

THE PATRON STATE

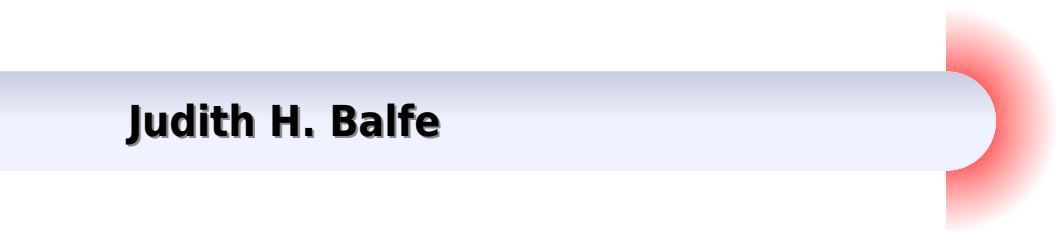
Government and the Arts
in Europe
North America
and Japan

Milton C. Cummings, Jr.

Richard S. Katz

Patron State Government And The Arts In Europe North America And Japan

Judith H. Balfe



Patron State Government And The Arts In Europe North America And Japan:

The Patron State Milton C. Cummings, Richard S. Katz, 1987 Collecting essays about thirteen different countries including the United States Canada Great Britain and Japan this book presents a global overview of recent government policies in relation to the arts The debates surrounding government support of the arts in each country are analyzed as well as the forms and levels of support the organizational structure of arts support programs the policy choices made and much more

Global Culture Diana Crane, Nobuko Kawashima, Ken'ichi Kawasaki, 2016-05-06 Culture no longer has borders With the advent of internet sites like Sothebys com and the increasing reality of globalization culture itself has gone global This collection focuses on questions involving national identity indigenous culture economic growth free trade cultural policy and global tourism Global Culture looks at all aspects of the arts including film art music theater television and museums Global Culture fleshes out how current cultural policies are working and forecasts what we can expect the future landscape of global culture to look like

The Routledge Companion to Governance in the Arts World Ruth Rentschler, Wendy Reid, Chiara Carolina Donelli, 2025-04-24 This research compendium of arts governance brings expert insights from management through the humanities and social sciences to provide a comprehensive global overview of how the field is evolving as the world is in turmoil Moving beyond the traditional governance focus on boards the book is structured across a framework that provides five levels of analysis individual board directors boards arts organisations community collaborations and public policy instances around the world Contributors examine urgent contemporary issues in arts governance such as toxic leadership bad behaviour discrimination and post colonialism They present governance definitional challenges governance struggles for organisations of different sizes and types in different regimes with different accountabilities complexities collaborations and policy environments Experts from around the world are brought together in this book to explore and illuminate the creative sector s distinct dynamics in arts governance The book is an essential scholarly resource for academics students and reflective practitioners of arts and cultural management

Art and Sovereignty in Global Politics Douglas Howland, Elizabeth Lillehoj, Maximilian Mayer, 2016-12-01 This volume aims to question challenge supplement and revise current understandings of the relationship between aesthetic and political operations The authors transcend disciplinary boundaries and nurture a wide ranging sensibility about art and sovereignty two highly complex and interwoven dimensions of human experience that have rarely been explored by scholars in one conceptual space Several chapters consider the intertwining of modern philosophical currents and modernist artistic forms in particular those revealing formal abstraction stylistic experimentation self conscious expression and resistance to traditional definitions of Art Other chapters deal with currents that emerged as facets of art became increasingly commercialized merging with industrial design and popular entertainment industries Some contributors address Post Modernist art and theory highlighting power relations and providing sceptical critical commentary on repercussions of colonialism and notions of universal truths rooted

in Western ideals By interfering with established dichotomies and unsettling stable debates related to art and sovereignty all contributors frame new perspectives on the co constitution of artworks and practices of sovereignty Subsidizing Culture James T. Bennett,2017-07-05 In the American mind state subsidization of writers and artists was long associated with monarchies and in later years socialist states The support these regimes gave to intellectuals was understood to come with a cost yet beginning with the New Deal s Federal Writers Art and Theater Projects a new policy consensus asserted that by offering financial support to the arts the federal government was affirming their importance to the nation Subsidizing Culture examines the development of and controversies surrounding federal programs that directly benefit writers artists and intellectuals James T Bennett examines four cases of such support the New Deal s Federal Writers Art and Theater Projects the vigorous promotion in the post World War II and early Cold War eras of abstract expressionism and other forms of modern art by the US government the National Endowment for the Arts NEA which has fortified its position as the preeminent arts bureaucracy and the National Endowment for the Humanities the NEA s less embattled twin which funnels monies to scholars Bennett concentrates on the creation of and the debate over these government programs and he gives special attention to the critics who are usually ignored He reminds us that the chorus of anti subsidy voices over the years has included such disparate figures as writers William Faulkner and John Updike artists John Sloan and Wheeler Williams and social critics Jacques Barzun and H L Mencken **The End of the American Avant Garde** Stuart D. Hobbs,2000 By 1966 the composer Virgil Thomson would write Truth is there is no avant garde today How did the avant garde dissolve and why In this thought provoking work Stuart D Hobbs traces the avant garde from its origins to its eventual appropriation by a conservative political agenda consumer culture and the institutional world of art **Regionalizing Culture** Nissim Kadosh Otmazgin,2013-09-30 This ambitious work provides a comprehensive empirically grounded study of the production circulation and reception of Japanese popular culture in Asia While many studies typically employ an interactive approach that focuses on the meaning of popular culture from an anthropological or cultural studies point of view Regionalizing Culture emphasizes that the consumption side and contextual meaning of popular culture are not the only salient factors in accounting for its proliferation The production side and organizational aspects are also important In addition to presenting individual case studies the book offers a big picture view of the dramatic changes that have taken place in popular culture production and circulation in Asia over the past two decades The author has gleaned information from primary sources in Japanese English and other languages research visits to Japan Hong Kong Singapore Shanghai Bangkok and Seoul as well as insights of people with firsthand knowledge from within the cultural industries From this broad range of source he develops an integrative political economic approach to popular culture Regionalizing Culture offers a dialectical look at the organization of cultural production primarily at the structure and control of cultural industries interconnections between companies and production networks and relations between the business sector and the state It traces the rise of Japan as a

popular culture powerhouse and the expansion of its cultural industries into Asian markets It looks as well at the creation of markets for Japanese cultural commodities since the late 1980s the industrial and normative impact that Japanese cultural industries have on the structure of the local cultural industries and the wider implications these processes have for the Asian region The growing popularity and importance of Japan s popular culture will make this book a basic text for scholars and students of popular culture as well as for those interested in political economy media and communication studies Japanese Asian relations Asian studies and international relations **Paying the Piper** Judith H. Balfe,1993 *National Identity and the Conflict at Oka* Amelia Kalant,2004-06 Through readings of literature canonical history texts studies of museum displays and media analysis this work explores the historical formation of myths of Canadian national identity and then how these myths were challenged and affirmed during the 1990 standoff at Oka It draws upon history literary criticism anthropology studies in nationalism and ethnicity and post colonial theory **Cultural Policy** Victoria Durrer,Ali FitzGibbon,Kerry McCall Magan,2025-10-30 Cultural Policy Perspectives on the Island of Ireland draws together a wide range of academic perspectives and disciplines that relate to cultural policy in the context of the island of Ireland Ireland and Northern Ireland Through the study of the unique context of this intertwined two polity island this collection aims to further the examination of the situated nature of cultural policy amongst people and place Contributions from media European integration festivals arts and education sustainable development and cultural participation and work bring attention to and open up the interdisciplinary dialogue on cultural policy studies on of and for the island and beyond By way of its particular environment this collection also serves as a call for greater recognition and reflexivity in cultural policy studies regarding how people and place define what we think we know about cultural policy This book will be of interest to local and international policy and cultural policy scholars as well as practitioners in policy arts culture and creativity The collection situates a range of industries practices and sectors in shared local complex and international contexts and frames revealing the multi level operation of policy governances from the domestic to the global The findings from the specific context of the island of Ireland thus have relevance for other nation states and regions with similar intertwined jurisdictions and resulting tensions More generally this body of multi and interdisciplinary academic research on and of Ireland deepens our understanding of locally situated but globally connected cross border and transnational cultural policy studies **Re-Visioning Arts and Cultural Policy** Jennifer Craik,2007-07-01 In this monograph Jennifer Craik undertakes a critical and historical analysis of the main imperatives of arts and cultural policy in Australia With forensic skill she examines the financial and policy instruments commonly relied upon in this much contested and diverse area of public policy Craik uses her analysis of past and current policy responses as a platform for articulating future options This is a valuable work for cultural professionals and administrators art historians and indeed anyone with an abiding interest in the management of the nations cultural estate *Globalized Arts* J. P. Singh,2014-02-01 The spread of Islam around the globe has blurred the connection between a

religion a specific society and a territory One third of the world's Muslims now live as members of a minority At the heart of this development is on the one hand the voluntary settlement of Muslims in Western societies and on the other the pervasiveness and influence of Western cultural models and social norms The revival of Islam among Muslim populations in the last twenty years is often wrongly perceived as a backlash against westernization rather than as one of its consequences Neofundamentalism has been gaining ground among a rootless Muslim youth particularly among the second and third generation migrants in the West and this phenomenon is feeding new forms of radicalism ranging from support for Al Qaeda to the outright rejection of integration into Western society In this brilliant exegesis of the movement of Islam beyond traditional borders and its unwitting westernization Olivier Roy argues that Islamic revival or re-Islamization results from the efforts of westernized Muslims to assert their identity in a non-Muslim context A schism has emerged between mainstream Islamist movements in the Muslim world including Hamas of Palestine and Hezbollah of Lebanon and the uprooted militants who strive to establish an imaginary ummah or Muslim community not embedded in any particular society or territory Roy provides a detailed comparison of these transnational movements whether peaceful like Tablighi Jamaat and the Islamic brotherhoods or violent like Al Qaeda He shows how neofundamentalism acknowledges without nostalgia the loss of pristine cultures constructing instead a universal religious identity that transcends the very notion of culture Thus contemporary Islamic fundamentalism is not a single note reaction against westernization but a product and an agent of the complex forces of globalization

The Arts as a Weapon of War Jorn Weingartner, 2012-06-08 In 1834 Lord Melbourne spoke the words that epitomised the British government's attitude towards its own involvement in the arts God help the minister that meddles with Art However with the outbreak of World War II that attitude changed dramatically when cultural policy became a key element of the domestic front Not only a propaganda tool it aimed to boost morale and prevent a wartime cultural blackout The Arts as a Weapon of War traces the evolution of this policy from the creation of the Committee for the Encouragement of Music and the Arts in 1939 to the drafting of the Arts Council's constitution in 1945 From the improvement of the National Gallery to Myra Hess legendary concerts during the blitz Jorn Weingartner provides a fascinating account of the powerful policy shift that laid the foundations for the modern relationship between government and the arts

Scotland, CEMA and the Arts Council, 1919-1967 Euan McArthur, 2016-04-01 A case study of the relationship between arts and cultural policy and nationalism Scotland CEMA and the Arts Council 1919-1967 Background Politics and Visual Art Policy examines the overlooked significance of Scotland in the development of British arts policy and institutions This study is broadly relevant in an era of political devolution which continues to pose questions for the constituent nations of Britain and their sense of self and collective identities Euan McArthur provides a clear account of the background to and evolution of the Council for the Encouragement of Music and the Arts CEMA and the Arts Council of Great Britain ACGB in Scotland up to the formation of the Scottish Arts Council SAC in 1967 He also presents a study of Scottish visual art policy and activities between 1940 and

1967 assessing the successes and failures of visual art policy in Scotland including the degree to which it evolved differently from England This development leading to the re naming of the Scottish Committee of the ACGB as the SAC prepared the way for the expansion of activities that marked the 1970s and after Based on extensive archival research this book brings to light previously unavailable material not covered in existing accounts of CEMA ACGB *Privatising Culture* Chin-tao Wu, 2020-05-05 Corporate sponsorship and business involvement in the visual arts have become increasingly common features of our cultural lives From Absolut Vodka s sponsorship of art shows to ABN AMRO Bank s branding of Van Gogh s self portrait to advertise its credit cards we have borne witness to a new sort of patronage in which the marriage of individual talent with multinational marketing is beginning to blur the comfortable old distinctions between public and private Chin tao Wu s book is the first concerted attempt to detail the various ways in which business values and the free market ethos have come to permeate the sphere of the visual arts since the 1980s Charting the various shifts in public policy which first facilitated the entry of major corporations into the cultural sphere it analyses the roles of governments in injecting the principles of the free market into public arts agencies in particular the Arts Council in Great Britain and the National Endowment for the Arts in the USA It goes on to study the corporate take over of art museums highlighting the ways in which cultural capital can be garnered by various social and business elites through commercial involvement in the arts and shows how corporations have succeeded in integrating themselves into the infrastructure of the art world itself by showcasing contemporary art in their own corporate premises Mapping for the first time the increasingly hegemonic position that corporations and corporate elites have come to occupy in the cultural arena this is a provocative contribution to the debate on public culture in Britain and America *Canada - An American Nation?* Allan Smith, 1994-09-15 Are Canadians so influenced by the United States that they lack a distinct identity This question has preoccupied Canadians and Canadianists for years Canada An American Nation is a compilation of Allan Smith s essays on the influence of American society on Canadian identity Based on the notion that Canada can best be understood if viewed in relation to the United States the book explores the ways in which American influences have challenged Canada s cultural independence and asks whether Canada has maintained its own identity *Corporate Social Involvement* Michael Marinetto, 2018-12-17 First published in 1998 This is an examination of corporate social responsibility in Britain and Italy There is a growing interest in businesses rendering themselves more socially active and becoming more involved in addressing social problems A number of British companies have been adopting many of the community practices that have characterized corporate life in America since the early 1960s Corporate responsibility is defined as a business engagement in the wider community in order to contribute towards the general well being of society This study employs a hybrid methodology using a variety of sources including historical texts secondary studies and detailed case studies of corporate social programmes Businesses studied include Shell BT Unilever and BAT Industries in Britain and Fiat Olivetti ENI IRI and Dioguardi in Italy The study aims to provide a qualitative

explanation of why companies go beyond their commercial remit to become engaged in communitarian and philanthropic action Ultimately the book aims to present a socially and politically informed analysis placed in its historical and political context taking into consideration economic forces

Free Expression, Public Support, and Censorship Michael Margolis, 1994 In this work Canadian and American scholars critics government officials and arts presenters discuss varied aspects of the role of government in the arts The first section addresses general questions of government involvement in the arts in Canada and the U S and also presents a comparison of North American arts policy with governmental policy toward the arts in Western Europe The second section examines government policies toward arts education and cultural exchange in Canada and the U S The final section examines the tensions that arise concerning free expression and censorship when the governments of Canada and the U S allocate funds to support particular artists programs or projects

The Business of Opera Anastasia Belina-Johnson, Derek B. Scott, 2016-03-23 The study of the business of opera has taken on new importance in the present harsh economic climate for the arts This book presents research that sheds new light on a range of aspects concerning marketing audience development promotion arts administration and economic issues that beset professionals working in the opera world The editors aim has been to assemble a coherent collection of essays that engage with a single theme business but differ in topic and critical perspective The collection is distinguished by its concern with the business of opera here and now in a globalized market This includes newly commissioned operas sponsorship state funding and production and marketing of historic operas in the twenty first century

Good and Plenty Tyler Cowen, 2009-01-10 Americans agree about government arts funding in the way the women in the old joke agree about the food at the wedding it s terrible and such small portions Americans typically either want to abolish the National Endowment for the Arts or they believe that public arts funding should be dramatically increased because the arts cannot survive in the free market It would take a lover of the arts who is also a libertarian economist to bridge such a gap Enter Tyler Cowen In this book he argues why the U S way of funding the arts while largely indirect results not in the terrible and the small but in Good and Plenty and how it could result in even more and better Few would deny that America produces and consumes art of a quantity and quality comparable to that of any country But is this despite or because of America s meager direct funding of the arts relative to European countries Overturning the conventional wisdom of this question Cowen argues that American art thrives through an ingenious combination of small direct subsidies and immense indirect subsidies such as copyright law and tax policies that encourage nonprofits and charitable giving This decentralized and even somewhat accidental but decidedly not laissez faire system results in arts that are arguably more creative diverse abundant and politically unencumbered than that of Europe Bringing serious attention to the neglected issue of the American way of funding the arts Good and Plenty is essential reading for anyone concerned about the arts or their funding

Delve into the emotional tapestry woven by Crafted by in **Patron State Government And The Arts In Europe North America And Japan** . This ebook, available for download in a PDF format (Download in PDF: *), is more than just words on a page; it's a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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