



# Arts Policy and Advocacy

## INSTRUCTOR INFORMATION

Instructor: Dr. Constance DeVereaux

## COURSE DESCRIPTION

Examines artists as citizens and their intersection with public policy. The course covers the basic operations of government relevant to the arts sector, and the planning and implementation of arts advocacy activities.

## COURSE GOALS

1. Explain, in oral and written form, the public-policy process as it relates to arts and culture.
2. Conduct research on arts and culture issues for public-policy purposes.
3. Formulate and articulate statements about the value of the arts and their role in human society.
4. Formulate a policy plan for advocacy and other purposes.
5. Analyze existing policies for their effectiveness, and make recommendations based on the analysis.
6. Articulate and use theories underlying public-policy processes and outcomes.
7. Analyze existing research on arts and culture policy issues.
8. Apply advanced communication skills in an individual project presentation.
9. Apply ethical considerations to policy decisions

## COURSE TOPICS INCLUDE

1. Effects of ideologies on arts and culture policy processes
2. History of arts policy in the United States
3. Comparative arts and cultural policy
4. Censorship of artistic and cultural expressions by local, state, federal, and international government entities
5. The effects of policy on funding for arts and culture
6. The changing status of arts education in U.S. public schools compared to other nation-states
7. The role of the arts in building healthy communities
8. Arts advocacy and arts activism
9. Use of creative expression in civic dialogue

10. Multiculturalism and cultural awareness
11. Persuasive communication strategies in public policy and advocacy
12. Research and policy analysis

## REQUIRED TEXTS

Miller, Toby and Yudice, George. 2002. *Cultural Policy*. Sage Publications. ISBN: 9780761952411.

Kraft, Michael and Furlong, Scott. 2015. *Public Policy: Politics, Analysis, and Alternatives*. Sage Publications. ISBN: 9781483345789.

Brenson, Michael. 2001. *Visionaries and Outcasts*. The New Press. ISBN: 1565846249.

DeVereaux, Constance and Griffin, Martin. 2013. *Narrative, Identity, and the Map of Cultural Policy: Once Upon a Time in a Globalized World*. New York: Routledge.

## OTHER REQUIRED OR SUPPLEMENTAL MATERIALS

Other supplemental reading and multimedia as assigned are available in the Canvas learning management system.

## COURSE PRESENTATION AND PROCEDURES

This course contains 16 modules. You must complete each module before moving to the next. Most modules contain readings, videos, discussions, written assignments, learning interactions and quizzes.

## CREDIT/CLOCK HOURS

Three credit hours are awarded for this course. This equates to 45 clock hours in-class (or online) plus 90 clock hours outside of class distributed across sixteen weeks.

## GRADING

As a student enrolled in this course, one of your responsibilities is to submit course work by the due dates listed in Canvas. With that said, I take my role as your instructor very seriously, and, in fact, I care about how well you do in this course and that you have a satisfying, rewarding experience.

To that end, it is my commitment to you to respond individually to the work you submit in this class and to return your work in a timely manner. Smaller, weekly assignments and quizzes will be returned within three days and major assignments, exams, and essays will be returned within one week. If, however, due to unforeseeable circumstances, the grading of your work takes longer than the times I have listed here, I will keep you informed of my progress and

make every effort to return your work with feedback as soon as I can.

ASSIGNMENT*	GRADE POINTS	GRADE PERCENTAGE
Discussion/Participation (13)	130	12%
Written assignments (16)	562	50%
Quizzes (Four)	267	24%
Presentation (Three)	160	14%
<b>Total:</b>	<b>1119</b>	<b>100 %</b>

\*Keep a copy of all work created for the course, including work submitted through Canvas.

## ASSIGNMENT DETAILS

Details/explanations of each graded assignment (discussions, written assignments, presentations, quizzes, etc.) are provided in Canvas. In addition, you are encouraged to pose questions to your instructor about the assignment for clarification *after reading the assignment guidelines thoroughly*.

## DISCUSSION/PARTICIPATION EXPECTATIONS

During the course of the semester, you will engage in a number of online discussions with your classmates. The instructions below are general guidelines you will follow. Specific discussion questions and prompts are provided in each module.

### Being insightful

Engaging in online discussion isn't just busy work. It's intended to contribute significantly to your learning. When you articulate your ideas in writing or speaking to others, you have to frame them in a way that is coherent, meaningful, and relevant. That means that you have to use your critical-thinking and analytical skill to frame your ideas in that way. In addition, you practice providing **insight** into an issue. An insightful comment is not only an aid to your own learning, but also to the learning of other students. When you distill coherent, meaningful, and relevant ideas into a comment, you are engaging in those ideas in a way that increases your understanding of them. When others read those comments, they also have to engage with your ideas in a way that heightens their understanding.

### Quality and quantity

It may already be clear that quality of your posted comments is important. Quantity is less important, but you might imagine that it's difficult to provide insight in one or two sentences only. Your posts should be of sufficient length to provide insight, coherence, meaning, and relevance to the issue under discussion.

### Professionalism as part of quality

Quality also has to do with your professional approach to online discussion. The goal is to learn, but that

only happens if you communicate effectively. Sadly, many people pay little attention to such things as grammar, good spelling, punctuation, and sentence structure when they post comments online. When you ignore such things, the message you are sending is that you don't care about communicating effectively; you don't care if the people reading what you write have to struggle to understand your poor grammar and spelling. It says that you aren't paying attention to your own work and don't think it's important enough to correct your errors.

Since online forums include such tools as spell check, please make use of them. Or, create your comment in a Word document, do a Spelling and Grammar check, and proof it before you post. Becoming a professional in any field means you pay attention even to details such as good writing.

After all: Wehn people dont right correcly it mks it difficalt for otherz to red wat your trying to comunacat.

AND... It makes you look unprofessional.

## Complete sentences

Post only comments framed in complete sentences. Complete sentences convey complete ideas. Similar to what is stated above, it is part of effective communication. Rather than try to guess your meaning, readers expect you to convey your full meaning in well-written, complete, and correct sentences.

## Be respectful

All students engaging in this course are expected to treat fellow students and their instructors with respect. That includes respect for each other's ideas. It is appropriate to express your ideas. Making jokes is also welcome. But, all expressions of ideas and any jokes you make should be done within the context of making sure that you are respectful at all times.

## Be timely

Each time you engage in online discussion, you will be expected to post a comment or response to the posts of other students. Make sure to check the specific instructions for each online discussion you participate in. It's important to be timely in posting both your original comment and the comments on other students' posts. It's hard to fulfill the requirement of commenting on other people's posts if you or your fellow students either don't post comments or do it so late that we've already moved on to the next module.

You are expected to complete all course materials provided. As this is an eight-week course, you may find the pace and amount of material intense. However, it adheres to the guidelines and policies of LEAP (Leadership, Entrepreneurship, Arts Advocacy and the Public) for meeting minimum competency in the subject matter. Spending some amount of time each day online is recommended to keep pace.

## GRADE DESCRIPTION

Grading for individual assignments for this course is based on criteria included in course

assignments and on fulfillment of objectives set for this course. The chart below shows the manner in which grades are awarded for the following percentages.

<b>90-100% = A</b>
<b>80-89% = B</b>
<b>70-79% = C</b>
<b>60-69% = D</b>

## **MAKE UP POLICY**

Reasonable accommodations are available upon consultation with the instructor. Students should not make a habit of turning in late work. When accommodations are made, you are responsible for fulfilling the terms of the agreement for turning in late work. Failure to do so will result in a lowered grade. Final semester projects may not be turned in late.

As adult learners, you are responsible for your own life schedules and for your own learning. Your grade will not go down simply because you missed a deadline. However, participation is important and will contribute to your overall learning. If you must miss a deadline, make sure that you inform yourself about course discussions, assignments, and activities and be sure you are up to date and prepared for making them up if permitted. Failure to do this will no doubt affect your ability to do well on assignments, which could result in a lower than anticipated grade.

## *Weekly Schedule – Arts Policy and Advocacy*

### **Week One: How Public Policy Works**

Two questions to be addressed in the first week of class are:

- What is public policy in the arts?
- And, what is arts advocacy?

People often confuse these terms, especially in arts management practice in the United States. Many people believe that advocacy is the sole aim of arts policy and further, that arts advocacy's primary aim is to increase arts funding in the United States. You may already be able to tell from what you've read so far that this is not true.

In this module, we will begin learning what arts policy is, how it comes about, who it affects, how it impacts everyday life, and many other aspects of arts policy. Our investigation will not be limited to the United States,

although a great deal of what we investigate will pertain to this country. While we will continue to examine all of these questions for the entire semester, this introductory module will be our initial opportunity to delve into these topics.

### Learning Objectives:

Upon completion of this week's course material you should be able to:

- Define the terms *arts policy* and *arts advocacy*, as well as differentiate between these terms.
- Do basic research to increase your understanding of the terms *arts policy* and *arts advocacy*.
- Discuss your study of the terms *arts policy* and *arts advocacy* with your classmates.

### Readings and Resources:

- DeVereaux, C. 2011. Arts and Cultural Policy: What Governments Do (and Don't Do) to Make Arts Happen. In M. Brindle and C. DeVereaux (eds.) 2011. *The Arts Management Handbook: New Directions for Students and Practitioners*. New York: Routledge.

### Assignments:

- Policy Discussion
- Quiz on basic concepts and terms

## Week Two: A Short History of Arts Policy

This week, we continue our exploration of arts policy but expand our study to include information about the public policy process and how it works. Doing this requires an understanding of the processes of government and how government action is translated into formal policies. During this course, we will be using materials that are both specific to arts policy, but also those that address public policy more generically. The purpose is both to study the concept of public policy from a broader perspective, but also to show how other policy areas may have an impact on the arts.

As a student of this course, you should also know that there are few textbooks written about arts policy (and in fact, really none at all). This poses a problem for students of arts policy compared to students studying educational policy, for example, or healthcare policy, or any other kind of policy for which there are many more written resources. It will be part of our learning process to translate knowledge gained about policy in general to apply it to arts and cultural policy.

### Learning Objectives:

Upon completion of this week's course material you should be able to:

- Practice your skills in translating broad knowledge about public policies into specific application in arts and cultural policy.
- Use public-policy terminology in discussing arts-policy issues.
- Provide a basic explanation of the public-policy process.
- Acquire specific information about the workings of government institutions in the public-policy process.

### Readings and Resources:

- Kraft and Furlong, Chapters 1 and 2
- Videos: Pussy Riot ["Punk Prayer"](#)  
Pete Seeger ["Where Have All the Flowers Gone"](#)

### Assignments:

- Video Discussion
- Private and Public Goods Quiz
- Policy Avenues Quiz

## Week Three: A Short History of Arts Policy in the United States

Now that you have a sense of what public policy is and what it's about, we will start applying our knowledge to understanding arts policy in the United States. You know from reading the article on what governments do and don't do that there are many areas in the arts, from labor law to what kids learn about art in schools, that are addressed by policy. In this module, we are less interested in specific issues than we are in understanding the landscape of arts policy in the United States. You might wonder sometimes why the arts seem less important here than they are in other countries. (Actually, they aren't, but it often seems that way). You may have heard that art and artists in the United States get very little funding from the government. You may wonder why they get any public money at all. Understanding some of the history of arts policy in the United States is helpful for answering those questions.

### Learning Objectives:

Upon completion of this week's course material you should be able to:

- Identify and discuss significant events, beliefs, attitudes, and policies in the history of arts policy in the United States.
- Research arts policy issues and the societal problems they address.
- Apply research to written assignments.

### Readings and Resources:

- M. Brenson, *Visionaries and Outcasts* (entire text)

### Assignments:

- Policy Quest
- Policy Quest Discussion
- New York Times Report

## Week Four: Arts Policy and the State

This week, you will read some additional history and views about the development of arts policy in the United States and some of its many controversies. This history has significance, not only for the arts in the United States, but also for its influence on the contemporary political scene in a wide range of policy areas.

At this juncture in the semester, you are introduced to some of the conceptual underpinnings of arts and cultural policy that will deepen your understanding of the social, political, economic, and philosophical factors of the public policy arena. Facility in these concepts provides you with the knowledge required to see connections between societal events and the ways that they influence arts and culture and our experience of them. It also serves to deepen our understanding of what art is to society and how artists operate within society to fulfill arts' role.

### Learning Objectives:

Upon completion of this week's course material you should be able to:

- Make logical connections between ideas relating to arts and cultural policy.
- Identify avenues of policymaking for better understanding of the policy process.
- Differentiate between funding sources for the arts.
- Produce cogent statements explaining the workings of public policy and public arts policy in the United States.

### Readings and Resources:

- Judith Kapferer. *The Architectonics of State Power—Complicity and Resistance*. In Kapferer, J. (ed.) *The State and the Arts: Articulating Power and Subversion*. New York: Berghahn Books. 2008.
- Victoria D. Alexander. *The American System of Support for the Arts: Artists and Art Museum*. In Victoria D. Alexander and Marilyn Rueschemeyer, *Art and the State: The Visual Arts in Comparative Perspective*. Oxford: Palgrave MacMillan.
- [Nancy Hanks Lecture 2012: Alec Baldwin](#)
- [Nancy Hanks Lecture 2011: Kevin Spacey](#)
- [Nancy Hanks Lecture 2009: Wynton Marsalis](#)

### Assignment:

- Policy Commentary Video and Discussion

## Week Five: Engaging in Arts Advocacy

Now that you've learned a bit about the policy process and about arts policy in the United States, in particular, you can apply that knowledge to thinking about arts advocacy and how to do it effectively. You will explore Web sites for arts agencies and organizations that have a strong influence on the arts and arts policy in the United

States. You will also examine their advocacy ideologies, methods, and materials. You will read about how to create a policy brief to advocate for important arts issues, and we will look at sample briefs by some of the agencies whose Web sites you'll study, as well as samples written by students in past semesters for this course.

### Learning Objectives:

Upon completion of this week's course material you should be able to:

- Discuss arts agencies and organizations that influence the arts in the United States.
- Relate advocacy materials, methods, and ideologies to current practice.
- Explain how to write a policy brief.

### Readings and Resources:

- [Americans for the Arts](#). Also review the information under the section called [Advocate](#).
- [National Endowment for the Art](#)
- [National Assembly of State Arts Agencies](#). Also review the information under the section called [Advocate](#).
- [The Policy Brief](#)

A Sampling of Issues:

- [Charitable Giving and Tax Reform](#)
- [The Create Act](#)
- [State Cultural Districts](#)

Sample Briefs:

- [Improving the Visa Process for Foreign Guest Artists at U.S. Citizenship and Immigration Services and State Department](#)
- [Office of Museum Services](#)
- [ELEVATING THE CULTURAL CAPITAL OF COLORADO](#) (Student sample)

### Assignments:

- Research an arts policy issue in order to write your own policy advocacy brief (writing it will be your assignment for next week).

## Week Six: Putting Advocacy into Action

Doing advocacy in the arts, or in any policy area, requires skills of research, communication, and persuasion. Research is used to find out about problems that exist in your community or in the world that need to be solved, why they are problems, and what possibilities there are for solving them. Assessing the alternatives for policy solution is one of the multiple uses for policy analysis. According to Kraft and Furlong, policy analysis involves both empirical study and value-based assessment.

Advocacy takes analysis and uses it to persuade policymakers that a particular policy action is the right one. Policy advocates, therefore, must also be aware of ethical implications. A conscientious, ethical advocate would not promote positions that truly aren't the best. Deciding what is best takes both the skills of research and assessment. This module looks more closely at advocacy and what you can do to be an effective and ethically inclined arts advocate.

### Learning Objectives:

Upon completion of this week's course material you should be able to:

- Write an arts policy brief.
- Conduct research leading to advocacy.
- Identify ethical implications of the advocacy process.
- Engage in analysis and discussion of some ethical issues arising in an international context.
- Articulate ideas about relevant ethical theories.

### Readings and Resources:

- Kraft and Furlong, Chapter 4
- C. DeVereaux. 2007. Policy, Language, and Power: Practical Methods for Cultural Advocates. In Gesa Birnkraut and Karin Wolf (eds.) *Kulturmanagement Konkret*. Hamburg: Institut für Kulturkompete. 151-162.
- [Fair Culture? Ethical Dimension of Cultural Policy and Cultural Rights](#)
- Freedom, Rights, and Benefits Ethics (powerpoint)

### Assignments:

- Ethical Theory Discussion
- Policy Brief Assignment

## Week Seven: Art from the Standpoint of Policy

One of the difficulties for anyone engaging in *arts* and *cultural policy* is disagreement about these terms: art(s) and culture, and what they mean. While it's possible to provide dictionary definitions, they do not necessarily do justice to how the terms are used by individuals who take part in the arts and cultural policy sector. This week, you will explore the meanings of these terms through various readings, Web sites, and videos with the intent to familiarize yourself with their use.

In particular, we examine readings intended to encourage you to think about what art, or the arts, mean in the

context of human society. To do arts policy or arts advocacy, you must confront these issues in yourself and in the ways that the terms and the things they refer to hold meaning for others.

Another goal in this module is to improve your analytical, critical thinking and writing skills by writing an annotated bibliography. The resulting document is a valuable tool for your learning in this course, in the master's degree program, and in your career.

### Learning Objectives:

Upon completion of this week's course material you should be able to:

- Articulate the various ways that terms like *arts* and *culture* are used in the field of arts and cultural policy.
- Identify and discuss challenges raised by the use of the terms *arts* and *culture* in the policy sphere.
- Apply concepts and ideas discussed to meaningful reflection and analysis for the purposes of participation in the policy process.
- Write an analytical annotated bibliography as an aid to learning and research.

### Readings and Resources:

- Tamen, M. 2012. *What Art is Like, in Constant Reference to the Alice Books*. Cambridge: Harvard University Press. (selected sections)
- C. DeVereaux. 2011. Is Art a Fruit or a Vegetable? On Developing a Practice-Based Definition of Art. *Studia Universitatis Babeş-Bolyai. Philosophia*. Vol. 56. No. 3. 7-25.
- [Leon Botstein asks "What is Art?"](#)
- [Phantom Street Artist Joey Krebs "You Don't Know What Art Is" Performance](#)

### Assignments:

- Discussion on Art from the Standpoint of Policy:

## Week Eight: Theories of Government I

The ancient Greek philosopher, Aristotle, called humans the "political animal." What he meant is that humans are the one animal that engages in politics and political behavior. In his view, part of what it means to be human is to be engaged in the life of the *polis*. In other words, to be human means to live among other human beings with a government to help us organize and regulate ourselves.

The focus for this week is theories of government that help explain why humans govern themselves as they do. We read excerpts from several philosophers who have tried to figure such things out. Our aim is to apply their wisdom to our own understanding of government and its operations, which we can then apply to our study of arts and cultural policy processes.

We begin, however, with theories of Plato explaining how knowledge is possible and move to his theories on justice and what constitutes the ideal state. Plato's influence on later philosophers, and thus on our ideas about life, knowledge, and government is quite significant. For that reason, it pays for us to have some knowledge

about his thinking, as well. We also look at David Hume's *Treatise of Human Nature*. Since government is an activity of human beings, thinking about human nature from the point of view of at least one philosopher provides a beginning point for thinking about the relationship between human nature and government as a human activity.

## Learning Objectives

Upon completion of this week's course material you should be able to:

- Articulate the connections between theories of government and policy choices.
- Use theories of government as a framework for deeper understanding of government processes.
- Conduct research contributing to development of a theoretical perspective on arts/cultural policy.

## Readings and Resources

- [A Treatise of Human Nature](#). David Hume.
  - On the Project Gutenberg site, choose the format you prefer for reading this work by clicking on the link formats. You can read as much of it as you like beyond what is assigned. For class, however, please read Part III. Of Knowledge and Probability (Sections I-XV).
- [Hume's Treatise \(PowerPoint\)](#)
- *The New York Times*

## Videos

- [Philosophers and Kings: Plato, Republic I-II \(Yale Open Course\)](#)
- [Plato – The Allegory of the Cave \(The Matrix\) Animated](#)
- [Phaedrus on the Simile of the Line](#)
- [David Hume – In Our Time BBC Radio 4](#)

## Assignments:

- Theories of Government Discussion
- Certainty in Research Discussion
- Research Paper, First Draft

## Week Nine: Theories of Government 2

We continue our investigation of theories of government with several additional theoretical readings. Whereas previous readings focused on knowledge and how we can be certain we know what we know, the selected readings in this module focus on why government is needed.

It’s common in politics today to claim that we don’t need government or that government is too big. But, in fact, human beings have always had some form of government to help regulate living together.

A number of philosophers have asked the question: Is government necessary, and if so, why?

Where there is government, public policy exists. Therefore, expanding our knowledge of why government exists at all can help us know more about why policy exists and how policy processes work.

In addition, we review the policy process by including theories of policy—that is, explanations of how policy takes place.

### **Learning Objectives:**

Upon completion of this week’s course material you should be able to:

- Articulate the connections between theories of government and policy choices.
- Use theories of government as a framework for deeper understanding of government processes.
- Conduct research contributing to development of a theoretical perspective on arts/cultural policy.

### **Assignments:**

- Do We Need Government? Discussion

## **Week Ten: Creative Industries**

The term *creative industries* is understood in a variety of ways—as is typical of many terms we deal with in arts and cultural policy. It originated in the United Kingdom and typically concerns arts and culture created for economic purposes (rather than for education, edification, or enjoyment—outside of entertainment). So, creative industries might include such things as the commercial music industry, film industry and video gaming. Sometimes, it includes more traditional arts and cultural production. In other views, it excludes them.

Creative industries are also covered by public policies. In this week, we explore some of the ways that government policies address them. We focus, specifically, on how arts and culture generate revenue for economies and the particular issues that arise in this context.

### **Learning Objectives:**

Upon completion of this week’s course material you should be able to:

- Apply knowledge about the creative industries to specific policy actions.
- Speak coherently about the benefits of the creative industries.
- Identify the ways that creative industries contribute to economies.

### **Readings and Resources:**

- [Creative Industries](#)

- [British Council and Creative Industries](#)
- O’Brien, D. 2014. Beats Working for a Living: Life in the Creative Economy. In D. O’Brien. 2014. *Cultural Policy: Management, Value and Modernity in the Creative Industries*. London: Routledge.
  - [European Creative Industries Alliance](#)
  - [Colorado Creative Industries Website](#)

### Assignments:

- Public Policy Interview and Presentation

## Week Eleven: Policy Analysis

As already learned in this course, the term “policy analysis” is applied to a number of different activities:

- analyzing the steps in the policy process;
- studying a particular policy issue to understand it better and find better solutions;
- clarifying the causes and effects of policy;
- assessing policy alternatives.

In this course, our aims include all four, but we place most emphasis on understanding the policy process, studying and understanding policy issues that concern arts and culture, and assessing policy alternatives. This last type of analysis—assessing alternatives—is our focus in this module.

### Learning Objectives

Upon completion of this week’s course material you should be able to:

- Examine the components of the policy-making process to better understand arts/cultural policy issues.
- Exercise judgment in defining arts/cultural policy problems.
- Apply knowledge you have gained in the process of policy analysis.
- Construct policy alternatives.

### Readings and Resources:

- Kraft and Furlong, Chapter 5
- [Problem Analysis and Finding Alternatives](#)
- Clotfelter, Charles T. 1991. Government Policy Toward Art Museums in the U.S. In M. Feldstein (ed). 1991 *The Economics of Art Museums*. Chicago: University of Chicago Press.

### Assignments

- Problems and Solutions Quiz

## Week Twelve: Agenda Setting

In this week, and for the next several weeks, we will look at the phases of the policy process in more depth. We will also look at some policy issues outside of the arts but that connect with the arts in some way to expand our knowledge about how public policy operates in specific issue areas.

Agenda setting proceeds from problem definition. It is the phase of the policy process where those concerned with a public policy problem attempt to get the notice of the public and policymakers so that some action will be taken.

Agenda setting is often the stage of the policy process in which policy advocates are most engaged. They are interested in getting the public and policymakers to know about their issues. They use a variety of means to get their issues noticed—from protests, media coverage and policy briefs to performances, newsletters and any other means that might draw attention to an issue.

One of the assignments in this module is to compose a draft of your second policy brief. The assignment is based on a short story you will read. It has little to do, directly, with the arts. It is intended to provide practice in creating a policy brief for an area that you probably know little about.

### Learning Objectives:

Upon completion of this week’s course material you should be able to:

- Make cogent connections between problem definition and agenda setting.
- Situate agenda setting within the policy process to facilitate your engagement in that process.
- Do research for the purposes of composing a policy brief.
- Make cogent connections between agenda setting and policy advocacy.

### Readings and Resources:

- Kraft and Furlong, Chapter 9
- McGregor, P. 2009. Journalism, Public Imagination, and Cultural Policy. *International Journal of Cultural Policy*. Vol. 15, No. 2, 231–244.
- [Agenda-Setting Process Overview](#)
- [Why is Public Policy Advocacy Important to Nonprofits](#)

### Assignments:

- Policy Brief 2 (you will choose a new arts policy issue and address it to a U.S. Senator).
- Agenda Setting Discussion

## Week Thirteen: Policy Formulation and Implementation


Policy formulation has to do with forming or creating a plan of action to address a policy problem. Once a problem has been defined and is on the public agenda so that policymakers take notice, they may formulate a plan of action to solve the problem. Policy formulation is often a complex process. In this module, we look at some of the complexities and challenges involved in policy formulation, as well as several policy documents.

### Learning Objectives:

Upon completion of this week's course material you should be able to:

- Identify the connections among problem identification, agenda setting and policy formulation.
- Develop familiarity with written policy documents.
- Apply theoretical thinking in assessing policy formulation.

### Readings and Resources:

- [Public Law 89-209](#)
- [Culture Delivers](#) (a report from the Government of Scotland)
- [Arts and Culture White Paper](#)
- [REVISED WHITE PAPER ON ARTS, CULTURE AND HERITAGE](#)  PDF
- *The New York Times*

### Assignments:

- Agenda-Setting Press Release
- Reflective Paper

## Week Fourteen: Evaluation and Ethical Considerations

One of the most important, but most neglected aspects of the policy process, is evaluation. It's quite typical for people to complain that government policies don't work. But, what exactly does that mean? Policy evaluation is not only concerned with whether a policy is effective in solving the problem it addresses. It is also concerned with why it is or isn't effective, and what can be done to improve it.

This module focuses on this stage of the policy process, but it also explores ethical considerations that arise both in the evaluation stage, as well as in the arena of public policy in general, with particular focus on arts/cultural policy.


### Learning Objectives:

Upon completion of this week's course material you should be able to:

- Perfect your skills in writing a policy brief.
- Apply principles of evaluation to the policy process.
- Discuss ethical considerations that arise in the various phases of policy.

- Use persuasive reasoning in presenting an arts-policy issue to an audience.

### Readings and Resources:

- [Professional Ethics in Policy Evaluation: Ends and Methods](#)  PDF
- [Policy Evaluation \(Links to an external site.\)](#) [Links to an external site.](#) Web
- DeVereaux and Griffin: 1<sup>st</sup> half of book

### Assignments:

- Town Hall Meeting Policy Presentation/ Powerpoint

## Week Fifteen: Globalization, Transnationalism, and Policy Narratives

In past readings and presentations in this course, we have encountered ideas relating to globalization. In this module, globalization takes center stage along with issues of transnationalism as we explore what these terms mean in the context of arts/cultural policy.

### Learning Objectives:

Upon completion of this week's course material you should be able to:

- Identify the positive and negative connotations of globalization.
- Discuss the effects of globalization and transnationalism on arts/cultural policy.
- Discuss how narrative methods can be used for policy analysis.
- Write about themes of globalization and transnationalism.
- Make cogent arguments about the influences of globalization and transnationalism on arts/cultural policy.
- Demonstrate knowledge gained in the course to complete a policy diagram of a policy issue.

### Readings and Resources:

- Miller and Yudice: Read, Command Cultures and the Postcolonial and Transnational Cultural Policy
- DeVereaux and Griffin: 2<sup>nd</sup> half of book.
- [World Congress of Political Science: Global Discontent?](#) (Scroll down to read this section).
- [Warwick Centre for Cultural Policy and Media Studies](#) (Take a look at this site to see what courses are offered and what one might need to learn in an international context.)
- [Culture and the Commons – Cultural Policies for Common Practices](#)

### Assignments:

- Globalization activity
- Policy Diagram activity
- Narrative Frameworks Discussion

## Week Sixteen: Policy and Community Engagement

Community engagement is a specialized area of arts policy. It also covers a range of activities—from artists doing projects in communities, with or without the participation of community members, to solving social problems through the arts and fulfilling commissions for public art works (both visual and performing arts). In this final module, we read about community engagement projects to familiarize ourselves with the processes of community engagement and how it connects to arts policy. We also have the opportunity to demonstrate the extent of our learning throughout the course through two final assignments.

### Learning Objectives:

Upon completion of this week’s course material you should be able to:

- Discuss the influences of arts policy on community engagement.
- Discuss learning outcomes of the course with peers.

### Readings and Resources:

- Excerpts from: D. Adams and A. Golbard (eds). 2002. *Community, Culture, and Globalization*. New York: The Rockefeller Foundation.
- [What is Social Change?](#)
- [Intersection for the Arts](#)
- [Art and Community Engagement, Part 1](#)

### Assignments:

- Community Engagement Discussion