Race, Arts, and Placemaking

PPD 499
Spring 2017

Mondays
9:00 AM–12:20 PM
Room: Lewis Hall

Professor Annette M. Kim
annettek@usc.edu
Office: Lewis 305
Office Hours: by appointment

Course Description and Objectives:
This upper division class explores the inter-relationships between race, arts, and urban space. It positions squarely at the center of inquiry the issues and dynamics of race amidst the arts and cultural placemaking literature in order to explore its absence and yet its pervasive presence to an understanding of urban space. Conversely, it also explores how arts and culture might be a realm for empowering the full humanity and agency of marginalized ethnic communities and a strategy for claiming urban space.

The 2016 first iteration of this class will have a special focus through its collaboration with the 25th anniversary conference of the 1992 LA riots/civil unrest/uprising organized by USC's RAP faculty, http://slab.today/2016/11/rap-conference/.

The overarching questions pursued during the semester are:
1. What are the different ways we can understand the value of the arts for society in general and for minority communities in particular?
2. What has been problematic about how arts and culture policies have played out in urban space and what are the alternatives?
3. What has been the role of arts and culture in re-building the city of Los Angeles since 1992?

The learning objectives of this course are:
a. To develop critical thinking by outlining absences and uneven geographies in the art and placemaking literature through reflective essays.
b. To create new knowledge to fill these absences through an oral history final project.
c. To develop inter-disciplinary thinking between art, art history, arts policy, economic development, community development, and cultural geography literatures through the course readings.

Course Materials and Communication:
Overall, the course will use two websites: 1) Blackboard for primarily downloading textual material and online discussions with classmates. 2) Pathbrite for a portfolio compilation of multi-media content.

All readings and media content are required to be read and reviewed before the class meets in order to have a dynamic discussion.
Blackboard: registered students will have access to the Blackboard site to locate syllabi, readings, and assignment directions. Please use the syllabus as a guide to keep on track with the course’s materials.

Pathbrite:
The course organizes the multi-media content to be reviewed through Pathbrite’s portfolio format for ease of navigation. The course will also have a Pathbrite course site to which students’ oral history projects will be submitted and can be seen by and commented on by classmates.

Final Projects:
Students will be responsible for working on a final project with two components throughout the course of the semester, to be presented in the final weeks of the term. The project requirements will be presented in more detail and multi-media and ethics training will be conducted during class sessions to equip students. Exemplary projects may have the opportunity to be presented at the RAP conference to be held on April 27-28, commemorating the 25th anniversary of LA’s civil unrest. The 2 components are:

Final Project Component 1: Creation of an oral history video piece about a) an individual who has some relation to LA’s 1992 civil unrest and/or b) an individual involved in arts and culture as well as urban space in Los Angeles. You must plan for the collection of this oral history by doing research on the issues in the city, on the individual you plan to collect your oral history from, preparing interview questions, learning methods of oral history collection, etc. With this material and additional primary documents, academic research, and original writing, photography, video, etc. you will edit a multi-media oral history.

Final Project Component 2: Final Reflective Essay. At the end of the class, undergraduate students will write an essay that synthesizes what they have learned during the semester through their reading, class discussions, as well as oral history project.

*For graduate students taking the class, a final paper of 2500-3500 words will be submitted in lieu of the essay described above. It should be informed by the expanded list of readings in the syllabus, and discuss a topic of their choosing in consultation with the professor.

Assignments and Grading:
The following activities constitute the student’s grade:

- 8 short reading reflection essays (5 points each) 40 points
- Class Participation: discussions 10 points
- Final project 1: oral history 20 points
- Final project 2: final reflective essay/paper* 20 points
Grading uses the following system for each assignment:

- >91% = A
- 90-91% = A-
- 88-<90% = B+
- 82-<88% = B
- 80-<82% = B-; etc.

**Statement on Academic Conduct and Support Systems**

**Academic Conduct**
Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, *Behavior Violating University Standards* [https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions](https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions). Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, [http://policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct).

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* [http://equity.usc.edu](http://equity.usc.edu) or to the *Department of Public Safety* [http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us](http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us). This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* [http://www.usc.edu/student-affairs/cwm/](http://www.usc.edu/student-affairs/cwm/) provides 24/7 confidential support, and the sexual assault resource center webpage [http://sarc.usc.edu](http://sarc.usc.edu) describes reporting options and other resources.

**Support Systems**
A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* [http://dornsife.usc.edu/ali](http://dornsife.usc.edu/ali), which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* [http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* [http://emergency.usc.edu](http://emergency.usc.edu) will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.
Overview of Topics

1) Introduction: knowledge and ethics
2) Los Angeles, 1992: Past, Present, Future
3) Race and Urban Space 1: Migration, segregation, public policies, public space
4) Race and Urban Space 2: Race, ethnicity, and cultural urbanisms, mobilities, enclaves, territories
5) Race and Arts: Who is an artist? What is art?
6) Race and Arts: The role of the arts in society, case studies
7) Arts as Economic Development: Placemaking or Placekeeping?
8) Participatory Art: Social Practice as Art
9) Race, Art, and Placemaking: The intersections of art, race, property ownership, gentrification
10) Race, Art, and Placemaking: Art from the street, expression, agency, claiming urban space

Detailed Schedule

Session # 1 January 9
Introduction: Absent discourses, interdisciplinarity, creation of new knowledge, research ethics. Art as a mechanism for critique

Readings and materials:

Kendrick Lamar “Alright” video: https://www.youtube.com/watch?v=Z-48u_uWMHY


MPL 2015 Katharine Bray’s PPDE 635 final assgt paper on Skid Row


Oral history example

Reading for Advanced Students:

Gonzales, Teresa Irene. 2016. “Promoting Fun: The Importance of "Play" in Cultivating Black and Latin@ Counterpublics within Chicago.” AAG Conference Paper

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<thead>
<tr>
<th>Lab:</th>
<th>Access to lab and equipment, blackboard</th>
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<tr>
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<td>Grabbing and scanning images as assets to manipulate</td>
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<td>attribution and copyright</td>
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<td>Setting up your Pathbrite portfolio account, captioning</td>
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| Assgts:                                                            | 1) Human subjects ethics training |
|                                                                  | 2) Essay/List on potential ethical issues |
|                                                                  | 3) Upload to Pathbrite one found image |
|                                                                  | 4) Take a discovery photo, photoshop it, upload to Pathbrite. |

**NO CLASS January 16: USC Holiday: MLK Day**

**Session # 2 January 23**
**Los Angeles, 1992: Past, Present, Future**

Introduction of final project

**Readings:**


Claudia Rankine, *Citizen*

Claudia Rankine and John Lucas situation videos


**Mark Bradford merchant poster process video**
Reading for Advanced Students:


T-RACES: [http://salt.umd.edu/T-RACES/demo/demo.html](http://salt.umd.edu/T-RACES/demo/demo.html) Map of redlining in Los Angeles, Sample redlining reports

Session # 3 January 30
Race and Urban Space 1: Migration, segregation, public policies, public space.

Readings and Materials:


Margaret Crawford keynote video from SLAB’s Contesting the Street’s Symposium

Mike Davis, Ecology of Fear and City of Quartz (excerpts)


“Question Bridge: Black Males,“: [http://questionbridge.com](http://questionbridge.com)

Reading for Advanced Students:


Baldwin, James. Collected Essays, excerpts
Session #4 February 6
Race and Urban Space 2: Race, ethnicity, and cultural urbanisms, mobilities, enclaves, territories.

Readings and Materials:


“‘Latino Urbanism’ Influences a Los Angeles in Flux” Christopher Hawthorne, Los Angeles Times, December 6, 2014.

Chang, Jeff. Who We Be, excerpts.

Reading for Advanced Students:
Kun, Josh and Laura Pulido, editors. Black and Brown in Los Angeles: Beyond Conflict and Coalition, 2013. UC Press. excerpts

Kim, A. M. and Kristy Kang “Marking Our Place in the City: Mapping ethnic community group claims to Los Angeles City Council” (working paper)


Session #5 February 13
Race and Arts: who is an artist? What is art? Cultural industries, inside/outside art, community engaged art

Readings:


Ava DuVernay's Top 10 Rules For Success (@AVAETC) https://www.youtube.com/watch?v=RG_lR8TxOBk


Reading for Advanced Students:


http://www.newmuseum.org/calendar/view/1061/black-women-artists-for-black-lives-matter


2008 Survey of Public Participation in the Arts, NEA Publication


Field visit: Underground Museum? St. Elmo Village?

Session # 6 February 27
Race and Arts: What is the role of the arts in society? Case studies

Readings:


http://www.giarts.org/article/paying-attention-white-culture-and-privilege

Films:

“This is the Life” by Ava DuVernay
Khalil Joseph’s Good Kid M.a.a.d City
Solange’s A Seat at the Table and Beyonce’s Lemonade

Reading for Advanced Students:


Hughes's "The Negro Artist and the Racial Mountain" (1926): http://www.english.illinois.edu/maps/poets/g_l/hughes/mountain.htm

NO CLASS February 20:  USC Holiday – President’s Day

Session # 7 March 6
Arts as Economic Development: Placemaking or Placekeeping?

Readings:


Createquity.
http://createquity.com/2012/05/creative-placemaking-has-an-outcomes-problem/

Roberto Bedoya, “Spatial Justice: Rasquachification, Race and the City,” *Creative Time Reports*, September 15 2014,

Reading for Advanced Students:


White House. 2010. Place-Based Investments.


“How the arts impact communities”

McCarthy, Kevin et.al. Gifts of the Muse: Reframing the Debate about the Benefits of the Arts, Rand 2004

The Arts & Economic Prosperity III: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences,
http://www.artsusa.org/information_services/research/services/economic_impact/default.asp

**Guest speaker: Elizabeth Currid-Halkett?**
NO CLASS March 13: USC SPRING BREAK

Session # 8  March 20
Participatory Art: Social Practice as Art
Case Studies on race, social practice, long-term urban interventions

Readings and Materials:


Art as Social Practice Conference at Project Row Houses with Mark Bradford, Theaster Gates, and Rick Lowe: https://www.youtube.com/watch?v=cxr0MKCo9Uc

Rick’s pearl street residency in Philly https://www.youtube.com/watch?v=2mxzb--4P3s https://www.youtube.com/watch?v=IO85pmcnJAU

Reading for Advanced Students:


Guest Speaker: Prof. Victor Jones

Session # 9 March 27
The intersections of art, race property ownership, gentrification

Readings:


Critical Practice Newsletter, Fall 2016

Jackson, M. (2012). Developing Artist-Drive Spaces in Marginalized Communities. Washington DC, Urban Institute

Reading for Advanced Students:


Session # 10 April 3
Race and Art from the Street: expression, agency, claiming urban space; Krumping, Graffiti, Basquiat,

Readings and Materials:


Film: *Style Wars* (dir. Tony Silver, 1983)


**Reading for Advanced Students:**


**April 10: Class site visit to Kaos Network, A+P, in Leimert Park**

**Session # 11 April 17**

Presentation and Discussion of Oral Histories Project 1

**Session # 12 April 24**

Presentation and Discussion of Final Oral Histories Project 2

**April 27/28:** Participation at RAP Conference on the 25th Anniversary of the LA Uprising

Final Projects Due: May 3-10 (TBA).

Part 1: oral history media creation

Part 2: Multimedia Essay

Graduate students are also required to submit a final paper referencing the literature used in this class as well as from their own review.
Informational Questionnaire:

Student Name: ____________________________________________

Email: ____________________________________________________

Phone number: ____________________________________________

Languages you can speak (intermediate level and above):

What school and program are you in?

Degree Program: Undergrad Masters PhD other ___________

Year in the program: 1 2 3 4

What courses have you taken that provide background for this course?

Any relevant work experience?

Why are you interested in taking this course? What do you hope to learn?