been shared with both AM faculty and the larger AAEP department, which was voted on and faculty approved of suggested changes and program plan.

Respectfully submitted,

Shari L. Savage, PhD
Associate Professor
Undergraduate Education, Teaching & Assessment Chair
The Department of Arts Administration, Education & Policy (AAEP)

ARTS MANAGEMENT MAJOR

new

The Ohio State University ♦ College of Arts & Sciences
Department of Arts Administration, Education & Policy
1813 High Street—Sullivant Hall, second floor
Columbus, Ohio 43210
614-292-7183

The Arts Management major requires a minimum of 36 credit hours offered through courses in the Department of Arts Administration, Education & Policy (AAEP); Management; Finance and Accounting. Through the arts management major, students will understand the issues, problems, and policy interventions impacting the contemporary arts and cultural industries; develop business and managerial skills for professional decision making in arts and cultural organizations; and practice creative and critical thinking, opportunity recognition, and innovation in various arts and cultural environments.

Students will also learn and understand the professional role and responsibilities of successful creative individuals in contemporary society through applied learning opportunities.

Students take the following courses:

Pre-requisites: Four (4) courses/12 credit hours

ECON 2001 Principles of Economics

BUSMHR 2500 Entrepreneurship

MATH 1130 Mathematical Analysis for Business 1

CS&E 1110 Introduction to Computing Technology

CORE COURSES:

Business: Three (3) courses/9 credit hours

ACCTMIS 2000 Foundations of Accounting (prereqs:

MATH 1130; ECON 2001 and CS&E 1110 or equivalent)

BUSFIN 3120 Foundations of Finance (prereqs: ACCTMIS

2000; MATH 1130 or equivalent; ECON 2001: CS&E 1110 or equivalent).

BUSMHR 3510 New Venture Creation

INTRODUCTION TO THE MAJOR: 3 credit hours

ARTEDU 2100 Supercreatives Run the World

Arts Policy & Management: select one (1) course/3 credits (Prereq: 2100)

ARTEDU 3680 Exploring the Creative Industry: Arts Issues in the 21st Century

or

ARTEDU 3681 Managing Non-profit Arts Organizations: Balancing Continuity & Change

ADVANCED COURSES: Six (6) Courses/18 credit hours- 5683 required (prereq: ARTEDU 2100; & 3680 or 3681)

Cultural Policy/Industry Trends

5686 Cultural Program Design, Implementation & Evaluation

5670 Public Policy Issues & the Arts

5673 Issues Across the Arts

5674 Creative Sector & Creative Cities

Management/Leadership:

5682 Non-Profit Arts Institutions, Governance & Board Leadership

5671 Organizational Leadership in the Arts

5685 Arts & Cultural Organizations: Resource Management & Revenue Streams

5672 Managing Cultural Policy Change

Marketing/Branding/Partnerships

5684 Arts Participation, Cultural Literacy & Audience Development

5675 International Cultural Relations

5676 Arts Advocacy & Interest Groups

Capstone/Careers (required seniors)

5683 Developing Arts Careers

APPLIED LEARNING:

One (1) course/3 credit hours (option chosen with permission of instructor)

ARTEDU 4998 or 4998H Undergraduate scholarship: Research and Creative Activity (Undergraduate Research Office)

ARTEDU 4191 Internship (Applied Learning and work experiences in arts management sites)

The Arts Management major program guidelines:

Credit hours required: A minimum of 36

Grades required:

- Minimum C- for a course to be counted on the major
- Minimum 2.00 GPA cumulative required for the major

Any changes or substitutions* to the major must be approved by major advisor. * Some courses outside major can be taken (i.e., planning, policy, or other relevant course work.

Contact:

Arts Advising: Ed Quinn quinn.142@osu.edu

UG Chair: Dr. Shari Savage savage.12@osu.edu

former

**The Ohio State University
College of Arts and Sciences
Bachelor of Arts in Arts Management
(Autumn 2012)**

**Department of Art Education
1961 Tuttle Park Place, Rm.112C
Columbus, OH 43210
614-292-7183**

The Bachelor of Arts in Arts Management major requires a minimum of 36 credit hours of course work offered through courses offered in the departments of Art Education, Management, Finance, Accounting, and administered by the Department of Art Education.

Through the Arts Management major, students will understand the issues, problems and policy interventions impacting the contemporary arts and cultural industries, develop business and managerial skills for professional decision making in arts and cultural organizations, and practice creative and critical thinking, opportunity recognition and innovation in various arts and cultural environments. Students will understand the professional role and responsibilities of successful creative individuals in contemporary society.

Students take the following courses:

Pre-requisites: Four (4) courses/12 Credit Hours

ECON 2001 Principles of Microeconomics

BUSMHR 2500 Entrepreneurship

MATH 1130 Mathematical Analysis for Business I

CS&E 1110 Introduction to Computing Technology

CORE COURSES

Business: Three (3) courses/9 Credit Hours

ACCTMIS 2000 Foundations of Accounting (prereqs MATH 1130; ECON 2001 and CS&E 1110 or equivalents)

BUSFIN 3120 Foundations of Finance (prereqs: ACCTMIS 2000, MATH 1130 or equiv; ECON 2001, CS&E 1110 or equivs)

BUSMHR 3510 New Venture Creation (prereqs: BUSMHR 2500)

Arts Policy & Management: Two (2) courses/6 Credit Hours
(Prereq: Jr. Standing or Instructor Permission)

ARTEDU 3680 Exploring the Creative Sector: Art Issues in the 21st Century

ARTEDU 3681 Managing Arts Organizations: Balancing Continuity & Change

ADVANCED COURSES

Arts Policy & Management:

Six (6) courses/18 Credit Hours (Prereq: ARTEDU 3680, 3681)

ARTEDU 5682 Nonprofit Arts Institutions, Governance and Board Leadership

ARTEDU 5683 Developing Arts Careers: Positioning Passion

ARTEDU 5684 Arts Participation, Cultural Literacy, and Audience Development

ARTEDU 5685 Arts & Cultural Organizations: Resource Management & Revenue Streams

ARTEDU 5686 Cultural Program Design, Implementation, and Evaluation

ARTEDU 5670 Public Policy Issues and the Arts

ARTEDU 5671 Organizational Leadership in Nonprofit Arts

ARTEDU 5672 Managing Cultural Policy Change

ARTEDU 5673 Issues across the Arts

ARTEDU 5674 Creative Sector and Creative Cities

ARTEDU 5675 International Cultural Relations

ARTEDU 5676 Arts Advocacy & Interest Groups

Applied Learning:

One (1) Course/3 Credit Hours (Option Chosen with Permission of Instructor)

ARTEDU 4998 or 4998H Undergraduate Scholarship: Research and Creative Activity in Art Education (APA Faculty/Undergraduate Research Office]

ARTEDU 4786: Arts Policy & Administration Mentorship [APA Faculty/Columbus Partners]

The Arts Management major program guidelines:

Credit hours required: A minimum of 36

Transfer credit hours allowed: A maximum of 9

No overlap with the GE Permitted

No courses may count on both the major and on the minor.

Grades required

- Minimum C- for a course to be counted on the major.
- Minimum 2.00 cumulative point-hour ratio required for the major.
- Course work graded Pass/Non-Pass cannot count on the major.

Approval required: No, The major program form must be filed at least by the time the graduation application is submitted to a college/school counselor.

Changing the major: Any changes to the requirements must be approved by the Steering Committee in the Arts Policy and Administration program.

ARTS MANAGEMENT SAMPLE PLAN



THE OHIO STATE UNIVERSITY

Year One/ Fall		Year One/ Spring	
3	CS&E 1110 Intro Computer Tech*	3	GE Social Science A
3	GE Open	3	GE Historical Studies
3	GE Math	3	GE Natural Science 2
3	GE Natural Science 1	3	GE Visual & Performing Arts
3	GE English 1100	3	MATH 1130 Business Analysis*
1	College Survey		
Year Two/ Fall		Year Two/Spring	
3	Intro to Arts Management 2100*	3	ECON 2001*
3	Elective	4	Language Proficeny
3	BUSMHR 2500 Entrepreneurship*	3	BUSMHR 3510 New Venture Creation*
3	GE Data Analysis	3	GE 2367 Second-level writing
3	ACCMIS 2000 Foundations of Accounting*	3	GE Social Science B
Year Three/Fall		Year Three/Spring	
4	Language Proficeny	4	GE Natural Science w/Lab 3
3	Elective	3	Advanced Arts Management
3	GE Culture & Ideas	3	GE Literature
3	3680 or 3681 Arts Management*	3	Advanced Arts Management
3	BUSFIN 3120 Finance*	3	GE Open
Year Four/Fall		Year Four/Spring	
3	Elective	3	5683 Developing Arts Careers (required)
3	Advanced Arts Management	3	Elective
3	Advanced Arts Management	3	Advanced Arts Management
3	4191 Applied Learning	3	Advanced Arts Management
3	Elective		
			= 121 Total Credits
	BLUE= Arts Management CORE		
	GREEN=GE course work		* Pre-requisites
	GE Open		
	Electives or Minor		

SAMPLE PLAN: This sample plan is a suggestion only, student may chose a different trajectory. Electives can be used to pursue a minor. Some GE courses may be fulfilled by Arts Management course pre-requisites. Language Proficeny varies in credit hours from 0-12 hours depending on placement testing or transfer credits.

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). We offer 11 possible courses.				
Course 1	Advanced			
Course 2	Advanced			
Course 3		Advanced		
Course 4		Advanced		
Course 5			Advanced	
Course 6 or elective in related area			Advanced	
Required CORE Courses (offered inside of the unit)				
2100 Intro to AM			Beginning	
3680 or 3681	Beginning			
5683 Capstone				Advanced
Applied learning/ Research 4191/4998				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				

ARTS MANAGEMENT APPLIED LEARNING CREDITS

Applied Learning allows Arts Management majors to earn credits toward the major while doing either undergraduate research projects or internships/work experiences in arts and cultural organizations. Students majoring in Arts Management are required to complete 3 credit hours in applied learning experiences in conjunction with a faculty member. There are two kinds of Applied Learning opportunities, 4998/4998H Undergraduate Scholarship: Research and Creative Activity and 4191 Internship/Work Experience, both described below:

Applied Learning:

ARTEDU 4998/4998H *Undergraduate Scholarship: Research and Creative Activity* (Undergraduate Research Office). Students research arts or cultural issues or projects in conjunction with a faculty mentor or with an arts or cultural partner organization. Grants are available through the ASC Undergraduate Research Office (URO). Presenting your research at the Denman Forum, or publishing in an undergraduate research journal, are just a few of the opportunities available. Visit <http://www.undergraduateresearch.osu.edu> for more information and forms needed to complete undergraduate research.

ARTEDU 4191 *Internship/Work Experience*. Students apply course concepts in internship or work experiences in arts or cultural organizations. Typically, these applied learning experiences are aligned with student career goals and interests. Usually a semester in length (3-credits = 120 work hours), and often completed in summer session, students immerse themselves in the day-to-day operations of arts or cultural organizations or institutions.

Completion of Applied Learning credits include a supervisory evaluation form (to be filled out by the person supervising the internship), and a five-page paper that reflects the work/learning accomplished. This paper should attend to course concepts and how they were applied during this experience (Double-spaced, Times-New Roman, APA format). Attach evidence of any work products you contributed to while interning (i.e., web design, brochures, marketing materials). All items are due to the faculty member assigned to your applied learning course at a pre-arranged date for grading purposes.

From: [Shank, Barry](#)
To: [Pace, Lauren K.](#); [Compstudies](#)
Cc: [Horn, David](#)
Subject: Re: Seeking Course Concurrence
Date: Friday, August 4, 2017 1:29:11 PM
Attachments: [image001.png](#)

Hi Lauren,

I have forwarded this to David Horn (cc'd here), chair of our undergraduate studies committee. He or I will be back in touch after that committee has had a chance to review this.

Yours,
Barry

From: "Pace, Lauren K." <pace.162@osu.edu>
Date: Friday, August 4, 2017 at 11:42 AM
To: "Shank, Barry" <shank.46@osu.edu>, [Compstudies](#) <compstudies@osu.edu>
Subject: Seeking Course Concurrence

Hello Dr. Shank,

We are seeking concurrence for a new course being proposed by Arts Administration, Education and Policy called ARTEDUC 2100: Supercreatives Run the World. Please see the attached syllabus for reference.

Thank you for your consideration.

If I should direct this email to someone else, please let me know.

Thank you,
Lauren



THE OHIO STATE UNIVERSITY

Lauren Pace, MA
Academic Program Coordinator
Arts Administration, Education and Policy
231 Sullivant Hall
1813 North High Street
Columbus, OH 43210

(614) 292-4123 Office
pace.162@osu.edu

Thursday, April 13, 2017 at 1:51:30 PM Eastern Daylight Time

Subject: RE: Formal email for Supercreatives Run the World, please
Date: Wednesday, April 12, 2017 at 2:55:43 PM Eastern Daylight Time
From: Kleit, Rachel G.
To: Goldberg-Miller, Shoshanah B.
CC: Savage, Shari, Griffin, Holly

I concur with the class and would like to create a cross-list with it in City and Regional Planning.



THE OHIO STATE UNIVERSITY

Rachel Garshick Kleit, PhD

Professor
Head

Knowlton School of Architecture City and Regional Planning Section
200F Knowlton Hall, 275 West Woodruff Avenue, Columbus, OH 43210
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Follow me on Twitter: [@rachelkleit](https://twitter.com/rachelkleit) #planfor #buckeyeplanning
Like [OSU City and Regional Planning Alumni](#) on Facebook
Join [OSU City and Regional Planning Network](#) on LinkedIn
BSRP blog: u.osu.edu/planfor

From: Goldberg-Miller, Shoshanah B.
Sent: Tuesday, April 11, 2017 3:52 PM
To: Kleit, Rachel G. <kleit.1@osu.edu>
Cc: Savage, Shari <savage.12@osu.edu>; Griffin, Holly <griffin.235@osu.edu>
Subject: Formal email for Supercreatives Run the World, please
Importance: High

Dear Rachael,

Thank you so much for your interest in the new course I created, "Supercreatives Run the World."

In the interests of formality, may I please ask you to reply to this email with a note stating that not only do you express concurrence for this class, but that you would like to cross list it with CRP?

Shari will take this formal email, together with some other materials, to obtain permission for this new class from the College of Arts and Sciences. After this has been done, we will proceed with the details of getting the class cross listed.

Apologies for the hassle; I know you understand these formalities.

Many thanks,

Shoshanah

From: [Kleit, Rachel G.](#)
To: [Pace, Lauren K.](#)
Subject: Re: Seeking Course Concurrence
Date: Friday, August 4, 2017 4:27:34 PM
Attachments: [image001.png](#)

Looks great. I concur.

Rachel Garshick Kleit, PhD
Professor and Section Head
City and Regional Planning
Knowlton School of Architecture
Office: 614 292 5427 Mobile 206 356 2732
<http://knowlton.osu.edu/people/kleit>
#iplanfor
Sent from my iPad

On Aug 4, 2017, at 11:42 AM, Pace, Lauren K. <pace.162@osu.edu> wrote:

Hello Dr. Kleit,

We are seeking concurrence for a new course being proposed by Arts Administration, Education and Policy called ARTEDUC 2100: Supercreatives Run the World. Please see the attached syllabus for reference.

Thank you for your consideration.

If I should direct this email to someone else, please let me know.

Thank you,
Lauren

<image001.png>

Lauren Pace, MA
Academic Program Coordinator
Arts Administration, Education and Policy
231 Sullivant Hall
1813 North High Street
Columbus, OH 43210
(614) 292-4123 Office
pace.162@osu.edu

<ARTEDUC 2100 Syllabus.pdf>

From: Pace, Lauren K.
To: [Chen, Jian](#); [Sexuality Studies](#)
Subject: Seeking Course Concurrence
Date: Friday, August 4, 2017 11:42:00 AM
Attachments: [ARTEduc 2100 Syllabus.pdf](#)
[image001.png](#)

Hello Dr. Chen,

We are seeking concurrence for a new course being proposed by Arts Administration, Education and Policy called ARTEduc 2100: Supercreatives Run the World. Please see the attached syllabus for reference.

Thank you for your consideration.

If I should direct this email to someone else, please let me know.

Thank you,
Lauren



Lauren Pace, MA
Academic Program Coordinator
Arts Administration, Education and Policy
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1813 North High Street
Columbus, OH 43210
(614) 292-4123 Office
pace.162@osu.edu

The Ohio State University
2100 Supercreatives Run The World
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

Course Description, Objectives, and Learning Outcomes

Course Description

Explore and analyze how cities become 'creative.' What makes certain cities more attractive than others and what does that mean in the modern world? In *Supercreatives Run the World*, students will examine how cultural economies and creative people drive cities to become more prosperous and welcoming through the arts, cultural destination planning, and creative placemaking.

This course delves into the global arts and cultural industry and examines the heavy-hitters who keep it going. Students will examine Supercreatives in various fields within the arts and cultural sector and what their impact is on the global marketplace. Using scholarly articles and various media, students will identify examples of these Supercreatives around the world.

Students will discover what makes the various components of the creative sector tick by examining common themes in inspiring people and magnetic cities. Understand how architects, city planners, artists, filmmakers, performers, and music moguls succeed in the age of mega-information. Utilize branding techniques and opportunity recognition to capitalize in the innovation economy. Explore what makes a city "creative" in terms of art and culture - why certain cities facilitate more artists than others. Does that drive economic growth? We will examine what makes a city flourish in the scope of arts, culture and policy. By analyzing the rise of creative cities worldwide, students will be able to identify real-world examples of ways that urban policy and cultural municipal tools drive attractive and innovative cities.

Through the intersection of urban planning, city government, and the creative economy, students will understand who contributes to the ways that cities are able to drive growth and prosperity. Global examples will offer opportunities to dissect the specific components and relationships needed to capitalize in the creative city and will learn how to navigate them for success.

Objectives

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. Participants will understand how artists brand a city, the role of the individual in the creative city, who and what makes a city creative, and issues of diversity and inclusion.

Students will enter the world of the creative economy and see how individuals and organizations use marketing, branding, management, and leadership to make the art world go round. Students will understand how for-profit and nonprofit arts entities utilize financing, policy, and placemaking to sustain the sector. Through research and experience, students will explore the hard and soft factors driving local and international community art events, places, and people.

Learning Outcomes

- Define and identify a “Supercreative”
- Be able to examine the impact of a Supercreative on the global arts and cultural industry
- Familiarity with the scope of the business side of the creative sector
- Comprehension of the roles and opportunities for leadership in the fields
- Understand and identify the non-profit organizations that provide the foundation for all arts and cultural development
- Will have learned to recognize hard and soft factors of cultural districts
- Be able to understand the “Shadow Side” of the Creative City
- Identify and understand the diversity and inclusion practices necessary to implement in a creative city
- Examine and understand the role and impact of cultural policy on the creative industries
- Be able to comprehend the importance of branding and marketing cultural products

- Will have learned to think critically about the urban environment and culture's role on the economy
- Will have gained skills to analyze, read and critique the city, and to adapt methods to the study of the urban environment
- Will develop techniques on strategic collaboration and how to hone in on opportunity recognition
- Utilize various media (websites, Google Earth, etc.) to research and examine the existence and impact of Supercreatives
- Identify career opportunities within students' specific areas of interest in the arts and cultural industry
- Examine the role of management in the arts and cultural industry
- Will have begun to develop the capacity to research, structure and present their own arguments confidently
- Will have acquired an in-depth knowledge of the theory and practice of the creative city, as well as related issues such as the creative industries, regeneration and gentrification

Required Text and Course Readings

Goldberg-Miller, S.B.D. (2017). *Planning for a City of Culture: Creative Urbanism in Toronto and New York*. New York: Routledge.

Additional required readings for each week will be posted to the course page on Carmen. In addition, students will bring outside readings and articles to the attention of the class and post them to our class Discussion Board.

Resources of Interest

- *Americans for the Arts*: www.artsusa.org
- *The Urban Institute*: www.urban.org
- *The Creative Class*: www.creativeclass.com
- *Artplace America*: www.artplaceamerica.org
- *Urban Land Institute*: www.uli.org
- *UNESCO Creative Cities Network*: en.unesco.org/creative-cities/home

Grading and Class Policies

Projects	60%
Final Project	25%
Attendance/Participation	15%

Grading Grid

A	93-100	Superior work & highest-level subject material understanding
A-	90-92.9	Excellent work & near-highest-level subject material understanding
B+	87-89.9	Nearing excellence
B	83-86.9	Good work
B-	80-82.9	Above average work
C+	77-79.9	Slightly above average work
C	73-76.9	Average work
C-	70-72.9	Slightly below average work.
D+	67-69.9	Poor work
D	60-66.9	Very poor work
E	<60	Failing grade

Student Responsibilities & Course Policies

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

Class Policies:

ATTENDANCE/PARTICIPATION IS NOT AN OPTION. IT IS A REQUIREMENT. All absences require an email to the instructor explaining the reason for the absence, preferably before the class meeting. In order for an absence to be excused, a student must provide appropriate documentation (i.e., medical excuse from your doctor) and/or have the instructor's approval (i.e., family emergencies, funerals). The instructor must receive excuses by the class following the absence unless other arrangements have been made with the instructor. A student's final course grade will be reduced by half a letter grade for each unexcused absence that occurs after one absence. A student can fail this course due to poor attendance. Three incidents of unexcused tardiness and/or leaving class early equals one unexcused absence. 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 our course 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 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; unprofessional material can have negative impacts 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.

Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614-292-3307, slds@osu.edu.

Topic Areas, Readings, and Assignments

Week 1: Introduction

- What is a Supercreative?
- How did they get that way?

Week 2: Giant Media

- The Field: huge arts and culture entities
- Being in the Field
- The Maker Movement

Watch this:

- Jeff Sturges: <https://www.youtube.com/watch?v=-uIXjclJE2Y>

Read this:

Goldberg-Miller: Chapter 1 (Introduction): Pp. 3-11

- Role of arts and culture in economic development

- The “Shadow Side” of this development approach.
- Similarities and differences in the two cities cited and how that impacts their approach to this strategy.

Goldberg-Miller: Chapter 7 Pp.130-132

- The Private and Public Sector
- Supporting Structures

Goldberg-Miller: Chapter 5 (The Amalgamated City of Toronto): Pp. 75-76

- Vision and its impact
- Knowledge Economy Development
- Inclusiveness

What is the Maker Movement and why should I care?

- <http://www.scholastic.com/browse/article.jsp?id=3758336>

Week 3: The Roots of Art

- The Non-Profit
- The Field
- Being in the Field

Watch this:

- MOOC: <https://www.youtube.com/watch?v=nIT0KW-USFM>

Read this:

Goldberg-Miller: Chapter 2 (Creative Urbanism in Toronto and New York), pp. 13-23

- Non-Profit and Cultural Industries as economic drivers for the city
- Arts and Cultural Identity of the City
- Symbiotic nature of the relationship between stakeholders
- Marketing the city

Week 4: The “Cool” Factor: Making a City Creative

- Hard and Soft Factors
- Where People Live - Where/Why

Watch this:

Jason Roberts: How to build a better block

- This creative creates his own bike organization and cultural block by challenging outdated zoning rules – displaying how the power of community and initiative can make big changes in your neighborhood.
- <https://www.youtube.com/watch?v=ntwqVDzdqAU>

Read this:

Goldberg-Miller: Chapter 4 (Impacting Cities through Arts & Culture), pp. 57-61

- What is a Cultural District?
- Strategy of creating a successful, balanced cultural district.
- Who do cultural districts draw in?

Week 5: The Shadow Side of the Creative City

- Cultural Diversity
- Social Inclusion

Watch this:

- East New York: <https://www.youtube.com/watch?v=mEbhHL-6lwY>

Read this:

Goldberg-Miller: Chapter 10 (Planning, Actualizing, and Revitalizing Cities of Culture), pp. 218-225

- Global issues in the creative city

Goldberg-Miller: Chapter 4 (Impacting Cities through Arts and Culture): Pp. 37-52

- In the Shadow of the Creative City

Week 6: Where You Live, Why You Live There

- Drawing in Tourists/Residencies
- Why do you live there?

Watch this:

- Adele Fleet Bacow: <https://www.youtube.com/watch?v=sV1LDV5GuBk>

Read this:

Goldberg-Miller: Chapter 9 (Creating Toronto's Cultural Camelot), pp. 185-204

- Relationships within the Creative City

- The meaning of cultural policy and its manifestation
- Gentrification in the LA Arts District:
- <https://www.culturalweekly.com/generational-gentrification-los-angeles-arts-district/>
- Bonnie Castañeda de Garcia Interview:
- <http://www.how-matters.org/2015/06/02/social-inclusion-the-arts-alternative-international-development/>

Week 7: Dreaming Big

- Vision
- Policy
- Stakeholder Partnerships

Watch this:

- Rita Davies:
- <https://www.youtube.com/watch?v=rSAfE13FrnA> : longer one
- <https://www.youtube.com/watch?v=6mebUyN93Ks> : shorter

Read this:

Goldberg-Miller: Chapter 3 (Understanding the Creative City through a Policy Lens), pp. 27-34

- Multiple Streams Approach
- The Role of Policy Entrepreneurs
- Why has this policy approach become popular in these cities?

Goldberg-Miller: Chapter 5 (The Amalgamated City of Toronto), pp. 75-90

- Vision and its impact
- Knowledge Economy Development
- Inclusiveness

Week 8: Making Your City Beautiful

- Public Art
- Cultural tourism
- Neighborhood revitalization

Watch this:

The School of Life: How to Make an Attractive City

- <https://www.youtube.com/watch?v=Hy4QjmKzF1c>

Ali Butcher: Re-imagining urban space

- <https://www.youtube.com/watch?v=dsh4YzSxSH0>

Read this:

Goldberg-Miller: Chapter 8 (Recharging New York's Cultural Magnet), pp. 157-165

- Revitalization through arts and tourism
- Social and economic benefit in neighborhoods

Week 9: Making it "Pop"

- Social Media
- Branding/Marketing
- Selling it

Watch this:

- Budapest MOOC: <https://www.youtube.com/watch?v=X-NJOYSTAeY>

Read this:

Goldberg-Miller: (Epilogue), pp. 229-236

- City Brands
- Neighborhood Art and Culture
- Creative Industries and Tourism

Week 10: Creating, Selling, Buying

- Economics
- Learning to consume Art
- Creating a consumer base

Watch this:

- Economics of Art: <https://www.youtube.com/watch?v=zdJl4Zcz3u4>

Read this:

Goldberg-Miller: Chapter 4 (Impacting Cities through Arts and Culture), pp. 53-66

- Repurposing buildings for culture
- Economic development through revitalization

Week 11: Being The Boss

- Managing
- Leading
- Taking charge

Watch this:

- Imperial College of London The Business of Arts Management:
<https://www.youtube.com/watch?v=ftiAW2wllfE>

Read this:

Goldberg-Miller: Chapter 6 (Toronto's Perfect Cultural Storm): Pp. 110-116

- Stakeholders and Partnerships
- City Leaders and their impact

Goldberg-Miller: Chapter 8 (Recharging New York's Cultural Magnet), pp.165-170

- Leadership
- Prioritizing Arts and Culture

Arts Entrepreneurship:

- <http://www.tcgcircle.org/2013/08/arts-entrepreneurship-you-are-closer-than-you-think/>

Kevin McCoy:

- <https://www.entrepreneur.com/article/269480>

Week 12: You, You and You: Opportunity Spotting

- Career building
- Leads
- Finding your niche

Watch this:

David Kelley: How to build your creative confidence

- https://www.ted.com/talks/david_kelley_how_to_build_your_creative_confidence#t-687425

Brightest Minds - The birth of the creative entrepreneur

- <https://www.youtube.com/watch?v=SVtVByXkQVI>

Read this:

Goldberg-Miller: Chapter 10 (Planning, Actualizing, and Revitalizing Cities of Culture), pp. 205-218

- > Strategic Planning
- > Building Partnerships and Relationships

Finding Your Niche:

- > <http://faso.com/fineartviews/25981/how-does-an-artist-find-their-niche>

Week 13: Finding Your Peeps

- Networking
- Creating your community
- Paying it Forward

Watch this:

Successful Networking: The Ultimate Guide

- > <https://www.youtube.com/watch?v=NAWN8U3q7eQ>

Nicholas Christakis: The Hidden Influence of Social Networks

- > https://www.ted.com/talks/nicholas_christakis_the_hidden_influence_of_social_networks

Week 14: Class Presentations

Class Assignments

1. (20%) Virtual field study using Google Earth

Travel to a cultural cluster/district in the world (via Google Earth) and take the viewer through how he/she might experience this location. Create a visual story. What businesses, activities, and places make this area attractive? Is this a cultural site or cultural district?

- a. Find example of architecture in cities (use keywords to search for them)
 - i. Old and New
 - ii. What did the media say about this? Find one media piece or link about this.
 1. Ex: Columbus: Convention Center & Statehouse

2. (20%) Students will work in groups and examine a block in Short North. Identify a mix of commercial/consumption/arts and culture. What would work best in this space as a cultural asset?

Short North Block → group assignment

Choose a block between the Cap and Fifth and describe the mix. Create a PPT that presents the existing land use and suggests examples of what would make the block more vital; include temporal arts/cultural events, businesses, nonprofits and/or opportunities for creatives in Columbus.

3. (20%) "You are a Supercreative" One-Minute video

- Research 2-3 Supercreatives in the field that you're interested in.
- 10 years from now, you are a Supercreative; what are you doing? How have these people impacted you? Are there similarities and differences between your success and theirs?

4. (25%) Final paper: **Supercreatives Influencing a City**

- Write a 5-page paper about a Supercreative and their relationship to a certain city? Do they write about the city? Make movies about it? Write songs about it? Relate the person and the city regarding art or architecture. Why is this city attractive to creative producers? Was it always that way? Has this artist influenced the brand of the city?
- Cite at least five sources, including websites, scholarly papers, or media
- Students will present an overview of their findings in the final week of class