

**Cultural Policy & the Arts**  
TD 387D

Dr. Ann Daly

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WIN 2.117

Office hours: Thursdays 2-4pm  
(please sign up in advance outside office door)

**Course description**

This graduate seminar is for anyone in the arts (artist, scholar, critic, administrator, funder, activist, educator, journalist, producer, programmer, policy-maker, board member, fan, etc.) who wants to contribute more effectively to the ways that American culture is defined, shaped, and planned in the public sphere. The course will serve as an introduction to the emerging field of cultural policy--its discourses, literature, practices, communities, and institutions.

The notion of a coherent, articulated "cultural policy" in America is a new but potentially transforming one. Although Americans claim a laissez-faire approach to the arts, in fact, we do have laws--copyright and the tax code, to name but two--that regulate the arts sector. The hope is that, by making these now-fragmented policies more transparent, we, as a nation, can have more productive dialogue about the role of the arts in our society.

How can we extend the academic sphere of cultural studies into the public sphere of cultural policy? How can the arts community intersect with--and intervene in--this newly developing rhetoric for justifying and funding the arts in America? How can intellectuals leverage their case-making abilities for a more active participation in the policy-making process?

## Course texts

Course reading packet available at the UT Coop Bookstore.

Please purchase these books on your own:

Gigi Bradford, Michael Gary, and Glenn Wallach, editors. The Politics of Culture.  
New York: The New Press, 2000.

Suri Duitch with Kathleen McGowan and Carl Vogel. The Big Idea: A Step-by-Step  
Guide to Creating Effective Policy Reports. New York: The Center for an  
Urban Future, 2002. (purchase at [www.nycfuture.org](http://www.nycfuture.org))

Please note: where a website address is provided for a reading, please access the  
reading online.

Readings noted as "handout" will be handed out in class as hard copies.

Readings noted as "blackboard" will be posted on the course blackboard site.

## Grading

Over the course of the semester, you will develop an area of policy expertise by  
developing a "portfolio" consisting of the following projects. Deadlines are included  
in the course schedule.

In-class reports	100 pts
Annotated bibliography	100 pts
Policy program outline	100 pts
Policy brief	200 pts

Sorry, but late papers and projects are not accepted. No final grades of  
"incomplete" will be assigned.

## Course schedule

Tuesday, January 20:     **INTRODUCTION**

Tuesday, January 27:     **WHAT IS CULTURAL POLICY? I**

Webster's World of Cultural Policy: <http://www.wxcd.org/policy/policy.html>

Center for Arts and Culture: <http://www.culturalpolicy.org>

Cultural Policy and the Arts National Data Archive: <http://www.cpanda.org>

Caron Atlas. "Cultural Policy: In the Board Rooms and on the Streets." Community Arts Network (online).

<http://www.communityarts.net/readingroom/archive/intro-publicpolicy.php>

Arlene Golbard. "The Crisis in Cultural Policy" (blackboard)

"Culture at the Table: Cultural Policies for the 21st Century." Roundtable sponsored by the Center for Arts and Culture (blackboard)

Tuesday, February 3:     **ARTS, ARTISTS, AND COMMUNITIES**

Maria-Rosario Jackson. "Investing in Creativity: A Study of the Support Structure for US Artists." Urban Institute, 2003. (blackboard)

Maria-Rosario Jackson. "Culture Counts in Communities: A Framework for Measurement." Urban Institute, 2002. (blackboard)

Maria-Rosario Jackson. "Policy Research on Community Arts: A Collective Endeavor." Community Arts Network (online).

<http://www.communityarts.net/readingroom/archive/intro-research.php>

Friday, Feb 6:             *"The Artist in Urban USA?"*

*Distinguished Speaker Series: Maria-Rosario Jackson*

*Director, Culture, Creativity, and Communities Program, the Urban Institute*  
*2pm, WIN 2.112*

Tuesday, February 10: **WHAT IS CULTURAL POLICY? II**

Guest speakers TBA.

James Allen Smith. "Preface." The Politics of Culture. New York: The Free Press, 2000. pp. ix-xi.

Gigi Bradford. "Introduction." The Politics of Culture. New York: The Free Press, 2000. pp. 11-14.

Justin Lewis. "Designing a Cultural Policy." The Politics of Culture. New York: The Free Press, 2000. pp. 79-93.

James Allen Smith. "What is 'Cultural Policy?' Why Does it Matter?" (blackboard)  
"America's Cultural Capital: Recommendations for Structuring the Federal Role."  
Center for Arts and Culture. March 2001. (blackboard)

Joni M. Cherbo and Margaret J. Wyszomirski. "Mapping the Public Life of the Arts in America." In The Public Life of the Arts in America. New Brunswick: Rutgers University Press, 2000, 3-21. (handout)

Tuesday, February 17: **COMMUNITY CULTURAL DEVELOPMENT**

Don Adams and Arlene Goldbard. Creative Community: The Art of Cultural Development. New York: The Rockefeller Foundation, 2001. (handout)

William Cleveland. "Mapping the Field: Arts-Based Community Development."  
Community Arts Network (online).

<http://www.communityarts.net/readingroom/archive/intro-develop.php>

Elizabeth Strom. Strengthening Communities through Culture. Washington, DC: Center for Arts and Culture, 2001. (blackboard)

DUE: Annotated bibliography

*February 20, 2003: "Creating Performance in Community Contexts"*

*Jan Cohen-Cruz, Associate Professor, Drama and Art & Public Policy, New York University*

*7:30pm, location TBA*

Tuesday, February 24: **WRITING POLICY REPORTS**

Suri Duitch with Kathleen McGowan and Carl Vogel. The Big Idea: A Step-by-Step Guide to Creating Effective Policy Reports. New York: The Center for an Urban Future, 2002.

Ruth Ann Stewart and Catherine C. Galley. "The Research and Information Infrastructure for Cultural Policy: A Consideration of Models for the United States." New Brunswick, NJ: Center for Urban Policy Research, 2003.  
(handout)

DUE: Please identify a cultural policy report not studied in class and share an analysis of its structure and approach with the class.

Tuesday, March 2: **PHILANTHROPIC APPROACHES**

Robert Brustein. "Coercive Philanthropy." In The Politics of Culture. New York: The Free Press, 2000. pp. 218-224. (handout)

Marian Godfrey. "Policy and Philanthropy in the United States Cultural System." March 2003 (blackboard)

"Arts Funding IV: An Update on Foundation Trends." (blackboard)

DUE: Each student will give an in-class report on one foundation's arts and culture program: its goals, strategies, and history.

March 5: *"The Arts in a Changing America"*  
Roberta Uno, Program Officer, Arts & Culture, Ford Foundation  
2pm, WIN 2.112

Tuesday, March 9:           **ART AND PUBLIC PURPOSE**

Joli Jensen. "Expressive Logic: A New Premise in Arts Advocacy." The Journal of Arts Management, Law and Society 33, no. 1 (Spring 2003): 65-80. (handout)

The American Assembly. "The Arts and the Public Purpose." The Politics of Culture. New York: The Free Press, 2000. pp. 64-70.

[http://www.americanassembly.org/programs/theartPP\\_report.htm](http://www.americanassembly.org/programs/theartPP_report.htm)

Alberta Arthurs and Frank Hodsoll. "The 92<sup>nd</sup> American Assembly—A Response to Criticism." Looking Ahead: A Collection of Papers from the International Social Theory, Politics & the Arts Conference. Philadelphia: Drexel University Press, 1999. pp. 52-55.

Charles M. Dorn. "The Mirror and the Lamp." Looking Ahead: A Collection of Papers from the International Social Theory, Politics & the Arts Conference.

Philadelphia: Drexel University Press, 1999. pp. 42-47.

Neil Harris. "Art and the Public Purpose: The American Historical Experience." The Philosophical Society of Texas Proceedings 1997. Austin, TX: The Philosophical Society of Texas, 2000. pp. 9-24.

James E. Modrick. "Policy Preview: Any New Ideas from the American Assembly?" Looking Ahead: A Collection of Papers from the International Social Theory, Politics & the Arts Conference. Philadelphia: Drexel University Press, 1999. pp. 48-51.

Louise Slaughter. "Promoting the Arts: Promoting the General Welfare." The Philosophical Society of Texas Proceedings 1997. Austin, TX: The Philosophical Society of Texas, 2000. pp. 25-37.

"Making the Case for the Arts: California Arts Council Web site." GIA Reader 14, no. 2 (Summer 2003): 23. (handout)

"Why Art?" GIA Reader 14, no. 3 (Summer 2003): 4-18, (handout)

Spring Break

Tuesday, March 23:           **FROM PUBLIC PURPOSE TO POLICY IMPACT**

Margaret J. Wyszomirski. "Raison d'Etat, Raisons des Arts: Thinking about Public Purposes." The Public Life of the Arts in America. New Brunswick: Rutgers University Press, 2000. pp. 50-78. (handout)

DUE: Present your policy program outline applying Wyszomirski's model. Please bring enough copies to distribute to the entire class.

March 26, 2003: "Concert Hall and Town Hall: Making Art Matter"  
Liz Lerman, Founding Artistic Director, Liz Lerman Dance Exchange  
2pm, WIN 2.112

Tuesday, March 30: **CULTURE AND ECONOMY**

Arts & Economic Prosperity. Washington, DC: Americans for the Arts, 2002.

<http://www.americansforthearts.org/EconomicImpact/>

"The Arts in the GDP." National Endowment for the Arts Research Note #75,  
March 2000.

Paul DiMaggio. "Can Culture Survive the Marketplace?" Journal of Arts  
Management and Law 13, no. 1 (Spring 1983): 61-87.

Jeffrey E. Garten. "Cities: Investing in Culture Is Simply Good Business."  
Businessweek Online, 5 March 2001.

Bruce A. Seaman. "Arts Impact Studies: A Fashionable Excess." The Politics of  
Culture. New York: The Free Press, 2000. pp. 266-285.

James Allen Smith. "Why Art? Why Economics? What Does Economics Have to Do  
with Culture?" GIA Reader 14, no. 2 (Summer 2003): 22-23. (handout)

April 2: "Pilgrimage to My Lai: Social Memory and the Making of Art"  
Carol Becker, Senior Executive Vice President for Academic Affairs,  
School of the Art Institute of Chicago  
5:30pm reception, 6pm lecture  
LBJ Library and Museum Atrium

Tuesday, April 6: **RISE OF THE CREATIVE CLASS**

Richard Florida. "The Rise of the Creative Class: Why Cities without Gays and Rock  
Bands are Losing the Economic Development Race." Washington Monthly, May  
2002. (blackboard)

<http://www.creativeclass.org>

DUE: bring to class one article responding to Florida's work and present its  
argument to the class.

Tuesday, April 13:           **FUNDING**

Bruce A. Seaman. National Investment in the Arts. Washington, DC: Center for Arts and Culture, 2002. (handout)

Peter Donnelly. "The Private Sector's Role in Cultural Policy." Cultural Policy in the West. Denver: WESTAF, 2000. pp. 73-80.

"International Data on Government Spending on the Arts." National Endowment for the Arts Research Note #74, January 2000.

Michael Kammen. "Culture and the State in America." The Politics of Culture. New York: The Free Press, 2000. pp. 114-140.

John Kreidler. "Leverage Lost: Evolution in the Nonprofit Arts Ecosystem." The Politics of Culture. New York: The Free Press, 2000. pp. 147-168.

J. Mark Schuster. "Who Should Pay (for the Arts and Culture)? Who Should Decide? And What Difference Should It Make?" Unsettling "Sensation": Arts-Policy Lessons from the Brooklyn Museum of Art Controversy. New Brunswick: Rutgers University Press, 2001. pp. 72-89.

Tuesday, April 20:           **STATE INVESTMENT**

M. Christine Dwyer and Susan Frankel. Policy Partners: Making the Case for State Investments in Culture. Pew Charitable Trusts, 2003. (blackboard)

Tuesday, April 27:           **CASE STUDY: AUSTIN'S CULTURAL POLICY**

Guest speakers and readings TBA.

Tuesday, May 4:           **POLICY ROUNDTABLE**

DUE: policy brief. Make a formal presentation of the brief to the class.