

## **A&HG5178: Special Topics: Current Issues in international Cultural Policy**

May 24 - June 4, 2010

Instructor: Adrian Ellis

Executive/Scholar in Residence in the Program in Arts Administration

Three graduate credits.

May be taken in 1 or 2 week modules

### **Course Description and Course Purpose:**

Current Issues in International Cultural Policy will examine the implications for the 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 federal cultural policy in the United States and returns to the opening theme of the ultimate ends of cultural policies. Includes guest speakers.

**Designed for arts managers, arts funders and policy makers, artists, researchers, teachers, sympathizers and thinkers.**

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

*The following is the list of dates/times for each class within Module I*

May 24, 3:00 – 6:00 p.m.

May 25, 3:30 – 6:30 p.m.

May 26, 3:00 – 6:00 p.m.

May 27, 3:00 – 6:00 p.m.

May 28, 3:00 – 5:00 p.m., and 6:30 - 7:30 p.m. - *Special Lecture celebrating 25 years of the Research Center for Arts and Culture)*

**The objectives of cultural policy** – What are the ultimate ‘ends’ or rationales of cultural policy, both instrumental and intrinsic? Do these arguments provide a persuasive case for government intervention in cultural provision at city, state or national level and, if so, how?

**Causal models underpinning cultural policy** – 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. How well-articulated are the policy models on which cultural agendas are premised? How strong is the evidential base for the claims made for cultural policy? How well does the field compare with other areas of public policy such as health, education or transport?

**The arts and the creative industries** – Is there robust evidence for 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 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?

**Globalization, democratization, recession** – 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. 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? How is a period of recession likely to affect the politics of public funding and in turn the level and nature of public provision?

**Leisure time and technology** – Can we map the impact of 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 on the patterns of cultural consumption? Can we predict how this will affect the composition and structure of the cultural sector?

## **Module II: June 1 - 4: Some emerging key issues**

*The following is the list of dates/times for each class within Module II*

June 1 – 3, 3:00 – 6:00 p.m.

June 4, 10:00 a.m. – 1:00 p.m., and 3:00 – 6:00 p.m.

**Philanthropy, capital markets, the 501 (c)(3) form of organization and its alternatives** – **How are changes in** philanthropic contributions of individuals and trusts and foundations, income spun off by endowments, patterns of income distribution, the tax treatment of contributions; and the underlying values that inform donor perspectives likely to affect the longer term financial stability of the sector? How is the 501(c)(3) model working in the allocation of funds and what are the alternatives?

**The building boom and its implications for the ecology of culture** – 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?

**Cultural diplomacy the U.S. agenda** – As of September 2009, 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 assess the impact of the agenda as it stands in June 2010.

**A vibrant cultural ecology and its place in contemporary life** – A brief review of the arguments and conclusions of the preceding classes will also address the question: what constitutes a vibrant cultural ecology; what contribution can and should government make to support that ecology;...and why?