

## ARTS ADMINISTRATION

**Course Call Number:** [Click here to enter text.](#)

**Course Title:** Arts in Society

**Term & Year:** [Click here to enter text.](#)

**Instructor:** [Click here to enter text.](#)

**Office Location:** [Click here to enter text.](#)

**University Email Address:** [Click here to enter text.](#)

**Phone Number:** [Click here to enter text.](#)

**Office Hours:** [Click here to enter text.](#)

### COURSE INFORMATION

#### Course Location and Time

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#### Description and Prerequisites

This course explores how and why the products of creative action are socially constructed as Art. We will consider how people organize themselves socially in order to understand and communicate their beliefs about the aesthetic status and characteristics of particular disciplines and works of art, and how the social uses to which arts works are employed underwrite the social, political, economic and cultural value of Art.

This is a reading course. In addition to giving students an in-depth introduction to scholarly debates and research about the relation between Art and social organization, the course also focuses on developing student skills in reading, summary and synthesis of complex, advanced ideas and scholarship, and application of those ideas to professional practice. These skills are essential to developing arts leadership.

#### Textbooks and Required Materials

John Dewey. *Art as Experience*.

Howard Becker. *Art Worlds*.

Lewis Hyde. *The Gift: Creativity and the Artist in the Modern World*.

Pierre Bourdieu. *Distinction: A Social Critique of the Judgment of Taste*.

Lawrence Levine. *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*.

Carol Duncan. *Civilizing Rituals: Inside Public Art Museums*.

Bill Ivey. *Arts, Inc.: How Greed and Neglect Have Destroyed Our Cultural Rights*.

James Bau Graves. *Cultural Democracy*

**Technology Requirements**

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**COURSE OUTCOME & OBJECTIVES**

Program Outcomes	Course Objectives
Demonstrate advanced knowledge of the history, structure and institutional behavior of arts organizations in the nonprofit, public and private sectors in the U.S. and, in a global context, including international cultural policy.	Gain a deep understanding of the philosophical, cultural, and sociological foundations of arts management and the relationship between these ideas and present practice of arts management.
Demonstrate proficiency with a sophisticated skill set emphasizing best practices with regard to: fundraising and financial management; setting goals in a mission driven (as well as a revenue driven) organization; understanding the important legal issues inherent in managing (either) performing or visual arts organizations; marketing within arts organizations; and engaging communities with the arts.	Demonstrate proficiency in reading, summarizing, and synthesis of complex, advanced ideas and scholarship along with application of these ideas to professional practice in arts management.
Demonstrate competence sufficient to successfully obtain a position in the field of arts administration and/or nonprofit management.	

**CLASS SCHEDULE**

Week	Date	Topics and Assignments	Assessments
1		Introduction to the course Reading: Malcolm Gladwell, "Six Degrees of Lois Weisberg" John McPhee, "Draft No. 4"	
2		<b>John Dewey, <i>Art as Experience</i></b> Further reading: <ul style="list-style-type: none"> <li>• Immanuel Kant, <i>The Critique of Judgment</i></li> <li>• Aristotle, <i>Poetics</i></li> <li>• Phillip Jackson, <i>John Dewey and the Lessons of Art</i></li> <li>• Louis Menand, <i>The Metaphysical Club</i></li> <li>• Kevin McCarthy et al., <i>Gifts of the Muse</i></li> <li>• The American Assembly, <i>The Arts and the Public Purpose</i></li> <li>• Eleonora Belfiore and Oliver Bennett (2007). "Rethinking the Social Impact of the Arts," <i>International Journal of Cultural Policy</i> 3(2): 135-151</li> </ul>	

3		<p><b>Howard Becker, <i>Art Worlds</i></b>  Further reading:</p> <ul style="list-style-type: none"> <li>• Clifford Geertz, "Art as a Cultural System"</li> <li>• Raymonde Moulin, <i>The French Art Market</i></li> <li>• Lawrence Rothfield et al., <i>Chicago: Music City</i></li> <li>• Americans for the Arts, <i>National Arts Index</i></li> </ul>	
4		Work week	
5		<p><b>Lewis Hyde, <i>The Gift*</i></b>  Further reading:</p> <ul style="list-style-type: none"> <li>• Karl Marx, <i>Capital</i></li> <li>• Marcel Mauss, <i>The Gift</i></li> <li>• Marshall Sahlins, <i>Culture and Practical Reason</i></li> <li>• Michael Fitzgerald, <i>Making Modernism: Picasso and the Creation of the Market for Twentieth Century Art</i></li> <li>• Pierre-Michel Menger (2001). "Artists as Workers: Theoretical and Methodological Challenges," <i>Poetics</i> 28(4): 241-254.</li> <li>• National Endowment for the Arts, <i>Artists in the Workforce</i></li> <li>• Maralee BATTERY (1983). "Blanket Licensing: A Proposal for the Protection and Encouragement of Artistic Endeavor," <i>Columbia Law Review</i> 83(5): 1245-1278.</li> </ul>	
6		Discussion: Responses	<b>Book reviews and responses on Dewey, Becker, Hyde due</b>
7		<p><b>Pierre Bourdieu, <i>Distinction</i></b>  Further reading:</p> <ul style="list-style-type: none"> <li>• Thorstein Veblen, <i>The Theory of the Leisure Class</i></li> <li>• Theodore Adorno, <i>Aesthetic Theory</i></li> <li>• Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"</li> <li>• Louis Althusser, "Ideology and Ideological State Apparatuses"</li> <li>• Michel Foucault, <i>The Order of Things</i></li> </ul>	
8		<p>Further reading:</p> <ul style="list-style-type: none"> <li>• Paul DiMaggio, "Cultural Entrepreneurship in Nineteenth Century Boston, Part I: The Creation of an Organizational base for High Culture in America," <i>Media, Culture and Society</i> 4(1).</li> <li>• Paul DiMaggio, "Cultural Entrepreneurship in Nineteenth Century Boston, Part II: The Classification and Framing of American Art," <i>Media, Culture and Society</i> 4(4).</li> </ul>	

		<ul style="list-style-type: none"> <li>Neil Harris, <i>Humbug: The Art of PT Barnum</i></li> <li>Neil Harris, "The Gilded Age Revisited: Boston and the Museum Movement," <i>American Quarterly</i> 14(4)</li> </ul>	
9		Writing Workshop	<b>REVIEW ESSAY 1 DUE</b> (Covering readings in weeks 7 and 8)
10		Further reading: <ul style="list-style-type: none"> <li>Victor Turner, <i>From Ritual to Theater</i></li> <li>Victor Turner, <i>The Ritual Process</i></li> <li>Richard Schechner, <i>Between Theater and Anthropology</i></li> </ul>	
11		Work week-	<b>REVIEW ESSAY 2 DUE</b> (Covering readings from weeks 7, 8 or 10)
12		Further reading: <ul style="list-style-type: none"> <li>Garrett Hardin, "The Tragedy of the Commons"</li> <li>Lawrence Lessig, <i>Free Culture</i></li> <li>Lawrence Lessig, <i>Remix</i></li> <li>Lewis Hyde, <i>Common as Air</i></li> <li>Robert Darnton, "The National Digital Public Library is Launched!" <i>New York Review of Books</i>, April 25, 2013</li> </ul>	<b>Book Reviews and responses on Bourdieu, Levine, and Duncan due</b>
13		<b>James Bau Graves, <i>Cultural Democracy</i></b> Further reading: <ul style="list-style-type: none"> <li>Paulo Freire, <i>Pedagogy of the Oppressed</i></li> <li>Augusto Boal, <i>Theater of the Oppressed</i></li> <li>Mark Stern and Susan Seifert, <i>From Creative Economy to Creative Society</i></li> <li>Maria-Rosario Jackson, <i>Building Community: Making Space for Art</i></li> </ul>	
14		<b>Case Study – The Barnes Foundation</b>	
15		Wrap-up/debrief final discussion	<b>5-page Essay based on the Case Study in week 14 due</b> <b>Book Reviews and responses on Ivey and Graves due</b>

**ASSIGNMENT & ASSESSMENTS**

Assessment	Weight
Class attendance and discussion	25
Book reviews and responses	25
Review essays	25
Final essay (case study)	25
Total	100 points

**INSTRUCTOR POLICIES****Class Participation**

(Sample text)

I expect you to attend every class. You are responsible for completing all of the required assignments. I expect all students to participate in class discussions, contributing ideas and perspectives on topics or art. All your work should incorporate aspects or issues addressed in class in relation to your personal or professional interests.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using cellular phones or beepers, checking your email or surfing the internet, updating your social networking sites, eating or drinking in class, making offensive remarks, reading newspapers or magazines, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class, which will be counted as an unexcused absence

**Attendance Policy**

(Sample text)

- After three absences your entire final grade will drop one letter grade per additional absence.
- If you miss more than six class meetings, you will fail the course.
- Two tardies, leaving early, excessive breaks will count as one absence.  
Any student that misses more than 5 classes for either personal or medical reasons will be encouraged to drop the course.
- If you miss role call, it is your responsibility to see that the record is corrected from an absence to a tardy if you are late.
- If you miss a class please ask another classmate for information on the material we covered that day. If your absence is excused by the instructor (documented medical or documented emergency), please make an appointment to review missed material.
- Missing a critique day will lower your letter grade for the semester by one.

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### Late Work/Make-Up Work Policy

(Sample text)

Late work may be subject to a penalty of 10% deducted from the assignment's value per day the work is late, unless the student provides proof of an acceptable mitigating circumstance: serious illness, death of a family member, or other circumstance if approved by the instructor.

### Grading

(Sample text)

A = Excellent (100-90%)

B = Above Average (89-80%)

C = Average (79-70%)

D = Inferior (69-60%) [passing but not necessarily satisfying degree requirements]

F = Failure (59% or below)

## UNIVERSITY & DEPARTMENT POLICIES

### Academic Integrity

### Accommodations/Disabilities

### Library Support

### Course Content and Schedule Changes

### Incomplete Grade Policy

## STUDENT RESOURCES

### Document Formatting

(Sample text)

All written materials and assignments must be typewritten or word-processed utilizing the following format. NO handwritten papers will be accepted.

- 1-inch margins
  - Times New Roman, size 12
  - Double spaced
  - Heading: your full name, the date, and the assignment title at the top of the first page
  - Correct use of citations, if applicable
  - Included illustrations, if any, must be located at the end of the document (not in line with text), accompanied by correct citations, and DO NOT count towards total page length of the assignment.
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### Discussion Guidelines

(Sample text)

1. Comments should address the idea under discussion, not the person who proposed the idea.
2. Whether discussing a work of art, idea, or other topic, every evaluative statement should be accompanied by a rationale.  
“\_\_\_\_\_ [specific aspect] was \_\_\_\_\_ [good/bad/other value judgment] because \_\_\_\_\_ [rationale or criterion].”
3. Use disciplinary-specific vocabulary whenever possible.
4. If commenting on a fellow student’s paper or presentation, lead with a positive statement before offering a negative criticism. “I liked \_\_\_ because \_\_\_\_\_, but I don’t think that your \_\_\_\_\_ was as successful because \_\_\_\_\_.”

Discussion is among the most important activities in any class, so your attention should remain undivided. Absolutely, positively no cell phones or other electronic devices may be used during class. Electronics must be powered off, unless you have a unique personal reason for which you have received prior approval by the instructor.

### Web Links

The New Yorker  
The New York Review of Books  
The New York Times  
Arts Journal - <http://www.artsjournal.com/>  
Createquity - <http://createquity.com/about>  
Grantmakers in the Arts Reader - <http://www.giarts.org/readers>  
National Endowment for the Arts ArtWorks - <http://artworks.arts.gov>

### Bibliography or Recommended Readings

A list of supplementary readings will be made available to students via the course website

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**Attachments-1****Written directions for assignments**

1. **Participate actively in class.** Read carefully and discuss thoughtfully all assigned materials. Although I will provide a lecture contextualizing the book within the history of ideas, students are expected to actively and consistently engage in discussion of the works during our class time. Speak up!
  2. **Complete eight book reviews,** one for each of the required books. Each review should be one page long. In these reviews, you are NOT meant to critique the work. Rather, the review should synthesize a book's argument and conclusions, and summarize its method. Reviews also should raise some point for discussion about the work's relevance to arts management practice. Reviews must be submitted by the end of each class and must be submitted in print (i.e. not via email). Late submissions will not be accepted.
  3. **Complete a one-page response** for each of the required books. These responses should relate the book's argument to a contemporary issue in arts management practice. Please include a link to or copy of the relevant story with your submission.
  4. **Complete two three-page review essays.** Review essays should synthesize our readings' arguments and conclusions and discuss their relevance to a contemporary issue in arts management practice. One review essay is due in Week 9 and should discuss our readings in weeks 7 and 8. One review essay is due in week 11, and should be based on the readings in weeks 7, 8 and 10. You may choose to focus on one book or may choose a theme that is taken up across these books.
  5. **Complete one five-page final essay** based on the case study presented in week 14.
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**Attachments-2**

**Grading Rubrics for Assignments**

(Sample text)

**Written Assignment Rubric**

	5 excellent	4 good	3 satisfactory	2 unsatisfactory	1 very poor	0
Text adequately addresses assigned question or topic						
Use of additional resources						
Use of proper English/overall quality of writing						
Meets due date						
Correct format						
Length meets assignment specifications						

Total Points = \_\_\_\_ / 30