(Draft Aug 20)

FROM DEGAS TO DISNEY: Public Policy and the Arts
Course UPADM-GP 263.001/Fall 2012
Tuesday 4:55PM – 7:25PM
25W4 – Room C-9
Professor – Michael Botwinick
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Course Requirements:
1. Feedback (15%) due by Thursday September 20 and Thursday October 11. See Blackboard/Assignments for requirements and guidelines.
   • Students will write, as indicated on the syllabus, 2 assessments of public policy concepts/issues they found particularly interesting or challenging in class discussion/readings.
   • Feedbacks are not philosophical ruminations, advocacy statements, summaries of the readings, lectures, or book reviews.
   • Feedbacks are limited to 150-200 words (note word count within email).
   • Grading is based on the students’ ability to analyze the topic and make connections with the policy focus of the course in a concise and timely manner. Include Feedback within body of email, not as attachment. Spelling, word limit and grammar count.
   • Email Feedbacks to instructor within 48 hours after class indicated. The Subject Box should read: Degas FEEDBACK #1/Student’s Last Name.

2. Proposed topics for Final Research Paper (10%). Submit for instructor’s approval within the body of email not as attachment by 5pm Friday, Nov 9. The Subject Box should read: Degas PROPOSAL/Student’s Last Name.

3. Public Policy Issue Brief (25%) See Blackboard/Assignments for requirements and guidelines. Paper is due in hardcopy at Session 10/Nov 20.

4. Group presentation (20%) at Session 12/Dec 7. See Blackboard/Assignments for requirements and guidelines.

5. Final Research Paper (30%) See Blackboard/Assignments for requirements and guidelines. Hardcopy due in instructor’s mailbox by 12:00 noon Tue, Dec 18

Required Reading:
• Blackboard folders containing relevant articles and web links for each class sessions.
Course Schedule

Session 1/Sept 4
Introduction to the course: What is policy? What is arts and cultural policy? What is a non profit versus a for profit entity? How is culture funded in the U.S.? What is the role of tax law and private philanthropy? How does the American “system” differ from cultural policy in other countries?

Required Readings:
- Joni Cherbo, “Introduction” (pp.1-5) and “Toward an Arts and Creative Sector” (pp. 9-27) in Cherbo, Stewart & Wyszomirski, Eds. Understanding the Arts and Creative Sector in the United States (hereafter cited as CSW)
- Giving USA. Highly informative power point re philanthropy. [BB]
- Allen Procter “Nonprofit groups wouldn’t be around without profits” [BB]
- Ray Madoff “Dog Eat Your Taxes’ [BB]
- Edwards “Misguided Call for Business Thinking” [BB]
- Schmidt “Commercial Thought” [BB]
- The Chronicle “Drop in Support of the Arts [BB]

Session 2/Oct 11
The Awkward Embrace: government and the development of U.S. arts and culture

Required Readings:
- Neil Harris, “Public Subsidies and American Art” in Grantmakers in the Arts Newsletter (pp.29-32). Winter 1996.

Recommended Additional Reading:
- Remembering Dizzy Gillespie’s Jazz Diplomacy [BB]

Session 3/Sept 18
Creation of a U.S. public support system for the arts and culture

Required Readings:
- Margaret Wyszomirski & Kevin Mulcahy, “The Organization of Public Support for the Arts” (pp.121-143) in America’s Commitment to Culture.
- Section on the history, structure, and operations of cultural agencies in The Independent Commission’s “Report to Congress on the National Endowment for the Arts” (pp. 53-93) in Journal of Arts Management and Law. Fall 1990.
- For examples of the different components of the cultural support system see:
  1. Federal government cultural agencies, e.g., National Endowment for the Arts arts.gov; National Endowment for the Humanities humanities.gov; Institute for Museum and Library Services imls.gov; Corporation for Public Broadcasting cpb.org
  2. State and local cultural agencies, e.g., NY State Council on the Arts nysca.org; Lower Manhattan Cultural Council lmcc.org; New Jersey Humanities Council njhc.org
  3. Arts service organizations, e.g., National Assembly of State Arts Agencies nasaa-arts.org; Americans for the Arts artsusa.org; Opera America operaamerica.org
4. Arts lobbyists and advocacy groups, e.g., Americans for the Arts Action Fund artsactionfund.org; Minnesota Citizens for the Arts mncitizensforthearts.org

Assignment:
Feedback #1 (Session 1, 2, or 3)

Sept 25 – NO CLASS

Session 4/Oct 2
The Culture Wars: whose culture is it anyway? (Film: Art & Outrage)
Required Readings:
- Lance Izumi, “How the Political Right Views Arts Funding” (pp.5-9, 25) in Grantmakers in the Arts Newsletter. Vol. 9, no. 1, Spring 1996.
- See American Library Association ala.org for information on intellectual freedom, censorship, and privacy issues.
- Blackboard articles

Recommended Additional Reading:
- Robert Mapplethorpe. The Perfect Moment. Catalogue of THE exhibit that was major focus of the NEA controversy. [Bobst]

Assignment:
Feedback #2 (Session 4 or 5)

Please Note – Everything past this point is tentative. Dates, details and readings are subject to change. They are here to give you a broader sense of the overall course and some sense of downstream assignments like the Policy Brief and the Team Presentations. Some considerable flexibility is required in order to schedule Guest Lecturers. Updates to the Syllabus will be posted.

Session 5/Oct 9 TBD

Oct 16 – NO CLASS

Session 6/Oct 23 NB. THIS DATE IS SUBJECT TO CHANGE. ADDITIONAL READINGS TBD
The Arts and the City I: creativity as urban revitalization strategy.
Required Readings:
- Ruth Ann Stewart, “Role of the Arts in Urban Revitalization” (pp.105-128) in CSW
- Blackboard articles

Session 7/Oct 30 NB. THIS DATE IS SUBJECT TO CHANGE. ADDITIONAL READINGS TBD
The Arts and the City II: arts & cultural facilities development
Session 8/Nov 6 TBD

Reminder
Proposals for final research paper topic due to instructor for approval within body of email by Friday, Nov 9. See Blackboard for requirements and guidelines. Code Subject Box: PROPOSAL /Student’s Last Name.

Session 9/Nov 13
Class will meet as usual to screen the film: Downside Up: How Art Can Change the Spirit of a Place. Strongly advise completing Required Readings in advance of viewing film in preparation for assignment.

Required Readings:
- See www.massmoca.org, www.massculturalcouncil.org
- See Independent Lens web site on Downside Up http://www.pbs.org/independentlens/downsideup/tour.html

Assignment:
Based on the film, and utilizing Required Readings and web sites listed on the syllabus, students will write a Policy Brief using Massachusetts Museum of Contemporary Art (Mass MoCA) as a model of arts-based urban revitalization strategy. See Blackboard for Assignment instructions and Guidelines. Papers due in hardcopy at Session 10/Nov 20

Session 10/Nov 20 NB. THIS DATE IS SUBJECT TO CHANGE. ADDITIONAL READINGS TBD
Cultural Diplomacy: U.S. cultural policy in a globalized world
- Cynthia Schneider. “There’s an Art to Telling the World about America” in Wash Post 8/25/02.
- See Univ of Southern California Center on Public Diplomacy for variety of timely reports on cultural diplomacy www.uscpublicdiplomacy.org
- Blackboard articles

THANKSGIVING HOLIDAY NOVEMBER 22-23
Session 11/Nov 30  NB. THIS DATE IS SUBJECT TO CHANGE. ADDITIONAL READINGS TBD

The Creative Industries: technology, creativity, and the public good in the digital age

Students should be especially active in raising questions during this session for use in preparing next week’s Team presentations.

• NOTE: Teams will have last 20-30 minutes of the class to meet to plan their presentations and outside meeting date.

Required Readings:

• Harold Vogel, “Capital, Commerce, and the Creative Industries” (pp.143-154) in CSW
• Phu Nguyen, “Internet as Medium: Art, Law, and the Digital Environment” (pp.155-170) in CSW
• Neil Turkewitz, “Copyright, Fair Use and the Public Interest,” Center for Arts and Culture, Washington, DC. Dec 2004
• Blackboard articles

Recommended Websites:

• Center for Democracy and Technology www.cdt.org for legal, technological, and policy issues (e.g., piracy, copyright, FCC rulings, Digital Copyright Millennium Act, etc.) driving the policy debate.
• Recording Industry Association of America www.riaa.org
• Association of Research Libraries www.arl.org
• Motion Picture Association of America www.mpaa.org
• Copyright Society of USA www.csusa.org
• Creative Commons www.creativecommons.org

Session 12/Dec 7

To Download or Not to Download?

Team Presentations

Required Readings:

Review last week’s readings and guest lecture.

Assignment:

• Students will meet in advance with their team outside class time to develop the argument for or against downloading (using both illegal and legal systems) of films, recordings, or books from the perspective of one of the assigned interest groups.
• See Blackboard for list of team members, Assignment and Guidelines

Session 13/Dec 11 TBD

FINAL TERM PAPERS due in hard copy in instructor’s mail box
3rd Floor Puck Bldg by 12:00 noon, Wednesday, December 21