**Week 1 - What is Culture?**

This session introduces studies of culture and Cultural Studies from the Western intellectual tradition. It outlines key ideas and debates about the meaning and value of culture, and considers the historical and ideological contexts from which these emerged. It encourages critical reflection about concepts of, and distinctions between different categories of culture. It also problematizes the dominance of the Western canon, and encourages reflection on the opportunities afforded by, and the limitations of studying culture in an international classroom in a global city.

**Core Material**

Powerpoint audio-visual lecture: ‘What is Culture?’

‘F R Leavis and Raymond Williams: Two Very Different Positions on “Culture”.’ <https://www.youtube.com/watch?v=oKltu01WR5o>

Will Gompertz, ‘Who decides what culture is?’, BBC News, 9 March 2015, <https://www.bbc.co.uk/news/entertainment-arts-31797408>

Laurie Taylor, ‘Bingo, Barbie and Barthes: 50 Years of Cultural Studies’, BBC Radio 4, (first broadcast 2-3 January 2014), <https://www.bbc.co.uk/programmes/b03f0t4y>

**Questions for classroom discussion.**

1. Why do elite models of culture persist and remain dominant, despite efforts to disrupt them?

2. Are Western models and categories of culture recognisable/useful outside of the West?

3. Are there hierarchies of culture (i.e. High and Low) in non-Western societies, and if so, how are they understood and what forms do they take? How are they discussed and talked about? What are their effects?

4. (For non-Anglophone students) What is the etymology of/meanings of the word ‘culture’ in your home language? How do you think this relates to attitudes to culture within this language community?

5. What type of culture does our classroom (and by extension, the degree programme and the university) represent? What do you think is the relation between the culture of the classroom, and the culture that we study?

From: Ien Ang, ‘Doing cultural studies at the crossroads: Local/global negotiations’. *European Journal of Cultural Studies* 1.1 (1998): 13-31.

‘conference[s] - are more often than not just brief encounters; they are seemingly decontextualized, fleeting moments of incidental and transient linkage after which we all go our separate ways, on to our individual destinations back in our own countries, institutions, disciplinary enclaves, and specialist fields of interest. If this conference is a meeting place for such a diverse range of people to share their ideas under the common banner of ’cultural studies’, what can that sharing consist of? Or better, how can we make sure that that sharing takes place, that the brief encounters we make here will have more long-standing

effects?’

6. If we substitute the word conference for classroom, or university, and think about our own experiences on this degree, how can we communicate our differences in a meaningful way, but also find common ground? What are the challenges of inter/cross cultural communication? What are the barriers to communication, and how can we seek to overcome these? Is it possible for the classroom to be a neutral cultural space? Is this even something that should be aspired to?

**Additional Reading and Resources**

Ang, Ien. ‘Doing cultural studies at the crossroads: Local/global negotiations’. *European Journal of Cultural Studies* 1.1 (1998): 13-31, available from <http://journals.sagepub.com/doi/abs/10.1177/136754949800100102>

Arnold, Matthew. *Culture and Anarchy*. OUP Oxford, 2006.

Barker, Chris, *Cultural Studies: Theory & Practice,* Sage, London, 2000

Benjamin, Walter., 2008. *The Work of Art in the Age of its Technological Reproducibility, and Other Writings on Media*. Harvard University Press.

Eagleton, Terry. 2000. ‘Culture Wars’, in *The Idea of Culture*, (Wiley/Blackwell, Oxford), pp. 51-86, available from [https://www.dlib.si/stream/URN:NBN:SI:DOC-GWWH9DG5/b6fe80e4-79e5-4676-bbd3-270ab14ed9da/PDF](https://www.dlib.si/stream/URN%3ANBN%3ASI%3ADOC-GWWH9DG5/b6fe80e4-79e5-4676-bbd3-270ab14ed9da/PDF)

Elias, Norbert & Jephcott, Edmund, 1978. *The Civilizing Process* (Vol. 1). Oxford: Blackwell.

Horkheimer, Max & Adorno, Theodor, 2006. ‘The Culture Industry: Enlightenment as Mass Deception’, in *Media and cultural studies: Keyworks*, pp.41-72.

Hoggart, Richard, (1957), *The Uses of Literacy*. Routledge, 2017

F. R. Leavis, ‘Mass Civilisation and Minority Culture’, in Storey, J. ed., 2006. *Cultural Theory and Popular Culture: A reader*. University of Georgia Press, pp. 13-21

Williams, Raymond, (1958), *Culture and Society: 1780–1950.* (Vintage Classics, 2017)

Williams, Raymond, *Keywords: A Vocabulary of Culture and Society*. Oxford University Press, 2014

BBC Radio 4 Podcasts, *In Our Time*, ‘The Frankfurt School’, 14 January 2010, <https://www.bbc.co.uk/programmes/b00pr54s>

BBC Radio 4 Podcasts on ‘The Value of Culture’

‘Culture and Anarchy’, December 2012, <https://www.bbc.co.uk/programmes/b01phf4c>

‘The Value of Culture’, January 2013, <https://www.bbc.co.uk/programmes/b01phfsw>

‘Two Cultures’, January 2013, <https://www.bbc.co.uk/programmes/b01phhy5>

‘Mass Culture’, January 2013, <https://www.bbc.co.uk/programmes/b01phkt6>

‘What’s the Value of Culture Today?’, January 2013, <https://www.bbc.co.uk/programmes/b01phm1j>

**Week 2 - What are Cultural & Creative Industries?**

Initially, this session examines general definitions of the cultural and creative industries (CCIs). It will then explore how the CCIs can be viewed from three directions: in terms of a) industries b) workforce, or c) outputs. Finally, to conclude the session outlines some of the problems entailed with defining the CCIs, and argues we need to develop flexible ways of conceptualizing this sector.

**Core Material**

Powerpoint lecture slides and handout – ‘What are Cultural & Creative Industries?’

Flew, T., 2012. *Creative Industries*. London: Sage. Chapter 2, ‘International Models of Creative Industries Policy’ pp. 33-58.

Hesmondhalgh, D., 2013. *Cultural Industries*. 3rd ed. London: Sage. Chapter ‘Introduction,’ pp. 1-34.

Throsby, D., 2008. Modelling the cultural industries. *International Journal of Cultural Policy*, 14 (3), pp. 217–32.

**Week 3 Cultural Value and Taste**

Taking up issues of cultural value and values the session will consider cultural hierarchies and power, and how different forms of culture are valued and valorised. Where do these hierarchies of cultural value come from?  Are these hierarchies breaking down today?

After defining culture and value we will explore these questions in the lecture and in workshop activities in terms of three areas: class and family background; ideas about the ‘Canon’ as ‘legitimate’ national culture; cultural institutions and policy. These three areas are the focus of workshop activities.

**Look at, and prepare responses to these workshop activities in advance of the class, so that you will be ready to discuss these with your group in the class.**

**TASK 1: Socio-economics and culture**

How does class shape our tastes and preferences for cultural forms and practices?

a.     You might refer to this UK Government DCMS annual survey for understanding correlations between class and cultural values:

<https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/740242/180911_Taking_Part_Adult_Annual_Report_-_Revised.pdf>

**TASK 2: Nation and culture in the ‘literary Canon’**

What is the ‘literary canon’ and how has it been defined historically?

a.     What texts, authors, genres are omitted from this canon? Does it need to be redfined/changed?

b.     English GCSE national curriculum in English literature. Look at this in terms of English class and your own national background.                       <https://thenationalcurriculum.com/gcse-english-literature-texts/>

c.     Is there a ‘Canon’ in your country or origin and is it reproduced by institutions like the school?

**TASK 3: Cultural institutions and policy**

Taking one (or two if you’ve time) cultural institutions examine how issues of value (price, preferences, moral and ethical value) are reflected in their aims (implicit or explicit) and what sorts of cultural forms and practices they enable. Some examples (you can choose your own):

a.     National Lottery/Arts Council funding https://www.artscouncil.org.uk/about-us-0

b.     Funding of BBC http://www.bbc.co.uk/blogs/aboutthebbc/entries/9637e45d-c96c-36c6-9e3f-af141e81cab4

**Key Reading**

Fiske, J. (1997) 'Understanding Popular Culture', in *Reading The Popular*,Routledge: London, 1-12

O’Brien D. (2014) 'Introduction' to *Cultural Policy: Management, value and modernity in the creative industries* London: Taylor and Francis, 1-16 (available as an ebook from the King's library)

Vuyk, K. (2010) ‘The arts as an instrument? Notes on the controversy surrounding the value of art’ *International Journal of Cultural Policy* 16(2) 173–83

**List** **of resources on cultural value**

Listen to Melvyn Bragg’s Radio 4 programmes on cultural value prior to class as background to the session.

<https://www.bbc.co.uk/programmes/b01pmg02>

<https://www.artscouncil.org.uk/sites/default/files/download-file/Value_arts_culture_evidence_review.pdf>

<https://www.artscouncil.org.uk/sites/default/files/download-file/Great_art_and_culture_for_everyone.pdf>

<https://ahrc.ukri.org/research/fundedthemesandprogrammes/culturalvalueproject/>

<https://ahrc.ukri.org/documents/project-reports-and-reviews/cultural-value-scoping-project/>

Edgar, D. (2012) ‘Why fund the arts?’ *The Guardian*, Thursday 5th January 2012, <https://www.theguardian.com/culture/2012/jan/05/david-edgar-why-fund-the-arts>

**Week 4 - The Commodification of Culture**

We will begin by revisiting Horkheimer and Adorno’s seminal critique of what they termed the ‘culture industry’ (1944), which reduces culture and art to a commodity in the service of capitalism. We will examine the relevance of their critique in contemporary neoliberal and globalised society. Here we will also look at the role (and potential) of art and art institutions as spaces for political engagement, social engagement and activism. We will discuss whether art can resist commodification and why (whether) it should.

**Core Material**

Adorno, T., & Horkheimer, M., 1944. “The Culture Industry: Enlightenment as Mass Deception.” In *Dialectic of Enlightenment.*

<http://www.marxists.org/reference/archive/adorno/1944/culture-industry.htm>

Clorinde Peters, “Re-imagining spaces, collectivity, and the political dimension of contemporary art” *Policy Futures in Education* 2015, Vol. 13(1) 149–159
<http://journals.sagepub.com/doi/pdf/10.1177/1478210314566735>

Nick Prior, “Having one’s Tate and eating it” in *Art and its Publics: Museum Studies at the Millennium*, ed. by Andrew McCellan, Blackwell: 2003, 51-76<https://onlinelibrary.wiley.com/doi/abs/10.1002/9780470775936.ch2>

**Week 5 - The Public and Private Sectors: The Case of Public Service Broadcasting**

The existence of public and non-profit cultural services is a good example of the imperfect nature of the cultural market, which can result in a mismatch between supply and demand and market failure in the supply of some goods and services. This lecture will introduce key economic theories of public and non-profit culture through the case study of public service broadcasting. It will also encourage students to think about the social, historical and policy factors behind the establishment of public and non-profit cultural sectors.

**Core Material**

Ferrell Lowe G. and F. Martin (2014). The Value and Values of Public Service Media. In G.

Ferrell Lowe and F. Martin (eds). *The Value of Public Service Media*. Göteborg: Nordicom, Chapter 1, pp. 19-41. Available as a download from the publisher. <http://www.nordicom.gu.se/en/publikationer/value-public-service-media>

Powell, W.W. & Steinberg, R. (eds) (2006) *The Nonprofit Sector: A Research Handbook*, New Haven: Yale University Press.  Particularly the “Introduction” and Chapter 18. P. DiMaggio, “Non-Profit Organizations and the Intersectoral Division of Labor in the Arts”.  (Available as an E-Book in the library.)

Salamon, M. & Anheier, H. K. (1997), ‘Introduction’, pp. 1-9, & ‘The Challenge of Definition: Thirteen Realities in Search of a Concept’, pp. 11-28, in Salomon, M. & H. K. Anheier (eds.), *Defining the Nonprofit Sector: A Cross-National Analysis,* Manchester University Press.

Chapter/section:  Chapter 1 - **copy and paste the links below into your browser and you will be able to access a PDF of these chapters.**

https://emea01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fcontent.talisaspire.com%2Fkcl%2Fbundles%2F5c4edddf540a2629f02062b4&amp;data=01%7C01%7Cruth.3.adams%40kcl.ac.uk%7Cdd0e32983d3b436c294708d6850e143a%7C8370cf1416f34c16b83c724071654356%7C0&amp;sdata=wDCZdrHToU9JlxkUF8dCJOTuYmVjHx6R%2B%2Fq17TbIjAs%3D&amp;reserved=0

Chapter/section:  Chapter 2

https://emea01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fcontent.talisaspire.com%2Fkcl%2Fbundles%2F5c4ede3e69df5056c705a294&amp;data=01%7C01%7Cruth.3.adams%40kcl.ac.uk%7Cc1d4a8a16aef4d79d61408d6850e4d68%7C8370cf1416f34c16b83c724071654356%7C0&amp;sdata=KLwF8pidLRUOIW0Kjh%2BnIBZdvYJ7aiNRjkw39qJVhQo%3D&amp;reserved=0

**Questions for Class Discussion**

**Before the class**

Based on your reading and own experiences think about what are the potential benefits and drawbacks of operating as a non-profit enterprise for at least one cultural or creative industry or artform e.g.  broadcasting, galleries and museums, performing arts, libraries, theatre.

* + Think about who owns the enterprise and how it is funded.
	+ What are the economic, cultural, political, and social benefits for operating as a non-profit organisation in the cultural and creative industries?
	+ What are the drawbacks of operating as a non-profit cultural enterprise and how can those be overcome?
	+ Do we really need non-profit culture in an era of plentiful commercial media and culture?

**During the class**

Discuss your answers to the questions above with other students and staff to map out the benefits and drawbacks of non-profit organisation for different types of cultural or creative industries or art forms e.g. audiovisual, heritage, performing arts, libraries.  Write stuff on the whiteboard.

Then in small groups of 3, come up with a short 5-minute proposal for your own non-profit enterprise. What sector would you choose and why? What would be the justification for running as a non-profit enterprise?  Would you have specific cultural or social reasons for running as a non-profit.   Based on what you know now, how would you fund the running of your organisation and its activities?

**Additional Reading**

ACE (2012) *A Night Less Ordinary Report*. *Children and Young People* Available at [http://webarchive.nationalarchives.gov.uk/20160204121858/http://www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/night-less-ordinary-evaluation](http://webarchive.nationalarchives.gov.uk/20160204121858/http%3A/www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/night-less-ordinary-evaluation)

Baumol, W. & Bowen, W. (1965) On the performing arts: the anatomy of their economic problems, *The American Economic Review*, 55(1/2): 495-402.

Bennett, R, Kerrigan, F and D. O’Reilly (2012) *New Horizons in Arts heritage, non-profit and social marketing* Routledge: Abingdon. Electronic copy available.

Meg Brindle, Constance DeVereaux (2015) Eds. *The Arts Management Handbook,* Routledge: Abingdon.  – electronic resource - See Chapter 10 “Starting a non-profit Organisation” and Chapter 9 Arts and cultural policy: What Governments do (and don’t do) to make Arts Happen. Electronic copy Available.

Clotfelter, C. T (ed) (1992), *Who Benefits from the Nonprofit Sector?* Chicago: University of Chicago Press. Especially Chapter 6, Dick Netzer ‘Arts and Culture, pp. 174-206.

Coase, R. H (1966) The economics of broadcasting and government policy. *The American Economic Review*, 56(1/2): 440-447.

Curran, J. and Seaton J. (2018, 8th edition), *Power Without Responsibility: the Press and Broadcasting in Britain*. London: Routledge. ( Electronic Copy Available