**INTRODUCTION TO CULTURAL POLICY**

**PPHA 39710**

**Autumn 2013**

***Instructor:* Betty Farrell Tu/Th 9:00-10:20 a.m.**

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***Office Hours:* Tuesdays 2-4, and by appointment**

*Course Description:* This course provides an overview of U.S. cultural policy, tracing the origins of the arts infrastructure from the late 19th century to the present, with a focus on the shaping of cultural organizations, taste, patronage systems and audiences. Key policy questions for arts and culture include: Is there a public value associated with the arts? who decides what kinds of culture should be provided for and supported?; who pays?; who benefits?; what are the anticipated outcomes of cultural policy? We will investigate a number of contemporary issues, including the viability of the arts as an engine of economic and community development; the challenges of a new and still-shifting cultural landscape for cultural practitioners and participants; and what a robust cultural policy for the U.S. might look like in the future.

*Readings:*

The weekly readings for this course are scholarly articles, monographs, and reports drawn from a wide range of sources across the cultural sector. All readings are available on Chalk, under Course Documents.

*Assignments*:

* Three short papers, ranging from a 1-page reflection paper to a 5-page short research paper, due weeks 2-4 [20% of final grade for the course];
* A 12-15 page research paper on a cultural policy-related topic of your choice: topic chosen by week 5; 5 scholarly references identified by week 7; conference-style class presentation of project in week 10 [10%]; final paper due during finals week (week 11) [40% of final grade for the course];
* Preparation, attendance, class participation/weekly [30%]

*Selected Resources*:

Cultural Policy Center: <http://culturalpolicy.uchicago.edu>

Americans for the Arts, “Arts Watch”: a weekly cultural policy publication of AFTA <http://www.artsusa.org/information_services/research/cultural_policy_listserv/default.asp>

ArtsJournal.com: a daily/weekly digest of arts, culture, and ideas + culture blogs by leading cultural experts <http://www.artsjournal.com>

Createquity Arts Policy Library: <http://createquity.com/arts-policy-library>

*Research Paper, and assignment due dates*

The primary project for this course will be research conducted during the second half of the quarter on a cultural policy topic of your choice, resulting in a 12-15 page paper and an in-class conference-style presentation at the end of the quarter.

Cultural policy is very broadly defined in this course, covering the range of practices, norms, regulations, and laws that shape all aspects of creative expression and cultural practice. Some examples of topics areas, all of which have cultural policy implications, include:

* arts education (school and out of school programs);
* the creative economy (including cultural districts; cultural revitalization efforts; the creative workforce);
* cultural facility infrastructure;
* public investment in the arts (including tax policy, tax incentives, local “percent-for-arts” programs);
* the non-profit business model for cultural organizations (and new alternatives to the NFP 501(c)3 model);
* trends in philanthropic giving to the arts;
* new technologies and their impact on creative expression (intellectual property; copyright law; media regulation);
* cultural heritage and preservation.
* comparative perspectives on any of the policy issues above

[Please note that this list is by no means comprehensive; it is only intended to help identify the wide range of possible cultural policy topic areas. In any case, you will want to develop a more specific **research question** within a topic area of interest.]

**Week 2**: 1-page paper on the National Arts Index 2013 *(for class discussion,* **Thurs. Oct. 10**) **[5%]**

**Week 3**: 5-page paper describing one specific cultural policy (in any country) which you believe to have been successful: what’s the cultural policy?; when and why was it implemented?; what are the indicators of its success? [due at beginning of class, **Thursday, October 17,** *for class discussion*.] [**10%**]

**Week 4**: 1-page reflection paper on “Medici’s Lever” (**Thursday, Oct. 24,** *for class discussion*) [**5%**]

**Week 5**: Paragraph statement of cultural policy research topic/question [**due by email attachment, Tuesday, October 29**]; ungraded. [NOTE: please update, if and when you make substantive changes to your proposed topic.]

**Week 7**: Submit a list of 5 scholarly sources to be used in your research project **[email, by Thursday, Nov. 14]**; ungraded.

**Week 10**: Conference-style presentation of cultural policy research topics: you will be assigned to present your topic as part of an in-class panel on either Tuesday, Dec. 3 or Thursday, Dec. 5 [**10%]**;

**Week 11: 12-15 page research paper on a cultural-policy-related topic of your choice,** due by email attachment on **Tuesday, Dec. 10** [**40%**].

**Throughout the quarter**: Preparation for and participation in weekly seminar meetings **[30%]**

**COURSE SYLLABUS**

1. **OVERVIEW: SHAPING THE CULTURAL LANDSCAPE IN THE U.S.**

**WEEK 1: Tuesday, Oct. 1:** Introduction to cultural policy in the U.S. context

**Thursday, Oct. 3:** Historical perspectives: 1870s to the Great Depression

Reading:

* Levine, “William Shakespeare and the American People”
* DiMaggio, “Cultural Entrepreneurship in Nineteenth-Century Boston”
* Fraden, “A New Deal (or Not) for Culture”

**WEEK 2: Tuesday, Oct. 8**: The emergence of post-WWII U.S. cultural policy: Cold War cultural diplomacy, the NEA/NEH and the nonprofit arts, and the shaping of public/private philanthropy

Reading:

* Von Eschen, “Ike Gets Dizzy” and “Epilogue”
* Brenson, “The Artist in America, 1965” and “Ideology and Idealism”
* Kreidler, “Leverage Lost: Evolution in the Nonprofit Arts Ecosystem”
* NEA, “How the U.S. Funds the Arts”

**Thursday, Oct 10**: Contemporary challenges in the evolution of U.S. cultural policy

Reading:

* Taylor, “Cultural Organizations and Changing Leisure Trends”;
* Ragsdale, “Surviving the Culture Change”
* Irvine Foundation, “Convergence: How Five Trends will Reshape the Social Sector”
* AAM, “Trendswatch 2013”
* National Arts Index 2013 [skim, for assignment below]

Assignment:

Review “National Arts Index 2013” *[in Course Documents]*: write a 1-page paper for in-class discussion and submission summarizing any trend reported in the NAI that you find particularly interesting, and explain why it is significant for U.S. cultural policy.

* 1. **FRAMEWORKS AND OBJECTIVES OF CULTURAL POLICY**

**WEEK 3: Tuesday, Oct. 15**: The objectives of cultural policy: What levers are available? Why use them?

Reading: (read paired articles for contrasting perspectives)

* Cowen, “The Arts in a Market Economy” **and** Holden, “Cultural Value and the Crisis of Legitimacy”
* Florida, “Cities and the Creative Class” **and** Stern and Seifert, “From Creative Economy to Creative Society”
* RAND, “The Gifts of the Muse”*[skim]* **and** Alan Brown, “An Architecture of Value”

**Thursday, Oct. 17:** U.S. Federal arts policy: arts controversies and implicit cultural policies in the U.S.

Reading:

* Kammen, “Culture and the State in America”
* Throsby, “Explicit and Implicit Cultural Policy: Some Economic Aspects”
* Ivey, “America, Art, and the World”

Assignment: 5-page paper of one cultural policy (any country) which you believe to have been successful. [due at beginning of class, for discussion]

**WEEK 4: Tuesday, Oct. 22:** State/regional/local support for the arts: promoting creative industries, cultural tourism, urban vibrancy

Reading:

* National Governors Association, “New Engines of Growth: Five Roles for Arts, Culture, and Design”
* Markusen and King, “The Artistic Dividend: The Arts’ Hidden Contributions to Regional Development”
* Silver (ed.), “From the Ground Up: Growing Toronto’s Creative Sector”

**Thursday, Oct. 24:** The levers of cultural policy: a simulation

Reading:

* Kreidler, “Supply-Side Pump-Priming”
* “Creative Community Index: Measuring Progress Toward a Vibrant Silicon Valley”
* *Medici’s Lever [an online cultural policy game]:*

<http://forio.com/broadcast/netsim/netsims/Medici/medici-home/index.html>

Assignment: write a 1-page reflection paper for in-class discussion on your experience with the online game, *Medici’s Lever*.

**EMERGING POLICY ISSUES**

**III(A). THE ARTS & CITIES: LOCAL AND GLOBAL PERSPECTIVES**

**WEEK 5: Tuesday, Oct. 29**: Arts and economic development

Reading:

* Stern, “Performing Miracles”
* Grams and Warr, “Leveraging Assets: How Small Budget Arts Activities Benefit Neighborhoods”

Assignment: Paragraph statement of cultural policy research topic [due by email attachment, by 5 p.m., Tuesday 10/29]

**Thursday, Oct. 31:** Can the arts save cities?

Reading:

* Grodach, “Beyond Bilbao: Rethinking Flagship Cultural Development and Planning in Three California Communities”
* Markusen and Gadwa, “Creative Placemaking”;
* Moss, “Creative Placemaking Has An Outcomes Problem”

**WEEK 6: Tuesday, Nov. 5:** Artists, creativity, and the new global economy; cultural infrastructure building

Reading:

* Currid, “How Art and Culture Happen in New York
* Evans, “Hard Branding the Cultural City—from Prado to Prada”
* *Set in Stone*: <http://culturalpolicy.uchicago.edu/setinstone/> [review the report; read one case study]

**Thursday, Nov. 7:** Global culture: re-examining Chicago in global perspective

Reading:

* Glaeser, “How Do Cities Succeed?”
* “World Cities Culture Report” (2012);
* The 2012 Chicago Cultural Plan

**III(B). ART FOR WHOM?: NEW PERSPECTIVES ON CULTURAL PARTICIPATION**

**WEEK 7: Tuesday, Nov. 12:** Expanding and diversifying arts audiences

Reading:

* NEA, “Highlights from the 2012 SPPA” (Survey of Public Participation in the Arts); *[skim: NEA, “Arts Participation in 2008”]*
* Tepper and Gao, “Engaging Arts: *What Counts?*”
* Farrell and Medvedeva, “Demographic Transformation and the Future of Museums”

**Thursday, Nov. 14:** The changing landscape of cultural participation: who, what, where?

Reading:

* Peterson and Kern, “Changing Highbrow Taste: From Snob to Omnivore”
* Novak-Leonard and Brown, “Beyond Attendance: A Multi-Modal Understanding of Arts Participation”
* Harlow, Alfieri, Dalton & Field, “Cultivating the Next Generation of Art Lovers”
* Brown, “All the World’s a Stage”

**WEEK 8: Tuesday, Nov. 19:** Arts and culture for all?: the public value debate

Reading:

* Tepper, “The Next Great Transformation: Leveraging Policy and Research to Advance Cultural Vitality”
* Fine Arts Fund, “The Arts Ripple Effect”

**Thursday, Nov. 21:** What should a 21st Century U.S. Cultural Policy look like?

Reading:

* Webster’s World of Cultural Policy, “What is Cultural Policy?”
* Ivey, “America Needs a New System for Supporting the Arts” and “The Cultural Bill of Rights”
* Campbell, “New Trends in Cultural Policy for the Twenty-First Century”

**III(C). CULTURAL POLICY: FUTURE PERSPECTIVES**

**WEEK 9: Tuesday Nov. 26:** Cultural policy/International Perspectives

Reading:

* “Art and Public Purpose”
* DEMOS, “Expressive Lives’
* Matarasso, “Rethinking Cultural Policy”
* Caust, “Putting the ‘Art’ Back into Arts Policy

[no class meeting on Thursday, Nov. 28: Thanksgiving]

**IV. CLASS PRESENTATIONS: RESEARCH IN PROGRESS**

**WEEK 10: Tuesday, Dec. 3:** research presentations (TBA)

**Thursday, Dec. 5:** research presentations continued (TBA)

**WEEK 11/*Final Exam Week*: Tuesday, Dec. 10:** final papers due **by noon** to bfarrell@uchicago.edu