Course description
The creative/cultural sector has moved to the fore in urban planning and economic development in the past decade. This course explores the juncture between three analytical approaches: artists and cultural production, local and regional arts ecologies and the organizations that comprise them, and city cultural and economic development planning. In a seminar format, we will read and debate a mix of scholarly and policy approaches from multiple academic disciplines and professional practice. The class will integrate in-depth understanding of artistic practice, the regional arts economy, the cultural industries, community arts and culture, and the interactions between artists, the arts, the public sector, and urban spatial structure. We will use a normative framework that encompasses equity, efficiency, stability, diversity, democracy, and freedom of expression.

Policies and planning practice scrutinized will include support for artists (resources, space, entrepreneurial training); federal and state, foundation and corporate patronage of the arts; explicit and implicit local government fostering of the arts (e.g., arts districts, subsidies for artistic space creation and programming, public art); and strategies of artists’ organizations and neighborhood and community cultural organizations. We will explore tensions between traditional elite arts patronage, with its emphasis on large anchor arts institutions and individual funding of artists, and a participatory approach that includes community cultural practices, the embedding of artists in their communities, and a decentralized urban mosaic of artistic spaces. This course is designed for graduate students in Geography and Urban Planning, and welcomes students in arts and design disciplines (visual, theater, dance, creative writing, music, design), architecture and landscape architecture, management, and liberal arts, social science, and First Nations. It is structured to prepare future artists, planning and policy professionals, researchers, academics, community leaders and arts advocates for work in design and analysis of planning and policy responses to the urban cultural economy by immersing them in state-of-the-art practice.

Seminar Format
Each student will be responsible for reading in advance and for a short, two-paragraph reflection due at the start of every class on what you liked and disliked about the reading and what
questions, issues, and thoughts it raises. The reflections are mandatory but will not be graded. You will receive written feedback on them. There are three short written assignments for the course: a 1000 word (max) profile of an artist who is engaged with community and/or planning, a 3000 word (max) profile of an arts organization that is similarly engaged, and a 1000 word (max) arts planning memo or policy op ed to be shared with the class on the last day.

**Grading**
Class participation (including reflections) will constitute 25% of the grade, and each of the three papers, 25% each.

**Reading reflections**
At the beginning of each class session, all students will hand in a two-paragraph reflection on the reading for that session. These are considered part of the class participation requirement. The suggested format is one paragraph on what you liked and disliked about the reading, and a second paragraph on what thoughts and ideas emerged from it for you. This can be a very personal reflection and will not be graded. I will read and respond to these following each class. Students are encouraged to use free-writing techniques for the first two weeks in writing these, ignoring grammar, style, and organization. After that, practice in revision as a second writing step will be encouraged. The purpose of the reflections is to record your first impressions, reach for your most powerful ideas (however wacky or hostile), and prepare for class discussion.

**Artist profile**
Each student will chose an artist to interview (human subjects protocols observed) and write 800-1000 word profile that summarizes how the artist relates to a place and community and engages in planning-informing activity. Due March 11

**Organization profile**
Each student will choose an arts or cultural organization (can include a public sector cultural affairs department, a nonprofit, or a cultural industry firm) with a physical presence in a particular city, town, or neighborhood and explore how that organization relates to its community and to politics, planning, and/or policy around the place. The profile, a maximum of 2000 words will draw on diverse sources, including secondary data or citations that place the organization and/or space in its “industry” or peer group context, historical and organizational literature, journalistic accounts, and interviews with two informants, one of whom is an artist engaged with the organization (human subjects protocols observed). Due March 20

**Policy/Planning op ed or memo**
Each student will write an argument for a change in an arts and cultural plan, policy, or practice of his/her choice addressed to a specific constituency, whether it be the general public in the form of an op ed, an arts organization, a politician, public agency or legislative body, or a community group. The argument should describe the current state of affairs and what is wrong with it; demonstrate an understanding of the values, beliefs, level of knowledge, and needs of the constituencies involved; anticipate and rebut objections that can be raised; and be realistic regarding the scope, cost, and organizational demands of the proposed policy. Max 1000 words. Due April 1
No late papers. 
For all three writing projects, we will discuss methodology, selection of subjects, and potential problems during class time set aside each week for this purpose. These will include discussion of appropriate writing styles and formats.

**Readings:** I may add (or subtract) readings as the term progresses and depending on student interest. I will provide any additional readings.

**Accessibility Services.** The University of Toronto is committed to accessibility. If you require accommodations or have any accessibility concerns, please visit [http://studentlife.utoronto.ca/accessibility](http://studentlife.utoronto.ca/accessibility) as soon as possible.

Students may also want to contact Accessibility Services Office if they have problems arising from chronic issues or injuries sustained during the term that affect their ability to do tests. For more information, see [http://www.accessibility.utoronto.ca/Faculty-and-Staff.htm](http://www.accessibility.utoronto.ca/Faculty-and-Staff.htm)

**Academic integrity.** Plagiarism is an academic offense at the University of Toronto. Plagiarism is quoting (or paraphrasing) the work of an author (including the work of fellow students) without proper use of citation (and quotations marks when using an author’s words). Students also should not be submitting any academic work for which credit has previously been obtained or is being sought, without first discussing with the instructor. Please consult the “Rules and Regulations” section of the Arts and Science Calendar [http://www.artsandscience.utoronto.ca/ofr/calendar/Rules&_Regulations.html](http://www.artsandscience.utoronto.ca/ofr/calendar/Rules&_Regulations.html) for further information and check the ‘How not to plagiarize’ website at: [http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize](http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize).

For further advice and suggestions for instructors around issues of academic integrity. see [http://www.artsci.utoronto.ca/osai/facultyandstaff/prevention](http://www.artsci.utoronto.ca/osai/facultyandstaff/prevention)

**Required Text**

**Readings**
Required readings are on reserve in the short-term loan section on the 3rd floor of Robarts Library or are available in electronic journals. NOTE: I am reviewing and intend to add more Canadian materials than are currently in the syllabus.

**Outline of topics and due dates**

**Part I. Overview of Arts and Culture and City Cultural Planning**
February 25 Course Overview, Free Writing
February 27 The State of Arts and Culture: Major Debates

**Part II. Artists, Markets, Support, Entrepreneurship, City Initiators**
March 4 The Artist as Worker, Entrepreneur, Community Leader
March 6 Artistic Careers and the Artist in Urban Context
Part III. City and Regional Arts Ecologies
March 11 Cultural Occupations and Industries *Artist profile due
March 13 Regional Arts Ecologies

Part IV. City Arts and Cultural Planning and Policy
March 18 City Arts and Cultural Planning
March 20 Flagships, Cultural Districts, Displacement: Debate and Case Studies
   * Arts organization profile paper due
March 25 Flagships, Entrepreneurial Initiatives, and Cultural Districts
March 27 Community, Small Town and Informal Arts Strategies in City Cultural Planning

Part V. Cities as Arts and Cultural Locales and City/Federal Planning Roles
April 1 How Cities Fit into National Arts and Cultural Policy: A U. S. Case Study
   * op eds/ policy memos due
April 3 Class presentations of op eds and policy memos

Part I Overview, Planning, Policy

February 25 Course Overview, Free Writing

February 27 The State of Arts and Culture: Major Debates


Recommended:

Part II Artists, Markets, Support, Entrepreneurship, City Initiators

March 4 The Artist as Worker, Entrepreneur, Community Leader


Recommended:


March 6 Artistic Careers and the Artist in Urban Context


Recommended:


**Part III City and Regional Arts Ecologies**

**March 11 Cultural Occupations and Industries in Regional Arts Ecologies**

***Profile of Artist Due***


Recommended:


**March 13 Regional and City Arts Ecologies**


Beyers, Williams, Christopher Fowler, and Derik Andreoli. 2008. Executive Summary thru Intro, pp. i-5 in *The Economic Impact of Music in Seattle and King County*. Seattle, WA: Mayor’s Office of Film and Music. [http://www.seattle.gov/music/impactstudy.htm](http://www.seattle.gov/music/impactstudy.htm)


Recommended:


Part IV City Arts and Cultural Planning, Policy, Debates

March 18 City Arts and Cultural Planning


Cultural Mapping:

Cultural Economy Lab at University of Toronto: http://www.utoronto.ca/culturaleconomy/maps.html


Recommended:


March 20 Flagships, Cultural Districts, Displacement: Debate and Case Studies

* Arts organization profile paper due


Recommended:


**March 25 Alternatives: Place-based Creative Industry and Entrepreneurial Strategies**


Recommended:


March 27 Community, Small Town, Suburban and Informal Arts in City Cultural Planning


Recommended:


**Part V. Cities as Arts and Cultural Locales and City/Federal Planning Roles**

**April 1 How Cities Fit into Federal Arts and Cultural Policy: A U. S. Case Study**


Recommended:


**April 3 Class presentations of op eds and policy memos**