Stacey Ray
Cultural Policy 10/6/2015
Notable Quote Assignment #1

Paquette, J. & Redaelli, E. (2015). Cultural Policy as Conventional Public Policy. In Arts Management and Cultural Policy Research. Chatham, New Jersey; Palgrave Macmillan (pp. 58-76).

"Some suggest that studying public policy involves studying 'how why and to what effect [...] governments pursue particular courses of action and inaction' (Heidenheimer et al., 1990, p. 3). For Richards and Smith (2002), a public policy is 'a more specific term applied to a formal decision or a plan of action that has been taken by, or has involved a state organization' (p. 2). In sum, a public policy may be defined as an action (inaction) or decision (indecision) made by an official agent or organization of the state and that can be interpreted as its position. Public policy researchers are interested in what governments both say and actually do (Paquette and Redaelli, 2015)."

Considering public policy as both action and inaction or decision and indecision really changed the way I thought about policy as a whole. Generally we consider policy to be consciously constructed or created, not necessarily the accidental or purposeful end result of inaction, but it makes sense that policy also derives from inaction and indecision, because by not doing something, there is still resulting effect that stems from that inaction. By choosing the route of inaction, a government is stating that to be part of its position, which then becomes part of the policy. Thus, policy is really much broader than we might realize, encompassing all of the attitudes, actions and inactions of a governing body. It is also interesting to really consider the disconnect between policy and action or inaction. It seems that the good intentions presented through policy are not always carried through into reality, which might explain partly why government is so slow to produce policy. They lose trust and credibility when reality differs or strays from policy. Formal policy must be carefully constructed in order to actually be sustainable and actionable.

Redaelli, E. (2012). American Cultural Policy and the Rise of Arts Management Programs. In J. Paquette (Ed.), Cultural Policy, Work and Identity (pp. 145-159).

"Such evocative stories and initiatives also helped add value to the dual identity of artist/manager, an identity that was gradually seen as unproblematic (Chiapello, 1998). In fact one can argue that arts management programs were also spaces where this dual identity was created and stabilized, through the demystification of management and a dissociation of management from the idea that it clashed with the creative and artistic process (Redaelli, 2012)."

Especially throughout the second half of the 20th century, the field of arts management was transformed, legitimized and molded into a distinct area of management with its own specialized needs, education system and specially trained administrators and leadership. Greater governmental support and interest funneled resources into the arts and culture sector, which required organizations to increase capacity, stimulating greater

professionalization of the sector. But while external forces closed the gap between arts organizations and businesses, causing these cultural bodies to look and act more and more like traditional corporations, their nature as arts organizations maintained a distinct profile. It is in this sector where cultural workers often find themselves at home as both artist and administrator. And the sector has its own unique problems associated that require certain creative solutions that can sometimes only be solved by leaders who straddle their right and left brain, supplementing business savvy with creative ingenuity. I find it interesting that the sector has had to legitimize the artist/administrator/organizer identity, when the additional creative element could actually in fact be a unique asset. Some for profit corporations today are actually collaborating with artists in order to develop more creative solutions to their problems. It makes sense that business leaders who are already operating partly from the perspective of an artist would have a unique advantage over those who do not participate in the arts. I wonder if the professionalization of arts management has helped to welcome a new perspective on creativity within the business world.