

# Race, Arts, and Placemaking

PPD 499  
Spring 2017

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

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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 25<sup>th</sup> 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>. 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>.

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> or to the *Department of Public Safety* <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/> provides 24/7 confidential support, and the sexual assault resource center webpage <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>, 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> 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](https://www.youtube.com/watch?v=Z-48u_uWMHY)

Kretzmann, John P., and John L. McKnight. 1993. *Building Communities from the Inside Out: a Path Toward Finding and Mobilizing a Community's Assets*. Chicago: ACTA Publications.

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

Kennedy, Randy. 2015. "Black Artists and the March Into the Museum." *New York Times*, November 29, 2015, A1.

### **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

Boone, Kofi. 2015. "Disembodied voices, embodied places: Mobile technology, enabling discourse, and interpreting place," *Landscape and Urban Planning*, 142(2015): 235-242.

Lab:	<ul style="list-style-type: none"> <li>● Access to lab and equipment, blackboard</li> <li>● Grabbing and scanning images as assets to manipulate</li> <li>● attribution and copyright</li> <li>● Setting up your Pathbrite portfolio account, captioning</li> </ul>
Assgts:	<ol style="list-style-type: none"> <li>1) Human subjects ethics training</li> <li>2) Essay/List on potential ethical issues</li> <li>3) Upload to Pathbrite one found image</li> <li>4) Take a discovery photo, photoshop it, upload to Pathbrite.</li> </ol>

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

Session # 2      January 23

**Los Angeles, 1992: Past, Present, Future**

**Introduction of final project**

Readings:

Avila, Eric. 2004. Popular culture in the age of white flight: Fear and fantasy in suburban Los Angeles. University of California Press. Chapter 2

Pulido, Laura. 2000. "Rethinking environmental racism: White privilege and urban development in Southern California" *Annals of the Association of American Geographers*, 90(1):12-40.

Marks, Mara A., Matt A. Barreto, and Nathan D. Woods. 2004. Race and racial attitudes a decade after the 1992 Los Angeles Riots. *Urban Affairs Review* 40 (1): 3-18.

Claudia Rankine, *Citizen*

Claudia Rankine and John Lucas situation videos

Dolores Hayden, *The Power of Place: Urban Landscapes As Public History* (Cambridge: MIT Press, 1995), chapter 1, 2, Epilogue, 240-247

**Mark Bradford merchant poster process video**

Reading for Advanced Students:

Oh, Angela E. 2010. An issue of time and place: The truth behind Korean Americans' connection to the 1992 Los Angeles Riots. *Asian American Policy Review* 19 : 39.

Watts, Paul R. 2010. Mapping narratives: The 1992 Los Angeles Riots as a case study for narrative-based geovisualization. *Journal of Cultural Geography* 27 (2): 203-27.

Patricia Williams, "The Luminance of Guilt: On Lives through the lense of Apocalypse," in: *Transition* 113 (2014): 153-70

T-RACES: <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:

Coates, Ta-nehisi. 2015. *Between the World and Me*. New York: Spiegel and Grau, excerpt pp.5-39.

<http://www.nytimes.com/video/opinion/100000004642370/jay-z-the-war-on-drugs-is-an-epic-fail.html>

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

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

Goldsmith, William W. "The Ghetto as a Resource for Black America," *Journal of American Institute of Planners*. January 1974.

"Question Bridge: Black Males," : <http://questionbridge.com>

Reading for Advanced Students:

LeFebvre, H. 1992. *The Production of Space*. New York: Wiley-Blackwell. Chapter 1.

Elwood, Sarah. 2009. "Beyond Cooptation or Resistance: Urban spatial politics, community organizations, and GIS-based spatial narratives." *Annals of the Association of American Geographers* 96 (2):323-341.

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:

Lynch, Kevin for Los Angeles City Planning Department. sometime 1961-1973.  
The Visual Environment of Los Angeles. Los Angeles City Planning Department.

Anderson, Kay J. 1987. "The Idea of Chinatown: The Power of Place and Institutional Practice in the Making of a Racial Category." *Annals of the Association of American Geographers* 77 (4): 580-98.

Marcuse, Peter. 1997. The enclave, the citadel, and the ghetto: What has changed in the post-Fordist U.S. city. *Urban Affairs Review* 33 (2): 228-64.

"'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)

Smethurst, James. 2011. *The African American Roots of Modernism: From Reconstruction to the Harlem Renaissance*, excerpts

Sacks, Karen Brodtkin. 1994. "How Did Jews Become White Folks?" In *Race*, Rutgers University Press, pp. 78-102.

Session # 5      February 13

**Race and Arts: who is an artist? What is art?  
Cultural industries, inside/outsider art, community engaged art**

Readings:

Chapple, K. and S. Jackson (2010). "Commentary: Arts, Neighborhoods, and Social Practices: Towards an Integrated Epistemology of Community Arts." *Journal of Planning Education and Research* **29**(4): 478-490.

Deidre Gaquin (2008) "Artists in the Workforce: 1995-2005." National Endowments for the Arts:

<https://www.arts.gov/sites/default/files/ArtistsInWorkforce.pdf>

Smith, Richard. 2009. "Learning from Watts Towers: Assemblage and Community-Based Art in California." *Oral History* 37 (2): 51-58. Muri, Simone Alter. 1999. "Folk Art and Outsider Art: Acknowledging Social Justice Issues in Art Education." *Art Education* 52 (4).

Ava DuVernay's Top 10 Rules For Success (@AVAETC)

[https://www.youtube.com/watch?v=RG\\_IR8TxOBk](https://www.youtube.com/watch?v=RG_IR8TxOBk)

Hegert, Natlie. 2016. "After an Untimely Death, an Artist's Legacy Lives On in the Museum He Founded." May 1, 2016.

[http://www.huffingtonpost.com/mutualart/after-an-untimely-death-a\\_b\\_9817344.html](http://www.huffingtonpost.com/mutualart/after-an-untimely-death-a_b_9817344.html).

#### Reading for Advanced Students:

Helguera, Pablo. *Education for Socially Engaged Art: A Materials and Techniques Handbook*. Bethesda, MD: Jorge Pinto Books, 2011.

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

Kester, Grant. *Conversation Pieces: Community and Communication in Modern Art*. Berkeley: University of California Press, 2004.

Kester, Grant. *The One and the Many: Contemporary Collaborative Art in a Global Context*. Durham, NC: Duke University Press, 2011.

Becker, H. S. (1982). *Art worlds*. Berkeley: University of California Press

Baumann, Shyon. 2007. "A general theory of artistic legitimation: How art worlds are like social movements." *Poetics* 35 (1):47-65.

Sunil Iyengar and Tyler Cowan, "How the United States Funds the Arts" National Endowment for the Arts, 2007

2008 Survey of Public Participation in the Arts, NEA Publication

Zolberg, Vera L., and Joni Maya Cherbo. *Outsider art: contesting boundaries in contemporary culture*. Cambridge University Press, 1997.

Field visit: Underground Museum? St. Elmo Village?

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

### Readings:

Ellen Tani et al., "Can Art Change the Future for Racial and Ethnic Identity? A Roundtable Conversation," Artsy, 2015. <https://www.artsy.net/article/the-art-genome-project-can-art-change-the-future-for-racial-and>

Packer, George. "Race, Art, and Essentialism."  
<http://www.newyorker.com/news/daily-comment/race-art-and-essentialism>

<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:

Kun, Josh, and Inc ebrary. 2005. Audiotopia: Music, race, and america. Berkeley, Calif: University of California Press.

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

Currid, Elizabeth (2010) Art and Economic Development: New Directions for the Growth of Cities and Regions, Introduction to the Symposium, *Journal of Planning Education and Research* Vol 29 (3).

Stern, M. J. and S. C. Seifert (2010). "Cultural Clusters: The Implications of Cultural Assets Agglomeration for Neighborhood Revitalization." *Journal of Planning Education and Research* 29(3): 262-279.

Markusen, Ann, and Anne Gadwa. 2010. Creative Placemaking. Markusen Economic Research Services and Metris Arts Consulting.

Moss, Ian David. 2012. Creative placemaking has an outcomes problem. Blog.

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,

<http://creativetimereports.org/2014/09/15/spatial-justice-rasquachification-race-and-the-city/>

Reading for Advanced Students:

Kong, L. 2009. Beyond networks and relations: Towards rethinking creative cluster theory. In *Creative economies, creative cities: Asian-European perspectives*, ed. L. Kong and J. O'Conner, 61-75. Dordrecht, the Netherlands: Springer.

Markusen, A. (2013). "Fuzzy Concepts, Proxy Data: Why Indicators Won't Track Creative Placemaking Success." *Grantmakers in the Arts Reader* **24**(1).

White House. 2010. Place-Based Investments.

Gadwa, A. (2013). "Artists and Gentrification: Sticky Myths, Slippery Realities."

2016, from

<http://createquity.com/2013/04/artists-and-gentrification-sticky-myths-slippery-realities/>.

Pritchard, Richard. 2016. "Place Guarding: Social Practice as Direct Action Rather Than Gentrification" AAG conference paper

Grodach, C., Currid-Halkett, E., Foster, N., & Murdoch, J. (2014). The location patterns of artistic clusters: A metro- and neighborhood-level analysis. *Urban Studies*, 51(13), 2822-2843.

"How the arts impact communities"

<https://www.princeton.edu/~artspol/workpap/WP20%20-%20Guetzkow.pdf>

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](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:

Bishop, C. (2006). "The Social Turn: Collaboration and its Discontents." Artforum: 178- 183. And debate with Grant Kester

Jackson, Maria Rosario. 2011. *Building Community: Making Space for Art*. Washington DC: The Urban Institute.  
[http://www.lincnet.net/sites/linc/images/3844/2011\\_Urban-Institute\\_Building-Community\\_r.pdf](http://www.lincnet.net/sites/linc/images/3844/2011_Urban-Institute_Building-Community_r.pdf)

Finkel, J. (2012). Watts House Project under fire. Los Angeles Times. **April 8, 2012.**

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:

Finkelpearl, Tom. 2013. "Project Row Houses. Interview: Rick Lowe, artist, and Mark J. Stern, professor of social history and urban studies," in *What We Made: Conversations on Art and Social Cooperation*, in Chapter 5, "Social Vision and a Cooperative Community" (132-151). Durham and London: Duke University Press.

Joseph Beuys and Dirk Schwarze, "Report on a Day's Proceedings at the Bureau for Direct Democracy," and Joseph Beuys, "I Am Searching for Field Character," in Claire Bishop, *Participation* (MIT Press, 2006)

Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012.

Jackson, Shannon. *Social Works: Performing Art, Supporting Publics*. New York: Routledge, 2011.

**Guest Speaker: Prof. Victor Jones**

Session # 9      March 27

**The intersections of art, race property ownership, gentrification**

Readings:

Zukin, Sharon. 1987. Gentrification: culture and capital in the urban core. *Annual Review of Sociology*: 129-147.

[https://www.theguardian.com/society/2014/oct/06/theaster-gates-artist-latest-project-is-regenerating-chicago-artes-mundi?CMP=share\\_btn\\_link](https://www.theguardian.com/society/2014/oct/06/theaster-gates-artist-latest-project-is-regenerating-chicago-artes-mundi?CMP=share_btn_link)

Critical Practice Newsletter, Fall 2016

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

Reading for Advanced Students:

Shaw, Samuel, and Daniel Monroe Sullivan. 2011. "White Night": Gentrification, Racial Exclusion, and Perceptions and Participation in the Arts. *City & Community* 10, no. 3: 241-264.

Grodach, Carl, Nicole Foster, and James Murdoch III. 2014. Gentrification and the artistic dividend: the role of the arts in neighborhood change. *Journal of the American Planning Association* 80, no. 1: 21-35.

Weber, Rachel. 2002. "Extracting Value from the City: Neoliberalism and Urban Redevelopment," *Antipode* : 519-539.

Hwang, Jackelyn and Robert J. Sampson, 2014. "Divergent Pathways of Gentrification: Racial Inequality and the Social Order of Renewal in Chicago Neighborhoods," *American Sociological Review*, 79(4): 726-751.

Harris, Cheryl I. 1993. Whiteness as property. *Harvard Law Review* 106 (8): 1707-91.

Session # 10      April 3

**Race and Art from the Street: expression, agency, claiming urban space; Krumping, Graffiti, Basquiat,**

Readings and Materials:

Frazier, Robeson Taj, and Jessica Koslow. 2013. "Krumpin' In North Hollywood: Public moves in private spaces." *Boom: A Journal of California* 3 (1):1-16.

Chase, John, Margaret Crawford, and John Kaliski. *Everyday Urbanism: Updated and Expanded*. New York: Monacelli, 2008. Pp: 22-35; 88-109.

Jackson, MR. 2015. Cultural Vitality in Communities: Interpretation and Indicators.  
<http://www.urban.org/sites/default/files/alfresco/publication-pdfs/311392-Cultural-Vitality-in-Communities-Interpretation-and-Indicators.PDF>.

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

Film: *Jean-Michel Basquiat: The Radiant Child* (dir. Tamra Davis, 2010)

Reading for Advanced Students:

de Certeau, M. 1984. *The Practice of Everyday Life*. Los Angeles: University of California Press. Chapter 7, "Walking in the City."

Lawrence Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (William E Massey Lectures in the History of American Civilization) Cambridge, HUP, 1990

Bostic, Raphael, Annette Kim, and Abel Valenzuela, "An Introduction to the Special Issue: Contesting the Streets 2: Vending and Public Space in Global Cities," *Cityscape*, forthcoming 2016.

**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 25<sup>th</sup> 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.**

PPD 499  
Spring 2017

**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?