# Comparative cultural policy

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***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

As a future arts administrator, through this course you will:

* Gain understanding of the key concepts and terminology, which inform thinking about cultural policy, drawn from different disciplines.
* Identify and critique cultural policy trends and issues locally, nationally and globally.
* Analyze, evaluate, and measure how culture is being produced and consumed, and how policies are being created around it.
* Prepare a cultural policy brief as well as plan an issue based advocacy campaign.

***COURSE CONTENT***

This course provides an overview of theoretical perspectives on cultural policy as well as case studies about how communities create and influence policies. The course will explore the questions: who owns culture, who decides, who pays, who benefits. Drawing from students’ areas of interest, we will be looking at how people and organizations that support, present, and advocate for the arts can understand and shape cultural policies and can impact attitudes toward culture. We will focus on global trends, while looking at the current conditions in US/UK versus Italy and the rest of Europe.

The content units are:

* *Introduction to the course. Keywords, big ideas, framework.* We will break down the meaning of cultural policy. What it is and why it matters. We will engage in a series of group activities to identify the role of cultural policy in what we do as arts administrators and to identify applications in the area of specialization each student is interested in.
* *Advocacy strategy and research based policy development* (Policy briefs and advocacy planning students’ projects)
* *National Cultural Policy. Understanding a Comparative cultural policy and scale.* Who decides, who pays, who benefits? We will look at how the arts are consumed and supported from an historical perspective, looking at global and national trends and where we are now.
* *Objectives of cultural policy.* What are the instrumental and intrinsic rationales for cultural policy? What are the arguments for and against different levels of government interventions?
* *Cultural value*: The AHRC cultural value project.
* *International cultural policy.* An international view of cases, institutions and museums.
* *Economic revitalization through the arts.* Through international cases we will understand potentials and pitfalls of employing the arts as engine of economic development
* *Audience development and an evolving demographic profile. Diversity, high and low brow. ‘If you build it, they will come.’ Issues with participation and arts education*

***READING LIST***

All the readings are papers, articles, and reports that are available online or will be posted on the blackboard platform.

1. *Introduction to the course. Keywords, big ideas, framework.* We will break down the meaning of cultural policy. What it is and why it matters. We will engage in a series of group activities to identify the role of cultural policy in what we do as arts administrators and to identify applications in the area of specialization each student is interested in.
2. *National Cultural Policy. Understanding a Comparative cultural policy and scale:body-home-community-city-region-nation-global.* Who decides, who pays, who benefits? We will look at how the arts are consumed and supported from an historical perspective, looking at global and national trends and where we are now.

David Bell and Kate Oakley, “National Cultural Policy” in *Cultural Policy.* 2015 Routledge (p. 109-141). 2a. *Cultural value*: The AHRC cultural value project.

Understanding the value of culture: The AHRC cultural value project:<http://www.ahrc.ac.uk/documents/publications/cultural-value-project-final-report/> (only skim)

Joni Cherbo, Margaret Wyszomirski, “Mapping the Public Life of the Arts in America”, in *The Public Life of the Arts in America*, edited by Joni Cherbo and Margaret J. Wyszomirski, Rutgers, 2000. <https://aaep.osu.edu/sites/aaep.osu.edu/files/paper6.pdf>

Justin O’Connor, “Art and culture after Covid 19,” May 8, 2020. Moore Institute<https://mooreinstitute.ie/2020/05/08/art-and-culture-after-covid-19/>

Data and policy during Covid: How are other states responding to the emergency? <https://www.americansforthearts.org/by-topic/disaster-preparedness/coronavirus-covid-19-resource-and-response-center>

<https://artsalliance.formstack.com/forms/cultural_sector_impact_assessment> <https://www.arts.gov/COVID-19-FAQs>

1. *Audience development and an evolving demographic profile. Diversity, high and low brow.*

Belfiore, Eleonora (2004) 'Auditing culture', *International Journal of Cultural Policy*, 10:2, 183-202.

Jo Caust (2003): Putting the “art” back into arts policy making: how arts policy has been “captured” by the economists and the marketers, *International Journal of Cultural Policy*, 9:1, 51-63.

Racial equity and social justice:

<https://hyperallergic.com/556290/in-memoriam-of-the-art-worlds-romance-with-diversity/?fbclid=IwAR2B46qoyZkD2LRh3fWfXNPlvry23D0H5C8UovP341iYP1uF96bcHUmieJA>

<https://www.racialequitytools.org/fundamentals/resource-lists/resources-addressing-covid-19-with-racial-equity-lens>

*3a. ‘If you build it, they will come.’ Issues with participation and arts education*

Brown, Alan S. and Novak-Leonard, Jennifer L. 2011. *Getting in on the Act: How Arts Groups are Creating Opportunities for Active Participation*. Los Angeles and San Francisco: The James Irvine Foundation. [https://irvine-dot-org.s3.amazonaws.com/documents/12/attachments/GettingInOntheAct2014\_DEC3.](https://irvine-dot-org.s3.amazonaws.com/documents/12/attachments/GettingInOntheAct2014_DEC3.pdf?1418669613) [pdf?1418669613](https://irvine-dot-org.s3.amazonaws.com/documents/12/attachments/GettingInOntheAct2014_DEC3.pdf?1418669613)

1. *Objectives of cultural policy.* What are the instrumental and intrinsic rationales for cultural policy? What are the arguments for and against different levels of government interventions?

McCarthy, Kevin et.al. *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts*, Rand 2004. Read: Summary, pp. xi-xviii; Chap I, 2, 4, and Review of Theoretical Literature<http://www.rand.org/content/dam/rand/pubs/monographs/2005/RAND_MG218.pdf>

*4a. International Cultural Policy*

David Bell and Kate Oakley, “International Cultural Policy” in *Cultural Policy.* 2015 Routledge (p. 141-169).

Strategic framework - European Agenda for Culture (read all the sections):<https://ec.europa.eu/culture/policy/strategic-framework_en>

A new strategy to put culture at the heart of EU international relations. Press release, 8 June 2016. <https://ec.europa.eu/commission/presscorner/detail/en/IP_16_2074>

1. *Urban Cultural Policy. Economic revitalization through the arts.* What are creative cities doing during covid?

David Bell and Kate Oakley, “Urban Cultural Policy” in *Cultural Policy.* 2015 Routledge (p. 76-108).

[Oliver Wainwright](https://www.theguardian.com/profile/oliver-wainwright), “Everything is gentrification now: but Richard Florida isn’t sorry.” October 26, 2017. <https://www.theguardian.com/cities/2017/oct/26/gentrification-richard-florida-interview-creative-class-new-urban-crisis>

Markusen, Ann and Gadwa, Anne. 2010. *Creative Placemaking. National Endowment for the Arts.*

<https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>

[Susan C. Seifert](https://www.giarts.org/category/authors/susan-c-seifert), [Mark J. Stern](https://www.giarts.org/category/authors/mark-j-stern), [Jeremy Nowak](https://www.giarts.org/category/authors/jeremy-nowak), “Culture and Community Revitalization: A Collaboration.” Published in [GIA Reader, Vol 19, No 3 (Fa](https://www.giarts.org/reader-19-3)ll 2008).

<https://www.giarts.org/article/culture-and-community-revitalization-collaboration>

How Newark Retooled Its Ambitious Arts Grant Program to Respond to COVID-19, Emily Nonko, April 22 2020.

<https://nextcity.org/daily/entry/how-newark-retooled-its-ambitious-arts-grant-program-to-respond-to-covid-19>

***TEACHING METHOD***

The course is comprised of both theory and practice, combining frontal lectures and case studies to become familiar with cultural policy concepts and terminology, with student-led group discussions on hot topics.

Virtual class attendance is required. Students are required to come to class on time and to participate to the class discussions and group activities in the form of comments on blackboard and assignments submitted on time.

***ASSESSMENT METHOD AND CRITERIA***

Grades in the course are based on:

## *Virtual participation on blackboard (40%)*

* Students are asked to upload on blackboard a daily journal reflecting on the topic of the day. The daily journal should be an individual critical response to the topics covered in the live classes and to the articles assigned for readings of the day (max 200/300 words daily, not more than 1500 in total). Students can write what they think they have learned from each day’s lesson, discuss how different themes are connected, or how they intend to use their daily learning in the future.
* On the first day of class, each group will be assigned an article, a blog post, a piece of news that they need to present to the class. Each day two groups will be asked to pitch to the class during the live session (10 minutes each). The group will be asked to summarize the article, identify some key points, and leave the class with one question for the rest of the students to respond to.

- A daily topic will be posted on the Forum page on blackboard to spark class discussion. Participation from every student is expected. Students are encouraged to write a post in response (it could be feedback, a question or a related reference link).

## *Final project: policy brief and advocacy plan (60%):*

- Each group will have to submit a simplified policy brief and advocacy plan for a particular organization assigned to groups on the first day of class (max 1500 words, word or pdf format).

The evaluation will be based on the following criteria: ability to articulate the initial problem, complexity and depth of the research and critique using the tools analyzed during the course, and ability to write and interact in a professional and engaging manner.

## Non attending students:

Not attending students will be required to read the same readings as attending students and two additional books:

- David Bell and Kate Oakley, *Cultural Policy.* 2015 Routledge

*-* MacDowall, L., Badham, M., Blomkamp, E., Dunphy, K. (Eds.) Making Culture Count. *The Politics of Cultural Measurement* 2015 Palgrave MacMillan

They will be asked to write two 15 pages paper pages (1.5 space, 2.5 cm margins everywhere, Times 11) choosing two topics among these areas of interest: national cultural policy, cultural value, economic revitalization through the arts, audience development, advocacy strategies for cultural policy development.

The papers should cover a big central question or contemporary debate of the area of interest, reference theories from the two books required for reading above and should discuss at least five supporting case studies, citing articles and documents in the press or other relevant materials.

The papers can be sent on one of the three dates for the official exam sessions and will be recorded fifteen days later.

***NOTES AND PREREQUISITES***

In case the current Covid-19 health emergency does not allow frontal teaching, remote teaching will be carried out following procedures that will be promptly notified to students.