The Creative and Cultural Industries in the US and the UK
MPAPA GE 2XXX – 3 units
Course Format: On Campus and Abroad

Instructor
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Department of Music and Performing Arts Professions
Steinhardt School of Culture, Education, and Human Development

Affiliated Faculty
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Office hours: By appointment on Monday, Tuesday, and Wednesday

Course Description and Background
The Creative and Cultural Industries have grown rapidly over the past 15 years attracting the attention of non-profit arts leaders, government officials, and cultural entrepreneurs. Drawing on the resources of New York University in New York and London, this course examines the nature of the creative and cultural industries and the development of cultural entrepreneurship in the United States and the United Kingdom from the 1990s to the present.

With the election of Tony Blair’s Labour government in 1997, UK policy makers began focusing on knowledge-based, intellectual property oriented industries where creativity plays an important role. The nonprofit fine arts sector (ballet, regional theater, symphonic music, opera, and museums) was renamed (or “rebranded”) the “cultural industries” and linked with related commercial sectors such as media, software development, gaming, and fashion (the “creative industries”). Combining these sectors increased overall awareness of the sizeable economic
impact creative individuals and organizations had on society. This realization resulted in increased attempts by national, regional, and local governments to develop cultural policies to leverage the effects of and increase growth in these industries.

In the US, Richard Florida’s 2002 book *The Rise of the Creative Class* highlighted how some urban areas were being reshaped by an influx of young, mobile, educated, tech savvy workers and the value they placed on finding culturally vibrant, tolerant places to live and work. In response, local leaders began to support cultural activities, establish local festivals, and improve outdoor amenities to encourage these workers to relocate to their respective municipalities. These changes caught many nonprofit cultural leaders by surprise and they struggled to understand and embrace this phenomenon. While many communities hoped to see rapid results and increased revenues, local leaders continue to struggle to devise effective strategies that do not increase social inequality (i.e., gentrification).

As London is arguably the world capital of the creative and cultural industries, students in this course will 1) have a unique opportunity to engage with important London based academics, leaders of nonprofit cultural organizations, government officials, artists, designers, and cultural entrepreneurs; 2) explore how and why the creative and cultural industries came to play such a vital economic and social role in the UK; 3) compare the US and UK approaches to managing these industries and determine their respective strengths and weaknesses; and 4) learn how the UK communicates the success of its cultural initiatives to the world using cultural diplomacy (“culture in external relations”) tools and techniques.

**Learning Outcomes**

1) Students will identify and describe the main characteristics of the US and UK creative/cultural industries.

2) Students will recognize and critique in writing the main ideas presented by UK guest lectures and arts leaders.

3) Students will conduct research to compare and contrast an important aspect of US and UK creative/cultural industry policy and/or practice.

**Required Books**

The books are available at Amazon (and other online booksellers) and in the bookstore.


**Courseware**

This course will utilize NYU Classes

**Attendance & Absences** – More than two unexcused absences will automatically result in a
lower grade. Chronic lateness will also negatively affect your participation grade. Regardless of the reason for your absence, you will be responsible for any missed work. There are no extra credit assignments for this class.

Assignment Completion & Late Work – Assignments should be turned in during class on the dates indicated in the syllabus. The final paper may be submitted via email or dropped off in the performing arts administration office. Late assignments will be reduced one letter grade per day.

Format -- Please type and double--space your written work (one-inch margins, 12-point type, Times New Roman font), and number and staple multiple pages. Please use the University of Chicago style guide found in A Manual for Writers of Research Papers, Theses, and Dissertations by Kate Turabian et al.

General Decorum – Please be respectful of your fellow classmates. Slipping in late or leaving early, texting, surfing the Internet, or eating is distracting to others.

Academic Integrity – All students are responsible for understanding and complying with the NYU Steinhardt Statement on Academic Integrity. More information is available here: [http://steinhardt.nyu.edu/policies/academic_integrity](http://steinhardt.nyu.edu/policies/academic_integrity)

Students with Disabilities Statement – Students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities at 726 Broadway, 2nd Floor, (212-998-4980) and are required to present a letter from the Center to me at the start of the semester in order to be considered for appropriate accommodation.

Grading Criteria

to make this course successful you must do the reading each week and come to class fully prepared to participate. The readings provide context for the lectures and, as such, may not all be discussed in class every week.

- Articles: 10%
- Mid-Term Presentation: 25%
- Journal: 15%
- Final Paper: 40%
- Class Attendance/Participation: 10%

1) Readings – All readings must be completed BEFORE the scheduled class meeting.

2) Articles (10% of grade), due Class 2 and 3
   During the course, each student will locate two articles concerning the creative/cultural industries and/or cultural entrepreneurship. She/He will write a two-paragraph summary/critique of the article that identifies the important issues and suggests a possible
solution/resolution. Be prepared to discuss your articles in class.

3) Presentation – Class 4 (25% of the grade)
   Each student will deliver a 10-minute powerpoint presentation in class. This presentation will feature an analysis of the major cultural policies of a specific country of his/her choosing. You will use the Compendium of Cultural Policies database (culturalpolicies.net) as a starting point for your research.

3) Journal – due at the end of the course (15% of the grade)
   Students will maintain a journal during the trip. Every student will write a minimum of two-paragraphs each day he/she is in the UK. You may write more than two paragraphs if you wish. Use this assignment to reflect on the issues discussed in class. Please indicate how these issues have influenced your understanding of cultural policy, the management of cultural organizations, and the global art world. The final version must be typed.

4) Final Paper -- due three weeks after we return from London (40% of the grade)
   Students will write a 12-15 page research paper focusing on a specific element of the creative/cultural industries, cultural entrepreneurship, or cultural diplomacy that attracted their interest during the trip. The paper must utilize a comparative approach. Students should have their topics approved by me soon after returning to New York.

5) Class Attendance/Participation (10% of the grade)
   Students will be graded on attendance and class participation at both campuses. The minimum level of participation is contributing to the discussion at least once per class.

**Evaluation Rubric:**

A= Excellent
This work is comprehensive and detailed, integrating themes and concepts from discussions, lectures, and readings. Writing is clear, analytical, and organized. Arguments offer specific examples and concisely evaluate evidence. Students who earn this grade are prepared for class, synthesize course materials, and contribute insightfully.

B= Good
This work is complete and accurate, offering insights at general level of understanding. Writing is clear, uses examples properly, and tends toward broad analysis. Classroom participation is consistent and thoughtful.

C= Average
This work is correct but is largely descriptive, lacking analysis. Writing is vague and at times tangential. Arguments are unorganized, without specific examples or analysis. Classroom participation does not add to the conversation effectively.
D= Unsatisfactory
This work is incomplete, and evidences little understanding of the readings or discussions. Arguments demonstrate inattention to detail, misunderstand course material, and overlook significant themes. Classroom participation is spotty, unprepared, and off topic.

F=Fail

Tips on preparation for class: Read carefully and take thoughtful notes; come prepared to discuss issues raised in the readings. There are times when I will ask an individual student to begin the class by summarizing and reacting to one or more of the readings. Challenge the author’s ideas, challenge your classmates' opinions, and challenge your professor! I welcome differences of opinion. The class will go by quickly if you are actively involved (you will also learn more).

Writing help -- If you need to improve your writing skills, please utilize the services of the writing center. It is located at: 411 Lafayette, 4th Floor. Appointments can be made online at https://nyu.mywconline.com

Class Meetings, Lectures & Assignments
Lectures, Readings, and Assignments are subject to change and will be announced in class beforehand.

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<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings Due</th>
<th>Assignments Due</th>
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| TBF  | Lecture: Introduction to the Course and American Public Policy – Richard Maloney, Director, Performing Arts Administration program, NYU | ● Davies: chapter 1 and 2  
● Hewison: Introduction, chapters 1, 2, 6 and 7  
● Throsby: chapters 1-3 (read between January 22 and February 13) | |
| NYU Main Campus | Lecture: Introduction – requirements of the course  
● What is culture? What is public policy? What is cultural policy?  
● Structure of United States government  
● Federalism  
● Values in policy making  
● A shift in the American cultural policy paradigm | | |
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<tr>
<th>Date</th>
<th>Location</th>
<th>Activity</th>
<th>Reading References</th>
<th>Due Date</th>
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<tr>
<td>TBD</td>
<td>NYU Main Campus</td>
<td><strong>Lecture</strong>&lt;br&gt; <em>The Public Policy Perspective</em> – Richard Maloney, Director, Performing Arts Administration program, NYU&lt;br&gt;• The tools of public policy – What can government do and how does it do it?&lt;br&gt;• Introduction to Cultural Economics</td>
<td>• Davies: chapter 3&lt;br&gt;• Throsby: chapters 4 and 5</td>
<td>Article 1 due</td>
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<td>TBD</td>
<td>NYU Main Campus</td>
<td><strong>Lecture</strong>&lt;br&gt; <em>Creative Cultural Industries in the US</em> – Richard Maloney, Director, Performing Arts Administration program, NYU&lt;br&gt;• Introduction to the creative and cultural industries in the US&lt;br&gt;• Introduction to creative placemaking and cultural economic development&lt;br&gt;• Introduction to US cultural diplomacy</td>
<td>• Davies: chapters 4-6&lt;br&gt;• Hewison: chapter 8 and conclusion&lt;br&gt;• Throsby: chapter 6</td>
<td>Article 2 due</td>
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<td>TBD</td>
<td>NYU Main Campus</td>
<td><strong>Presentation</strong>&lt;br&gt; Each student will deliver a 10 minute powerpoint presentation that addresses aspects of a specific country’s government structure, policy making process, and cultural policies</td>
<td>• NYU Classes: Readings required by London faculty.</td>
<td>Presentation</td>
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<tr>
<td>TBD</td>
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<td><strong>Fly to London</strong></td>
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Day 1  
**London**

- **Arrive in London**
  - Take tube to NYU London, check into dorm rooms, recover from jet lag, and/or explore the city on your own.

Day 2  
**NYU London**

- **Lecture**
  - *Introduction to London and UK Cultural Policy –*
  - Richard Maloney, Director, Performing Arts Administration program, NYU

- **Welcome Dinner** (paid for by NYU)

Day 2  
**NYU London**

- **Lecture**
  - *Introduction to the Cultural/Creative Industries I –*
  - Gerald Lidstone, Director, Institute for Creative and Cultural Entrepreneurship, Goldsmiths College (University of London)

- **Site Visit**
  - Visit with government cultural policy maker

- **Explore the city on your own**

Day 3  
**NYU London**

- **Lecture**
  - *Introduction to the Cultural/Creative Industries II –*
  - Gerald Lidstone, Director, Institute for Creative and Cultural Entrepreneurship.

- Monday—Friday: Each London faculty will assign two articles for you to read before his/her lecture. These articles will be available on NYU Classes at the start of the course.
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<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event Description</th>
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<tr>
<td>2–5pm</td>
<td>Goldsmiths College (University</td>
<td><strong>Site Visit</strong>&lt;br&gt;Tour major performing arts venue, lecture from top administrator about implementing cultural policy</td>
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<td>of London)</td>
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<td>5pm--</td>
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<td><strong>Explore the city on your own</strong></td>
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<td>Day 4</td>
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<td><strong>Lecture</strong>&lt;br&gt;<em>Creative and Cultural Entrepreneurship I</em> –</td>
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<tr>
<td>9am-12pm</td>
<td>NYU London</td>
<td>Sian Prime, Deputy Director, Institute for Creative and Cultural Entrepreneurship, Goldsmiths College (University of London)</td>
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<td><strong>Site Visit</strong>&lt;br&gt;Visit Somerset House, talk to top administrator about their arts incubator program</td>
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<td><strong>Music Performance (TBD)</strong>&lt;br&gt;(Tickets provided by NYU)</td>
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<td>Day 5</td>
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<td><strong>Lecture</strong>&lt;br&gt;<em>Creative and Cultural Entrepreneurship II</em> –</td>
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<tr>
<td>9am–12</td>
<td>NYU London</td>
<td>Siân Prime, Deputy Director, Institute for Creative and Cultural Entrepreneurship, Goldsmiths College (University of London)</td>
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<td><strong>Site Visit (TBD)</strong>&lt;br&gt;Tour Cockpit Arts (Holborn), talk to top administrator about</td>
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<td>Time</td>
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<tr>
<td>5pm</td>
<td>Explore the city on your own</td>
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<td>Day 6</td>
<td><strong>Lecture</strong></td>
<td><em>Introduction to Cultural Diplomacy</em> – Carla Figueira, Director, MA in Cultural Policy, Relations, and Diplomacy, Goldsmiths College (University of London)</td>
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<td>12-1pm</td>
<td><strong>Lecture</strong></td>
<td><em>London portion Wrap Up</em> – Richard Maloney, Director, Performing Arts Administration program, NYU</td>
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<td>2:30-5pm</td>
<td><strong>Site Visit (TBD)</strong></td>
<td>Tour an Embassy, listen to talk from the Cultural Attaché</td>
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| 7pm   | **Performance** | Globe Theater  
(tickets provided by NYU) |
| Day 7 | **Check out of dorm** | Fly back to NY  |
| London/NY | **Final Paper Due @ 6pm** | Final Paper Due  |
| TBD   | **Final Paper Due** |  |