

Cultural Capital: Media and Arts in New York City
MCC-UE 1152
New York University
Media, Culture, and Communication

Instructors: James Stanley and Luke Stark

Short Course Description

This course explores the multi-faceted nature of New York City as a cultural and economic hub for media and the arts, arguably the cultural capital of the world. Classroom instruction is supplemented by site visits, guest lectures, and field research to develop an appreciation of the ways that media and the arts have shaped the work and leisure of life in New York City for the past one hundred years. How did New York City become such a focal point for the creative industries? What goes on behind-the-scenes? Topics include: Music and live spectacle, Broadway and off-Broadway theatre, publishing, Madison Ave and modern advertising, television and radio, the museums of New York, galleries, artists and the art market, the Harlem Renaissance, and alternative media.

Student Learning Objectives

- Describe and analyze the emergence and continued strength of the media and the arts as core activities in New York City, historically and contemporaneously;
- Achieve basic understanding of the economics of the media and creative arts;
- Explore issues related to the working lives of media practitioners and artists;
- Understand current challenges and opportunities for media and the arts in New York City;
- Develop skills in archival and field research.

Evaluation (details to follow)

% Final Grade

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| • Participation (attendance, participation, class blogging at instructors' request) | 25 |
| • Major Research Project (multiple due dates) | 45 |
| ○ Sector Overview (due: 12 July, 10% of final mark, 750 words) | |
| ○ Sub-Case Study #1 (due: 19 July, 10% of final mark, 1,250 words) | |
| ○ Sub-Case Study #2 (due: 31 July, 10% of final mark, 1,250 words) | |
| ○ Revisions/Conclusion (due: 9 August, 15% of final mark, 750 words + edits) | |
| • Critical Responses: Guest Speakers/Events (multiple due dates) | 20 |
| • Peer Review of Major Research Projects (due: 9 August) | 10 |

CLASS SCHEDULE

(Additional readings may be assigned; schedule is subject to change)

- Tues 3 July** *Introduction: Framework, Objectives, and Strategies*
Meet: Tisch Hall, 40 West 4th St, Room LC11
- Thur 5 July** *Establishing a Baseline: Multiple Views*
OUTING: LMCC on Governors Island
Meet: Governors Island Ferry Terminal at 9:45 SHARP!
<http://govisland.com/html/visit/directions.shtml>
Read: "Time to be Creative" (2010). PDF on BBoard
Elizabeth Currid. "The Warhol Economy," (2007). PDF on BBoard
Guest: Will Penrose, Lower Manhattan Cultural Council
See: http://www.lmcc.net/cultural_programs/building_110_lmccs_arts_center
Due: Create your blog and identify your sector of interest
- Fri 6 July** *OUTING: WABC/GMA Summer Concert In The Park*
Meet: TBA at 6:00 a.m. SHARP!
Demi Lovato Concert in the Park
Post-show discussion with ABC Producer Brandon T. Bodow
- Tues 10 July** *Media, the Arts and The Economy of NYC*
Meet: Tisch Hall, 40 West 4th St, Room LC11
Watch: New York: *Cosmopolis*, by Ric Burns (Chapters 1-5) available at YouTube, <http://www.youtube.com/watch?v=vzJqxrnCvKI>
Read: Citizens Budget Commission, *Media and Communications Industries in New York City* (1998). PDF on BBoard
Alliance for the Arts, *Arts as An Industry: their Economic Impact on New York City and New York State* (2007) PDF on BBoard
Alliance for the Arts, *Who Pays for the Arts: Income for the Nonprofit Cultural Industry in New York City* (2010). PDF on BBoard
- Wed 11 July** *OUTING: Blue Man Group*
Meet: 7:30 p.m. Astor Place Theatre, 434 Lafayette Street
- Thur 12 July** *Theatre: From Vaudeville to...*
Meet: 10:00 a.m. Astor Place Theatre, 434 Lafayette Street
Read: E. Burrows, M, Wallace. *Gotham: A History of New York City to 1898*: "Manhattan Ink." PDF on BBoard
Guest: Colin Lewellyn, General Manager, Blue Man Group
Due: Macroanalysis of sector & supporting documentary evidence
- Tues 17 July** *The Media Conglomerates: Global Giants*
Meet: Tisch Hall, 40 West 4th St, Room LC11
Read: Time Warner Inc, *10-K SEC Filing, 28 December 2010, Parts I and II* (overview and risks). PDF on Blackboard

Guest: Mark Lotto, Senior Editor, *GQ* Magazine
Meet: with instructors to discuss second stage of your research project

Thurs 19 July *OUTING: NPR/WNYC Studio Tour & Post-show discussion with Host
Brian Lehrer and Producer Megan Ryan*

Meet: 10:00 WNYC, 160 Varick Street
Listen: Several WNYC shows of your choice (available on podcast)
Due: Sub-sector case study #1

Fri 20 July *OUTING: Friday Night Poetry Slam @ The Nuyorican*
Meet: 9:30 p.m., 236 East 3rd Street (between Avenues B and C)

Tues 24 July *Digital Media, Old Business Models?
OUTING: Tour of Google Inc.'s New York Office*

Meet: TBA
Read: Center for an Urban Future, *New Tech City* (2012). PDF on BBoard

Weds 25 July *The Harlem Renaissance
OUTING: Amateur Night at the Apollo Theatre*

Meet: TBA
Guest: Shirley Taylor, Director of Education, 3:30 @ Apollo Theatre
Dinner and Evening show "Amateur Night: Show Off"
Read: E. Burrows and M, Wallace. *Gotham: A History of New York City to 1898:*
"That's Entertainment." PDF on BBoard.

Thurs 26 July *Visual Arts and Culture*

Meet: Tisch Hall, 40 West 4th St, Room LC11
Guest: Blithe Riley, video, performance and installation artist
See: <http://www.blitheriley.net/>

Tues 31 July *OUTING: Tour of New Yorker Offices & Condé Nast Building*

Meet: TBA
Guest: Rollo Romig, New Yorker Online Editor and Blogger
Due: Sub-sector case study #2

Weds 1 August *Music: The New Old-Time*

*OUTING: Jalopy Theatre, Roots & Ruckus
Facilities tour and discussion with Jalopy founders Lynette and Geoff
Wiley; Return at 9:30 for Roots and Ruckus*
Meet: 5pm Jalopy Theater, 315 Columbia St., (Btw. Hamilton and Woodhull)
<http://www.jalopy.biz/#>
Note: **There will be a break for dinner with a possible extended outing into
Red Hook**

Thur 2 August *No Class. Individual Meetings*

Tues 7 August *Advertising: The Real “Mad Men” of NYC*

Meet: Tisch Hall, 40 West 4th St, Room LC11

Guests: Andrew Ackermann, Partner, Area 17
Michael Sullivan, Associate Creative Director, Saatchi & Saatchi

Thur 9 Aug *New York, Media and the Arts: Final Food for Thought*

TBA

Due: Review of other blog studies

Due: Revised final project, conclusions

GENERAL COURSE POLICIES

Students with Special Needs

Students with special needs, such as physical and/or learning disabilities, should inform the course instructors at the beginning of the semester. The instructors will work with the student to arrange reasonable accommodations, including extra time for tests and other assignments or special access to material, in accordance NYU’s general guidelines. Students must also be registered with the Moses Center for Students with Disabilities at 212 998-4980, 240 Greene Street (see www.nyu.edu/csd, for more information).

Religious Observance

Students who observe religious holidays that may interfere with the class schedule should inform the course instructors well in advance of anticipated absences to ensure that appropriate arrangements are made for the completion of course work. See NYU’s Policy on Religious Holidays at www.nyu.edu/student-affairs/students-guide/policies.html, for more information.

Academic Honesty

The relationship between students and faculty is the keystone of the educational experience. This relationship takes an honor code for granted. Mutual trust, respect and responsibility are foundational requirements. Thus, how you learn is as important as what you learn. A University education aims not only to produce high quality scholars, but to also cultivate honorable citizens.

Academic integrity is the guiding principle for all that you do, from taking exams, making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others, and take credit only for ideas and work that are yours.

Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning and discovering knowledge, plagiarism cannot be tolerated. Plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score and/or other materials which are not your original work. You plagiarize when, without proper attribution, you do any of the following:

- Copy verbatim from a book, an article or other media;
- Download documents from the Internet and present them as your own;

For a full statement of the Academic Integrity Policy governing this course see: http://steinhardt.nyu.edu/policies/academic_integrity

Grade Appeals

Contact the course directors with a short note explaining your concerns about the grade in question no sooner than 24 hours after receiving the grade, making specific reference to the grading rubric outlined in this syllabus. The course directors will respond in writing or set up a meeting to discuss your concerns.

Grading Rubric

(**Plus** and **minus** grades indicate the standing within the above grades)

A = Excellent (numerical equivalent: 90 – 100%)

Outstanding work in all respects: comprehensive understanding, thoughtful and creative interpretations, well-focused and original insights, well-reasoned commentary and analysis. Writing is clear, analytical, and organized. Arguments offer specific examples and concisely evaluate evidence. Class participation is consistent, insightful, and respectful of others.

B = Good (numerical equivalent: 80 – 89%)

Work demonstrates complete and accurate understanding of course materials, presenting a reasonable degree of insight and a competent level of analysis with proper evidence. Writing is easy to follow and well-structured. Class participation is consistent and respectful of others.

C = Adequate (numerical equivalent: 70 – 79%)

Work demonstrates adequate understanding but may be incomplete, vague or contains some important errors or weaknesses. Work may lack concrete, specific examples and illustration. Writing may be awkward or hard to follow. Arguments are unorganized, without specific examples or analysis. Class participation is unreliable, off-topic, and/or disrespectful of others.

D = Unsatisfactory (numerical equivalent: 60 – 69%)

Work demonstrates a lack of understanding and fails to express basic aspects of the course. 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. Class participation is spotty, superficial, and/or disrespectful of others

F = Failed. Work was not submitted or completed according to assigned parameters or completely failed to express the most basic and elementary aspects of the course.