

AMGT 710

Arts Policy

Spring 2017

Professor Carole Rosenstein

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Thursdays 4:30-7:10 pm, FH 118

Office Hours: Thursdays 2-4 pm AND by appointment

The United States has never had an explicit set of cultural policies nor has it had political consensus on the role of government in the arts. As a result, the policy infrastructure in the arts is fragmented and highly decentralized and has long focused on funding rather than conceptual issues. This course will serve as a thorough introduction to the major workings of the arts policy infrastructure in the U.S. – both official governmental bodies at the federal, state and local level as well as other policy constituencies (such as service and advocacy organizations, funders, artists and audiences). Particular emphasis will be placed on relationships between the public, not-for-profit and commercial sectors and how differing perspectives and ideologies impact the policy making process.

The learning objectives of the course, in addition to further developing creative and critical thinking skills, will be for students to understand how arts policy affects the context of their work as future arts professionals and to understand how they contribute to shaping the policy environment. Students will be encouraged to deliberate on effective, equitable, and progressive solutions to conflicts of practice and policy in arts funding and programming.

Readings: Texts and other materials required for this course are available on Blackboard OR on library desk reserve. Items on library desk reserve can be found at the Arlington campus library and may be taken out for up to 2 hours.

Texts: There are no required texts for this course. However, you may want to consider purchasing the following books (instead of reading them on Library Reserve):

- Joseph Zeigler, *Arts in Crisis: The National Endowment for the Arts Versus America*
- Tyler Cowen, *Good and Plenty: The Creative Successes of American Arts Funding*

Course Requirements:

1. Attend class. Participate actively in class. Read carefully and discuss thoughtfully all assigned materials.
2. Thoughtful and timely completion of two five-page essays.
3. Completion of a final exam.

Electronic devices: Please turn your cell phone ringer off at the beginning of class. As a matter of courtesy to your professor and classmates, cell phones, text and email may only be used during formal breaks in the class session. **Please do not browse or read on your electronic devices during class time. Your attentiveness or lack of attentiveness to the lecture and**

discussion will be assessed as a part of the attendance/participation/discussion portion of your grade.

Class lectures and discussions may be recorded. **However, these recordings are to be played only for your own personal use and may not under any circumstances be reproduced without the express written permission of Dr. Rosenstein. Reproduction or distribution of these materials without permission will be acted upon as a violation of the honor code.**

Absence: Please inform Dr. Rosenstein of the reason for any absence. One absence will be excused. Each additional absence will result in one drop in grade (A to A- to B+, etc) for the attendance/participation/discussion portion of your final grade.

Late papers: Papers are due within the first 15 minutes of class on the due date. After that time, they will be considered one day late. Each day that an assignment is late, it will drop one grade (A to A- to B+, etc). Extensions will be given on a case-by-case basis, only at the instructor's discretion, and are not to be discussed with other members of the class or program.

Submitting assignments: Students must be present in class to submit a paper or other assignment (i.e., you may not have someone else submit your work for you).

Grading:

Class attendance, participation and discussion of assigned readings:	20%
Essay 1:	20%
Essay 2:	20%
Final exam:	40%

It is GMU policy that once final grades have been recorded, faculty are not to accept any work to change a grade. Grade changes can only be approved when they are due to a calculation or recording error on the part of the faculty.

An incomplete grade (IN) should be used only if the student requests it in writing. An IN counts as a failing grade until completed, and it automatically turns into an F if a grade is not turned in by the deadline in the Schedule of Classes. In addition, faculty may assign an IN only if the student has a very limited amount of work to complete and there is a non academic reason they can't do so within the semester and if, in their best judgment, the student actually stands a good chance of passing the course by finishing the work satisfactorily. Typical situations for giving incompletes involve a final exam (missed due to illness) or a final paper (not completed because of a family emergency). Faculty are not to assign incompletes if the student has missed a substantial portion of the work of the semester and wants extra time to do it; Faculty are not to assign incompletes to give a student time to improve on work already completed.

The GMU Honor Code: <http://www.gmu.edu/catalog/apolicies/index.html#Anchor12>

To promote a stronger sense of mutual responsibility, respect, trust, and fairness among all members of the George Mason University community and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth

this honor code: *Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.*

No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is *plagiarism*, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. The exception to this rule is information termed *general knowledge*—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, "When in doubt, cite."

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

An assignment that contains plagiarized material will receive an F.

If you plagiarize twice, you will receive an F for the course.

Every instance of plagiarism is reported to the Arts Management Program Director.

GMU Diversity Statement: George Mason University promotes a living and learning environment for outstanding growth and productivity among its students, faculty and staff. Through its curriculum, programs, policies, procedures, services and resources, Mason strives to maintain a quality environment for work, study and personal growth.

An emphasis upon diversity and inclusion throughout the campus community is essential to achieve these goals. Diversity is broadly defined to include such characteristics as, but not limited to, race, ethnicity, gender, religion, age, disability, and sexual orientation. Diversity also entails different viewpoints, philosophies, and perspectives. Attention to these aspects of diversity will help promote a culture of inclusion and belonging, and an environment where diverse opinions, backgrounds and practices have the opportunity to be voiced, heard and respected.

The reflection of Mason's commitment to diversity and inclusion goes beyond policies and procedures to focus on behavior at the individual, group and organizational level. The implementation of this commitment to diversity and inclusion is found in all settings, including individual work units and groups, student organizations and groups, and classroom settings; it is also found with the delivery of services and activities, including, but not limited to, curriculum, teaching, events, advising, research, service, and community outreach.

Disability: If you are a student with a disability and you need academic accommodations, please see me and contact the Office of Disability Resources at 703.993.2474. All academic accommodations must be arranged through that office. The need for accommodations should be identified at the beginning of the semester and that the specific accommodation has to be arranged through the Office of Disability Resources. Faculty are not to provide accommodations to students on their own (e.g. allowing a student extra time to complete an exam because the student reports having a disability).

Official Communication with Students: According to the University catalog, all students and faculty are to use their **GMU.EDU** email address. Some commercial email addresses may be filtered out of the **GMU.EDU** system. No official information can be sent to students unless on the Mason email system. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Please sign up for the Mason Alert System by visiting the website <https://alert.gmu.edu>, An emergency poster exists in each classroom explaining what to do in the event of crises and further information about emergency procedures exists on <http://www.gmu.edu/service/cert>

SCHEDULE OF READINGS AND OTHER ASSIGNMENTS

1. January 26 - **Introduction to the course**

- Margaret Wyszomirski, “Field Building: The Road to Cultural Policy Studies in the United States”
- Paul DiMaggio. “Cultural Policy Studies: What They Are and Why We Need Them”
- Film: *Cradle Will Rock* (in class)

I. Arts Policy in the United States: An Historical Overview

2. February 2 - The development of cultural programming in U.S. government

- Jane De Hart Mathews, “Arts and the People: The New Deal Quest for a Cultural Democracy”
- Jerrold Hirsch, *Portrait of America: A Cultural History of the Federal Writers’ Project*, Introduction and Chapter 2 – Visions and Constituencies: Introducing and Writing the American Guide Series
- Victoria Grieve, *The Federal Art Project and the Making of Middlebrow Culture*, Chapter 6 – Creating the Middlebrow Consumer
- Jonathan Harris, *Federal Art and National Culture*, Chapter 7 – The End of the Federal Art Project: Art, Politics and the State.

If you need a brush up lesson on the Great Depression and FDR go to:

- “By the People, For the People” (number 18),
<http://www.learner.org/resources/series208.html?pop=yes&pid=2299#>

3. February 9 - “Cultural Diplomacy”: The Cold War

- Eva Cockcroft, “Abstract Expressionism: Weapon of the Cold War”
- Penny von Eschen, *Satchmo Blows up the World: Jazz Ambassadors Play the Cold War*, Chapter 1- Ike Gets Dizzy
- Naima Prevots, *Dance for Export: Cultural Diplomacy and the Cold War*, Prologue and Chapter 3 – ANTA, The Dance Panel and Martha Graham
- Michael Krenn, *Fall-out Shelters for the Human Spirit: American Art and the Cold War*, Chapter 3 – A Delightful Political Football
- Film: excerpts from *Pollock* (in class)

If you need a brush up lesson on the Cold War, go to:

- “Postwar Tension and Triumph” (number 19),
<http://www.learner.org/resources/series208.html?pop=yes&pid=2299#>

4. February 16 - Developing a National Cultural Policy

- Milton Cummings, “To Change a Nation’s Cultural Policy: The Kennedy Administration and the Arts in the United States, 1961-1963”
- Donna Binkiewicz, *Federalizing the Muse: United States Art Policy and the National Endowment for the Arts, 1965-1980*, Chapter 3 – Let Us Continue: Arts Policy During the Johnson Administration
- Film: *A Tour of the White House with Mrs. John F. Kennedy* (in class)

If you need a brush up lesson on Progressivism and the Great Society go to:

- <http://www.youtube.com/watch?v=kx0K637mBVE&feature=related>
- <http://www.youtube.com/watch?v=znQKueSDpvI&p=60D55077C726A225&playnext=1&index=29>
- “The Progressives” (number 15),
<http://www.learner.org/resources/series208.html?pop=yes&pid=2299>

5. February 23 – Art Works: “Our Town” and Creative Placemaking

- Ann Markusen and Anne Gadwa, *Creative Placemaking*.
<http://www.nea.gov/pub/CreativePlacemaking-Paper.pdf>

II. U.S. Government Interventions in the Arts

6. March 2 – **ESSAY 1 DUE**

Lecture: U.S. Cultural Policy Infrastructure

7. March 9 – Government Arts Provision

- Mark Schuster, “Who Should Pay (for the Arts and Culture)? Who Should Decide? And What Difference Should it Make?”

8. March 23 - Indirect Support

- Tyler Cowen, *Good and Plenty: The Creative Successes of American Arts Funding*, Chapter 2 – Indirect Subsidies: The Genius of the American System **LIBRARY RESERVE**
- Michael O’Hare and Alan Feld, “Indirect Aid to the Arts”

9. March 30 – Arm’s Length Funding

- How The United States Funds the Arts
- Ann Galligan, “The Politicization of Peer-Review Panels at the NEA”
- Mark Schuster, “The Formula Funding Controversy at the National Endowment for the Arts”

10. April 6 – Culture War

- Milton Cummings, “Government and the Arts: An Overview”
- Joseph Zeigler, *Arts in Crisis: The National Endowment for the Arts Versus America*. Chapter 3 – The Golden Age and After; Chapter 8 – Meeting the General Standards of Decency **LIBRARY RESERVE**

11. April 13 – Should U.S. government fund the arts? Why? How?

- Michel Kammen, “Culture and the State in America”
- Paul DiMaggio and Michael Useem, “Cultural Property and Public Policy: Emerging Tensions in Government Support for the Arts”
- Arthur Danto, “Censorship and Subsidy in the Arts”
- David Strauss, “The False Promise of the First Amendment”
- Bill Ivey, “America Needs a New System for Supporting the Arts”

12. April 20 - **ESSAY 2 DUE**

Lecture: The Regulatory Environment for the Arts in the U.S.: The Global and the Local

III. Arts Policy Goals and Conflicts - Case Study: The Denver Scientific and Cultural Facilities District

13. April 27 - The SCFD - Who Pays? Who Decides? Who Benefits?

- **SCFD** at <http://www.scfd.org>. Read *every page* of the website and review the latest annual report and other materials available there.
- Zeiger, D. (2008). The SCFD Story: A History of the Scientific and Cultural Facilities District in *Perspectives on Cultural Tax Districts*
- Garcia, A. J. (2008). Cultural Equity and the Scientific and Cultural Facilities District in *Perspectives on Cultural Tax Districts*

The FINAL EXAM will be held on May 4, 4:30-6:30 pm