

## HC 397 CREATIVITY AND PUBLIC POLICY

Winter 2005

Loop Campus, Mondays, 6:00 – 9:00 p.m.

Thomas Tresser

Voice: 312-804-3230

E-mail: [tom@tresser.com](mailto:tom@tresser.com)

### ***Course Description***

Creativity is at the core of the American character, economy and democratic tradition. Business writers have extolled creativity as a vital resource to be studied, celebrated and nourished if America is to continue to thrive in the 21st century. One writer estimates that some 38 million U.S. workers are employed in creative industries while another estimated that creativity-based industries produced some \$960 billion in revenue in America in 1999. In Illinois, over 30% of full-time workers are employed in creativity-based industries. 35 million people are in the United States right now who were not born here because they are seeking the opportunity unique to America - the ability to re-invent one's self and create a new identity not based on creed, religion, place of origin or anything else - except one's character and quality of ideas. Clearly, creativity is a serious matter for public policy discussion. What can be done by civic leaders to help or hinder creativity? This class will examine the topic using traditional and non-traditional approaches.

### ***About the Instructor***

Tom Tresser is the Lead Organizer for The Creative America Project ([www.creativeamerica.us](http://www.creativeamerica.us)), an initiative to get artists and creative professionals to create public policy and run for office. Tom has acted in some 40 shows and produced over 100 plays, special events, festivals and community programs. He was an arts activist, having organized support for pro-arts candidates and developed a cultural policy think tank at Roosevelt University in the early 1990's, where he taught "Arts & Public Policy." He was director of cultural development at Peoples Housing, in north Rogers Park, where he created a community arts program that blended the arts, education and micro-enterprise development. He served as marketing and client services director at Executive KnowledgeWorks, an executive development consulting firm. Most recently, Tom served as a marketing director and community affairs manager for OurHouse.com, an e-commerce start-up. In 2003 he was appointed Visiting Fellow in Arts and Culture at the DePaul University College of Commerce's Ryan Center for Creativity and Innovation. His monthly column on the Politics of Imagination appears online at [www.newtopiamagazine.net](http://www.newtopiamagazine.net). Tom was elected to the Abraham Lincoln Elementary School's Local School Council in April 2004.

### ***Competencies Offered***

A5	Can define and analyze a creative process.
H1F	Can describe and explain the roles of individuals, groups, societies or states in history.
H2A	Can understand a social problem and can analyze effectiveness of social institutions in addressing it.
H4	Can analyze power relations among racial, social, cultural or economic groups in the United States.

### ***Attendance and Participation***

Regular attendance is required. Attendance will be taken. Students who miss more than two class sessions may be asked to drop the course. Students are expected to be in class on time, and to remain until class ends. Each member of the class will make a name card for their classroom desk. You'll be responsible for your own name card, so please remember to bring it to class.

### ***The Learning Experience***

We will use a combination of lecture, discussion and presentations. Our required text is "The Rise of the Creative Class," by Richard Florida. This paperback is available at the DePaul Loop Campus Bookstore in the DePaul Center. Other readings will be posted on the course's Blackboard website.

### ***January 3 (#1) – Introduction***

- What is public policy?
- Discuss reading, "What is Public Policy?" + "Types of Public Policy" grid
- Examples of policy – private, DePaul, government
- Assign reading from Florida, Chapters 1 & 2.

### ***January 10 (#2) - What is creativity?***

- Guest artist

- Diagram creative process
- Discuss readings
- Introduce concept of Creative Economy
- Assign web-based multiple intelligence assessment
- All class assignment – collect, analyze, bring in examples of policies

**January 17 (#3) – Creativity-Policy Connections**

- Discuss MI assessments – chart highs and lows
- Discuss readings
- State of Creative Economy in Illinois and Chicago
- Assign readings from Florida, chapters 12, 13, 14.

**January 24 (#4)**

- Discuss readings
- Review concept and components of Florida’s Creativity Index
- Critiques of Florida’s work
- Discuss collected examples of policies
- Mini-research paper assignment introduced, topics outlined, sign-up sheets distributed. Students will take research proposal sheet home and bring in at next class with their choice of topic and idea for subject. Students will give oral summaries of these papers during the final class.

A5	Can define and analyze a creative process.	Develop a personal creativity development plan that will build on your own creative strengths as revealed by the MI assessment, and also develop two of your “weakest” creative muscles or intelligences.
H1F	Can describe and explain the roles of individuals, groups, societies or states in history.	Pick two individuals who come from these groups: artists, scientists, business leaders, social change leaders, government leaders – Write a profile of the two people chosen and explain how they created something that impacted society. The two profiles must be from different groups.
H2A	Can understand a social problem and can analyze effectiveness of social institutions in addressing it.	Take one of the following social problems and explain how creativity could be harnessed to solve them: racism, poverty, AIDs epidemic, war, pollution.
H4	Can analyze power relations among racial, social, cultural or economic groups in the United States.	Pick one of these issues: The U.S. Patriot Act, music file sharing, teaching evolution/creationism in the classroom, legalizing gay/lesbian marriage. For your issue: summarize the issue and its scope, state who the major players are and their positions, for the pro and con positions, give your analysis of the impact on creativity in America. Finally, state your position on the issue.

**January 31 (#5)**

- Continue discussion of readings from prior class
- Students turn in research paper proposals and we will discuss and amend/approve the proposals
- Assign readings, “Business Unorthodox,” Play Consulting; “The Invisible Advantage – Getting a Grasp on Intangible Assets.” Gap Gemini Ernst & Young Center for Business Innovation.

**February 7 (#6) - Creativity and Business**

- Discuss readings
- Overview of the Experience Economy paradigm and the importance of design and creativity in sustaining competitive advantage
- Assign readings – “The Creative Economy Initiative – The Role of the Arts and Culture in New England’s Economic Competitiveness,” the New England Council; “The Role of the Arts in Economic Development,” National Governors Association.

**February 14 (#7) - Creativity and Economic Development**

- Review regional “Creative Economy” initiatives
- Discuss reading

- What is Chicago doing in this arena? Take Chicago as a case – how would we make Chicago the creativity leader in the United States?
- Interview with cultural policy leader in class
- Assign readings – “The Community Cultural Development Field,” Adams and Goldbard; “Indivisible Educator’s Guide,” p. 43-44, Center for Creative Photography; “Lily Yeh and The Village of Arts & Humanities” Word document supplied by instructor.

**No Class February 21**

**February 28 (#8) - Creativity and Community Change**

- Present summary of instructor’s work at Peoples Housing
- Discuss readings, case of Village of Arts & Humanities
- How can activists benefit from alliances with creatives?
- Assign roles for Aug 16 Class Forum –2 teams: (1) Creativity Maximizers – meet on or offline to share ideas on how to make DePaul and this class more creative, (2) Creativity Debunkers – meet on or offline to share ideas that refute the idea that creativity is as important as has been maintained in this class. Each team will make a shared presentation and debate the other team.

**March 7 (#9) – Creativity Class Forum**

- The two teams, Creativity Maximizers and Creativity Debunkers will make their shared presentations, giving each member an opportunity to speak. After each team presents, we’ll have a structured debate with each team challenging the other team to defend its position.

**March 14 (#10) – Final Class**

- Presentations by students
- Summary by instructor

**Evidence to be Submitted**

For each competence there will be one writing assignment as outlined above. More detailed guidelines will be distributed in class. The paper shall be at least six pages (typed/word processed, double-spaced, 1” margins on all sides) and reference at least five outside sources.

**Grading and Evaluation**

Attendance	10 points
Class participation	20 points
Oral presentation	10 points (5 for participation in Class Forum, 5 for presentation of research paper)
Policy example assignment	20 points
Research paper	40 points
Bonus for attending all 10 classes	05 points

**Policy in the Issuing of Incomplete (IN) Grades**

The grade of Incomplete (IN) will be issued only in the case of exceptional circumstances that prevent the student from completing required work within the timeframe of the quarter. Students who want the grade of IN to be issued must make a formal request by no later than the final class period, using the SNL Request Form for IN Grades (supplied by the instructor). This request will specify the final deadline by which the student may submit outstanding course work for evaluation. Work submitted after the established deadline will not be evaluated, and the grade will be entered as an F. There will be no exceptions to this policy, and no justifiable basis for grade appeal.

**Plagiarism**

Students are expected to observe the University’s established guidelines regarding academic integrity, including the following statement regarding plagiarism, as quoted from the University’s “Handbook for Undergraduate Studies”:

Plagiarism is a major form of academic dishonesty involving the presentation of the work of another as one’s own. Plagiarism includes but is not limited to the following: The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or in part, without proper acknowledgement that it is someone else’s. Copying of any source in whole or in part with only minor changes in wording or syntax even with acknowledgement.

Submitting as one's own work a report, examination paper, computer file, lab report or other assignment which has been prepared by someone else. This includes research papers purchased from any other person or agency.

The paraphrasing of another's work or ideas without proper acknowledgement.

Plagiarism, like other forms of academic dishonesty, is always a serious matter. If an instructor finds that a student has plagiarized, the appropriate penalty is at the instructor's discretion. Actions taken by the instructor do not preclude the College or the university taking further punitive action including dismissal from the University.