

SYLLABUS – CSP 605 Cultural Policy

Course Number..... 605
Semester..... Fall 2024
Instructor:..... Robert Baron
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Welcome to our Course!

Cultural policies are principals guiding actions for governments, non-profit organizations, businesses, arts groups, families and communities. Whether they are formally articulated or implicit, they shape how culture is practiced and sustained. This course explores policies for the arts, tourism and local revitalization initiatives as well as issues in cultural appropriation, protection of cultural property and the safeguarding of heritage. Through readings from multiple disciplines and case studies, you will discover how policies impact cultural sustainability and how they are created, reframed and resisted by communities. You will learn different views about the ownership and protection of culture as you acquire a deeper understanding of cultural rights as human rights. Through seeing the effects of policies and community responses, you will be equipped to participate in a more informed way in shaping policies which impact your community. This course will enhance your ability to critically analyze cultural policies, and to safeguard and defend the cultural practices and traditions you care about.

I am often online. Please contact me by email directly at rbtbaron@gmail.com rather than through the Canvas site. You can reasonably expect to get an email response to your questions, a phone call or Microsoft Teams meeting within 48 hours, but usually within a day. Microsoft Teams meetings or phone appointments will be scheduled with each student in the course to discuss each of the two major assignments.

The course syllabus contains assignments also included on the Canvas course site. I open up each unit on Canvas no later than one week before the Unit begins. Broken or dead links will be corrected at that time. If you notice a broken or dead link on Canvas, please contact me as soon as possible so that it can be restored.

During the semester I will be in touch individually with each student to discuss possibilities for your Canvas ARC assignment and final paper.

I log into Canvas on Sundays as well as at various other times during the week.

For problems with technical aspects of the Canvas course website, chat with Canvas technical support: <https://cases.canvaslms.com/liveagentchat?chattype=admin>

Course Goals and Objectives

1. Learn how to locate and critique cultural policy, focusing upon policy debates and challenges that contribute to – or impede – cultural sustainability. The student will identify and analyze cultural policies expressed both explicitly and implicitly through legislation, guidelines, initiatives and other actions as well as community responses to these policies. The student will learn, through a case study approach, to examine intersections between Cultural Policy initiatives at international, national, state and local *official* public policy levels (capital CP) and local cultural processes and

community concerns (lower-case cp) in the student's own community and elsewhere.

2. Develop the ability to critically analyze cultural policies designed to generate economic development, and to critically consider the effects of economic development policies and tourism initiatives on local cultural sustainability.
3. Gain understanding of the key debates, issues and events (historical and contemporary) in the formation of, and responses to, national and international cultural policy initiatives.
4. Understand the idea of cultural property and explore debates and conflicts about cultural appropriation and intellectual property (IP) protection for cultural heritage through intergovernmental and national government policies. Develop a critical understanding of *cultural rights as human rights*.

	Learning Objectives/Measurable Outcomes	Session #	Assessment
1	Locate and critique cultural policy on both official and local levels.	1-5, 11	Active and critical discussion board and Live Class participation, Canvas ARC assignment and final paper apply cultural policy concepts and themes, demonstrate understanding of cultural policy through annotations of readings and discussion board postings
2	Develop ability to critically analyze cultural policies designed to generate economic development, and critically consider effects of policies and tourism initiatives on local cultural sustainability.	6-8	Active and critical discussion board and Live Class participation, annotations of readings demonstrate understanding of policies and their impacts upon economic development, tourism and various dimensions of cultural sustainability
3	Understand key debates, issues and events in formation of, and in response to, national and international cultural policy issues.	2-5, 11	Active and critical discussion board and Live Class participation, demonstrate understanding of debates, issues and events in annotations of readings, class discussions, Canvas ARC assignment and final papers.

4	Understand concepts, debates and conflicts about cultural property, cultural appropriation and intellectual property protection for intangible cultural heritage. Critically understand cultural rights as human rights.	1, 9-11	Active and critical discussion board and Live Class participation, demonstrate understanding of concepts, debates, conflicts and human rights issues in annotations of readings and other course assignments.
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Departmental Educational Objectives

This course meets the following educational objectives of the Masters of Arts in Cultural Sustainability Program:

- (1) Acquire general and culturally specific knowledge of the transmission, creation, and interpretation of intangible culture.
- (2) Articulate an understanding of the dimensions and critical/theoretical issues of cultural sustainability as an emerging field.

Assignment Instructions:

The course assignments include a final research paper, a Canvas ARC assignment analyzing cultural policies of an agency, organization or group; and annotations of course readings. You are also required to participate in the Microsoft Teams live classes and in online Canvas activities including postings to discuss readings, initiating discussion board postings and responding to the postings and assignments submitted by your fellow students.

Following is more detailed information about the assignments for the course:

- 1) For units 1 – 4, 6 and 8 - 10 you must annotate the texts for that week and submit the assignment in Canvas. Annotations must be over 50 words in length for each reading, but it need not be more than a paragraph. Examples of annotations appear [here](#). Note that there are several different ways to annotate. The annotation can describe the reading's content or focus, give your reactions to the source and/or evaluate it. You can also comment on the source's usefulness for the course. It is most important to indicate two or three takeaways from the reading - a summary of the entire reading is not expected. Each annotation will be reviewed by the instructor and they count towards the final grade. Letter grades are not given for any of the annotations unless they clearly do not reflect that you did the reading.
- 2) You are required to contribute one or more discussion board posts of 125 words or more for each unit. These posts may include discussion of readings and issues related to the class and responses to postings submitted by fellow students. Posts for units 5, 7, 11 and 12 should include reference to the readings for the week along with any other topics for the discussion. Your posts should relate generally to the topics of the course, including such subjects as pluralism, cultural democracy, appropriation, hegemony, culture as property, cultural rights, tourism, urban revitalization and

economic development through the arts and heritage. The course comes alive in the discussion board, so please take the initiative to post about any ideas you have relating to the topics of the course through readings and other observations, and respond to postings by others in the course.

- 3) During Microsoft Teams Live Classes you are expected to participate in the discussion.
- 4) You will present a 15 – 20 minute Canvas ARC presentation, due on Monday, October 7th analyzing cultural policies in your locality or state, drawing from readings of cultural policy materials and guidelines, and ,if possible, a meeting with officials or staff of the organization whose policies you are analyzing. The agency or organization may be a cultural agency or another type of agency, organization or group whose policies affect cultural sustainability. In your presentation, discuss how these explicit and implicit policies relate to local cultural practices or traditions important to you, and indicate how these policies could be changed and adapted to safeguard these cultural practices or traditions. This presentation provides an opportunity to analyze and critique policy with reference to the conceptual tools and perspectives you will learn in this course.
- 5) You will produce a research paper (3500-5000 words), due on Friday, December 6th, on a cultural policy topic of your choice that draws from aspects of policy or case studies that you encounter through the readings. As with the shorter assignments, you should incorporate concepts and perspectives that emerge from your weekly readings.

For the final paper, you must submit:

- a) A two-paragraph summary to the class discussion board in Module 4, Unit 10 in Canvas by Wednesday, November 7th.
- b) A working bibliography listing at least 3 references that you plan to use, submitted to Module 4, Unit 10 by Tuesday November 12th.
- c) A PowerPoint presentation (15- 20 minutes) outlining your final research paper on Canvas ARC by Tuesday, November 27th.
- d) A completed paper submitted to Module 5 of Canvas by Friday, December 6th.

Required Textbook

The following book is required for the course. It is available as a print book or e-book accessed through the Goucher Library [here](#).

Bess Lomax Hawes, *Sing it Pretty: A Memoir*. Chicago and Urbana: University of Illinois Press, 2008.

Grading

Final Research Paper (including outline, preliminary Bibliography and the completed paper)	35%
Canvas ARC Presentation analyzing cultural policies in your locality or state	20%
Participation in Discussion Boards and Live Classes	20%
Annotations of readings	20%
Research Paper PowerPoint Presentation on Canvas ARC	5%

Grade Scale

A	93 or more points
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A-	90 - 92 points
B+	87 - 89 points
B	83 - 86 points
B-	80 - 82 points
C+	77 - 79 points
C	73 - 76 points
C-	70 - 72 points
D	60 - 69 points
F	59 points and below

Course Policies

Late/Missed/Incomplete Assignments Policy:

If a class is missed, it is the student's responsibility to obtain all notes, handouts, and materials for that meeting from another student. It is the student's responsibility to ensure that their instructor receives all submitted materials by the due date. Incomplete assignments will be made up by the following week, except for the final assignment. Incomplete assignments that cannot be made up by the following week, due to unforeseen personal circumstances such as illness, will be handled on a case by case basis and may result in an incomplete grade. To secure permission for an incomplete grade, the student must submit a request to the faculty, who will make a formal request to the Registrar.

Communication:

I will be available at rbtbaron@gmail.com, and I am online often. Please contact me directly by email rather than through the Canvas site or by phone. You can reasonably expect to get an email response to your questions or for the discussion of anything related to the course within 48 hours, but usually within a day. Zoom or phone appointments will be scheduled with each student in the course to discuss each of the two major assignments. We can also schedule other individual Zoom or phone appointments as needed.

Course participants are responsible for maintaining continuous involvement with fellow students and me, particularly through participation in online discussions. Ongoing communication allows you to gain deeper insights into the content, activities and assignments in the course. Please give notice of any obstacle that prevents this.

You are encouraged to ask questions whenever information needs clarifying.

For questions pertaining to your assignments: send an email directly to me rather than through Canvas.

For questions inspired by assignments that may be interesting and helpful to other class members, please use the discussion board.

For problems with technical aspects of the Canvas course website, chat with Canvas technical support: <https://cases.canvaslms.com/liveagentchat?chattype=admin>

Academic Integrity:

All final work products are to be the independent work of each student original to the course and stored in the electronic portfolio. Suspected violations of the [Academic Honor Code](#) will be referred to the Academic Honor Board.

Accessibility Services:

Please inform me about any accommodations you need to participate fully in the course. Goucher College makes reasonable academic accommodations for students with documented disabilities. Students requesting accommodations must make their request and provide appropriate documentation to the Office of Accessibility Services (OAS). Because classes change every semester, eligible students must obtain a new accommodation letter from the Disabilities Specialist every semester and review this letter with their professors so the accommodations can be implemented. The Director of OAS is available by appointment to answer questions and discuss any implementation issues you may have. For more information, please visit Goucher College's [Academic Accommodations](#) site.

Nondiscrimination Policy:

Goucher College does not discriminate on the basis of race, color, national origin, ethnicity, sexual orientation, gender identity, religion, sex, age, disability, marital status or genetic information in its programs and activities. The college has adopted a [Nondiscrimination Policy](#). Further details and contact information for the college's Title IX coordinator can be found on [Goucher's Nondiscrimination Notice and Policy page](#).

Religious Observation Policy:

If you need to request accommodation for religious observance, fill out the [Religious Observation Form](#) and submit it to your instructor as soon as possible and at least two weeks before the observance. If you communicate in a timely manner and complete any mutually agreed upon make-up work, any such absences or schedule changes will be excused and will not adversely affect your grade.

Resources:

Students in Goucher College's graduate programs are provided with and encouraged to use the following resources:

- [Academic Accommodations](#)
- Financial Aid Counselor 410-337-6141
- [Career Education](#)
- [Student Support and Outreach](#)
- [myGoucher](#) Registration, Classes, Schedules, Transcripts
- [Distance Learning Resources](#)
- [Student Tutorials and Resources](#)

Readings and Assignments**Module 1: Keywords, Big Ideas and Frameworks**

This module includes Units 1, 2 and 3

Learning Objectives:

- To become familiar with central concepts and terminology which underpin and inform thinking about cultural policy and rights. These keywords are drawn from multiple disciplines of the social sciences and humanities, as well as related fields. These are the

initial set of theoretical and conceptual tools that students will begin adding to their "tool-kit" throughout the course and the overall program and which will inform their subsequent critique and practice.

Unit 1: Big Ideas – Cultural Rights, Hegemony, Cultural Equity

COMPLETE READINGS, LISTEN TO MY LECTURE AND UPLOAD ANNOTATIONS TO CANVAS AS A WORD DOCUMENT BY MONDAY, AUGUST 26TH. POST TO DISCUSSION BOARD BY WEDNESDAY, AUGUST 28TH.

Required Readings:

Read one of the two following articles:

Brow, James. 1990. Notes on Community, Hegemony, and the Uses of the Past. *Anthropological Quarterly*. 63(1):1-6.

Or

Lears, T.J. Jackson. 1985. The Concept of Cultural Hegemony: Problems and Possibilities. *American Historical Review* 90 (June 1985): 567-93

The following readings are also required:

Atlas, Caron. 2001. Cultural Policy: What Is It? Who Makes It? Why Does It Matter? In *Culture Counts: Strategies for a More Vibrant Cultural Life for New York City*. New York: New York Foundation for the Arts, pp. 65-68.

What is Cultural Policy? *Webster's World of Cultural Policy: An Online Resource*. Center for the Study of Cultural Policy from the Perspective of Cultural Democracy.

<http://www.wwcd.org/policy/policy.html#DEF>

Lomax, Alan. [1972] 2003 *Appeal for Cultural Equity*. https://folklife-media.si.edu/docs/festival/program-book-articles/FESTBK1985_11.pdf

Andrew Weintraub. 2009. Introduction. In Andrew W. Weintraub and Bell Yung, *Music and Cultural Rights*. Chicago and Urbana: University of Illinois Press, pp. 1 – 18.

Supplemental Readings:

Chris Rogers and Lyle Campbell. 2015. Endangered Languages. In *Oxford Research Encyclopedias*. <http://linguistics.oxfordre.com/view/10.1093/acrefore/9780199384655.001.0001/acrefore-9780199384655-e-21>

Unit 2 - Cultural Democracy, US Cultural Policy and the Economics of Heritage

COMPLETE READINGS, LISTEN TO MY LECTURE, BROWSE WEB SITES AND UPLOAD ANNOTATIONS TO CANVAS AS A WORD DOCUMENT BY MONDAY, SEPTEMBER 2ND. ANNOTATIONS ARE NOT REQUIRED FOR THE WEB SITES. POST TO DISCUSSION BOARD BY WEDNESDAY, SEPTEMBER 5TH.

Required Readings:

Bedoya, Robert. 2004. *US Cultural Policy: Its Politics of Participation, Its Creative Potential*. New Orleans: National Performance Network. <https://nnpweb.org/wp-content/uploads/CulturalPolicy-Bedoya.pdf>

Adams, Don and Arlene Goldbard 1995. Cultural Democracy: A Brief Introduction. Webster's World of Cultural Democracy <http://www.wwcd.org/cd.html>

David Throsby, Introduction, followed by Arjo Klamer and David Thorsby, Paying for the Past: the Economics of Cultural Heritage. In *World Culture Report 2000: Cultural Diversity, Conflict and Pluralism*, 128-129; 130-145 Paris: UNESCO Publications

Web Sites:

Arts and Democracy <http://artsanddemocracy.org/index.php>

National Assembly of State Arts Agencies <http://www.nasaa-arts.org/>

Americans for the Arts <http://www.artsusa.org/>

Daily Yonder, web pages on arts and culture in rural communities

http://www.dailyyonder.com/topics/arts_and_culture/

Unit 3 – Participation, Stewardship and New Directions in Arts Policy

COMPLETE READINGS, LISTEN TO MY LECTURE AND UPLOAD ANNOTATIONS TO CANVAS AS A WORD DOCUMENT BY MONDAY, SEPTEMBER 9TH. POST TO DISCUSSION BOARD BY WEDNESDAY, SEPTEMBER 11TH.

Required Readings:

Critical Issues Facing the Arts in California: A Working Paper from the James Irvine Foundation. 2006. Los Angeles and San Francisco: The James Irvine Foundation

Brown, Alan S. and Novak-Leonard, Jennifer L. 2011. *Getting in on the Act: How Arts Groups are Creating Opportunities for Active Participation*. Los Angeles and San Francisco: The James Irvine Foundation

Little, Ruth. 2011. *Stewardship, Connections and Ecology: Contexts for the Development of Talent*.

Supplemental Readings:

Brown, Alan S. and Novak, Jennifer L. 2008. *Cultural Engagement in California's Inland Regions*. Los Angeles and San Francisco: The James Irvine Foundation.

<http://www.giarts.org/sites/default/files/Cultural-Engagement-in-Californias-InlandRegions.pdf>

Holden, John. 2010. *Culture and Class*. British

Council. <http://www.smashwords.com/extreader/read/23639/3/culture-and-class>

Module 2: Cultural Intervention, Pluralism and Support for Folklore in the US

This module includes Units 4 and 5

Learning Objectives: Units 4 and 5:

- To become acquainted with historical and contemporary initiatives in the US to support, safeguard and sustain folklore in the US
- Understand issues of cultural brokerage, cultural pluralism and intervention relating to involvement with heritage

Unit 4: The Feds and Folklore

COMPLETE READINGS AND LISTEN TO MY LECTURE. WHILE ANNOTATIONS ARE NOT REQUIRED FOR THIS UNIT, YOUR DISCUSSION BOARD POST, DUE BY WEDNESDAY, SEPTEMBER 18TH, SHOULD INCLUDE REFERENCE TO THE READINGS FOR THE WEEK ALONG WITH ANY OTHER TOPICS FOR DISCUSSION.

Required Readings:

Hirsch, Jerrold. 1988. Cultural Pluralism and Applied Folklore: The New Deal Precedent. In Burt Feintuch, ed. *The Conservation of Culture: Folklorists and the Public Sector*. Lexington, KY: The University Press of Kentucky, pp. 47-67.

Hawes, Bess Lomax. *Sing it Pretty: A Memoir*. University of Illinois Press, pp. 103-168.

Unit 5: Intervention and Cultural Brokerage

COMPLETE READINGS AND LISTEN TO MY LECTURE. WHILE ANNOTATIONS ARE NOT REQUIRED FOR THIS UNIT, YOUR DISCUSSION BOARD POST SHOULD INCLUDE REFERENCE TO THE READINGS FOR THE WEEK ALONG WITH ANY OTHER TOPICS FOR DISCUSSION. POST TO DISCUSSION BOARD BY WEDNESDAY, SEPTEMBER 25TH.

Required Readings:

Baron, Robert. 2021. Cultural Brokerage Revisited. *Journal of Folklore Research*. 58 (2): 63-104.

Whisnant, David E. 1988. Public Sector Folklore as Intervention: Lessons from the Past, Prospects for the Future. In Burt Feintuch, ed. *The Conservation of Culture: Folklorists and the Public Sector*. Lexington, Ky: The University Press of Kentucky, pp. 233-247

Supplemental Readings and Websites:

Baron, Robert. 2008. American Public Folklore: History, Issues, Challenges. *Indian Folklore Research Journal* 5 (2008): 65-86

Baron, Robert. 2010. Sins of Objectification? - Agency, Mediation and Community Cultural Self Determination in Public Folklore and Cultural Tourism Programming. *Journal of American Folklore*, 123, 487 (Winter): 63-91.

National Endowment for the Arts: <http://arts.gov/>

American Folklife Center, Library of Congress www.loc.gov/folklife

Smithsonian Institution, Center for Folklife and Cultural Heritage <http://www.folklife.si.edu/>

Portal to state arts agency web sites:

<http://www.nasaa-arts.org/About/State-Arts-Agency-Directory.php>

National Endowment for the Humanities www.neh.gov

Portal to state humanities councils web sites:

<https://portal.statehumanities.org/Directory>

Module 3: Economic Development, Community Revitalization and Tourism Through Arts and Cultural Heritage

This module includes Units 6, 7, 8 and 9

Learning Objectives: Units 6, 7 and 8:

- To understand the potentials and pitfalls of employing the arts and cultural heritage as engines of economic development, through a case-study approach;
- To compare and contrast community economic revitalization programs
- To understand the cultural impacts and sustainability possibilities of tourism

Unit 6: Economic Development and Creative Placemaking

COMPLETE READINGS, VIEW AND LISTEN TO WEBINAR AND UPLOAD ANNOTATIONS TO CANVAS AS A WORD DOCUMENT BY MONDAY, SEPTEMBER 30TH. POST TO DISCUSSION BOARD BY WEDNESDAY, OCTOBER 2ND.

CANVAS ARC PRESENTATION ANALYZING CULTURAL POLICIES OF AN AGENCY OR ORGANIZATION IS DUE BY MONDAY, OCTOBER 7TH

Required Readings:

Florida, Richard. 2002. The Rise of the Creative Class: Why Cities without Gays and Rock Bands are Losing the Economic Development Race. *Washington Monthly*, May.
<http://www.thefreelibrary.com/The+rise+of+the+creative+class%3B+why+cities+without+gays+and+rock...-a087024488>

Markusen, Ann and Gadwa, Anne. 2010. *Creative Placemaking*. National Endowment for the Arts. Read Creative Placemaking: Executive Summary, pp. 3-6 and at least two of the 2 page case studies following page 27 <https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>

NOCD-NY (Naturally Occurring Cultural Districts). 2017. Creative Placemaking from the Community Up – Lessons Learned. Read Part I and Part II and at least three of the case studies in Part III
<https://static1.squarespace.com/static/56a13fbbbe7b9646c1decb1f/t/5c2fc583032be405050ddab9/1546634634896/CommunityUpNEARreport.pdf>

Wainwright, Oliver. “Everything is Gentrification Now: But Richard Florida Isn’t Sorry.” *The Guardian*. October 26, 2017. <https://www.theguardian.com/cities/2017/oct/26/gentrification-richard-florida-interview-creative-class-new-urban-crisis>

Supplemental Readings:

Maria-Rosario Jackson, Joaquín Herranz, Florence Kabwasa-Green. 2003. Art and Culture in Communities: Systems of Support. *Policy Brief No. 3 of the Culture, Creativity and Communities Program*. Washington, DC: The Urban Institute.
http://webarchive.urban.org/UploadedPDF/311007_systems_of_support.pdf

Peck, Jamie. 2005. Struggling with the Creative Class. *International Journal of Urban and Regional Research*, 29(4):740–770.

Strom, Elizabeth. 2003. Cultural Policy as Development Policy: Evidence from the United States. *International Journal of Cultural Policy*, Nov. 9(3):247-263.

Web Site:

Naturally Occurring Cultural Districts New York <https://nocdny.org/>

Unit 7: EXPLORING PLACE

COMPLETE READINGS, VIEW VIDEO, LISTEN TO MY LECTURE AND BROWSE WEBSITE. WHILE ANNOTATIONS ARE NOT REQUIRED FOR THIS UNIT, YOUR DISCUSSION BOARD POST SHOULD INCLUDE REFERENCE TO THE READINGS FOR THE WEEK ALONG WITH ANY OTHER TOPICS FOR DISCUSSION. POST TO DISCUSSION BOARD BY WEDNESDAY, OCTOBER 16TH

Required Readings:

Read either

Chittenden, Varick. 2006. Put Your Very Special Place on the North Country Map! Community Participation in Cultural Landmarking. *Journal of American Folklore*. 119, 471 (Winter):47-65.

Or

Dyen, Doris. 2006. Routes to Roots: Searching for the Streetlife of Memory. *Journal of American Folklore*. 119:19-29

Watch

"Jane Jacobs: The Little Woman That Could" <http://www.youtube.com/watch?v=ZXeEMD6U0NY>

And Read

Jacobs, Jane. 1961. *The Death and Life of Great American Cities*. New York: Random House. Pp. 3-25.

Tuan, Yi-Fu. 1977. Space and Place: Humanistic Perspective. In Stephen Gale and Gunnar Olsson, eds. *Philosophy in Geography*. Dordrecht, Netherlands: D. Reidel. 387-427.

<https://link.springer.com/content/pdf/bfm%3A978-94-009-9394-5%2F1.pdf>

Website:

Place Matters - <http://www.placematters.net/>

Unit 8: Tourism – Overview and Cultural Impacts

COMPLETE READINGS, LISTEN TO MY LECTURE AND UPLOAD ANNOTATIONS TO CANVAS AS A WORD DOCUMENT BY MONDAY, OCTOBER 21ST. POST TO DISCUSSION BOARD BY WEDNESDAY, OCTOBER 23RD

Required Readings:

Gmelch, Sharon Bohn. 2018. Why Tourism Matters. In *Tourists and Tourism: A Reader*, Sharon Gmelch and Adam Kaul, eds., 3-16. Long Grove, IL: Waveland Press.

Chambers, Erve. 2000. *Native Tours: The Anthropology of Travel and Tourism*. Long Grove, IL: Waveland Press. pp. 42-59. (Tourism Policies and Plans, Transnational Dimensions of Tourism, The Politics of Representation, Social Consequences of Tourism).

UNESCO Bangkok Regional Unit for Culture in Asia and the Pacific. 2008. *IMPACT: The Effects of Tourism on Culture and the Environment in Asia and the Pacific. Cultural Tourism Heritage Management in the World Heritage Site of Hoi An Viet Nam*. UNESCO Bangkok

2008. Read pages vi-vii, 42-43, 56-63, 67-67. Read pages 29-41 if you have an interest in historic preservation. <http://unesdoc.unesco.org/images/0018/001826/182646e.pdf>

Supplemental Reading:

National Park Service. *Heritage Travel*. <https://www.nps.gov/subjects/heritagetravel/index.htm>

US Department of Commerce and President's Committee on the Arts and Humanities. 2005. *A Position Paper on Cultural and Heritage Tourism in the United States*.

<https://www.achp.gov/sites/default/files/2018-11/CulturalTourismPosition%20Paper.pdf>

Unit 9: Tourism – Authenticity, Commoditization and Sustainability

COMPLETE READINGS AND UPLOAD ANNOTATIONS TO CANVAS AS A WORD DOCUMENT BY MONDAY, OCTOBER 28TH. POST TO DISCUSSION BOARD BY WEDNESDAY, OCTOBER 30TH.

A TWO PARAGRAPH SUMMARY OF YOUR PLANS FOR THE FINAL PAPER IS DUE BY THURSDAY, NOVEMBER 7TH IN UNIT 11. THE FIRST PARAGRAPH SHOULD DESCRIBE THE FOCUS OF THE PAPER, AND THE SECOND PARAGRAPH SHOULD INDICATE HOW YOU WILL USE THE CONCEPTS AND ISSUES CONSIDERED IN THE COURSE IN THE FINAL PAPER

Required Readings:

Bruner, Edward M. 1994. Abraham Lincoln as Authentic Reproduction: A Critique of Postmodernism *American Anthropologist*, New Series, 96 (June) : 397-415

Cohen, Erik. 1988. Authenticity and Commoditization in Tourism. *Annals of Tourism Research* 15:371-386.

Jopson, Barney. 2024. The Cost of Europe's Backlash Against Tourists. *Financial Times*. 22 July 2024. Access through Goucher Library online.

Supplemental Reading:

McKinsey & Company and World Travel and Tourism Council. 2017. : “Coping with Success: Managing Overcrowding in Tourism Destinations.

<https://www.mckinsey.com/~media/mckinsey/industries/travel%20logistics%20and%20infrastructure/our%20insights/coping%20with%20success%20managing%20overcrowding%20in%20tourism%20destinations/coping-with-success-managing-overcrowding-in-tourism-destinations.pdf>

Module 4: Who Owns Culture? Appropriation, Culture as Property and International Frameworks for Protecting and Safeguarding Intangible Cultural Heritage

This module contains Units 9, 10 and 11

Unit 10: Cultural Appropriation

COMPLETE READINGS, VIEW VIDEO, LISTEN TO MY LECTURE AND UPLOAD ANNOTATIONS TO CANVAS AS A WORD DOCUMENT BY MONDAY, NOVEMBER 4TH. POST TO DISCUSSION BOARD BY WEDNESDAY, NOVEMBER 6TH.

SUBMIT WORKING BIBLIOGRAPHY OF YOUR FINAL PAPER, INCLUDING AT LEAST THREE REFERENCES, BY FRIDAY, NOVEMBER 8TH.

Learning Objectives:

Understand how traditions are appropriated beyond their source cultures. Consider ethical implications and consequences for sustainability and the circulation of cultures.

Required Readings:

Feld, Steve. 2000. A Sweet Lullaby for World Music *Public Culture* v. 12, no. 1 Winter 2000, 145- 157.

Bruce Ziff and Pratima V. Rao. 1997. Introduction to Cultural Appropriation: A Framework of Analysis, In *Borrowed Power, Essays in Cultural Appropriation*, ed. Ziff and Rao. New Brunswick, NJ: Rutgers University Press. pp. 1 – 30.

The Flight of the Condor – A Letter, A Song and the Story of Intangible Cultural Heritage - <https://flightofthecondorfilm.com/>

Sehgal, Parul. 2015. “Is Cultural Appropriation Always Wrong?” *New York Times*, September 29, 2015. Access through Goucher Library online.

Heinrich, Will. “If These Beautiful Ornaments Could Speak” *New York Times*, August 5, 2022. Access through Goucher Library online.

Unit 11: Culture as Property

WHILE ANNOTATIONS ARE NOT REQUIRED FOR THIS UNIT, YOUR DISCUSSION BOARD POST SHOULD INCLUDE REFERENCE TO THE READINGS FOR THE WEEK ALONG WITH ANY OTHER TOPICS FOR DISCUSSION. POST TO DISCUSSION BOARD BY WEDNESDAY, NOVEMBER 13TH.

Learning Objectives:

- To understand the concept of *cultural property*.
- Consider issues of collective, community-wide ownership and individual creativity with regard to rights to folklore as cultural property.
- Learn how communities assert rights and ownership for their traditions, and the implications for form and content.

Required Readings:

Hafstein, Valdimar Tr. 2004. The Politics of Origins: Collective Creation Revisited. *The Journal of American Folklore*. 117,465 (Summer):300-315

Kuutma, Kristin. 2010. Who Owns our Songs? Authority of Heritage and Resources for Restitution. *Ethnologica Europaea: Journal of European Ethnology* 39 (2): 26-40.
<https://ee.openlibhums.org/article/id/1052/>

Tauschek, Markus. 2010. Cultural Property as Strategy: The Carnival of Binche, the Creation of Cultural Heritage and Cultural Property. *Ethnologica Europaea: Journal of European Ethnology* 39 (2): 67-80.

Supplemental Reading:

Bendix, Regina and Hafstein, Valdimar Tr. 2010. Culture as Property: An Introduction. *Ethnologica Europaea: Journal of European Ethnology* 39 (2): 5-10.

Unit 12: International Frameworks for Safeguarding Heritage and Protecting Traditional Cultural Property

WHILE ANNOTATIONS ARE NOT REQUIRED FOR THIS UNIT, YOUR DISCUSSION BOARD POST SHOULD INCLUDE REFERENCE TO THE READINGS FOR THE WEEK ALONG WITH ANY OTHER TOPICS FOR DISCUSSION. POST TO DISCUSSION BOARD BY WEDNESDAY, NOVEMBER 20TH.

Learning Objectives:

- To learn about international conventions and initiatives to safeguard heritage associated with UNESCO, and protect traditional cultural property through WIPO (World Intellectual Property Organization).
- Understand responses to heritage initiatives by nations and local communities.

- Learn about the distinction between individual rights and cultural rights, and the concept of cultural rights as human rights.

Required Readings:

Alivizatou, Marilena. 2022. *Intangible Heritage and Participation: Encounters with Safeguarding Practices*. New York: Routledge. Read pages 1-21. Available as a e-book from the Goucher Library, with unlimited access.

National Park Service. *A Quick Guide to the World Heritage Program in the United States*.
<https://www.nps.gov/subjects/internationalcooperation/a-quick-guide-to-the-world-heritage-program-in-the-united-states.htm>

Penn Today. *Reconsidering World Heritage for the Modern Era*. <https://penntoday.upenn.edu/world-heritage-sites-lynn-meske>

UNESCO Intangible Cultural Heritage. *What is Intangible Cultural Heritage?*
<https://ich.unesco.org/en/kit#>

WIPO. *Traditional Cultural Expressions*. <https://www.wipo.int/tk/en/folklore/>

Look at any three items on the Representative List of the Intangible Cultural Heritage of Humanity, opening link, watching video and reading text:

<https://ich.unesco.org/en/lists>

Browse the World Heritage List, focusing on those in the United States:

<https://whc.unesco.org/en/list/>

Supplemental Reading:

Baron, Robert. 2016. Public Folklore Dialogism and Critical Heritage Studies. *International Journal of Heritage Studies*. 22 (2016) 588-606

Jacobs, Marc. 2014. Cultural Brokerage: Addressing Boundaries and the New Paradigm of Safeguarding Intangible Cultural Heritage Folklore Studies, Transdisciplinary Perspectives and UNESCO. *Volkskunde*. 3: 265-291 http://www.ichngoforum.org/wp-content/uploads/doc_volkskunde_2014_32.pdf

UNESCO Intangible Heritage. *Kit of the Convention for the Safeguarding of the Intangible Cultural Heritage*. <https://ich.unesco.org/en/kit>

Module 5: Development and Submission of Student Research Projects

Unit 13

PRESENT POWERPOINT OUTLINING YOUR FINAL PAPER ON CANVAS ARC BY TUESDAY, NOVEMBER 26TH

Learning Objectives:

- To produce, post and to receive feedback from other students on outline of research projects;
- To revise and produce final research paper for the course with substantial bibliography

FINAL PAPER DUE FRIDAY, DECEMBER 6TH .
