



**93-832 / 62832: ARTS & COMMUNITY DEVELOPMENT**  
**9:30 - 10:50 a.m. Mondays and Wednesdays**  
**Hamburg Hall, 2008**  
**Fall 2024, Mini 1 – Master of Arts Management Program**

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**Instructor:** Shaunda McDill, Adjunct Teaching Professor  
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**Office Location:** Hamburg Hall, 2008  
**Office Hours:** Appointments available by request. Please utilize the instructor's Calendly link to request an appointment: <https://calendly.com/shaundamcdill/30min>

**Texts/Resources:** Borrup, Tom, with Partners for Livable Communities. *The Creative Community Builder's Handbook: How to Transform Communities Using Local Assets, Art and Culture*. Fieldstone Alliance, 2011. ISBN 978-1-618589-14-9. (Third printing)

Additional materials will be provided by the instructor via Canvas or in class.

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## **LAND ACKNOWLEDGEMENT**

*We acknowledge that the land we occupy today in and around Pittsburgh has for centuries been home to Indigenous peoples, including the Adena, followed by the Hopewell, and later the Monongahela, who occupied the region until the late 17th century. At the turn of the 18th century, several tribes driven off lands from other parts of the country traveled through, conducted trade, or settled in the area. We acknowledge the Haudenosaunee (also known as the Iroquois or the Five Nations peoples comprising the Mohawk, Oneida, Onondaga, Cayuga, and Seneca), the Lenape (also known as the Delaware peoples), the Shawnee, and the Osage peoples, whose ancestral territory includes this land. We also acknowledge the genocide and forceable removal of millions of Indigenous peoples from these lands as European colonizers in the 18th century fought for control of the region. Today, the Pittsburgh area continues to be home for Indigenous peoples of many nations. We strive to honor their rights, acknowledge their histories, and work together toward a shared future.*

## **COURSE DESCRIPTION**

Arts and community development is a growing discipline of creative and civic practice that engages artists, arts organizations, creative practitioners, and community stakeholders as partners in supporting and enhancing the physical, economic, and social character of a "place". Also known as creative community development or creative placemaking, place-based concerns and community interests can often be addressed by placing the arts at the center of community development work. For the purposes of this course, students will be introduced to the origins of arts and community development, best practices used in the field such as asset-based community development, and topics including: place identity and public art, cultural districts, the creative economy, and creative workforce development, the impact of cultural events and cultural tourism, and how creative interventions can address civic concerns in other sectors such as housing and transportation. In addition, issues of gentrification, economic inequality, and racial equity will also be covered. In order to apply concepts introduced in the course, students will learn about local neighborhoods and work in small groups at the end of the course to collaboratively and equitably design creative community development solutions. Students will walk away from the course with new resources, strategies, and heightened creative leadership skills that can be used toward advanced work in this subject area or future community engagement work.

## COURSE STRUCTURE

This course will utilize a series of readings, discussions, lectures, digital tools, case studies, and course-related assignments. Readings and online discussions will provide an important foundation on key topics and must be completed prior to each class. Lectures, in-class discussions, and digital tools will provide opportunities to further engage with the content. Case studies will allow students to explore innovative ideas and collaborations as examples that leverage local history, identity, and assets to solve community concerns. Course-related individual assignments will assess student learning in a range of topics. Group work conducted towards the end of the course will focus on co-creating creative community development solutions for a local neighborhood you've studied throughout the course. As a part of the final exam, students will submit a final reflection paper that encapsulates their overall creative community planning experience. Additional information regarding this course can be found in the syllabus and posted in Canvas. Course-related assignments and other details will be discussed in each class.

## COURSE OBJECTIVES

Skills and knowledge gained through this course will be assessed through participation in discussions and course-related assignments. Upon the successful conclusion of the course, students will be able to:

Learning Objectives	How Assessed
1. Describe the origins and purposes of creative community development and utilize an asset-based community development approach (ABCD).	Participation in discussions, individual assignments, group project, and final reflection
2. Examine a local neighborhood and identify the types of physical, economic, social, and civic assets that exist there.	Individual assignments and group project
3. Understand some of the unintended harms of creative community development and propose ethical strategies to engage stakeholders in community planning, implementation, and evaluation.	Participation in discussions, group project, and final reflection
4. Co-create a vision, core strategies, and measurable community development outcomes that include the arts and creative solutions to improve a community's physical, economic, social, and civic environment.	Participation in discussions and group project

## COURSE EXPECTATIONS

**Statement of Diversity in the Learning Environment:** We are diverse in many ways and this course aims to foster an open and respectful learning environment that builds and maintains an equitable and inclusive community. Topics covered may be difficult at times, and it is expected that we approach our discussions with care and empathy. I ask that we be humble and acknowledge that we all have imperfections, but that we are committed to supporting a diversity of voices that ultimately shape the perspectives of all of us. As we work together to create a safe and more inclusive classroom environment, I ask that we use active listening techniques, remove any peripheral distractions, reinforce one conversation at a time, remain open to new ways of thinking, empathize with others' perspectives, and foster opportunities for feedback that is honest and intends to bring out the best in one another. Collectively, it is my hope that our efforts promote diversity, equity, and inclusion and fuel excellence and innovation in our work.

**Course Format and Expectations:** The format for this course is designed as "in-person expectation" (IPE) which means that students are expected to attend all classes in-person in the classroom during the course's scheduled meeting time. Students are expected to abide by all behaviors indicated in *A Tartan's Responsibility*. Please regularly review these

expectations as they will change from time to time. For more information, please visit:  
[www.cmu.edu/coronavirus/students/tartans-responsibility.html](http://www.cmu.edu/coronavirus/students/tartans-responsibility.html)

**Transitioning Our Class to Other Modes of Learning:** It is possible that there may be circumstances that will require the instructor or the University to make a short-term switch to remote learning or a transition to a fully remote environment. Should any of these circumstances occur, you will receive an email from the instructor with an announcement published on the Canvas site. It is highly recommended that you turn on your Canvas notifications to ensure you are kept informed.

**Time Needed for Assignments/Class Preparation:** Students should plan for class preparation (readings, videos, review of prior lecture notes, and/or responses to online prompts) to take approximately 1-2 hours. Time needed for individual assignments may vary depending on the assignment, the type of research being conducted, and the writing and editing time needed. The time it will take to produce your group project will vary, however time will be provided in class to work on your group presentation. In general, engagement in the course material and planning ahead to conduct research for your written work will help you keep pace with the assignments and class discussions. Some general tips that might help support this:

- Read over your lecture notes within 24 hours. Consider key concepts, highlight important words and ideas, take any additional notes, and develop core questions.
- Readings and/or online discussion prompts are assigned in advance of class. Give yourself enough time to conduct your readings, highlight important ideas, write down questions, and consider concepts so you are able to come to class prepared for discussion.
- Office hours are available to you. Use them productively. Arrive with your questions to help maximize your time.

## **COURSE POLICIES**

### **AI Policy**

To best support your own learning, you should complete all graded assignments in this course yourself, without any use of generative artificial intelligence (AI). Please refrain from using AI tools to generate any content (text, video, audio, images, code, etc.) for an assignment or classroom exercise. Passing off any AI generated content as your own (e.g., cutting and pasting content into written assignments, or paraphrasing AI content) constitutes a violation of [CMU's academic integrity policy](#). If you have any questions about using generative AI in this course please email or talk to me.

**Required Facial Coverings:** Establishing a safe campus and classroom environment is critical. As outlined in the Course Expectations and referenced in [A Tartan's Responsibility](#), students will be required to follow University policies and wear a facial covering in the classroom (or maintaining physical distance of 6 feet). Masks must be fitted to cover your nose and mouth. Any student unwilling or unable to comply must be reported and will be subject to student conduct proceedings. Accordingly, the instructor is required to take other measures for the safety of the whole class.

**Technology:** This class will involve the occasional use of technology (laptops, tablets and phones) during class. Please keep your technology tools charged and nearby for use when designated by the instructor. Having access to portable headphones with a microphone is also recommended. Research has shown that divided attention is detrimental to learning, so please minimize distractions by turning off device notifications and limiting open windows to related class work (for example: use of a Google doc to collaboratively take notes when working with a group). All personal matters requiring email, messaging, texts, other homework, etc. must be handled outside of class.

**Software:** Software in the course will primarily utilize Canvas, Box, and tools available in the Google suite, such as Docs, Sheets, Drive, Slides, and Jamboard. We may also choose to use Kahoot!, Miro, AirTable, and Slack. Occasional use of Zoom may also occur. If you have concerns about utilizing any of these tools, or any of the hardware previously mentioned, please contact the instructor.

**Recordings:** Students are allowed to record class sessions only with the instructor's permission. Permitted recordings are only for your personal use. Distribution of any recording is prohibited. This is to protect your [FERPA](#) rights and those of your fellow colleagues.

**Food/Drink in Class:** Please feel free to bring food, bottled water, soda, coffee, or tea to class. However, please ensure that your food and beverage consumption is done safely and is not a distraction to others (e.g. noisy wrappers, pungent food, etc.). Please be sure to clean up after yourself.

**Intellectual and Professional Integrity:** Students at Carnegie Mellon University are engaged in preparing for professional activity of the highest standards, including the highest standards of ethics and integrity. You are expected to have read and understood the Student Handbook and to conduct yourself in a professional manner both inside and outside the classroom, particularly as representatives of this course, the Master of Arts Management Program, Heinz College, and Carnegie Mellon University.

Misrepresentation of another’s work as your own (e.g. plagiarism and cheating) is widely recognized as a very serious matter. Cases of cheating and plagiarism are viewed by the University as extremely serious. Students found to have cheated or plagiarized on an assignment will receive a zero on the assignment and information about the offense will be submitted to the Dean’s office for review. Severe penalties may be imposed, up to and including expulsion.

**Accommodations for Students with Disabilities:** If you have a disability and are registered with the Office of Disability Resources, please use their online system to notify the instructor of your accommodations and make arrangements to discuss your needs with the instructor as early in the semester as possible. The instructor will work with you to ensure that accommodations are provided as appropriate. If you suspect that you may have a disability and would benefit from accommodations but are not yet registered with the Office of Disability Resources, please contact them at [access@andrew.cmu.edu](mailto:access@andrew.cmu.edu).

**Statement of Support for Students’ Health and Well-Being:** Take care of yourself. Do your best to maintain a healthy lifestyle by eating well, exercising, avoiding drugs and alcohol, getting enough sleep, and taking time to relax. This will help you achieve your goals and cope with stress. If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, you are strongly encouraged to seek support. Counseling and Psychological Services (CaPS) is here to help: call 412-268-2922 and visit <http://www.cmu.edu/counseling/>.

### **COURSE EVALUATION CRITERIA**

Course grades will be calculated using the following assessments. Assessment descriptions are listed below and also posted in Canvas along with their corresponding rubrics.

<b>Assessment Description</b>	<b>Possible Points</b>	<b>Due Date</b>
Class Participation	10	
Community Assets Reflection	10	Wednesday, September 4 by Noon
Place Study 1: Physical Assets	10	Wednesday, Sept. 11 by Noon
Place Study 2: Economic Assets	10	Wednesday, Sept. 18 by Noon
Place Study 3: Social Assets	10	Wednesday, Sept. 25 by Noon
Place Study 4: Civic Assets	10	Wednesday, Oct. 2 by Noon
“Quickfire” Group Presentation	15	Powerpoint due: Monday, Oct. 7 by Noon Presentations: Wednesday, Oct. 9 during class
Exam: Final Reflection Paper	25	Friday, Oct. 11 by 11:59 p.m.
<b>Total Possible Points</b>	<b>100</b>	

### **Community Assets Reflection = 10 points**

**Due:** Wednesday, September 4

You will be assigned a local community district/neighborhood to study as you further examine the themes and materials covered in this course. For this assignment, write at least a 400-500 word reflection paper regarding the community district/neighborhood you've been assigned. The purpose of this writing is to reflect upon your existing perceptions.

Please use the following prompts to craft your reflection:

- In your own words, how would you define the term "community asset"?
- Think about the neighborhood you've been assigned and consider times you've previously visited it and/or stories you've heard about the neighborhood. What assets exist there? If you are not familiar with the neighborhood, what additional information do you need to better understand it and the assets that exist there?

Work must be typed and include double-spaced text, 1-inch margins, and 12-point Times New Roman font. Submit your response via Canvas by the date due.

### **Place Study 1: Physical Assets = 10 points**

**Due:** Wednesday, September 11

For this assignment, please focus on your neighborhood's history and its unique physical attributes, which may include its natural features, historic physical assets, public art, gathering places, or other physical spaces that define the neighborhood's identity. First, please list at least five physical assets on the Google spreadsheet assigned to you by the instructor. Next, write a brief 500-750 word paper that responds to the following prompts:

- What is the history and identity of the neighborhood? Provide a brief overview.
- Briefly describe some of the physical assets of the neighborhood. How do you feel these physical assets reflect the neighborhood's history and/or identity?

Be sure to cite in Chicago style any readings, research, resources, and/or class discussions as a separate bibliography page (not included in your overall word count). Work must be typed and include double-spaced text, 1-inch margins, and 12-point Times New Roman font. Submit your response via Canvas by the date due. Alongside this assignment the instructor will also review the list of assets you have included on your spreadsheet.

NOTE: For all four Place Study assignments, you will be researching the neighborhood you've been assigned. It may be helpful to plan a visit early on, collect images, and also retain a separate journal/notes/folder to keep track of your findings. In addition, you will be keeping track of all the assets you identify on a Google spreadsheet assigned to you by the instructor. The instructor will check the spreadsheet each time a Place Study assignment has been submitted.

### **Place Study 2: Economic Assets = 10 points**

**Due:** Wednesday, September 18

Continue to research the neighborhood you've been assigned. First, please list at least five economic assets on the Google spreadsheet assigned to you by the instructor. Next, write a brief 500-750 word paper that responds to the following prompts:

- Briefly describe the neighborhood's demographics. What questions does your study of the neighborhood elicit from an economic perspective?
- Briefly describe some of the creative economy assets (artists, creative businesses, creative entrepreneurs, arts and culture orgs, etc) that exist in the neighborhood. What services or products do they provide that are unique? Be sure to cite in Chicago style any readings, research, resources, and/or class discussions as a separate bibliography page (not included in your overall word count). Work must be typed and include double-spaced text, 1-inch margins, and 12-point Times New Roman font. Submit your response via Canvas by the date due. Alongside this assignment the instructor will also review the list of assets you have included on your spreadsheet.

### **Place Study 3: Social Assets = 10 points**

**Due:** Wednesday, September 25

Continue to research the neighborhood you've been assigned. First, please list at least five social assets on the Google spreadsheet assigned to you by the instructor. Next, write an 500-750 word brief paper that responds to the following prompts:

- Briefly describe some of the social assets (networks, organizations, institutions, relationships, high profile residents, tradition bearers) that exist in the neighborhood. How do these social assets help define “place”?
- Are there any strategies (gatherings, meetings, festivals, events, celebrations, public spaces, etc) used in the neighborhood to enhance its social capital? If not, what strategies might you recommend?

Be sure to cite in Chicago style any readings, research, resources, and/or class discussions as a separate bibliography page (not included in your overall word count). Work must be typed and include double-spaced text, 1-inch margins, and 12-point Times New Roman font. Submit your response via Canvas by the date due. Alongside this assignment, the instructor will also review the list of assets you have included on your spreadsheet.

#### **Place Study 4: Civic Assets = 10 points**

**Due:** Wednesday, October 2

Continue to research the neighborhood you’ve been assigned. First, please list at least five civic assets on the Google spreadsheet assigned to you by the instructor. Next, write a 500-750 word brief paper that responds to the following prompts:

- Briefly describe how one of the civic assets (public officials, public infrastructure, advocacy, public policies, etc.) in your neighborhood functions. In what ways do stakeholders engage in this civic asset?
- Based upon what you have researched and considered, what strategy (or strategies) might you recommend to cultivate greater civic engagement in the neighborhood?

Be sure to cite in Chicago style any readings, research, resources, and/or class discussions as a separate bibliography page (not included in your overall word count). Work must be typed and include double-spaced text, 1-inch margins, and 12-point Times New Roman font. Submit your response via Canvas by the date due. Alongside this assignment, the instructor will also review the list of assets you have included on your spreadsheet.

#### **“Quickfire” Group Presentation = 15 points**

**Due: Monday, Oct. 7 by Noon**

For the neighborhood you have been assigned, you will work with colleagues to collectively develop components of a creative community building plan. Students should use the research they have collected independently through their Place Study assignments to collaborate with colleagues and synthesize findings. Components of the “quickfire” presentation will include:

- Brief history and brief demographic overview of the neighborhood
- Key community assets (physical, economic, social, civic) you believe to be important to the neighborhood
- Presentation of a collective vision statement that leverages the neighborhood’s assets
- Identifying 2-4 neighborhood growth opportunities to help fulfill the vision statement and build on “what’s strong”

The “quickfire” group presentation will consist of a simple, cohesive visual and oral presentation that will be presented in class on October 9. A slide template will be provided for inspiration. Time will be offered in class during week six to help your group synthesize its findings, discuss growth opportunities, and begin building your slides. All students representing their district/neighborhood will be required to participate in delivering the presentation. The overall presentation will last no longer than 10 minutes, with a 3-5-minute question-and-answer period immediately following. Observing students will be required to actively engage with their fellow classmates’ presentations by preparing and asking thoughtful and respectful questions. In accordance with class policy, unless you are the one presenting, no technology distractions will be allowed during presentations.

#### **Exam: Final Reflection Paper = 25 points**

**Due: Friday, October 11 by 11:59 p.m.**

Write a 1,000-1,200 word final reflection that encapsulates your creative community planning experience overall and compares it to your initial Community Assets Reflection Paper. Your work must be typed and include double-spaced text, 1-inch margins, and 12-point Times New Roman font. Please use the following prompts to craft your reflection:

- How would you define “community asset” now that you’ve had this class? How has this definition changed since your initial reflection?
- What aspects of the neighborhood you studied were you surprised to learn about? In what ways did these

aspects change your perception of the neighborhood?

- What have you learned from doing the presentation? How do you feel your contributions helped your group?
- What skills/concepts have you learned in this course that you are likely to use in your future work, career, projects, community involvement, etc.?

### GRADING SCALE

Students will be assigned the following final letter grades based on the course assessment calculations and the “Grading Policies”. The grading scale for this course is as follows:

<b>A+</b> 99 - 100 Exceptional	<b>B+</b> 89 - 90 Good	<b>C+</b> 79 - 80 Poor	<b>R</b> Below 71 Failing
<b>A</b> 94 - 98 Excellent	<b>B</b> 84 - 88 Acceptable	<b>C</b> 74 - 78 Very Poor	<b>I</b> Incomplete
<b>A-</b> 91 - 93 Very Good	<b>B-</b> 81 - 83 Fair	<b>C-</b> 71 - 73 Min Passing	

**PLEASE NOTE: THERE ARE NO “+” or “-” FOR UNDERGRADUATE STUDENTS**

### GRADING POLICIES

**Attendance:** A great deal of information and guidance is presented during class; therefore, attendance is required and will be taken every class period. It is understood, however, that a religious observance, job interview, or other extraordinary circumstance may impact a student’s ability to attend a class session. It is recommended that students look ahead at the syllabus and **inform the instructor by email in advance** of their anticipated absence. **Everyone is permitted one excused absence in this course.** After the second absence, the student’s overall letter grade for the course will be reduced by half a grade. If there are extenuating circumstances that require a student to miss more than one class session, please make arrangements to discuss the matter in advance with the instructor.

**Late Arrivals/Leaving Early/Frequent Class Departures:** Arriving late, leaving early, or leaving mid-class for routine matters (beverage breaks, restroom breaks, phone call/text breaks) is unacceptable as it disrupts the class. **Two instances of arriving late, leaving mid-class, leaving early without permission will count as one absence.** If there are extenuating circumstances that require a student to arrive late, leave mid-class, or leave early, please make arrangements to discuss the matter in advance with the instructor.

**Missed Classes:** Students are responsible for any material they miss in class. Please review Canvas and arrange contact with a classmate who can inform you of any missed material, or please contact the instructor in advance of any foreseeable absences, as outlined in the attendance policy, so that you may continue your course work.

**Assignments and Late Work:** Due dates for every assignment are provided on the syllabus and posted in Canvas. Unless otherwise stated, all assignments shall be completed on time. Submissions are due via Canvas when noted. **No late work will be accepted unless there are extenuating circumstances approved by the instructor in advance.** For an exemption to this policy, please inform the instructor by email as soon as possible with the reason (severe illness, hospitalization, etc.). Late assignments will not be accepted unless the student has secured permission from the instructor PRIOR to the assignment’s due date. Work received late without prior permission will be reduced to half credit and then graded appropriately.

**Group Presentation Attendance:** Attendance and participation is required for the group presentation session held on Wednesday, October 9 during the final exam week. Please avoid making any foreseeable personal arrangements (such as travel) until exam week has concluded. If an unforeseeable conflict arises (medical or family emergency), please refer to university policies regarding final examination conflict guidelines and contact the instructor as soon as possible to determine options.

## **COURSE SCHEDULE**

*\*Please note that this syllabus is subject to change, including schedule, assignments, and guest speakers.*

### **WEEK 1: MONDAY, AUGUST 26**

- A. Class Welcome / Syllabus / Expectations / Assignments / Final Project
- B. Introduction to Arts and Community Development

#### **ASSIGNMENT FOR WEDNESDAY, AUGUST 28**

1. READ: Pages 46-90 “The Role of Culture in Community Building” in the *Creative Community Builder’s Handbook* by Tom Borrup.
2. READ: “Creative Placemaking: Executive Summary” by Ann Markusen and Anna Gadwa. National Endowment for the Arts, 2010 (via Canvas). *Full report optional and also available via Canvas.*  
<https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>
3. DISCUSSION PROMPT: Watch “The Arts in Community Planning and Development” by Jamie Bennett at TEDxHudson [https://youtu.be/mYdiVlbOO\\_s](https://youtu.be/mYdiVlbOO_s) and “Placemaking and Community” by Cara Courage at TEDxIndianapolis. <https://youtu.be/USmTQeKR4P4>

### **WEEK 1: WEDNESDAY, AUGUST 28**

- A. Creative Placemaking and Origins
- B. Community Districts/Neighborhoods Assigned

#### **ASSIGNMENT FOR WEDNESDAY, SEPTEMBER 4:**

1. ASSESSMENT: Community Assets Reflection Paper due via Canvas. The rubric and assignment details will be posted in Canvas.
2. READ: “Placemaking and the Future of Cities” by Project for Public Spaces. Produced by UN-HABITAT, Fall 2012 (via Canvas). <https://www.pps.org/article/placemaking-and-the-future-of-cities>

### **WEEK 2: WEDNESDAY, SEPTEMBER 4**

- A. Introduction to Physical Assets and the Built Environment

#### **ASSIGNMENT FOR MONDAY, SEPTEMBER 9:**

1. READ: Pages 295-329 “Promote Interaction in Public Space” in the *Creative Community Builder’s Handbook* by Tom Borrup.
2. READ: “Community Art: A Look at Public Art in America”. NEA Arts, Number 2, 2018 (via Canvas).
3. DISCUSSION PROMPT: Watch “Fred Wilson’s *E Pluribus Unum*” by The Art Assignment from PBS Digital Studios.

### **WEEK 3: MONDAY, SEPTEMBER 9**

- A. Place Identity and Public Art

#### **ASSIGNMENT FOR WEDNESDAY, SEPTEMBER 11:**

1. ASSESSMENT: Place Study 1: Physical Assets Paper due via Canvas. The rubric and assignment details will be posted in Canvas.
2. READ: “The Rise of the Creative Class” by Richard Florida. The Washington Monthly, May 2002 (via Canvas).
3. READ: “Arts and The Workforce” by Felipe Buitrago Restrepo. Americans for the Arts, 2015 (via Canvas).
4. READ: Pages 61-74 “Creative Jobs” in the *Creative Community Builder’s Handbook* by Tom Borrup.

### **WEEK 3: WEDNESDAY, SEPTEMBER 11**

- A. Introduction to Economic Assets and the Creative Economy



### **ASSIGNMENT FOR MONDAY, SEPTEMBER 16:**

1. READ: "How Cities Can Nurture Cultural Entrepreneurs" by Ann Markusen. Kauffman Foundation, November 2013 (via Canvas).
2. READ: Pages 102-125 "Attract Investment by Creating Live/Work Zones for Artists" in the Creative Community Builder's Handbook by Tom Borrup.
3. READ: "Lost Art: Measuring COVID-19's Devastating Impact on America's Creative Economy" by Richard Florida and Michael Seman. Metropolitan Policy Program at Brookings, August 2020 (via Canvas).
4. DISCUSSION PROMPT: Watch "Gentrification Explained" by Urban Displacement Project and "Main Street America--Main Streets in Action" and "Main Street America--the Approach" by the National Main Street Center, Inc.

### **WEEK 4: MONDAY, SEPTEMBER 16**

#### A. Cultural Districts and Gentrification

### **ASSIGNMENT FOR WEDNESDAY, SEPTEMBER 18:**

1. ASSESSMENT: Place Study 2: Economic Assets Paper due via Canvas. The rubric and assignment details will be posted in Canvas.
2. READ: Pages 399-431 "Promote Stewardship of Place" in the Creative Community Builder's Handbook by Tom Borrup.
3. READ: "Placemaking and the Politics of Belonging and Dis-Belonging" by Roberto Bedoya. Grantmakers in the Arts GIA Reader, Vol. 24, Number 1, Winter 2013 (via Canvas).
4. READ: "Spatial Justice: Rasquachification, Race and the City" by Roberto Bedoya. Creative Time Reports, September 15, 2014 (via Canvas).

### **WEEK 4: WEDNESDAY, SEPTEMBER 18**

#### A. Introduction to Social Assets and Community Belonging

### **ASSIGNMENT FOR MONDAY, SEPTEMBER 23:**

1. READ: Pages 330-363 "Increase Civic Participation through Cultural Celebrations" in the *Creative Community Builder's Handbook* by Tom Borrup.
2. READ: "Festival Attendance and the Development of Social Capital" by Charles Arcodia and Michelle Whitford. *Journal of Convention & Event Tourism*, 2016 (via Canvas).
3. DISCUSSION PROMPT: Watch VisitPittsburgh videos provided on the online discussion board.

### **WEEK 5: MONDAY, SEPTEMBER 23**

#### A. Cultural Events and Cultural Tourism

### **ASSIGNMENT FOR WEDNESDAY, SEPTEMBER 25:**

1. ASSESSMENT: Place Study 3: Social Assets Paper due via Canvas. The rubric and assignment details can be found in Canvas.
2. READ: "Creative Placemaking: How to Do it Well" by Ann Markusen and Anne Gadwa Nicodemus. *Community Development Investment Review*, 2014 (via Canvas).
3. READ: "Assessing a Set of Indicators for Creative Placemaking: Reflections from the Field" by Elaine Morley and Mary K. Winkler. *Community Development Investment Review*, 2015.
4. READ: Pages 434-462 "Broaden Participation in the Civic Agenda" in the Creative Community Builder's Handbook by Tom Borrup.

### **WEEK 5: WEDNESDAY, SEPTEMBER 25**

#### A. Introduction to Civic Assets and Cross Sector Collaborations

### **ASSIGNMENT FOR MONDAY, SEPTEMBER 30:**

1. READ: The field scan assigned to you as identified in class (field scans can be found in Canvas).
2. DISCUSSION

PROMPT: Watch “Sustainable Community Development: From What’s Wrong to What’s Strong” by Cormac Russell at TEDxExeter.

**WEEK 6: MONDAY, SEPTEMBER 30**

A. Cross Sector Collaborations in Housing, Transportation and Public Safety

**ASSIGNMENT FOR WEDNESDAY, OCTOBER 2:**

1. ASSESSMENT: Place Study 4: Civic Assets Paper due via Canvas. The rubric and assignment details will be posted in Canvas.
2. READ: “Best Practices for Creative Placemaking” by Juanita Hardy. Urban Land, March/April 2017 (via Canvas).
3. READ: Pages 568-573 “Step 3: Map Values, Strengths, Assets, and History” in the *Creative Community Builder’s Handbook* by Tom Borrup.

**WEEK 6: WEDNESDAY, OCTOBER 2**

A. Cultural Planning and Practice: Mapping and Visioning

B. In-Class Group Work

**ASSIGNMENT FOR MONDAY, OCTOBER 7:**

1. ASSESSMENT: Work on your “Quickfire” Group Presentation with your group. The rubric and assignment details will be posted in Canvas.
2. READ: Pages 630-638 “Step 4: Focus on Your Key Asset, Vision, Identity, and Core Strategies” in the *Creative Community Builder’s Handbook* by Tom Borrup.

**WEEK 7: MONDAY, OCTOBER 7**

A. Cultural Planning and Practice: Core Strategies and Growth Opportunities

B. In-Class Group Work

**ASSIGNMENT FOR WEDNESDAY, OCTOBER 9:**

1. ASSESSMENT: “Quickfire” Group Presentation powerpoint due via Canvas. The rubric and assignment details will be posted in Canvas.

**WEEK 7: WEDNESDAY, OCTOBER 9**

A. “Quickfire” Group Presentations In-Class

**ASSIGNMENT FOR FRIDAY, OCTOBER 11:**

1. ASSESSMENT: Exam: Final Reflection Paper due via Canvas by 11:59pm on Friday, October 11. The rubric and assignment details will be posted in Canvas.