

Term Information

Effective Term Autumn 2019
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

We are proposing to change the credits hours for ARTEDUC 7000.20 from 3 to 2 and will offer it as a 7-week course.

What is the rationale for the proposed change(s)?

All graduate students will take ARTEDUC 7000.10 (change forthcoming) and ARTEDUC 7000.20 the first semester upon entering the program. Each course will be a 7-week course for a total of 2 credit hours each. 7000.10 will be offered the first 7-week session and 7000.20 offered the second 7-week session. This change is the result of an external review, student survey, and an ad hoc curriculum committee reviewing the graduate program curriculum. Students indicated they would like more overlap between art education and APA because they felt a clear boundary. Reviewers noted there needs to be a much stronger effort to synthesize the Art Education program and the Arts Policy & Administration program.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course?)

This proposed course change will affect the initial required studies for our graduate programs (APA, Art Education MA (excluding online), and PhD)

Is approval of the request contingent upon the approval of other course or curricular program request? Yes

Please identify the pending request and explain its relationship to the proposed changes(s) for this course (e.g. cross listed courses, new or revised program)

Revised PhD program and forthcoming APA and Art Education MA plan of study/program changes.

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Art Education
Fiscal Unit/Academic Org	Arts Admin, Education & Policy - D0225
College/Academic Group	Arts and Sciences
Level/Career	Graduate
Course Number/Catalog	7000.20
Course Title	Concepts, Theories, and Issues in Arts/Culture Policy
Transcript Abbreviation	Concpt/Issues APA
Course Description	Review of analytical reading and writing; overview of topics for arts policy & admin. research; graduate faculty research; national and international issues; research resources. Must be taken during the first year of graduate study.
Semester Credit Hours/Units	Fixed: 2
<i>Previous Value</i>	<i>Fixed: 3</i>

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade

Repeatable	No
Course Components	Seminar
Grade Roster Component	Seminar
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites

Exclusions

Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.1002
Subsidy Level	Doctoral Course
Intended Rank	Masters, Doctoral

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- Introduce key concepts and issues prevalent in the study of arts and cultural policy
- Deepen conceptual understanding of processes of cultural policy change
- Develop capacity for critical reading, thinking, and writing
- Enhance global understanding through comparison of how cultural policies both vary and resemble one another among countries

Content Topic List

- Topical issues
- International comparisons
- Decentralization
- Access and pluralism
- Professionalism
- Social impact of the arts
- Social capital and the arts
- Arts and cultural institutions
- Theories of policy change
- Globalization

COURSE CHANGE REQUEST
7000.20 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
10/04/2018

Sought Concurrence

No

Attachments

- ARTEDUC 7000.20 Syllabus.pdf
(Syllabus. Owner: Pace, Lauren Kate)
- ARTEDUC 7000.20 Syllabus 3 Credits old.pdf: Old Syllabus
(Syllabus. Owner: Vankeerbergen, Bernadette Chantal)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Pace, Lauren Kate	05/30/2018 10:00 AM	Submitted for Approval
Approved	Hutzel, Karen Elizabeth	05/30/2018 10:06 AM	Unit Approval
Approved	Heysel, Garrett Robert	06/01/2018 12:33 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Vankeerbergen, Bernadette Chantal Nolen, Dawn	06/01/2018 12:33 PM	ASCCAO Approval

Arts Admin, Education & Policy 7000.2
Key Concepts and Issue of Arts Admin and Cultural Policy*

This course is designed for students as an orientation to our diverse field and help introduce them to key issues and concepts that inform our research work. We will read, critique, and discuss relevant literature and cases to identify both methodological and analytical issues that students might use in their own research. Course readings will draw on a variety of discipline sources for relevant concepts and include literature that considers those concepts as they are found in both American and foreign contexts.

Course readings will include scholarly materials, consulting reports and policy documents. This course is an exercise in cross-cultural learning both to enhance our global understanding of arts administration, art education, and cultural policies as they are evident in a variety of countries and how the same issue can be framed and addressed differently from one country to another. Thus, the readings include some pieces that introduce a specific concept, as well as others that may examine how that concept takes shape in one or more countries. Concepts tend to focus on questions of program and policy concern or of policy/program implementation.

Assignments and Course Grade:

All written assignments/presentations must include a list of reference sources and/or use quotations from the source material to illustrate and substantiate the interpretation/analysis presented. Students will lose points on any assignment where they do nothing more than describe. Students are expected to go beyond mere description and engage in integration, synthesis, comparison, critique, explanation, or analysis.

-All written assignments should be single-spaced; any paper longer than one page should also use sub-headings.

-Please include a header on your papers that include your name, the assignment number and a page number.

-powerpoint presentations should be approximately 10 slides (with appx 10 minute presentation followed by discussion)

-Drop boxes for each assignment will be set up at assignment function of Carmen Canvas

***Grading Scale**

A:	100 – 94	C+:	79 – 76	E:	Anything lower than 65
A-:	93 – 90	C:	75 – 73		
B+:	89 – 86	C-:	72 – 70		
B:	85 – 83	D+:	69 – 67		
B-:	82 – 80	D:	66 – 65		

The course assignments are subject to change; therefore it should not be relied upon as the final source of assignments. The student is responsible for all assignments listed on the course schedule and those announced in class. When a class session is missed, it is the responsibility of the student to find out the assignments and obtain course materials missed from classmates.

***Syllabus Change Policy:** This document is a guide for the course and the instructor retains the right to change the syllabus with or without advanced notice.

Attendance: Students are strongly urged to be in class or this part of the grade may suffer. Furthermore, excessive absences can also impact your overall grade for the semester. [more than 2 unexcused absence =1 letter grade reduction; more than 2 unexcused tardies =1 absence]

Additional Information

Emergency Procedures

1. Evacuation procedures: See instructions posted in the classroom.
2. Emergency ambulance: 911
3. Campus security: 292-2121
4. Escort service: 292-6677
5. Campus shuttle: 292-3322

Academic Honesty

Academic honesty is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards academic dishonesty as an extremely serious matter, with serious consequences that range from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting or collaboration, consult the instructor.

The Ohio State University Statement on Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct Academic misconduct, including plagiarism, is not tolerated. See the Code of Student Conduct at OSU at http://studentaffairs.osu.edu/resource_csc.asp.

Plagiarism

Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct

Students with Special Needs

We all have varying abilities. We all have various strengths and weaknesses. It is my intent to make your learning experiences as accessible as possible. If you have special needs that require

accommodations beyond those outlined for the course, please contact me as soon as possible to arrange an appointment to discuss your needs. At the appointment we can discuss the course format, anticipate your needs and explore potential accommodations.

Students with Disabilities:

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

For further information on accessibility and Carmen visit <http://resourcecenter.odee.osu.edu/accessibility/making-your-carmen-course-content-accessible>.

Required Readings:

Students are provided the assigned readings in digital form that is made available at the Carmen website or via email attachments.

Students are expected to read all assigned materials and be prepared to discuss them in class.

#1. ***Reading assignment reports***—each student will sign up to prepare three of these reports over the course of the semester. Not all student will present on every topic. See general instructions and specific questions on each topic in the course outline. These concern readings assigned for general class reading. (15 points each= 45 points total)

#2. ***Find and Integrate Additional readings:*** Each student will select one topic about which they can explore particular applications and/or implications of interest to them into the class discussion. that you want to explore. These may address subjects/cases related to your own research and/or professional interests. (15 points)

#3. ***Final paper: Integrating and Applying Ideas:*** Each student prepares a paper that explores one issue/concept involving instrumental or social impact of the arts of particular interest to them

and explores it in a guided literature review and analysis. Students should clear their choice of topic with the instructor by Nov 2nd. The assignment has the following components:

- find and use a literature review article or report to give you a broad overview of the subject.
- include at least five published sources to gather relevant information
- explore the kinds of relations between the sectors (e.g. partnerships, collaborations, governance arrangements) likely to be used,
- the kinds of policy instruments that tend to be used and why you think these are most appropriate
- include a discussion of the challenges of evaluation or assessment that your case faces

Assignment is due the last day of classes (Nov 30th) and will be part of a general discussion in class. (30 points)

#4. Class participation and attendance (10 points)- Class participation means that students have read the assigned material, have prepared the requisite summary or analysis, are prepared to discuss the concepts and readings, and have questions they want to bring to the discussion.

Course Outline

Week 1: ARTS ADMINISTRATION FIELD, CONCEPTS AND ISSUES

Readings:

-Varela, Ximena (2013)—"Core Consensus, Strategic Variations: Mapping Arts Management Graduate Education in the US," **JAMLS**, Vol 38(4):74- 87

Ebewo, Patrick and Mzo Sirayi (2009) – "The Concept of Arts/Cultural Management: A Critical Reflection," **JAMLS**, Vol 38(4): 281-295

-Bkric (2009)- "Teaching Arts Management: Where Did We Lose the Core Ideas?" **Journal of Arts Management, Law and Society**, Vol 38 (4):270-280

-ICACCA D'Art Report No 47: "Arts Panorama: International Overview of Issues for Public Arts Administration" (Jan 2014)

Discussion Questions: What does each article have to say about the field of arts management and the issues and ideas that are important to it? How are these concerns the same across countries and what seems to be unique to the US? Think about the intersection of organizational management and or public management regarding the arts. What do these perspectives suggest to us as researchers, analysts, practitioners, and policy-makers?

Reading Presentation & Discussion Report: Each of four students should select one of the first three articles to prepare a brief powerpoint on and then lead discussion of what the article

tells us about issue, concerns and concepts in Arts Management and be prepared to talk about how their selected article relates to the other assigned readings

Week 2: ARTS AND CULTURAL POLICY: CONCEPTS AND ISSUES OVERVIEW

Readings:

-Matarasso and Landry (1999)—21 Strategic Dilemmas in Cultural Policy

-Discussion Questions: Note that the Matarasso and Landry piece was published in 1999, do you think it continues to be relevant today? Do you think it needs some revision and updating? If so, in what ways? These issues were identified primarily from a Western European perspective; do you think some manifest in different ways in the US?

-Reading Presentation & Discussion Report: Each of **three** students should look at the advocacy issue concerns of one major arts service organization (please do NOT select Americans for the Arts) and prepare a brief powerpoint on and then lead discussion of what the article tells us about issues, concerns, position/preferences of each and be prepared to talk about what this information tells us as researcher, analysts, and practitioners.

Week 3: CENTRALIZATION, DECENTRALIZATION AND PRIVATIZATION

Readings:

-Paul DiMaggio. “Decentralization of Arts Funding form the Federal Government to the States” in Stephen Benedict, ed. Public Money and the Muse (1991):67-86

-J.Mark Schuster, (1998) – “Neither Public Nor Private: The Hybridization of Museum,” Journal of Cultural Economics, Vol. 22,2: pp. 127-150.

-Joni Cherbo (1992) –“A Department of Cultural Resources: A Perspective on the Arts,” **JAMLS**, Vol. 22(1)(Spring): 44-64.

-J. Mark Schuster,)2002), “Subnatl Cultural Policy-Where the Action Is: Mapping State Cultural Policy in the U.S.” Internatl Journal of Cultural Policy, Vol. 8 (2):181-196.

-Reading Presentation and Discussion Reports: Each of four students will select one of the articles listed above and a brief powerpoint on which they can lead discussion of what the article tells us about the key concept as it has been used to understand arts and cultural policy.

-Everyone should be prepared to talk about how the articles relates to other assigned readings as well as the Chartrand and McCaughey listed below.

-Chartrand, Harry Hillman & Claire McCaughey, (198?) – “The Arm’s Length Principle and the Arts: Past, Present and Future,” in Who’s to Pay for the Arts? Edited by Milton C Cummings and C. Mark Schuster, (New York: ACA Books), pp.43-80.

Week 4: ACCESS, EDUCATION, AND PARTICIPATION IN THE ARTS

Readings:

-Kulick & Fletcher (2016) – “Considering the Museum Experience of Children with Autism,” Curator: The Museum Journal (Vol.59 (1)(January):27-38.

-Rogers, Pamela (2012) – “Culture of Autism, Neurodiversity and Art Education” (A Project Access White Paper), (New York, NY: Art Beyond Sight).

-Pierman, Elle (2016) – Excerpts from Chptrs 3,6,7,8, (Master Thesis: OSU).

-Emory-Maier, Ambre & Elle Pierman, (2016) – “The Wiggle Jig: A Comprehensive Outreach Program Developed by BalletMet,” Dance Education in Motion, Vol 2(1):6-11.

Guest Speakers: Community members will be on hand as arts administration specialists.

-Students should prepare at least two questions for each speaker and be prepared to discuss the readings and the subject with the Speakers. Please bring your two questions written and ready to hand in at class.

Week 5: ACCESS AND DIVERSITY

Readings:

-NEA and Natl Ctr for Creative Aging (2016) – *The Summit on Creativity and Aging in America*

-NEA (2017) – *Staying Engaged: Health Patterns of Older Americans who Participate in the Arts.*

-Schonfeld, Roger & Liam Sweeney (2017) – *Diversity in the New York City Department of Cultural Affairs Community.*

Reading Group Reports:

Class will divide into three groups. Each of which will focus on one of the above reports and prepare a brief powerpoint to present an overview of their selected report to serve as a basis for class discussion. Be sure to highlight how each constituency is defined, what research is presented to discuss how each constituency participates in the arts and what problems it faces, what issues/concerns the findings present for cultural policy in each instance and what the cultural

policy community is trying to address these issues. Also think about why this set of reports have identified accessibility to the arts of these two constituencies at this time and in these ways.

Week 6: PROFESSIONALISM, INSTITUTIONALISM, AND ISOMORPHISM

Readings:

-Powell W. and P. DiMaggio, "The Iron Cage Revisited: Institutional Isomorphism and Collective Rationality," in Powell and DiMaggio, eds, The New Institutionalism in Organizational Analysis (Chicago: University of Chicago Press, 1998): pp. 41-62.

-Chang, WoongJo & Margaret Wyszomirski (2017), "Professional Self-Structuration in the Arts: Sustaining Creative Careers in the 21st Century," Sustainability, 9, 1035.

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Extra Reading Selections for report

-Dewey, Lambert & Robyn Williams (2017) – "Chapter 1: Professionalization of Performing Arts Center Management," in Performing Arts Center Management (Routledge Publ): 1-19.

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-Heikkinen, Merja. "Administrative Definitions of Artists in the Nordic Model of State Support for Artists." International Journal of Cultural Policy 11.3: 325-340.

-Siefert, Marsha (2004)- "The Metropolitan Opera in the American Century: Opera Singers, Europe, and Cultural Politics," JAMLS, Vol.33(4): 298-315.

Week 7: FINAL PAPER: LITERATURE REVIEW PRESENTATION

Arts Admin, Education & Policy 7000.2
Key Concepts and Issue of Arts Admin and Cultural Policy,
Thursday 4:30 – 7:18 PM
Rm 131A

Professor M. J. Wyszomirski
Wyszomirski.1@osu.edu

Fall 2017
Rm 245N

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Course Outline

Aug. 24 ARTS ADMINISTRATION FIELD, CONCEPTS AND ISSUES

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**Sept 7 ARTS AND CULTURAL POLICY: CONCEPTS AND ISSUES
OVERVIEW**

-Matarasso and Landry (1999)—21 Strategic Dilemmas in Cultural Policy

-Discussion Questions: Note that the Matarasso and Landry piece was published in 1999, do you think it continues to be relevant today? Do you think it needs some revision and updating? If so, in what ways? These issues were identified primarily from a Western European perspective; do you think some manifest in different ways in the US?

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Sept 21 ACCESS, EDUCATION, AND PARTICIPATION IN THE ARTS

-Kulick & Fletcher (2016) – “Considering the Museum Experience of Children with Autism,” Curator: The Museum Journal (Vol.59(1)(January):27-38

-Rogers, Pamela (2012) – “Culture of Autism, Neurodiversity and Art Education” (A Project Access White Paper), (New York, NY: Art Beyond Sight)

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-Emory-Maier, Ambre & Elle Pierman, (2016) – “The Wiggle Jig: A Comprehensive Outreach Program Developed by BalletMet,” Dance Education in Motion, Vol 2(1):6-11.

Guest Speakers: Prof Shari Savage and Doctoral Student Elle Pierman will be discussing arts and autism from arts education, policy, programming and evaluation perspectives.

-Students should prepare at least two questions for each speaker and be prepared to discuss the readings and the subject with the Speakers. Please bring your two questions written and ready to hand in at class.

Sept 28

ACCESS AND DIVERSITY

-NEA and Natl Ctr for Creative Aging (2016) – *The Summit on Creativity and Aging in America*

NEA (2017) – *Staying Engaged: Health Patterns of Older Americans who Participate in the Arts.*

-Schonfeld, Roger & Liam Sweeney (2017) – *Diversity in the New York City Department of Cultural Affairs Community.*

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Oct 5

PROFESSIONALISM, INSTITUTIONALISM, AND ISOMORPHISM

-Powell W. and P. DiMaggio, “The Iron Cage Revisited: Institutional Isomorphism and Collective Rationality,” in Powell and DiMaggio, eds, The New Institutionalism in Organizational Analysis (Chicago: University of Chicago Press, 1998): pp. 41-62.

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Extra Reading Selections for report

-Dewey, Lambert & Robyn Williams (2017) – “Chapter 1: Professionalization of Performing Arts Center Management,” in **Performing Arts Center**

Management (Routledge Publ): 1-19.

-Vieira, Carbalho,& Silva (2009) – “The Process of Historic Evolution of Organizational Fields: Museums and Theatres in Brazil,” IJAM, Vol 11, No 2 (Winter): 20-28.

-Heikkinen, Merja. “Administrative Definitions of Artists in the Nordic Model of State Support for Artists.” International Journal of Cultural Policy 11.3: 325-340

-Siefert, Marsha (2004)- “The Metropolitan Opera in the American Century: Opera Singers, Europe, and Cultural Politics,” JAMLS, Vol.33(4): 298-315.

- 12 Oct** **FALL BREAK—NO CLASS**
- 19 Oct** **STAKEHOLDERS, PARTNERSHIPS AND GOVERNANCE**
Guest Speaker: Prof Shoshanah Goldberg-Miller—Stakeholder Analysis
- 26 Oct** **INTRINSIC, INSTRUMENTAL AND PUBLIC VALUE OF THE ARTS**
- 2 Nov** **ARTS, SOCIAL IMPACT AND CHANGE**
- 9 Nov** **POLICY TOOLS/ BRANDING**
- 16 Nov** **FINAL PAPER LIT REVIEW DISCUSSIONS**