

UNIVERSITY OF TORONTO
iSchool – Faculty of Information
Master of Museum Studies (MMSt)

MSL2340H Issues in Cultural Policy and Contemporary Culture
Winter Session 2017

Instructor: [Professor Alan Stanbridge](#)
e-mail: alan.stanbridge@utoronto.ca

Office: **Bissell BL650**

Class Hours: **Wednesday 1:00-4:00 pm, Room BL538**

Office Hours: **Wednesday 4:00-5:00 pm, or by appointment**

Course Description

Drawing on an eclectic range of academic work in cultural studies, cultural policy studies, sociology, art history, and museum studies, this interdisciplinary course explores a wide variety of topics in contemporary cultural policy, addressing both the subsidized arts sector and the cultural and creative industries. Adopting primarily a case study approach, the course examines issues and controversies in both the visual and performing arts, encompassing gallery and museum-based work, public art, contemporary music, intellectual property, and arts funding.

Course Objectives and Learning Outcomes

The course offers students an introduction to the basic structures and principles of cultural policy, focusing especially on Canada, the United States, and the United Kingdom, but also addressing a variety of issues that are more broadly international in scope. The various case studies examined in the course allow students to explore the intersection of the ‘theoretical’ and the ‘practical,’ suggesting that these received categories perhaps represent something of a false dichotomy. In addition to introductory sessions on the history and theory of cultural policy and arts funding, the course includes a number of case study sessions addressing topical debates in the museum and cultural policy sectors. The Group Research Projects allow students (in prior consultation with the Instructor), to pursue their own interests in the field, and to share their findings with – and receive feedback from – their peers and colleagues.

Required Readings

All Required Readings are listed in the Schedule of Topics (pp. 4-8). The vast majority of readings are available as Electronic Resources (i.e. electronic journal articles and e-book chapters). Six (non-electronic) book chapters are available as PDF files on Library Online Course Reserves (LOCR), which is accessed via Blackboard. LOCR also includes the links for all Electronic Resources. The Bell and Oakley text, *Cultural Policy* (2015), is available on Course Reserves in both the Inforum and Robarts Library. The electronic version of the Course Outline has hyperlinks for direct access to Electronic Resources, and is available on Blackboard. Students should also consult the Additional Resources file, available on Blackboard.

MARKING SCHEME – Winter Session 2017

1. Cultural Policy in the News = 15% Due: 15th February (Week 6)

Students will be required to submit a brief paper on the theme of Cultural Policy in the News. The paper should represent a response to a topical issue in cultural policy, based on a news report or article within the last year. Topics may be drawn from a wide range of debates and controversies in cultural policy, arts funding, and museum policy. The paper should take the form of an opinion column, editorial or blog entry for a newspaper, magazine or website, and should offer a discussion of the issues involved, adopting a clear position on the topic. Additional research literature and citations are not required, but the discussion should be detailed, informed, and informative (i.e. this is not a personal journal/diary entry).

Cultural Policy in the News papers should be no more than 700 words in length (approximately two double-spaced pages) and are due by 12:59 pm on Wednesday 15th February. Papers should be submitted both on Blackboard (in either PDF or Word format) and as hard copies in class. Students should note that (judiciously edited) Toronto-themed papers may be appropriate for contribution to the [Myseum of Toronto](#) Mobile App project. Details are available on Blackboard, under Course Materials.

2. Critical Summary = 25% Due: Beginning of relevant class session

Students will be required to write one Critical Summary, chosen from a number of specifically designated readings. Those readings on which Critical Summaries will be accepted are clearly indicated in the Schedule of Topics and Required Readings (marked CS). **Critical Summaries should outline *briefly* the central concepts and issues covered in the reading, and – more importantly – provide a concise critical commentary on the reading.**

Critical Summaries should be four double-spaced pages in length. Critical Summaries are due by **12:59 pm at the beginning of the class session for which the reading is assigned**, and should be submitted both on Blackboard (in PDF or Word format) and as hard copies in class.

3. Class Participation = 10% Throughout Semester

Students will be expected to attend **all meetings of the class**, and to arrive punctually for each session (i.e. no later than 1:10 pm). Each meeting of the class will provide an opportunity for class discussion of the topics and issues raised in the Required Readings, and, after Reading Week, for discussion of the Group Research Projects. Students will be expected to be thoroughly familiar with all the Required Readings, and to play an active role in all class discussion sessions. **Students should arrive each week with a list of questions and discussion topics on the session readings, and be prepared to discuss them in class.**

Individual marks for Participation will be awarded on the basis of familiarity with the course material, as evidenced by participation in class discussion sessions. Participation marks will also be awarded for involvement in Group Research Project activity. Students must inform the Instructor – **in advance** – of any class absences, which must be accompanied by a valid and substantive reason. Students who miss more than two meetings of the class with no advance explanation will receive a Participation mark of 0%.

MARKING SCHEME – Winter Session 2017

- 4a. Group Research Project Proposals** **Due: 8th February (Week 5)**
4b. Group Research Project Presentation = 10% **5th April (Week 12)**
4c. Group Research Project Paper = 40% **Due: 10th April (Week 12 + 5 days)**

Students will work in groups of 4-5, addressing a topic of their choice in cultural policy. The allocation of particular group member roles and responsibilities will be left to the discretion of each group. The Group Research Project is an exercise in collaboration, cooperation, and time management, and all students are expected to participate fully in the project. Part of each class session after Reading Week will be devoted to group discussions.

Each group will be required to submit a Group Research Project Paper of 12-15 double-spaced pages (plus References). The topic of the Group Research Project Paper should be closely tied to course content, and should draw on, and extend upon, issues and themes covered in the course. Paper topics must be agreed with the Instructor, on the basis of Group Research Project Proposals. Guidelines for Proposals are attached (p. 9). Please note that Proposals will not be marked, but will form the basis of the Group Research Project. Group Research Project Proposals are due by **12:59 pm on Wednesday 8th February 2017**, and should be submitted via Blackboard, in either PDF or Word format), and as hard copies in class.

Groups will also make a 15 minute conference-style presentation (making use of PowerPoint), summarizing their research findings. Group Research Project Presentations will be followed by a five minute question and answer period.

Group Research Project Papers are due by **11:59 pm on Monday 10th April 2017**, and should be submitted via Blackboard, in either PDF or Word format.

IMPORTANT NOTE – ALL COURSE PAPERS**(Cultural Policy in the News/Critical Summary/Group Research Project Paper)**

All course papers should have a title page and numbered pages, and must be word-processed, using one-inch margins, double-spacing, and standard fonts (e.g. 12-point Times New Roman).

Late papers will be subject to a penalty of 5% reduction per day on the total mark available for the paper (or, in the case of late Group Research Project Proposals, on the total mark available for the Group Research Project Paper).

NOTE – GROUP PRESENTATIONS:

For the Group Research Project Presentation session on 5th April, all groups should leave a folder on the Desktop of the classroom computer containing the PowerPoint presentation, along with any associated files.

Schedule of Topics and Required Readings

11 Jan Class 1 – Introduction: Course Outline/Marking Scheme/Group Work
Review of Course Outline and Marking Scheme; Summary of Course Content;
Group Work Planning

18 Jan Class 2 – Cultural Policy: Culture, Policy, Discourses, and Impacts

Chapter 1: ‘Introducing Cultural Policy’ (pp. 1-15)

Chapter 2: ‘The Culture of Cultural Policy’ (pp. 16-44)

Chapter 3: ‘The Policy of Cultural Policy’ (pp. 45-75)

in David Bell and Kate Oakley (2015) *Cultural Policy*, London: Routledge
(Course Reserves – Inforum and Robarts Library)

CS **Jim McGuigan (2004) ‘Discourses of Cultural Policy’**
in *Rethinking Cultural Policy*, Maidenhead: Open University Press, pp. 33-60
(LOCR)

CS **Eleonora Belfiore and Oliver Bennett (2006) ‘Rethinking the Social Impacts of the Arts’**
International Journal of Cultural Policy Vol. 13 No. 2, pp. 135-151
([Electronic Resource](#) / LOCR)

25 Jan Class 3 – National and International Cultural Policy
Cultural Policy in Canada and the United States

Chapter 5: ‘National Cultural Policy’ (pp. 109-140)

Chapter 6: ‘International Cultural Policy’ (pp. 141-169)

in David Bell and Kate Oakley (2015) *Cultural Policy*, London: Routledge
(Course Reserves – Inforum and Robarts Library)

CS **Margaret Jane Wyszomirski (1995) ‘From Accord to Discord: Arts Policy During and After the Culture Wars’**
in Kevin V. Mulcahy and Margaret Jane Wyszomirski (eds.) (1995)
America’s Commitment to Culture: Government and the Arts, Boulder, CO:
Westview Press, pp. 1-46 (LOCR)

James Marsh and Jocelyn Harvey (2006) ‘Cultural Policy’
in *The Canadian Encyclopedia (Historica Canada)* ([Website Resource](#))

CS **Patricia Goff and Barbara Jenkins (2006) ‘The “New World” of Culture: Reexamining Canadian Cultural Policy’**
The Journal of Arts Management, Law, and Society, Vol. 36 No. 3, pp. 181-196
([Electronic Resource](#) / LOCR)

01 Feb Class 4 – Urban Cultural Policy
The Creative City: Urban Regeneration and Cultural Renaissance (?)

Chapter 4: ‘Urban Cultural Policy’ (pp. 76-108)

in **David Bell and Kate Oakley (2015) *Cultural Policy***, London: Routledge
(Course Reserves – Inforum and Robarts Library)

CS **Beatriz Garcia (2004) ‘Cultural Policy and Urban Regeneration in Western European Cities: Lessons from Experience, Prospects for the Future’**
Local Economy Vol. 19 No. 4, pp. 312-326 ([Electronic Resource](#) / LOCR)

CS **Barbara Jenkins (2005) ‘Toronto’s Cultural Renaissance’**
Canadian Journal of Communication, Vol. 30 No. 2, pp. 169-186
([Electronic Resource](#) / LOCR)

CS **Alan Stanbridge (2013) ‘Somewhere There: Contemporary Music, Performance Spaces, and Cultural Policy’**
in Ajay Heble and Rob Wallace (eds.) (2013) *People Get Ready: The Future of Jazz is Now!*, Durham, NC: Duke University Press, pp. 184-196
([Electronic Resource](#) / LOCR)

08 Feb Class 5 – Museums and Cultural Policy

Toby Miller and George Yúdice (2002) ‘Museums’
in *Cultural Policy*, London: Sage, pp. 146-164 ([Electronic Resource](#) / LOCR)

CS **Vikki McCall and Clive Gray (2014) ‘Museums and the ‘New Museology’: Theory, Practice and Organisational Change’**
Museum Management and Curatorship, Vol. 29 No. 1, pp. 19-35
([Electronic Resource](#) / LOCR)

CS **Lisanne Gibson (2008) ‘In Defence of Instrumentality’**
Cultural Trends, Vol. 17 No. 4, pp. 247–257
([Electronic Resource](#) / LOCR)

CS **Susan L.T. Ashley (2014) ‘Engage the World’: Examining Conflicts of Engagement in Public Museums’**
International Journal of Cultural Policy, Vol. 20 No. 3, pp. 261–280
([Electronic Resource](#) / LOCR)

15 Feb Class 6 – Display Options: The *Voice of Fire* Controversy and the ‘Postmodern Museum’

John O’Brian (1996) ‘Introduction: Bruising the Public Eye’ (pp. 3-21)

John O’Brian (1996) ‘Who’s Afraid of Barnett Newman?’ (pp. 121-136)

Brydon Smith (1996) ‘Some Thoughts about the Making and Meaning of *Voice of Fire*’ (pp. 173-179)

Symposium: General Discussion (pp. 181-192)

in Bruce Barber; Serge Guilbaut; and John O’Brian (eds.) (1996) *Voices of Fire: Art, Rage, Power, and the State*, Toronto: University of Toronto Press

([Electronic Resource](#) / LOCR)

CS Alan Stanbridge (2005) ‘Display Options: Discourses of Art and Context in the Contemporary Museum’

International Journal of Cultural Policy, Vol. 11 No. 2, pp. 157-170

([Electronic Resource](#) / LOCR)

CS Sharon Macdonald (1998) ‘Supermarket Science? Consumers and ‘the public understanding of science’

in Sharon Macdonald (1998) (ed.) (1998) *The Politics of Display: Museums,*

Science, Culture, London: Routledge, pp. 118-138 ([Electronic Resource](#) / LOCR)

22 Feb READING WEEK – NO MEETING OF CLASS

01 Mar Class 7 – Musical Museums, Dead Generations, and Cultural Policy

‘Musical Production without the Work Concept’ ([Electronic Resource](#) / LOCR)

‘After 1800: The Beethoven Paradigm’ ([Electronic Resource](#) / LOCR)

in Lydia Goehr (1992) *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, Oxford: Clarendon Press, pp 176-204; 205-242

J. Peter Burkholder (2000) ‘The Twentieth Century and the Orchestra as Museum’

in Joan Peyser (ed.) (2000) *The Orchestra: Origins and Transformations*, New York: Billboard Books, pp. 409-432 (LOCR)

CS Alan Stanbridge (2007) ‘The Tradition of all the Dead Generations: Music and Cultural Policy’

International Journal of Cultural Policy, Vol. 13 No. 3, pp. 255-271

([Electronic Resource](#) / LOCR)

CS Garry Crawford, et al. (2014) ‘An Orchestral Audience: Classical Music and Continued Patterns of Distinction’

Cultural Sociology, Vol. 8 No. 4, pp. 483-500 ([Electronic Resource](#) / LOCR)

08 Mar Class 8 – Collage, Sampling, Downloading, and Reproductions: Copyright and Intellectual Property Debates in Music and Museums

Kembrew McLeod (2001) ‘Visual and Sound Collage versus Copyright and Trademark Law’

in *Owning Culture: Authorship, Ownership, and Intellectual Property Law*
New York: Peter Lang, pp. 109-155 (LOCR)

CS **David Hesmondhalgh (2006) ‘Digital Sampling and Cultural Inequality’**
Social & Legal Studies Vol. 15 No. 1, pp. 53-75 ([Electronic Resource](#) / LOCR)

CS **Lee Edwards, et al. (2013) ‘Framing the Consumer: Copyright Regulation and the Public’**
Convergence: The International Journal of Research into New Media Technologies,
Vol. 19 No. 1, pp. 9-24 ([Electronic Resource](#) / LOCR)

CS **Grischka Petri (2014) ‘The Public Domain vs. the Museum: The Limits of Copyright and Reproductions of Two-Dimensional Works of Art’**
Journal of Conservation and Museum Studies, Vol. 12 No. 1, pp. 1-12
([Electronic Resource](#) / LOCR)

NOTE: Prior to this session, all students should view the documentary *Rip! A Remix Manifesto* (2008), which is available on Course Reserves in [Media Commons](#) and streaming on the [National Film Board of Canada](#) website.

15 Mar Class 9 – Public Art/Public Controversy: Richard Serra’s *Tilted Arc*

Richard Serra (1991) ‘Introduction’

in Clara Weyergraf-Serra and Martha Buskirk (eds.) (1991) *The Destruction of Tilted Arc: Documents*, Cambridge, MA: The MIT Press, pp. 3-17 (LOCR)

CS **Casey N. Blake (1993) ‘An Atmosphere of Effrontery: Richard Serra, *Tilted Arc*, and the Crisis of Public Art’**
in Richard W. Fox and T.J. Jackson Lears (eds.) (1993) *The Power of Culture: Critical Essays in American History*, Chicago: University of Chicago Press,
pp. 246-289 (LOCR)

CS **Caroline Levine (2002) ‘The Paradox of Public Art: Democratic Space, the Avant-Garde, and Richard Serra’s ‘Tilted Arc’**
Philosophy & Geography, Vol. 5 No. 1, pp. 51-68 ([Electronic Resource](#) / LOCR)

Michael Kelly (1996) Public Art Controversy: The Serra and Lin Cases
The Journal of Aesthetics and Art Criticism, Vol. 54 No. 1, pp. 15-22
([Electronic Resource](#) / LOCR)

22 Mar Class 10 – Memorials, Monuments and Meaning: Maya Lin’s *Vietnam Veterans Memorial* and Friedrich St. Florian’s *World War II Memorial*

Maya Lin (2000) ‘Making the Memorial’ *The New York Review of Books*, Vol. 47 No. 17, pp. 33-35 ([Electronic Resource](#) / LOCR)

CS Harriet F. Senie (2016) ‘The Vietnam Veterans Memorial: A Symbolic Cemetery on the National Mall’
in Harriet F. Senie (2016) *Memorials to Shattered Myths: Vietnam to 9/11*, New York : Oxford University Press, pp. 11-39 ([Electronic Resource](#) / LOCR)

CS Jennifer K. Favorite (2016) “‘We Don’t Want Another Vietnam’: The Wall, the Mall, History and Memory in the Vietnam Veterans Memorial Education Center’ *Public Art Dialogue*, Vol. 6 No. 2, pp. 185-205 ([Electronic Resource](#) / LOCR)

CS Lisa Benton-Short (2006) ‘Politics, Public Space, and Memorials: The Brawl on the Mall’, *Urban Geography*, Vol. 27 No. 4, pp. 297-329 ([Electronic Resource](#) / LOCR)

NOTE: Prior to this session, all students should view the documentary [Maya Lin: A Strong Clear Vision](#) (1994), which is available on Course Reserves in the Inforum.

29 Mar Class 11 – Contentious Terrain/Difficult Knowledge/Contentious Policy: The Canadian War Museum and the Canadian Museum for Human Rights

CS Jennifer Carter and Jennifer Orange (2012) ‘Contentious Terrain: Defining a Human Rights Museology’, *Museum Management and Curatorship*, Vol. 27 No. 2, pp. 111-127 ([Electronic Resource](#) / LOCR)

CS Catherine D. Chatterley (2015) ‘Canada’s Struggle with Holocaust Memorialization: The War Museum Controversy, Ethnic Identity Politics, and the Canadian Museum for Human Rights’, *Holocaust and Genocide Studies*, Vol. 29 No. 2, pp. 189-211 ([Electronic Resource](#) / LOCR)

CS Karen Sharma (2015) ‘Governing Difficult Knowledge: The Canadian Museum for Human Rights and Its Publics’
The Review of Education, Pedagogy, and Cultural Studies, Vol. 37, pp. 184-206 ([Electronic Resource](#) / LOCR)

CS Heather Milne (2015) ‘Human Rights and/or Market Logic: Neoliberalism, Difficult Knowledge, and the Canadian Museum for Human Rights’
The Review of Education, Pedagogy, and Cultural Studies, Vol. 37, pp. 106-124 ([Electronic Resource](#) / LOCR)

05 Apr Class 12 – Group Research Project Presentations

This final session will consist of six, 15-minute group presentations, each followed by a question and answer period of five minutes.

Groups should leave a folder on the Desktop of the classroom computer containing the PowerPoint presentation, along with any associated files.

Guidelines for Proposals for Group Research Project Papers

Each group will be required to submit a Group Research Project Paper of 12-15 double-spaced pages (plus References/Bibliography). Research Papers are due by **11:59 pm on Monday 10th April 2017**.

Paper topics must be agreed with the Instructor, on the basis of Group Research Project Proposals. Please note that Proposals will not be marked, but will form the basis of the Group Research Project. Group Research Project Proposals are due by **12:59 pm on Wednesday 8th February 2017**, and should be submitted via Blackboard (in either PDF or Word format), and as hard copies in class.

The proposal for a Group Research Project Paper topic should be detailed but concise, and should be **no more than two double-spaced pages in length** (plus a representative bibliography).

The Proposal should address each of the following points (in numbered, point form):

1. Give a brief statement of the group's chosen topic.
2. Explain why the group finds the topic interesting, and why it feels it is worthy of study. (The Proposal should also give some broad indication of the group's perspective on the issue. Clearly, the paper is the opportunity for the group to develop this in detail, but give me a hint at this stage).
3. How does the topic relate to course content, and what links will the group project make with the course material?
4. What form of research will the group conduct, and how will it go about conducting it? (The Group Research Project Paper should show considerable evidence of additional research, indicating that the group has read and researched beyond the readings in class).
5. What literature will the group draw upon in developing its argument? (And the group paper *must* have an argument – i.e. it needs to be more than simply descriptive). In addition to indicating **at least two readings** drawn from the course outline, the Proposal should indicate additional readings which will inform the final Group Research Project Paper. **Note that this will require early research by the group in January/early February.**

**Professor Alan Stanbridge
January 2017**

University of Toronto – iSchool – Faculty of Information Master of Museum Studies (MMSt)

Statement of Acknowledgement of Traditional Land

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

Accommodations

Students with diverse learning styles and needs are welcome in this course. If you have a disability or a health consideration that may require accommodations, please feel free to approach me and/or the Accessibility Services Office (<http://www.studentlife.utoronto.ca/as>) as soon as possible. The Accessibility Services staff are available by appointment to assess needs, provide referrals and arrange appropriate accommodations. The sooner you let them and I know your needs, the quicker we can assist you in achieving your learning goals in this course.

Academic integrity

Please consult the University's site on Academic Integrity:

<http://academicintegrity.utoronto.ca/>

The iSchool has a zero-tolerance policy on plagiarism as defined in Section B.I.1. (d) of the University's Code of Behaviour on Academic Matters:

<http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Polices/PDF/ppjun011995.pdf>

You should acquaint yourself with the Code. Please review the material in Cite it Right and if you require further clarification, consult the site How Not to Plagiarize:

<http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize>

Cite it Right covers relevant parts of the University's *Code of Behaviour on Academic Matters* (1995).

Writing Support

As stated in the iSchool's Grade Interpretation Guidelines, "work that is not well written and grammatically correct will not generally be considered eligible for a grade in the A range, regardless of its quality in other respects" (<http://current.ischool.utoronto.ca/grade-interpretation>). With this in mind, please make use of the writing support provided to graduate students by the SGS Office of English Language and Writing Support (<http://www.sgs.utoronto.ca/currentstudents/Pages/English-Language-and-Writing-Support.aspx>). The services are designed to target the needs of both native and non-native speakers and all programs are free. Please consult the current workshop schedule for more information (<http://www.sgs.utoronto.ca/currentstudents/Pages/Current-Years-Courses.aspx>)