

ESEM 019: Creative Cities

Tuesdays and Thursdays 11:40-1:00pm

Old Library 116

Instructor: Colin McLaughlin-Alcock

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Office Hours: Th 4:00-5:00 or by appointment

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Course Overview:

The “Creative City” is a strategy of urban planning in which civic leaders invest in the arts to achieve wider goals of urban development and governance. Since their introduction in the late 1990s and early 2000s, creative city strategies such as murals, museum districts, public concerts, and graffiti art festivals have been adopted by municipal governments around the world. From the perspective of urban planners, art improves cities: it can raise the tax base, help with municipal branding, attract tourists, reduce crime, and spur innovation. Yet for critics, creative city planning is marked by divestment from public services and growing inequalities of race and class. In this course, we will study the strategy of creative city urban planning and its implementation by municipal governments around the world. We will learn to analyze how art impacts urban life and engage with both proponents and critiques of arts-led urban planning. Through a combination of short writing assignments, engaged discussion, and the development of longer critical and analytical essays, students will build skills in academic writing and argumentation.

Required Books

Students are required to obtain the following books. (They are available on course reserve at the library). All other course readings will be available on Moodle.

- Jane Golden and David Updike, eds. 2014. *Mural Arts@30*.
- Currid, Elizabeth. 2007. *The Warhol Economy: How Fashion, Art, and Music Drive New York City*.
- Denmead, Tyler. 2019. *The Creative Underclass: Youth, Race, and the Gentrifying City*.
- Lloyd, Richard. 2010. *NeoBohemia: Art and Commerce in the Postindustrial City*.

Readings: This class is built on active reading, which means it is important to not just read the assigned texts, but to engage with them carefully. Take notes, ask questions, and work to draw connections between different readings and topics.

Assignments and Grading: You will be graded on your writing, per assignments and rubrics which will be distributed in class. Assignments will be weighted by length (longer assignments are worth more).

Receiving Feedback: Throughout the course you will receive feedback on your writing, including notes on areas where you can improve. Everyone has room to improve. As a colleague once said to me, critical feedback is a sign that someone has generously and seriously engaged with your work. It is a complement which means they are taking you seriously. I encourage you to receive critical feedback as a prompt to strengthen your writing skills.

Course Outline.

Class Session	Assigned Reading	Other Assignments
1.1	No Reading. Hello and Welcome	
1.2	Film: Style Wars (1983) https://www.kanopy.com/en/brynmaur/video/5779139 ALT: https://tripod.brynmaur.edu/permalink/01TRI_INST/1ijd0uu/alma991019467183204921	Essay 1 Assigned
2.1	Caldeira, Teresa. 2012. "Imprinting and Moving Around: New Visibilities and Configurations of Public Space in São Paulo." <i>Public Culture</i> 24(2 67): 385–419.	Essay 1 DUE In class essay questions Office Hour Meetings Tues, Wed, Thurs:
2.2	Lennon, John. 2022. "‘For More than Profit’: Graffiti, Street Art, and the Gentrification of Detroit." In <i>Conflict Graffiti: From Revolution to Gentrification</i> . 169-208.	In class essay questions

	Harvey, Gordon. 2017. "The Role of Sources" from <i>Writing With Sources. A Guide for Students. Pp 1-16</i>	
3.1	Okechukwu, Amaka. 2022. "Urban Social Hauntings: Disappearing Gravestone Murals in Gentrifying Brooklyn." <i>Environment and Planning D</i>. 40(1) pp 138-157 Harvey, Gordon. 2017. "Integrating Sources." from <i>Writing With Sources. A Guide for Students. Pp 17-35</i>	In class essay questions
3.2	Wright, Willie Jamal and Cameron Khalfani Herman. 2018. "No Blank Canvas': Public Art and Gentrification in Houston's Third Ward." In <i>City and Society</i>. 30(1). Pp 89-116. Pamphlet: BHAAAD: A Short History of a Long Struggle.	In class essay questions Essay 2 Assigned
4.1	Finkelpearl, Tom. 2000. "Introduction: The City as Site." From <i>Dialogues in Public Art</i> . pp3-45	
4.2	Villani, John. 2004 "How the Arts Drive Downtown Revitalization." From <i>Cities and the Arts: A Handbook for Renewal</i>. Kemp, Roger L. Ed. Office of Arts, Culture, and the Creative Economy. 2019. Press Release: "The City of Philadelphia Celebrates 60 Years of Percent for Art." Pamphlet: National Assembly of State Art Agencies. <i>Percent For Art Policy Brief</i>. Golden, Jane. "Growing Up, Growing Out, Putting Down Roots." From <i>Mural Arts@30</i>. Jane Golden and David Updike, eds.	Essay 2 DUE Meetings for Essay 2 and in class questions: Thurs, Next Tues and Wed
5.1	Currid, Elizabeth. 2007. "Chapter 1 Art, Culture, and New York City" and "Chapter 4 The Social Life of	

	Creativity.” From <i>The Warhol Economy: How Fashion, Art, and Music Drive New York City</i>. Pp1-16, 68-86. Harvey, Gordon. 2017. “Misuse of Sources.” from <i>Writing With Sources. A Guide for Students</i>. Pp 17-35	
5.2	Currid, Elizabeth. 2007. Selection p 28-44 from “Chapter 2 How it All Began.” And “Chapter 7 The Rise of Global Tastemakers.” From <i>The Warhol Economy: How Fashion, Art, and Music Drive New York City</i>. Pp28-44, 154-186.	Field Trip: Friday: First Friday
6.1	Florida, Richard. “Preface to the Original Edition,” “The Transformation of Everyday Life.” “The Creative Economy” and “Location and Community” From <i>The Rise of the Creative Class</i>. Pp xxi-34, 75-77	
6.2	Landry, Charles. 2008. “Setting the Scene,” “Preface,” and “The Creative City: Its Origins and Futures.” From <i>The Creative City A Toolkit for Innovators</i>. Earthscan. xi-l	
	FALL BREAK	
7.1	SELECTION FROM From <i>Mural Arts@30</i>. Jane Golden and David Updike, eds. Nowak, Jeremy. “Murals as Social Contracts. P43-47 “Southeast by Southeast” p80. Luna, Elizabeth Perez. “No Place Like Home.” P92-95 Weiss, Cynthia. “Stories Taking Shape: Public Art, Project Based Learning, and Transformation.” P97-101 Matlin, Samantha et al. “Beauty, Connection, Healing, and Behavioral Health: The Role of Public Art in Promoting Wellness.” P121-127 Goldbard Arlene. “Stem Cells of the Body Politic: How Beauty and Meaning Heal Social Fabric and Strengthen Community.” P175-179 <i>Melamed, Samantha. 2017. “Can this tiny storefront save Philly’s most drug-ravaged neighborhood?” Philadelphia Inquirer. March 30, 2017.</i>	Essay 3 Assigned

7.2	Peterson, Marina. 2010. "Preface and Chapter 1." <i>Sound Space and the City</i>. Rowland, Cameron. 2018. "2015 MOCA Real Estate Acquisition." Donor Plaque.	
8.1	Mould, Oli. 2015. Selection from "Introduction (p1-6) and "The Creative Class(ification) of Cities. <i>Urban Subversion and the Creative City</i> . Pp1-6, 38-58.	
8.2	Harvey, David. "The Art of Rent." from "Rebel Cities." 2012. 183-208	Essay 3 DUE Peer review in class. Meetings Thursday + next Tues and Weds. -REVISIONS ASSIGNED
9.1	Denmead, Tyler. 2019. "Introduction." <i>The Creative Underclass: Youth, Race, and the Gentrifying City</i> . P1-29.	
9.2	Denmead, Tyler. 2019. "Why the Creative Underclass Doesn't Get Creative Class Jobs." <i>The Creative Underclass: Youth, Race, and the Gentrifying City</i> . P96-117.	
10.1	Denmead, Tyler. 2019. "Auto-Ethnography of a Gentrifying Force." And "Is this Really what White People Do In The Creative Capital?" <i>The Creative Underclass: Youth, Race, and the Gentrifying City</i> . P118-154.	REVISIONS DUE
10.2	Denmead, Tyler. 2019. "Conclusion." <i>The Creative Underclass: Youth, Race, and the Gentrifying City</i> . P155-172.	
11.1	McLaughlin-Alcock, Colin. "Building Amman's Artworld. Creative Space and Political Agency." <i>Artistic Grounds: The Art World as a Transformative Geography in Contemporary Amman</i> . Pp24-55.	
11.2	McLaughlin-Alcock, Colin. 2020 "Cultivated Affects: The Artistic Politics of Landscape and Memory in	

	Amman's Gardens." <i>Visual Anthropology Review</i> . 36(2) pp276-295	
12.1	McLaughlin-Alcock, Colin 2021. "Politics of Belonging Among Young Public Artists in Amman, Jordan" In <i>"Visual and Cultural Identity Constructs of Global Youth: Situated, Embodied and Performed Ways of Being, Engaging and Belonging."</i> Fiona Balkie, Ed. Routledge.	
	THANKSGIVING	
13.1	Lloyd, Richard. 2010. "Living Like an Artist." And "The Neighborhood in Cultural Production." <i>NeoBohemia: Art and Commerce in the Postindustrial City. Pp101-126, 157-182</i>	Final Essay Assigned.
13.2	Lloyd, Richard. 2010. "Making the Scene." <i>NeoBohemia: Art and Commerce in the Postindustrial City. Pp183-208</i>	
14.1	Lloyd, Richard. 2010. "The Digital Bohemia." And "Conclusion: The Bohemian Ethic and the Sprit of Flexibility." <i>NeoBohemia: Art and Commerce in the Postindustrial City. Pp209-250.</i>	Final Essay DUE Meetings Tuesday and Wednesday.
14.2	Final Class/Flex Day. No Assigned Readings.	

POLICIES

Absences: Attendance and participation is a key part of this class. However, I recognize that things come up where you may not be able to attend. If you are ill, please stay home (you may call in to class if you wish). For up to two absences, no explanation is required, although you are still responsible for the class material and any work that was due on that day. Additional absences will require consultation with me to be excused and may result in makeup work or points taken off the grade. Your best bet is to contact me as early as possible if you will be absent for more than 2 classes.

Lateness: I grant a 24 hour grace period on all assignments and am willing to offer additional extensions at my discretion, if requested in advance. Once the grace period has passed, paper grades will be reduced by 1 GPA level/ day. Papers that are more than 1 week late without an

extension will only be accepted on a pass fail basis (as “complete”) in order to support completion of the course. Without a prior arrangement, the overall course grade for a student with more than one major assignment that is multiple weeks late will be completion-based (either pass fail or c-, complete).

Maintaining An Inclusive Classroom: I am committed to maintaining an open, inclusive, and welcoming classroom. Especially as we will discuss various issues of inequality and social difference, including issues of race, class, ethnicity, gender, and sexuality, it is important to be able to discuss these issues in a manner that is respectful of everyone. Threatening or disruptive behavior will not be tolerated.

Academic Honesty: Plagiarism and other forms of cheating can result in discipline, including potentially a zero for the class and other sanctions from the school. Please do your own work.

Regrades: If you believe that your grade on a particular assignment or in the course was in error, you may contact me with a letter explaining why you believe that the grade should be changed. You should be prepared to meet with me to discuss your request further. All regrade requests must be made before the end of the term, and within ten days of the grade being assigned.

Use of A.I.: Because this is a class that teaches you to write, you are expected to do your own writing. For the purposes of this class this includes a general prohibition on the use of A.I. You learn best by doing your own work of drafting and writing out your own thoughts. The unacknowledged use of A.I. to draft or write assignments is similar to plagiarism and will not be counted as your work when assignments are graded.

Academic Accommodations: For students who need accommodation, I am happy to work with you to make sure that you have the support that you need. In addition to talking with me, please communicate with Access Services to formalize accommodation requests (accessservices@brynmawr.edu.) Please note that accommodations are not retroactive and require advance notice to implement. More information can be obtained at the Access Services website. (<http://www.brynmawr.edu/access-services/>). Any student who has a disability-related need to record this class must first be found eligible to do so by Access Services and must share this eligibility with me, the instructor. Class members need to be aware that this class may be recorded. Any recording is not to be shared beyond the classroom.

Campus Resources: College can be difficult personally, socially and intellectually, and it is easy to feel overwhelmed. Many students struggle with depression or other personal issues at some point in their college careers. It is important to seek help if you need it. Counseling Services: 610-526-7360 Academic Support: 610-526-5375 Other support resources are also available.