

CULTURAL POLICY – PERF 580
Sections 001 & 003
Spring, 2010
Monday 5:30-8pm
Katzen Arts Center, Rm. 128
American University

Dr. Antonio Cuyler
cuyler@american.edu
202-885-3976

Professor: Aimee Fullman
fullman@american.edu
703-969-6637

Office Hours:

Cuyler: Tuesdays – 1:30-4:30, Thursdays – 1:30-4:30, or by appointment.

Fullman: Mondays 4:30-5:30 and 8:00-9:00 pm or by appointment

Course Description:

Cultural Policy provides an overview of U.S. Cultural Policy from its inception to today's current policy debates. We examine the theoretical and practical value statement for the arts and multi-level approaches to managing culture using current policy dilemmas on the local, state, regional, national, and international levels.

Course Objectives:

Cultural Policy, PERF-580, introduces the breadth of U.S. cultural policy and provides a solid understanding of how the policy cycle works and how to identify opportunities for influence. Students will explore domestic and international policy challenges relative to the arts and culture, while gaining an understanding of the practicalities of arts and cultural policy and its effects on arts managers, artists, and arts organizations. Students will also formulate a case for support of the arts through an analysis of prospective partners within and outside the arts.

Course Requirements:

- Due to the participatory nature of this course, it is essential that you attend every class session. However, if you have to miss class, please notify me of your absence in a timely manner.
- The classroom is a professional simulation; therefore, please maintain the highest possible professional decorum at all times. Please turn off cell phones or place them on silent. You may use laptops to take notes and for other professional reasons. However, please refrain from using face book, twitter, or any other non-class related technology during class that might get you fired as a professional.
- **WE WILL NOT ACCEPT LATE WORK!**
- **Required assignments:** You are responsible for all weekly reading assignments, two typewritten 15-page papers, a midterm exam, and a final exam. Each assignment will receive a letter grade. We will determine your course grade according to your progress, performance, and participation in class (both quality and quantity).

- **Graduate-level Writing:** We strongly recommend you take the AU Library's Information Literacy Tutorial, <http://www.library.american.edu/tutorial/index.html>, if you have not already done so. It is an excellent introduction to researching and writing. Please pay careful attention to writing style, source citations, and proper listing of references. The AU Library has many resources designed to ensure your success.

Grading and Evaluation: We will evaluate your performance of the following:

1. Participation - 20%
2. Midterm - 20%
3. U.S. Arts & Cultural Policy Paper - 20%
4. International Comparative Arts & Cultural Policy Paper - 20%
5. Final Exam - 20%

This course balances intense experiential and intellectual work. We will base an excellent grade on consistent and insightful participation in class, masterful display of a firm grasp of concepts, and written work demonstrable of the highest intellectual productivity. We will post the syllabus, most assignments, and some readings on Blackboard. **PLEASE CHECK BLACKBOARD FREQUENTLY.**

University Grading Scale (based on final percentage of final points):

A = 94 – 100 A- = 90-93 B+ = 88-89 B = 84-87 B- = 80 – 83 C+ = 78 – 79
C = 74-77 C- = 70-73

Course Assignments Description:

1. **Participation** – to earn the full 100 points for class participation you must attend and participate in every class session. You must also visit the Library of Congress and obtain a library card by the second class meeting on 1/25/2010. You will also facilitate a class discussion or make a presentation relevant to a course topic.
2. **U. S. Arts & Cultural Policy Paper** – to earn the full 100 points you must select an aspect of U. S. arts or cultural policy and discuss its implications for a U.S. cultural or arts organization. You must also write the paper adherent to the guidelines outlined in the rubric (Please see paper example and rubric on blackboard).
3. **International Comparative Arts & Cultural Policy Paper** – to earn the full 100 points you must choose an arts or cultural policy issue and compare the policy value and approach between the U.S. and another country. You must also write the paper adherent to the guidelines outlined in the rubric (Please see the rubric on blackboard).
4. **Mid-Term Exam** – to earn the full 100 points you must correctly answer all of the questions posed, which will include a combination of definition of key terms, short answers, and essay questions.
5. **Final Exam** – to earn the full 100 points for the final exam you must actively participate in a simulation UNESCO Summit based on the Cultural Diversity Convention.

Required Textbooks:

1. Miller, T., & Yudice, G. (2002). *Cultural Policy*. Newbury Park, CA: Sage Publications
2. Bradford, G., Gary, M., and Wallach, G. (2000). *The Politics of Culture: Policy perspectives for individuals, institutions, and communities*. New York: New Press.
3. Grant, P. & Wood, C. (2005). *Blockbusters and trade wars: Popular culture in a globalized world*. Toronto: Douglas & McIntyre.

Additional Readings From:

1. Blake, C. (2009). *The Arts of Democracy: Art, Public Culture, and the State (The Arts and Intellectual Life in Modern America)*. Philadelphia: University of Pennsylvania Press.
2. Brown, M. (2003). *Who owns native culture?* Cambridge, MA: Harvard University Press.
3. Bucher, R. (2003). *Diversity Consciousness: Opening Our Minds to People, Cultures, and Opportunities* 2nd Ed. Denver, CO: Prentice Hall.
4. Burr, S. L. (2007). *Entertainment Law in a Nutshell* 2nd Ed. St. Paul, MN: West.
5. Cherbo, J., & Wyszomirski. (2000). *The public life of the arts in America*. New Brunswick, NJ: Rutgers University Press.
6. Cowen, T. (2004). *Creative Destruction: How Globalization Is Changing the World's Cultures*. Princeton, NJ: Princeton University Press.
7. Dubin, S. (1994). *Arresting Images: Impolitic Art and Uncivil Actions*. New York: Routledge.
8. DuBoff, L., & King, C. (2006). *Art Law* 4th Ed. St. Paul, MN: West.
9. Gibbon, K. (2005). *Who owns the past? Cultural policy, cultural property, and the law*. New Brunswick, NJ: Rutgers University Press.
10. Haynes, J. (2005). *Comparative Politics in a Globalizing World*. Hoboken, NJ: Wiley.
11. Ivey, B. (2008). *Arts, Inc.: How greed and neglect have destroyed our cultural rights*. Berkeley, CA: University of California Press.
12. Ivey, B., & Tepper, S. (2007). *Engaging art: The next great transformation of America's cultural life*. New York: Routledge.
13. Kammen, M. (2006). *Visual shock: A history of art controversies in American culture*. New York: Knopf.
14. Lessig, L. (2005). *Free Culture: The nature and future of creativity*. New York: Penguin Press.
15. Lewis, J., & Miller, T. (2002). *Critical cultural policy studies: A reader*. Hoboken, NJ: Wiley-Blackwell.
16. McGuigan, J. (2004). *Rethinking cultural policy*. Columbus, OH: Open University Press.
17. Pankratz, D. (1993). *Multiculturalism and public arts policy*. Santa Barbara: Greenwood Press.
18. Prevots, N. (1999). *Dance for export: Cultural diplomacy and the cold war*. Middletown, CT: Wesleyan.
19. Price, C. (1994). *Many Voices, Many Opportunities: Cultural Pluralism & American Arts Policy*. Washington, D.C.: Americans for the Arts.
20. Rothfield, L. (2001). *Unsettling Sensation: Arts-policy lessons from the Brooklyn Museum of Art controversy*. New Brunswick, NJ: Rutgers University Press.
21. Scafidi, S. (2005). *Who owns culture? Appropriation and authenticity in American law*. Chapel Hill, NC: Rutgers University Press.
22. Vilis, I. (1998). *Art in the courtroom*. New York: Praeger.
23. International Journal of Cultural Policy
24. International Journal of Arts Management
25. Journal of Arts Management, Law, and Society

Course Calendar, Due Dates, and Session Topics:

January 11: Introductions, Course Overview, and Syllabus

January 18: NO CLASS, MLK Holiday

January 25: U.S. Cultural Policy Framework

Professor Aimee Fullman

- *Readings:*
 1. Cultural Policy (Miller & Yudice – Introduction & Ch1: “The U.S., Cultural Policy and the National Endowment for the Arts”)
 2. The Politics of Culture (Eds. Bradford, Gary, Wallach – Introduction and Defining Culture and Cultural Policy)
 3. Informing Cultural Policy: The Research and Information Infrastructure (Schuster, Mark- Introduction – provided by Professor Fullman)
 4. Understanding the Arts and Creative Sector in the United States (Eds. Cherbo, Stewart, Wyszomirski – Ch 3: “Field Building” – provided through Blackboard by Professor Fullman)
 5. Blockbusters and Trade Wars (Grant & Wood – Ch 14: “The Toolkit at Work”)
 6. Agendas, Alternatives and Public Policies (Kingdon – Ch 9 “Wrapping Things Up” – provided through Blackboard by Professor Fullman)
 7. [“How the U.S. Funds the Arts”](#) (Cowan, Tyler – optional)
 8. Timeline of Canadian Cultural Policies (Jeannotte – Provided through Blackboard by Professor Fullman -optional)
 9. Timeline of U.S. Cultural Policy Milestones (Fullman – Provided through Blackboard by Professor Fullman – optional advance reading)

February 1: The Creative Sector

Professor Aimee Fullman, Guest Lecturer Greg Sandow (confirmed)

- *Readings:*
 1. Cultural Policy (Miller & Yudice – Ch 2: “The Culture Industries – Citizenship, Consumption and Labor” & Ch 4: “Museums”)
 2. Politics of Culture (Eds. Bradford, Gary, Wallach – Frames for Support)
 3. Understanding the Arts and Creative Sector in the United States (Eds. Cherbo, Stewart, Wyszomirski – Ch 1: “Toward an Arts and Creative Sector” & Ch 2 “Interrelations in the Arts and Creative Sector”)
 4. Earmarked Taxes for the Arts: U.S. experience and policy implications (IJAM)
 5. Cultural Industries and Cultural Policy (IJCP)
 6. [International Networks and Arts Policy Research](#) (Madden, Christopher)
- *Assignment Due:* Be prepared to discuss the 2010 State of the Union and its relevance to cultural policy.

February 8: The U.S. Legal System & the First Amendment

Dr. Cuyler

- *Readings:*
 1. The Public Life of the Arts in America (Chapters 1-4) – Provided by Dr. Cuyler
 2. Unsettling Sensations (Part II) – Reserves
- *Due:* Outline, Thesis, & Annotated Bibliography of U. S. Arts & Cultural Policy Paper

February 15: Censorship & Freedom of Expression

Dr. Cuyler

- *Readings:*
 1. Visual shock. (Chapter 2) – Reserves
 2. Art in the courtroom. (Chapters 3 & 5) – Reserves
 3. Art law in a nutshell. (Chapter 15) – Reserves
 4. Entertainment law in a nutshell. (Chapter 4) – Reserves
 5. Dance under the censorship watch (JAMLS)

February 22: Intellectual Property, Copyright, and Fair Use

Dr. Cuyler

- *Readings:*
 1. Entertainment law in a nutshell. (Chapter 5) – Reserves
 2. Art law in a nutshell. (Chapter 12 & Chapter 14) – Reserves
 3. Art in the courtroom. (Chapter 1) – Reserves
 4. Entertainment pirates: Determinants of piracy in the software, music, and movie industries. (IJAM)
 5. Consumer attitudes towards music piracy: A Spanish case study. (IJAM)
 6. The copyright wars at the digital frontier: Which side are art museums on? (JAMLS)
 7. Copyright infringement in worship services: Problems and potential solutions. (JAMLS)
 8. Authorships, authenticity, and intellectual property in Australia aboriginal art. (JAMLS)
- *Due: U. S. Arts & Cultural Policy Paper*

March 1: Mid-Term Examination

March 8: SPRING BREAK

March 15: Arts Education, Policy, and Management

Dr. Cuyler and Professor Fullman

- *Guest Speaker: Mimi Flaherty Willis, Senior Director of Education Wolf Trap Foundation for the Performing Arts*
- *Readings and Resources:*
 1. UNESCO Arts Education Road Map (Provided through Blackboard by Professor Fullman)
 2. [Americans for the Arts National Arts Policy Roundtable Briefing Materials](#)
 3. [20Under40](#)
 4. [Arts Education Partnership](#) - website
 5. A conceptual and methodological framework for designing and evaluating community-based after-school art programs. (IJCP)
 6. Instrumental playing? Cultural policy and young people's community music participation. (IJCP)
 7. An emerging youth-centered framework for arts learning (JAMLS)
 8. More than a hobby: Adult participation in the informal arts. (JAMLS)
 9. Creativity and arts policy. (JAMLS)
 10. The arts make a difference. (JAMLS)

March 22: Culture in Communities: Cultural Pluralism, Diversity, and Civic Engagement

Professor Aimee Fullman, Guest Lecturer to be Confirmed

- *Readings and Resources:*
 1. Cultural Policy (Miller & Yudice – Ch 3: “Command Cultures and the Postcolonial”)
 2. Politics of Culture (Eds. Bradford, Gary, Wallach – Impacts of Culture on Community)
 3. Cultural Vitality in Communities (Jackson, Green, Herranz – [Executive Summary](#))
 4. Doing a Florida thing: The creative class thesis and cultural policy. (IJCP)
 5. Better Together (Putnam and Feldstein – [Introduction: “A Civic Nation at Risk”](#))
 6. [Creative New York](#), Center for an Urban Future

March 29: International Cultural Policy: Diversity, Diplomacy, and Development

Professor Aimee Fullman, Guest Lecturer Rob Albro (confirmed)

- *Readings and Resources:*
 1. Cultural Policy (Miller & Yudice – Ch 5 “Transnational Cultural Policy” & Conclusion)
 2. Blockbusters and Trade wars (Grant & Wood – Ch 16 “Trade Wars” & Ch 17: “A New Direction”)
 3. Entertainment Law (Chapter 10-Provided by Dr. Cuyler)
 4. [Global Positioning Strategy: Recommitting America to International Cultural Exchange](#), Regional Arts Organizations
 5. [Timeline of U.S. Public and Cultural Diplomacy 1999-2009](#) (Fullman)
 6. [Commonwealth Statement on Culture and Development](#), Commonwealth Foundation
 7. Convention on the Protection and Promotion of the Diversity of Cultural Expressions, UNESCO
 8. International treaties and art. (IJCP)

April 5: Cultural Property & Legislation

Dr. Cuyler, Guest Lecturer to be confirmed

- *Readings:*
 1. Who owns the past? (The Laws) – Reserves
 2. Art in the courtroom. (Chapter 2 & 4) – Reserves
 3. Art law in a nutshell. (Chapter 1, 2, & 6) – Reserves
 4. Art and cultural heritage: Law, policy, and practice. (IJAM)
 5. The futurist stance of historical societies: An analysis of position statements. (IJAM)
 6. Case study A: Association involvement across the policy process: The American Association of Museums and the Native American Graves Protection and Repatriation Act (JAMLS)
 7. Arts Advocacy readings (TBA)
 8. Expressive logic: A new premise in arts advocacy. (JAMLS)
- *Due:* Outline, Thesis, and Annotated Bibliography of International Comparative Arts & Cultural Policy Paper.

April 12: Nancy Hanks Lecture for [Arts Advocacy Day](#)

April 19: Cultural Vitality & Indicators: Arts Advocacy, Participation, and Technology

Professor Aimee Fullman, Guest Lecturer to be Confirmed

- *Readings and Resources:*

1. [Assessing the Intrinsic Impacts of a Live Performance](#) (Brown and Novak)
2. [Reggae to Rachmaninoff: How and Why People Participate in Arts and Culture](#) (Walker and Scott-Melnyk)
3. [Arts Participation 2008: Highlights from a National Survey](#) (National Endowment for the Arts)
4. Social Impacts of the Arts Project (Rethinking the Social Impacts of the Arts (IJCP))
5. Is Technology the Enemy of Culture? (IJCP)
6. Creativity, Health and Arts Advocacy (IJCP)
7. Engaging Arts (DiMaggio and Mukhtar, Ch 12: “Arts Participation as Cultural Capital in the United States, 1982-2002: Signs of Decline”— provided by Professor Fullman)
8. Culture.mondo Network of Cultural Portals Survey 2009
9. December 2009 JAMLS Excerpts (TBA)
10. [Summary of A New Framework for Participation in the Arts](#), Rand Corporation
11. Research in the Arts & Cultural Industries: Towards New Policy Alliances

April 26: Comparative Paper Due & Final Preparation

May 3: Final

Academic Integrity:

American University has a strongly worded Academic Integrity Code that describes standards of academic conduct, rights, and responsibilities of members of the academic community, and procedures for handling allegations of academic dishonesty. Academic dishonesty, as defined by the Code, includes, but is not limited to plagiarism, inappropriate collaboration, dishonesty in examinations (in-class or take-home), dishonesty in papers, work done for one course and submitted for another, deliberate falsification of data, interference with another student's work, and copyright violations. AU treats violations of the Academic Integrity Code seriously and we are required to report cases to the Dean of the College of Arts and Sciences, whose policy is to fail students for the course. For more information on the Academic Integrity Code please see, www.american.edu/academics/integrity/code.htm.

In writing papers you must properly cite sources (printed and online) 1.) directly quoted, 2.) paraphrased, or 3.) consulted in any fashion. It is also considered plagiarism if you merely rework source material, placing the author's thoughts in other words without contributing your own ideas. For that reason you must include some kind of source note whenever drawing on someone else's interpretation. Citations should utilize Chicago/Turabian style.

Campus Resources:

If you have trouble in this course, for any reason, please do not hesitate to consult with your professor. In addition to the resources of the Department, the university provides services to support you in your efforts to meet the course requirements.

- Academic Support Center (ASC), 243 Mary Graydon Center, Ext. 3360
- Counseling Center, 206 Mary Graydon Center, Ext. 3500
- Disability Support Services, 206 Mary Graydon Center, Ext. 3315
- International Student Services, 410 Butler Pavilion, 4th Floor, Ext. 3350
- Student Health Center, McCabe, 1st Floor, Ext. 3380
- Writing Center, 228 Battelle Tompkins Hall, Ext. 2991
- Writing Lab, <http://www.rich37.com/american>

If you have a disability and might require accommodations in this course, please notify your professor with a letter from ACS or DSS by **January 25** so that we can arrange to address your needs.

Emergency Preparedness:

In the event of a declared pandemic (influenza or other communicable disease), American University will implement a plan for meeting the needs of all members of the university community. Should the university close for a period, we are committed to delivering all aspects of our educational programs to our students. These may include altering and extending the duration of the traditional term schedule to complete essential instruction in the traditional format and/or use of distance instructional methods. Specific strategies will vary from class to class, depending on the format of the course and the timing of the emergency. Faculty will communicate class-specific information to students via AU e-mail and Blackboard, while students must inform their faculty immediately of any absence due to illness. Students are

responsible for checking their AU e-mail regularly and keeping themselves informed of emergencies. In the event of a declared pandemic or other emergency, students should refer to the AU Web site ([www. prepared. american.edu](http://www.prepared.american.edu)) and the AU information line at (202) 885-1100 for general university-wide information, as well as contact their faculty and/or respective dean's office for course and school/ college-specific information.