#93-846: CULTURAL POLICY & ADVOCACY

Carnegie Mellon University/Heinz College
Master of Arts Management (MAM) Program
Spring 2017 (Mini 4)
**Monday, March 20th - Monday, May 8th**
Mondays, 6:00 pm - 8:50 pm
Location: Hamburg Hall

**Instructor**: David B. Pankratz, Ph.D.
dpankratz@pittsburghartscouncil.org, pankratz@andrew.cmu.edu,
**Office hours**: By appointment, via phone, before class, or after class

**Course Description**
Arts and culture managers operate in complex environments with policies that shape the kinds of artistic creations that are produced, disseminated, marketed, preserved, and funded. What are those policies? Who makes, implements, and enforces them, and on what authority? How are new policies developed and why and how are they changed? How can research, advocacy, and arts and culture managers themselves influence policy change? Drawing on specific, real-world examples as well as published cultural policy research, students will develop knowledge and skills they need to effectively navigate and shape future policy and advocacy opportunities.

Students will develop capacities to develop, implement, evaluate, and advocate for cultural policies in these areas:
- Federal, state, and local funding of the arts and culture
- Private sector support of the arts & culture
- Tax exemptions, deductions, incentives, and charitable giving
- Cultural policy and equity
- Arts education in schools and communities
- Public/private and cross-sector partnerships
- The arts, creative placemaking, and community revitalization
- Intellectual property, copyright, artistic freedom, and censorship
- Cultural diplomacy, exchange, heritage, and identity

**Course materials**
There are no required texts. Course materials--readings, articles, videos, and reports--will be available via the course’s Blackboard site, e-mail link, and/or in-class handouts.
Students must also:
• Sign up for and regularly read posts at: CreatEquity, Barry’s Blog, and ArtsJournal (especially the “Issues” section)
• Frequently visit the “Artsblog” section of the Americans for the Arts website
• Read tweets of a noted cultural policy leader of your choice, e.g., Jane Chu (NEA), Ian David Moss (CreatEquity), Narric Rome (Americans for the Arts), etc.

**Evaluation Method/Grading**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage of Total Grade</th>
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<tbody>
<tr>
<td>Class discussions/guest interviews</td>
<td>25%</td>
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<tr>
<td>Knowledge assessments</td>
<td>15%</td>
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<tr>
<td>Written Assignment</td>
<td>10%</td>
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<tr>
<td>Policy brief</td>
<td>25%</td>
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<tr>
<td>Final advocacy plan/presentation</td>
<td>25%</td>
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**Course requirements and evaluative criteria**

All enrolled students must meet all of the course requirements for readings, discussions, writings, and presentations. There is a common core of knowledge and a common set of skills that each student will develop. Such learning will be demonstrated and assessed, in the case of major assignments, according sets of evaluative criteria:

- **Weekly in-class/on-line discussions** based on assigned readings, blogs, tweets, and other content
- **Performance on in-class knowledge assessments and written assignment**
- **Leadership in posing thoughtful questions to guest interviewees**
- **Policy brief**: a 5-page written rationale for a policy proposal developed in response to a policy window, on a topic of the student’s choosing. Examples of policy briefs prepared by Americans for the Arts for National Arts Advocacy Day will be in the course Blackboard’s “Course Content” section. Policy briefs usually contain a number of key elements: 1) a title and targeted agency, 2) a brief a statement/bullet points of actions needed by decision-makers (e.g., members of the U.S. Congress), 3) background information and legislative history behind the proposal (e.g., an appropriations history, if relevant), 4) talking points containing research on why the policy is needed, what current policy has achieved to date, and outcomes the new policy, if implemented, is likely to achieve, and 5) standards for how success of the policy, if implemented, will be measured. The language used in a policy brief is meant to be persuasive. An effective policy brief will motivate cultural
policy advocates to action and persuade elected officials and other policy-makers to lend their support to the proposal. Other criteria for writing a successful policy brief are: 1) brevity, 2) a clear ask that remains front and center throughout the brief, 3) quality of supporting research evidence, and 4) the breadth and importance of the beneficiaries’ needs to be addressed.

- **Final advocacy plan**: An advocacy plan details how concerted action by advocacy partners can and will lead to the adoption, implementation, enforcement, and evaluation of a policy. The plan itself should contain these elements: 1) identification of members of the advocacy coalition, 2) targets of the advocacy campaign (elected officials, other decision-makers), 3) advocacy messages, 4) anticipated outcomes, 5) mechanisms to both mobilize advocacy partners and deliver the messages—a) e-mail campaigns, b) rallies, c) legislative visits, d) traditional and social media, and e) public meetings and/or candidate forums, etc., 6) methods of tracking support for the policy proposal (e.g., polling), and 7) detailed timelines for all stages of the advocacy campaign.

**Learning Objectives and Methods of Assessment**

By the end of the course, successful students will have increased their abilities to do the following:

- **Analyze** the clarity, consistency, and comprehensiveness of policies (assessed via discussions and mid-term policy analysis)
- **Evaluate** the effectiveness, fairness, and efficiency of policies (assessed via discussions and mid-term policy analysis)
- **Identify** and **define** policy windows, conflicts, and advocacy opportunities (assessed via discussions and policy brief)
- **Pro-actively participate** in cultural policy & advocacy communities (assessed via discussions)
- **Apply** research methods to policy development and evaluation (assessed via policy brief)
- **Prepare** and **present** persuasive policy briefs to policy-makers (assessed via policy brief)
- **Plan** an issue-based advocacy campaign and its implementation (assessed via advocacy plan)

**Instructional Strategies**

Multiple strategies will be used in this course:

- Lecture at the beginning and/or the end of most class sessions
- Knowledge assessments of assigned readings
- Classroom discussion and dialogue
- Written assignment
- Student presentations
- Structured interviews with guest policy & advocacy experts

**Heinz College Grading Scale**

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A+</td>
<td>99-100%</td>
</tr>
<tr>
<td>A</td>
<td>94-98.9%</td>
</tr>
<tr>
<td>A-</td>
<td>91-93.9%</td>
</tr>
<tr>
<td>B+</td>
<td>88-90.9%</td>
</tr>
<tr>
<td>B</td>
<td>84-87.9%</td>
</tr>
<tr>
<td>B-</td>
<td>81-83.9%</td>
</tr>
<tr>
<td>C+</td>
<td>78-80.9%</td>
</tr>
<tr>
<td>C</td>
<td>74-77.9%</td>
</tr>
<tr>
<td>C-</td>
<td>71-73.9%</td>
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**Class Schedule**

**Week 1: Arts Advocacy Day, Washington, DC, Omni Shoreham Hotel, 2500 Calvert, NW, Washington, DC**

**Reading prior to Arts Advocacy Day**
- "2017 Congressional Arts Handbook"

**March 20th key activities:**
- 8:00-8:15 am register, meet as a group in Pennsylvania delegation
- 8:30-9:30 am Advocacy Day Newcomer’s Orientation
- 9:30-11:00 am Legislative Updates and Briefings
- 11:00 am-Noon Facts & Figures
- 1:00-3:20 pm Concurrent breakout sessions
- 3:25-4:25 pm meeting of state of Pennsylvania delegation
- 6:00-7:30 Nancy Hanks Lecture, by Darren Walker, Ford Foundation, at Kennedy Center

**March 21st key activities:**
- 8:30-10:00 am Congressional Arts Kickoff Event
- 10:00 am - 3:00 pm: Lobbying visits

**Special assignments for students not attending Arts Advocacy Day:**
- Select, read, and analyze one past Nancy Hanks Lecture (available at Americans for the Arts)
- Summarize the lecture, post summary on course Blackboard site, and lead discussion about the lecture in next class

**Readings for next class:**
- NEA, “How the United States Funds the Arts”
- NASAA, “Fact vs. Fiction: Government Arts Funding” and “Five Essential Arts Arguments”
- Americans for the Arts, 4 one-pagers on “Arts & Funding” at the Research/Research Reports section of AFTA website
Week 2: Cultural Policy—Scope and Definitions
March 27th  In-class activities:
- self-introductions
- review class syllabus
- de-brief on National Arts Advocacy Day
- identify and discuss current policy issues from blog posts
- knowledge assessment
- discussion of assigned readings
- presentation of student reports on Nancy Hanks lectures
- Lecture on the scope of cultural policy, including direct and indirect cultural policies

Readings for next class:
- A. Brown, “Architecture of Value”
- CreatEquity, “Everything We Know About Whether and How the Arts Improve Lives”
- H. Sidford/N. Rabkin, “The Public Benefit and Value of the Arts & Culture: What We Have Learned and Why Does it Matter?”

Week 3: Cultural Policy, Public Benefits, and Cultural Rights
April 3rd  in-class activities:
- identify and discuss current policy issues from blog posts
- discussion of assigned readings
- knowledge assessment
- Lecture on public benefits of the arts and cultural rights
- discussion of next week’s written assignment

Readings for next class:
- Greater Pittsburgh Arts Council, “Policy and Advocacy Agenda: Local and State Issues”
- “Developing Policy Positions in the Arts, Culture & Tourism in PA”
- “Annual Report,” December 1, 2016 press release, and other entries on Allegheny County Regional Asset District (RAD) website

Assignment for next class (choose one):
- Write recommendations for changes in cultural policy in the Commonwealth of PA
- Write recommendations for changes in RAD funding systems

Week 4: Cultural Policy at the State and Local Level
April 10th in-class activities:
• summaries of recommendations in written assignments
• Guest interviewee: Diane Hunt, Allegheny Regional Asset District
• Guest interviewee: Mitch Swain, Greater Pittsburgh Arts Council
• knowledge assessment
• identify and discuss current policy issues from blog posts
• discussion of assigned readings
• Lecture on cultural policies at state, county, and local levels
• review topics for policy assignment

Assignment for next two classes:
• Preparation of policy brief on one of topics presented in class

Readings for next class:
• Holly Sidford, Executive Summary, *Fusing Arts, Culture and Social Change: New Strategies for Philanthropy*
• The Pittsburgh Foundation/Heinz Endowments, “Advancing Black Arts” guidelines
• Executive Summary: *The Unsung Majority: An Exploratory Study of Small and Mid-size Arts Organizations in Allegheny County, PA*
• CreatEquity, “Making Sense of Cultural Equity”

**Week 5: Cultural Policy and Equity**

**April 17th** in-class activities:
• discussion of assigned readings
• identify and discuss current policy issues from blog posts
• Guest interviewee: Justin Laing, The Heinz Endowments
• knowledge assessment
• Lecture on special topics in cultural policy: 1) arts education, and 2) creative placemaking

Assignment for next class:
• Continue preparation of policy brief

Readings for next class:
• National Assembly of State Arts Agencies, “Arts Advocacy and Lobbying” and “You Can Shape Policy”
• Citizens for the Arts in PA, “The Citizens' Guide to Arts Advocacy and the Legislative Process”
• Barry’s Blog on arts advocacy

**Week 6: Advocacy Strategies and Research-based Policy Development/Student Presentations**

**April 24th** key activities:
• presentation of students' policy brief assignments
• identify and discuss current policy issues from blog posts
• discussion of assigned readings
• knowledge assessment
• Lecture on best practices in advocacy planning, strategy, and implementation

Assignment for next two classes:
• Preparation of final advocacy plan

Week 7: Student Presentations/Course Summary
May 1st in-class activities:
• identify and discuss current policy issues from blog posts
• presentation of students' policy brief assignments
• summary of course content
Final assignment:
• Continue preparation of final advocacy plan

Week 8: Student Presentations of Advocacy Plans
May 8th in-class activity:
• student presentations of final advocacy plans

Course and Classroom Policies and Expectations

Attendance
-- Each student will be expected to attend all class sessions, except in extraordinary circumstances and only after receiving a confirmed absence from the instructor. In such cases, the absent student will be assigned extra work to make up for missing important in-class activities.
-- Prior to each course session, students will carefully read all assigned readings and come to class prepared to participate actively in an informed discussion of all readings.
-- Punctual attendance is expected. If you must arrive late or leave class early, please do so quietly without disruption. Also, please remember that in-class knowledge assessments as well as in-class participation in discussions and guest interviews are components of your final grade.

Late Assignments
Late assignments will not be accepted unless the student has secured permission from the instructor PRIOR to the assignment’s due date.

Laptops
The use of laptops is permitted in class use in note-taking or class-related research.

Mobile Devices
Please turn off and store your mobile devices during class time (excepting breaks).
Recordings
Students will be allowed to record class sessions, with the instructor’s permission. Recordings are only for your personal use.

Food/drink
Bottled water is permitted any time during class time, while other food/drink should remain closed and stored until break time.

Learning Environment
The instructor will foster a learning environment of honesty, respect, and courtesy. Students are expected to behave in a supportive manner toward their classmates at all times.

Intellectual and Professional Integrity
Students at Carnegie Mellon are engaged in preparation for professional activity of the highest standards, including the highest standards of ethics and integrity. These are detailed in the Student Handbook. Plagiarism and other forms of academic misrepresentation (e.g., cheating) are viewed by the University as extremely serious. Cases of cheating and plagiarism will be submitted to and reviewed by the Dean’s office. Severe penalties may be imposed, up to and including expulsion from the Heinz School.