# Coimparative cultural policy

## Prof. Chiara Bernasconi

***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 and present 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:

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.* 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.
3. *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?
4. *Cultural value*: The AHRC cultural value project.
5. *Economic revitalization through the arts.* Through international cases we will understand potentials and pitfall s of employing the arts as engine of economic development
6. *Cultural participation and cultural Democracy. 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*
7. Issues around global cultural policy (diversity and sustainability) and case studies
8. *Advocacy strategy and research based policy development* (Policy briefs and advocacy planning students presentations)

***READING LIST[[1]](#footnote-1)***

All the readings are papers, articles, and reports that are available online or will be posted on the Blackboard platform and should be read in advance so they can be discussed in class. Additional articles will be assigned to students to lead group discussions.

*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.

What is cultural policy: <http://www.wwcd.org/policy/policy.html#DEF>

David Bell and Kate Oakley, “The policy of Cultural Policy” in *Cultural Policy.* 2015 Routledge (p. 45-72).

[Deborah Cullinan](https://medium.com/@deborahcullinan?source=post_page-----6a111622b17c----------------------), “The time for hope and imagination.” Blog post, Medium, March 30, 2020.

<https://medium.com/@deborahcullinan/the-time-for-hope-and-imagination-6a111622b17c>

Watch 5 short lectures on Advocacy:

<https://www.culturepartnership.eu/en/publishing/advocacy-course/what-is-advocacy>

Example of research reports, policy briefs, and policy recommendations:

<https://culturalpolicyreform.wordpress.com/>

https://www.ria.ie/news/arins-analysis-and-research-ireland-north-and-south/future-cross-border-cooperation-arts

<https://www.i-portunus.eu/reports-on-mobility/>

https://resources.riches-project.eu/wp-content/uploads/2016/04/EUROPEAN-POLICY-BRIEF\_\_Economics\_final.pdf

<https://www.craftscouncil.org.uk/documents/881/Measuring_the_craft_economy_2014.pdf>

*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).

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://www.arts.gov/COVID-19-FAQs>

[OECD Policy Responses to Coronavirus (COVID-19)](https://www.oecd.org/coronavirus/en/policy-responses). Culture shock: COVID-19 and the cultural and creative sectors, 7 September 2020

https://read.oecd-ilibrary.org/view/?ref=135\_135961-nenh9f2w7a&title=Culture-shock-COVID-19-and-the-cultural-and-creative-sectors&\_ga=2.256499971.920001474.1631211135-302486634.1631211135

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/>

(Reading to discuss in class- 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>

(Reading to discuss in class)

A*udience 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

(Reading to discuss in class)

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

(Reading to discuss in class)

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>

*‘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.pdf?1418669613>

(Reading to discuss in class)

*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>

(Reading to discuss in class)

*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>

*Urban Cultural Policy. Economic revitalization through the arts.* Through international cases we will understand potentials and pitfall s of employing the arts as engine of economic development. 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> (Reading to discuss in class)

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>

*Issues around global cultural policy (diversity and sustainability) and case studies*

Excerpt from [Christiaan De Beukelaer](https://www.amazon.com/Christiaan-De-Beukelaer/e/B013NFXWDA/ref=dp_byline_cont_book_1), [Kim-Marie Spence](https://www.amazon.com/s/ref=dp_byline_sr_book_2?ie=UTF8&field-author=Kim-Marie+Spence&text=Kim-Marie+Spence&sort=relevancerank&search-alias=books). *Global Cultural Economy. Key Ideas in Media & Cultural Studies.* 2018 Routledge.

***TEACHING METHOD***

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

Regular class attendance is required. Students are required to come to class on time and to participate to the class discussions and group activities.

***ASSESSMENT METHOD AND CRITERIA***

*Attending students:*

Grades in the course are based on participation in discussions in class (20%), leading a group discussion (30%) and on the final project presentation of a policy brief and advocacy plan for a particular issue of interest selected by the student and agreed upon with the instructor (50%). Evaluation is 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 present in a professional and engaging manner.

PARTICIPATION IN DISCUSSIONS IN CLASS (20%)

It’s highly encouraged constructive criticism, positive feedback, and responses to the required readings from the reading list below. The required readings will be clarified on the first day of class.

LEADING A GROUP DISCUSSION AND FORUM GROUP WORK (30%)

Every day selected students will be assigned an article, a blog post, a piece of news that they need to read and be ready to present to the class the following day. Each day five students picked randomly will be pitching to the class (10 minutes each). They 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.

During the group work each day, the students divided into groups will be working on specific “Forum” assignments and will be asked to post their findings and responses on the Forum page on Blackboard to spark class discussion on the following day. Participation from every student is expected.

FINAL PROJECT PRESENTATION OF A POLICY BRIEF AND ADVOCACY PLAN (50%):

Each student will have to submit a simplified policy brief and advocacy plan for a particular organization of their choice (please discuss with me if you have any doubts or need help with selecting an organization). You will have 8 minutes to present to the instructor on the last day of class. In addition to the presentation the student will have to submit the power point presentation no later than 6 pm on the last day of class.

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

AND choose one between the following books:

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

[Kevin V. Mulcahy](https://www.amazon.com/Kevin-V-Mulcahy/e/B001KCX5X6/ref=dp_byline_cont_book_1), *Public Culture, Cultural Identity, Cultural Policy: Comparative Perspectives*. 2017. 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***

*Class Etiquette*

Students are required to be on time for their class and to actively participate to class and team discussion and problem solving activities. Students are required to hand in their assignments on time to get them considered for evaluation.

*Office hours*

During the course, I will meet students at the end of each class. I am always available to set up individual meetings with students on zoom. Can be reached at [chiara.bernasconi@gmail.com](mailto:chiara.bernasconi@gmail.com)

1. I testi indicati nella bibliografia sono acquistabili presso le librerie di Ateneo; è possibile acquistarli anche presso altri rivenditori. [↑](#footnote-ref-1)