Course Description and Objective: This 7-week, 2-credit course examines the varied role of art in revitalizing cities through arts institutions, individual artists, public art programs and partnerships within the public and non-profit sectors. We will use case studies and discussions with leading practitioners in diverse fields to evaluate artistic interventions both with respect to their artistic merit and impact on urban spaces. We will examine how the economic, geographic and social context shapes both art and its role with respect to public policy goals. Students will learn to analyze existing projects and programs and develop the skills needed to plan creative and effective artistic interventions. The class is relevant for artists and arts managers interested in how art responds to and changes the urban environment, as well as public and non-profit managers who want to better understand how art and artists can achieve urban revitalization goals. In the process we will examine and broaden the traditional definitions of public art.

The two professors – one of whom has worked in New York City government and non-profits focused on urban economic development and revitalization, and the other of whom has curated public art programs both in the UK and New York and managed major non-profit arts organizations – will supplement their knowledge and experience with guest speakers and readings that cover both theory and practice with respect to arts and urban revitalization. The course aims to provide students with the tools and concepts to discuss, analyze and measure the role of artists and arts projects in urban revitalization from the perspective of these different practitioners.

Classes will consist of opening presentations by the professors that cover public policy and arts-sector perspectives, followed by seminar-style discussions of assigned readings and moderated conversations with guest speakers. Throughout the term the professors will reference and require students to review current media coverage of urban arts initiatives to explore how course themes, topics and analyses relate to existing programs, policies and controversies. Students will select a case study of their own choosing as their final paper topic.

Preparation and participation in class is essential, as the students will draw on class lectures, discussions and guests for all class assignments. Both professors must be notified in writing in advance of absences, barring extraordinary circumstances.

There are no prerequisites for this course.

Office Hours: Office hours are by appointment and must be confirmed via email. Students should indicate their topic of discussion. As the professors are adjunct lecturers, they will be available Tuesday evenings before class (5–6:30pm) and following class (8:30–9pm) in a location TBA. Some additional times may be available by appointment.

Course Requirements:

1. Class Preparations and Participation (10%).
   Class meetings include lectures and seminar-style discussion of assigned readings and case studies. Students are held responsible for assigned material as the basis for regular and informed participation in class discussion. Required readings are listed below each week’s topics (see next page). NYU Classes folders for each class session contain additional articles and reports helpful to an understanding of the course. Additional items may be added throughout the semester.

2. Short Assignment One (20%). Due February 17 by noon.
   Based upon materials involving a public art controversy, you will construct a 500-word memo that evaluates both sides of the argument and ultimately recommends a course of action. Within the memo, you will describe the criteria for your decision, and in so doing, reference what you see as the purpose of the program. Suggest the immediate actions to take to address the concerns of the artist, the organization, its board members, the public, commercial stakeholders and the offended groups. Take into account any class readings, case studies and discussions to date. The class will be divided into two groups so that everyone is evaluating one of two different public art controversies.
3. **Final Paper Proposal (NOT GRADED). Due February 24 by noon.**

   This brief proposal should include the title of the chosen case study, lead artist or group, city, year, type of artistic intervention, at least one photo, a web link that further describes the intervention, and a two or three sentence description of why you chose this example. Be prepared to explain your selection in class.

4. **Short Assignment Two/Final Paper Topic (20%). Due March 3 by noon.**

   In up to 500 words, write a presentation brief for an urban public art case study. This should be the same case study that you plan to write about in your final paper, and the brief should explain why the project was successful or unsuccessful. Assume the audience is comprised of artists, cultural leaders, real estate professionals, government economic development officials, philanthropists and members of the public interested in urban revitalization. (For example, the audience could be attendees at the Municipal Art Society Summit, the International Downtown Association Annual Conference, or a mixed audience at a foundation-hosted event about the ArtPlace America program.)

   - Describe the project in one paragraph
   - Describe the criteria (at least two for each of the perspectives below) that should be used to determine whether the project is a success
     - from an artistic perspective
     - from an urban revitalization perspective
   - Describe how you would measure or assess whether those criteria have been met

   Pending the professors’ feedback, you may have the opportunity to revise your assignment. If you need to revise your topic, please resubmit Short Assignment Two by **Tuesday, March 10 at noon**.

5. **Final Paper (50%). Due March 31 by 11:59pm.**

   - Students will prepare a 10-page, double-spaced and footnoted research paper.
   - The final paper should draw on the readings, discussions and ideas from the course, and should be in the form of a paper to be published in a journal distributed at one of the above events (MAS Summit, IDA Congress, or the foundation gathering about the ArtPlace program).
   - Your paper should describe the project, the criteria, and the tools for assessment in greater detail. You will be asked to go into greater detail for the audience as to why the project is or is not a model that should be replicated, taking into account the different perspectives in the audience. Finally, you will be asked to point out the shortcomings of any system that attempts to measure or set criteria for the “success” of such an intervention.
   - Include a comprehensive list of all references used at the end of the paper.
   - See NYU Classes for **Guidelines for Final Research Paper and Wagner Integrity Statement**
   - Final Papers due as a PDF on the Assignments tab of the NYU Classes page. Documents should be saved as: ‘FINAL PAPER 140401: Last Name: Title of Paper’ and are due **Tuesday, March 31 at 11:59pm**.
COURSE SCHEDULE
The order of the speakers and related content is subject to change. The following week will be confirmed at the end of each class. Please see NYU Classes to confirm the readings and speakers, when in doubt.

WEEK ONE & TWO: JANUARY 27 & FEBRUARY 3 (combined due to snow storm)

Course Introduction: Roles of Arts and Artists in Urban Revitalization and How We Measure Impact
What are the public sector’s goals in identifying and nurturing artistic activity? What is the perspective of the artist in engaging and changing the city? What are the common forms of artistic intervention and the basic elements of economic development?

We shall introduce the course, its objectives and class format; review the guest lecturers and assignments; provide a framework for discussing both artistic practice and how it is viewed in the context of urban revitalization, and facilitate the first class discussion. Please upload your resume to NYU Classes under “Assignments / Resume.” Be prepared to comment on the reading, as well as share a project, exhibition, initiative or article that inspired you to take the class.

Moderated Discussion Relating to Final Assignment | Guest Moderator: Holly Sidford, President of Helicon Initiative
In class, students will discuss the measures and criteria for determining successful artistic interventions in the public realm. There will be a discussion regarding broadly accepted measurements, gaps in present evaluation metrics and new measures being explored. The objective is to use the group discussion to inform the final research paper.

Required Readings:
- Claire Doherty, ed., (2009), Situation: Documents of Contemporary Art, Whitechapel Gallery:
  - Graeme Evans and Phyllida Shaw, “The Contribution of Culture to Regeneration in the UK,” 2004, p. 188-9
  - Amanda Fraser, “What’s Intangible, Transitory, Mediating, Participatory and Rendered in the Public Sphere?”, 1997, p. 203-5
- ArtPlace America Vibrancy Indicators, http://www.artplaceamerica.org/vibrancy-indicators/
- Helicon Report for Times Square Arts

WEEK THREE: FEBRUARY 10
The Role of Government and Philanthropy in the Cultural Sector
This class will explore the role that governments play in establishing national and local commitments to the arts and their communities, as well as how they vary from place to place, including internationally.

Guest Speaker: Tom Finkelpearl, Commissioner, NYC Dept. of Cultural Affairs

Required Readings:
  - Introduction; Interviews with John Ahearn; Interview with Vito Aconci
- Claire Doherty, ed., (2009), Situation: Documents of Contemporary Art, Whitechapel Gallery:
  - Read 1 example from each of the 5 tracks, and 1 case study from the challenges/solutions section

SHORT ASSIGNMENT ONE DUE AT NOON, FEBRUARY 10
WEEK FOUR: FEBRUARY 17

Social Engagement and “The Community”
How do institutions and artists reflect, engage with and empower communities? What questions must the artist consider when planning an artistic intervention? This class will focus on the role of communities with artistic intervention, revitalization and the physical and programmatic work within their communities.

Guest Speaker: Laura Zabel, Executive Director, Springboard for the Arts

Required Readings:

WEEK FIVE: FEBRUARY 24

Artist-Led Initiatives
This class will focus on established definitions for artistic practice within the public realm and explore the roles of the artist(s). We will explore a few case-studies of artist projects that are part of long-term sustainable development in Houston, New Orleans, Chicago and Detroit.

Guest Speaker: Luke DuBois, Director of Brooklyn Experimental Media Center, NYU Polytechnic School of Engineering

Required Readings:
- New Orleans: Prospect New Orleans and Mary Ellen Carroll, New Orleans Public Utility 2.0:
  - http://architizer.com/blog/gsapp-fixer-mary-ellen-carroll/
  - http://www.prospectneworleans.org/
- Chicago: Theaster Gates, Dorchester Projects:
- Detroit: Galapogos Arts Space: http://www.galapagosdetroit.com/

FINAL PAPER PROPOSAL DUE BY NOON (UNGRADED)

WEEK SIX: MARCH 3

Public-Private Sector Partnerships: Relationships with Developers & Neighborhood Transformation Initiatives
This class will explore the private sector’s roles and interests in making investment into cultural or artistic interventions to support their developments.

Speaker: Artist/curator who has utilized private-public partnerships to realize artistic ambitions (to be confirmed)

Required Readings:
- See links for articles that are required for the class and for the assignment due.

SHORT ASSIGNMENT TWO DUE BY NOON MARCH 3
WEEK 7: MARCH 10

Public Realm as Public Gallery/Theater: Activating Urban Environments and Artist Activism Within Communities

This class will review the types of temporary and programmatic artistic intervention. The guest speaker will address how and why artists choose the public space within communities for the context of their work.

Guest Speakers: Marc & Sara Schiller, Authors of TRESSPASS: A History of Uncommissioned Urban Art

Required Readings:

- Recommended but not required: Creative Time, The Book
  - “Foreword and Preface,” 10-39
  - “NYC and Projects,” 40-79

SHORT ASSIGNMENT TWO REWRITE (if applicable) DUE BY NOON MARCH 10

FINAL PAPER DUE: MARCH 31, 2015, 11:59PM.
Please see the reference sheet in the NYU Classes RESOURCES folder.

ADDITIONAL READING / VISUAL RESOURCES

There are several (OPTIONAL) articles and reports on NYU Classes in the “Additional Readings” folder. You may also find the following texts useful:

- Maria Rosario Jackson et al., Cultural Vitality in Communities: Interpretations and Indicators, The Urban Institute (evaluation in NYU Class “Additional Readings” folder)
- National Endowment for the Arts, Live from Your Neighborhood: A National Study of Outdoor Arts Festivals. (festivals)