

Term Information

Effective Term Spring 2018

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 2100
Course Title Supercreatives Run the World
Transcript Abbreviation Supercreatives Run
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.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
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
Exclusions
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 13.1302
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/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 the 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

Content Topic List

- Creative sectors
- Creative city
- Urban environment
- Arts/cultural industry
- Cultural diversity
- Cultural policy
- Stakeholders
- Marketing

Sought Concurrence

Yes

Attachments

- ARTEDEC 2100 Syllabus.pdf
(Syllabus. Owner: Pace,Lauren Kate)
- BAAM Curriculum Map.pdf: Curriculum map
(Other Supporting Documentation. Owner: Pace,Lauren Kate)
- ARTEDEC 2100 Concurrence.pdf
(Concurrence. Owner: Pace,Lauren Kate)
- ARTEDEC 2100 Comparative Studies Concurrence Request.pdf: Concurrence Request
(Concurrence. Owner: Pace,Lauren Kate)
- ARTEDEC 2100 Knowlton Concurrence Request.pdf: Concurrence Request
(Concurrence. Owner: Pace,Lauren Kate)
- ARTEDEC 2100 Sexuality Studies Concurrence Request.pdf: Concurrence Request
(Concurrence. Owner: Pace,Lauren Kate)

Comments

- Given the focus and areas I would recommend seeking concurrence widely. The course refers to environment so please review: <https://assist.ocio.osu.edu/assistCurriculum/concurrence.html>); in addition, I would seek concurrence from City, Regional and Urban planning in Architecture, Comparative Studies, and Sexuality Studies. I'm just anticipating what faculty in other units might see as potential concurrences that should be sought. The environment term will require the mandated concurrence for sure.
I'll wait for other concurrences before moving it forward.

Returned to department to allow all concurs to move along together. *(by Heysel,Garett Robert on 08/02/2017 09:30 PM)*

- Concurrence from City, Regional and Urban Planning document is attached *(by Pace,Lauren Kate on 07/27/2017 01:43 PM)*
- We have concurrence from City, Regional and Urban Planning. I'll attach it to our program change proposal (forthcoming) and add it to this as well. We will seek concurrence with the other areas, as suggested. *(by Savage,Shari L on 07/25/2017 11:38 PM)*

Workflow Information

| Status | User(s) | Date/Time | Step |
|--------------------|---|---------------------|------------------------|
| Submitted | Pace,Lauren Kate | 07/25/2017 01:31 PM | Submitted for Approval |
| Approved | Savage,Shari L | 07/25/2017 06:21 PM | Unit Approval |
| Revision Requested | Heysel,Garett Robert | 07/25/2017 10:40 PM | College Approval |
| Submitted | Pace,Lauren Kate | 07/27/2017 01:44 PM | Submitted for Approval |
| Approved | Savage,Shari L | 07/27/2017 07:44 PM | Unit Approval |
| Revision Requested | Heysel,Garett Robert | 07/29/2017 09:07 PM | College Approval |
| Submitted | Heysel,Garett Robert | 07/29/2017 09:08 PM | Submitted for Approval |
| Approved | Savage,Shari L | 07/30/2017 02:52 PM | Unit Approval |
| Revision Requested | Heysel,Garett Robert | 08/02/2017 09:30 PM | College Approval |
| Submitted | Pace,Lauren Kate | 08/18/2017 02:49 PM | Submitted for Approval |
| Approved | Savage,Shari L | 08/28/2017 10:09 PM | Unit Approval |
| Approved | Heysel,Garett Robert | 08/29/2017 08:47 PM | College Approval |
| Pending Approval | Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler | 08/29/2017 08:47 PM | ASCCAO Approval |

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
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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

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

Grading Grid

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|----|---------|--|
| 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=nITOKW-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?

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| Week 5: The Shadow Side of the Creative City |
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- 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

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| Week 6: Where You Live, Why You Live There |
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- 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

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| Week 9: Making it “Pop” |
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- 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

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| Week 10: Creating, Selling, Buying |
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- 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

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) #iplanfor #buckeyeplanning
Like [OSU City and Regional Planning Alumni](#) on Facebook
Join [OSU City and Regional Planning Network](#) on LinkedIn
BSRP blog: u.osu.edu/iplanfor

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: [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



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

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
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| 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 | | | | |