Part I. The Objects and Objectives of Cultural Policy

Class #1. What are the elements that cultural policy might be designed to affect?
What counts as culture? Why do we care? Why does culture matter to the state?
What is culture good/bad for? What goals and objectives does cultural policy aim at?

- Matthew Arnold, “Culture and its Enemies”, from *Culture and Anarchy*
- Raymond Williams, “Culture is Ordinary”, in *The Politics of Culture*, 16-19
- Optional additional reading:
  - i. Benjamin R. Barber, “Jihad vs. McWorld,”

Class #2. Should the state intervene at all in culture? Cases for and against

a) What is the general rationale for government intervention in or provision of the arts? What are the counter arguments? Can a persuasive argument be constructed?

- Benjamin R. Barber, “Jihad vs. McWorld,”

b) How have the ways governments intervene in culture changed over time? What factors explain this evolution?

- Tyler Cowen, “The Arts in a Market Economy”

Part II. Policy Design Framework: Three Basic Questions
Class #3. Like policies regarding other sectors (i.e., healthcare, transportation, manufacturing, etc.), policies created to impact the cultural sector need to answer three fundamental questions: a) Who should benefit from cultural policies? Who actually does benefit? Institutions, artists, audiences? The art or heritage itself? How are those benefits to be quantified? b) How are cultural policies paid for? Who should pay? c) who decides how to allocate resources, focus efforts, or otherwise implement the policy? Who should be included or excluded from the decision-making process?

- Exercise #1 (due in class #3): compare two policy documents with regard to either: a) their object and goals, or b) who pays, or c) who benefits, or d) who decides.

Part III. Policy Design Tools

Government activity embraces a dizzying array of loans, loan guarantees, grants, contracts, social regulation, economic regulation, insurance, tax expenditures, vouchers, and more. But the toolbox for designing cultural policies can be understood as containing only five basic tools.

Class #4. What are the generic tools states use to build programs? How are these tools used in the arts and culture? How might they be used?

Required Reading:
- John de Monchaux and J. Mark Schuster, “Five Thing to Do,” in J. Mark Schuster, John de Monchaux, and Charles Riley II, Preserving the Built
Class #5. How does government ownership/operation of cultural organizations and cultural property work? What are its advantages and disadvantages compared to privatization and to hybridization?


5. **Exercise #2** – describe an example of ownership and operation

Class #6. How do governments regulate culture? How do the kinds of issues that arise about regulation in general arise when governments try to regulate culture?

- David Strauss, "The False Promise of the First Amendment." In Unsettling Sensation
- **Exercise #3** - describe examples of hard and soft cultural regulation

Class #7. How do incentives work in the cultural sphere? What kinds of incentives are in use today in the United States? How effective are they likely to be in China?

- **Exercise #4** - describe examples of the use of incentives and disincentives, both direct and indirect, as a cultural policy tool

Class #8. How are property rights used as a tool of cultural policy? What kinds of rights can the state establish? How are these rights allocated and enforced?


**Exercise #5** - *describe an example of the use of property rights as a cultural policy tool*

Class #9. How does the state use information as a tool of government action to impact culture?


**Exercise #6** - *describe an example of the use of information as a cultural policy tool*

**Part IV: Combining Tools into Programs**

Class #10. How can complex policy problems be addressed by using several tools of government action simultaneously? We’ll look at two such problems: the planning of cultural districts, and the looting of archaeological sites.

• Patty Gerstenblith, “Controlling the International Market in Antiquities: Reducing the Harm, Preserving the Past,” *Chicago Journal of International Law* 8 (169), summer 2007

**Final paper** - 5-7 pages, on one of the following two topics:

1. Pick an actual program that has been designed and implemented to pursue a policy in your field of interest. Dissect the program using the concepts of the course (i.e., the tools approach to program design). Speculate about works well in this program, and what might not work so well. Finally, design an improved program. Please be sure that your paper is linked to the readings for the course.

**OR**

2. Pick a problem in your field of interest that policy might address. Then, using each tool one at a time consider how each tool might be used alone to address this problem. Finally, design a program that is a hybrid—that uses several tools together—that you feel would be more effective than any of the tools by themselves. Your paper must link to the readings for the course.