Course Description and Course purpose:

Current Issues in International Cultural Policy is designed to provide practitioners, researchers, and teachers with a deeper understanding of some of the most pressing issues affecting the arts in the United States. It also seeks to examine the implications for the larger international cultural sector of the rapidly changing political, economic and social context in which policies affecting cultural provision are formed and executed.

The course moves from an overview of the objectives of cultural policy and the tools available to policy makers, to an analysis of the main changes in the environment in which cultural actors (policy makers, artists, funders and cultural institutions) operate to a consideration of the changes the cultural sector itself has experienced in recent years. The course concludes by looking at developing public cultural policy in the United States with reference to other countries and returns to the opening theme of the ultimate ends of cultural policies. It revisits the discussion of objectives in light of what has been learned during the course. Outside speakers will illuminate some of the lectures.

Those taking the full course will be expected to commit approximately 60 hours in total beyond class attendance on assignments, readings and class preparation. The course may also be taken on a Modular basis for people who are not fulltime students.

All classes 3.00 pm to 6.00 pm unless otherwise stated.

Module I: May 24 - 28: Frameworks, Rationales and Contexts

1. The objectives of cultural policy – May 24 – 3-6pm

This class will address the issue of the ultimate ‘ends’ or rationales of cultural policy, both instrumental and intrinsic, the extent to which these arguments provide a persuasive case for government intervention in cultural provision at city, state or national level, and the forms of intervention the rationales provide. Particular emphasis will be given to the ways in which these arguments have changed over recent years, what has led to those changes, and how they may evolve in coming years.

2. Causal models underpinning cultural policy – May 25 3.30 pm – 6.30 pm

Cultural policy, like other areas of public policy, is premised on assumptions about causal relationships between expenditure, legislation, exhortation and other levers of power and influence and specific outcomes. For example, public investment in cultural infrastructure in downtown areas is often premised on assumptions about the impact of that investment on employment, urban regeneration and tourism. How well-articulated are the policy models on which cultural agendas are premised and how strong is the evidential base for the claims made for
cultural policy? How well does the field compare in the maturity of its explanatory frameworks with other areas of public policy such as health, education or transport?

3 The arts and the creative industries – May 26 – 3-6pm

Much has been made in recent years of the importance of the creative industries for new sources of economic growth; the synergies between the commercial, the unincorporated and non-profit cultural sectors and the extent of movement of individuals and intellectual property between them. It has also been argued that there are more creative and commercial synergies to be exploited if there were a more accommodating financial and legal framework. Is there robust evidence for this and can we determine the scale of these synergies? What are the implications of these for cultural production and consumption? Are there emerging art forms of lasting aesthetic or commercial value that are likely to be stimulated by a policy framework that embraced rather than distinguishes the non-profit and for profit sectors?

4 Globalization, democratization, recession – May 27 – 3-6pm

Globalization – the process by which people, financial resources and ideas travel over vast distances as a result of deregulation, advances in communications and other technologies at increasing speed – has been one of the defining characteristics of our age. Many trends in cultural creation and consumption have been and continue to be profoundly influenced by it: the competition for cultural tourists through iconic architecture; museums’ and communities’ approaches to issues such as repatriation and restitution of objects and the status of encyclopedic museums; and trends in piracy of intellectual property are three such examples. As we enter another chapter in the evolution of the world economy, what trends are likely to dominate and how are they likely to affect cultural provision? And how is a period of recession likely to affect the politics of public funding and in turn the level and nature of public provision?

5 Leisure time and technology – May 28 3.00 pm – 5.00 pm

Guest: Michael Fricklas, Executive VP, General Counsel and Secretary, VIACOM
The ways in which people spend their free time; the extent to which their experiences are mediated through technology; the level of competition for that time from commercial, familial and other cultural sources; the relative costs of those sources of leisure; and the extent to which experiences can be enjoyed at the discretion of the individual concerned (listening to an i-pod) or at and for set periods (attending a play or concert) all have a profound impact on patterns of cultural consumption. Can we map that impact and are there grounds for predicting how changes in the leisure market and in technology are going to affect further the composition and structure of the cultural sector?

May 28: Special Lecture celebrating 25 years of the Research Center for Arts and Culture 6.30 pm – 7.30 pm
Module II: June 1 - 4: Some emerging key issues

6 Philanthropy, capital markets, the 501(c)(3) form of organization and its alternatives – June 1 – 3-6 pm
Guest: Ben Cameron, Program Director for the Arts, Doris Duke Charitable Foundation

The cultural sector in America is critically dependent upon philanthropic contributions of individuals, trusts and foundations, and upon the income spun off by endowments accumulated in the past. The scale of these resources is in turn dependent upon patterns of income distribution; the tax treatment of contributions; and the underlying values that inform donor perspectives. How are these changing and how are these changes likely to affect the longer term financial stability of the sector?

The 501(c)(3) model is, in turn, critically dependent upon a capital market that is philanthropic rather than commercial in character, highly circumscribed in its operation, and in which investment decisions are not informed by the ‘rational self-interest’ of neo-classical economics. How well do these alternative capital markets work in the allocation of funds and are there reasons to believe that there may be systemic misallocation of resources (for example, because of the challenges associated with merger and closure of non-profit organizations or the tendency for decisions for resource allocation to be politicized by experienced boards of directors and arts administrators)?

7 The building boom and its implications for the ecology of culture – June 2 – 3-6pm

One of the most distinctive features of the cultural sector of the past quarter internationally of a century has been the level of investment in physical assets – new, refurbished and extended buildings. What has driven this trend? How has it been financed? What are the long-term implications for the vitality of the cultural sector? What are the advantages and disadvantages of the legacy?

8 Cultural Diplomacy June 3 3-6pm
Guest: Zarin Mehta, President New York Philharmonic
and

9 The U.S. agenda – June 4 (10 a.m. – 1 p.m.)
Guests: Joan Shigekawa, Senior Deputy Chairman, National Endowment for the Arts; Kate Levin, Commissioner, Department of Cultural Affairs, New York City.

As of this writing (September 2009, around the 200 day mark) the cultural agenda of President Obama’s administration has not moved significantly beyond manifesto commitments to an artists’ corps and cultural diplomacy and, indirectly, proposals to change the tax regime affecting donations by the wealthy. These sessions will explore the rationale for these policies, their antecedents (e.g. the Works Progress Administration in the 1930s and the Jazz Ambassadors 1950s and 1960s) and will assess the impact of the agenda as it stands in May 2010.

10 A vibrant cultural ecology and its place in contemporary life – June 4 – 3-6pm
This session will review briefly the arguments and conclusions of the preceding nine classes and seek to address the question: what constitutes a vibrant cultural ecology; what contribution can and should government make to supporting that ecology; …and why?

Further guest speakers may be announced nearer the date.

The College will make reasonable accommodations for persons with documented disabilities. Students are encouraged to contact the office of Access and Services for Individuals with Disabilities for information about registration (166 Thorndike Hall). Services are available only to students who are registered and submit appropriate documentation.

Incomplete Policy (IN)

IN Incomplete. The grade of Incomplete is to be assigned only when the course attendance requirement has been met but, for reasons satisfactory to the instructor, the granting of a final grade has been postponed because certain course assignments are outstanding. If the outstanding assignments are completed within one calendar year from the date of the close of term in which the grade of Incomplete was received and a final grade submitted, the final grade will be recorded on the permanent transcript, replacing the grade of Incomplete, with a transcript notation indicating the date that the grade of Incomplete was replaced by a final grade. As of the Autumn Term 2004, the Faculty has approved the following change in the policy on Incomplete grades. If the outstanding work is not completed within one calendar year from the date of the close of term in which the grade of Incomplete was received, the grade will remain as a permanent Incomplete on the transcript. In such instances, if the course is a required course or part of an approved program of study, students will be required to re-enroll in the course including repayment of all tuition and fee charges for the new registration and satisfactorily complete all course requirements. If the required course is not offered in subsequent terms, the student should speak with the faculty advisor or Program Coordinator about their options for fulfilling the degree requirement. Doctoral students with six or more credits with grades of Incomplete included on their program of study will not be allowed to sit for the certification exam.

Information for students with Disabilities

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Religious Holidays

It is the policy of Teachers College to respect its members’ observance of their major religious holidays. Where academic scheduling conflicts prove unavoidable, no student will be penalized for absence due to religious reasons, and alternative means will be sought for satisfying the academic requirements involved. If a suitable arrangement cannot be worked out between the student and the instructor, students and instructors should consult the appropriate Department Chair. If an additional appeal is needed, the matter may be taken to the Dean of the College.

The Dean’s Office also requests that if faculty will miss classes for religious observances, the Department Chair should be notified in advance. In such cases either alternative arrangements should be made for
someone else to cover the class or the missed class should be made up at another time mutually convenient to students and the faculty member. If class will not be held, announcement to that effect should be made in the course syllabus.

**Religious Observance**

It is the policy of the University to respect its members' observance of their major religious holidays. Where academic scheduling conflicts prove unavoidable, no student will be penalized for absence due to religious reasons, and alternative means will be sought for satisfying the academic requirements involved. If a suitable arrangement cannot be worked out between the student and the instructor, students and instructors should consult the appropriate department chair or director. If an additional appeal is needed, it may be taken to the Dean of the College.

Some of the major holidays occurring during the current academic year are:

- Rosh Hashanah
- Id al Fitr
- Yom Kippur
- Passover
- First days of Succoth
- Good Friday
- Concluding days of Succoth
- Id al Adha
- Hanukkah
- Shavuoth

The Jewish and Islamic holy days begin at sundown of the preceding day.

IMPORTANT: Teachers College students have the responsibility for activating the Columbia University Network ID (UNI), which includes a free Columbia email account. As official communications from the College – e.g., information on graduation, announcements of closing due to severe storm, flu epidemic, transportation disruption, etc. – will be sent to the student’s Columbia email account, students are responsible for either reading email there or for utilizing the mail forwarding option to forward mail from their Columbia account to an email address that they will monitor.

**Required Texts**

These books should be read as a general background to the course: they can be found online and eventually at the TC Bookstore.

Part One: Defining Culture and Cultural Policy


**Required assignments:**

**Session 1.** 2-page definition and rationale of ‘the arts’ which would enable a government to formulate an arts policy. (due for Session 2).

**Session 4.** Submission and approval of topic for research paper due June 15.

**Session 6.** Prepare a 5 page paper of one cultural policy (in any country) which you believe to have been successful (due in Session 7).

**Session 10.** 20-25 page Research Paper: Create a new cultural policy (due June 15)

**Course grades will be determined as follows:**

- Class participation and attendance 25%
- 2-page paper 10%
- 5-page paper 15%
- 20-25 page term paper 50%

For participants taking only Module I, only the assignment for Session 1 is required.
For participants taking only Module 2, only the assignment in Session 6 is required
For non-credit participants, they can choose to complete the assignments if they wish.
All others – all assignments.
1. The objectives of cultural policy

An Architecture of Value
Alan Brown


Ellis, Adrian (2003) Valuing Culture, Demos (http://www.demos.co.uk/files/File/VACUAElis.pdf)


Assignment for class discussion: Prepare a 2-page definition and rationale of ‘the arts’ which would enable a government to formulate an arts policy. Due in Session 2.

2. Causal models underpinning cultural policy


Ellis, Adrian (2004) Mission, Models and Money

3. The arts and the creative industries


4. Globalization, democratization, recession  
May 27 3-6pm


Globalization101.org (2009) *Globalization and Art*  

http://www.pgafoundations.com/content/reports/Economic_Recession_Impact_on_Cultural_Organizations.pdf

Submission and approval of topic for research paper due in Session 10.

5. Leisure time and technology  
May 28 3-5pm


Required: May 28: 6:30-7:30pm - Special Lecture celebrating 25 years of the Research Center for Arts and Culture – Introduction by Professor Paul DiMaggio, Princeton University

Module II: Some Emerging Key Issues

6. Philanthropy, capital markets, the 501 (c)(3) form of organization and its alternatives  
June 1 3-6pm

Ellis, Adrian (2007) The Changing Place of the 501 (c)(3), Grantmakers in the Arts
Assignment: Due in session 7. Prepare a 5 page paper of one cultural policy (in any country) which you believe to have been successful.

7. The building boom and its implications for the ecology of culture      June 2    3-6pm
Ellis, Adrian (2006) Can Culture Save Downtown? Grantmakers in the Arts
http://www.giarts.org/library_additional/library_additional_show.htm?doc_id=402916

http://americans4thearts.stores.yahoo.net/100049.html

Submission and approval of topic for research paper due in Session 10.

8. Cultural Diplomacy                                            June 3    3-6pm


Bound, Kirsten, Briggs, Rachel and Holden, John (2007) Cultural Diplomacy: Culture is a Central Component of International Relations. It's Time to Unlock Its Full Potential... Demos


9. The U.S. agenda                                              June 4    10am-1pm


http://www.americansforthearts.org/news/afta_news/default.asp#item18

10. A vibrant cultural ecology and its place in contemporary life      June 4    3-6pm

Kreidler, John and Philip J Trounstone (2005) “Creative Community Index”, Cultural Initiatives Silicon Valley

http://www.artsjournal.com/muse/


**Due June 15.** 20-25 page Research Paper: Create a new cultural policy