

PPD 641: Art and the City
University of Southern California
Price School of Public Policy
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Introduction

*When I think about why, as an urban planner concerned primarily with low- and moderate-income communities of color, I have chosen to focus on arts and culture, I often reflect on the fact that, historically, **in strategies to subjugate or colonize communities, one of the first things that is taken away is freedom of creative expression and the practice of organic art forms.** If removal of organic creative expression and art is crucial to keep people down, then isn't provision of opportunities for organic creative expression and art crucial to lifting people up? The answer is yes.*

- Maria Rosario Jackson, "Cultural Kitchens: Nurturing organic creative expression," 2011

Aesthetic and cultural expression are integral to how we understand place and experience community. Why, then, when we talk about "community development," do we so rarely hear about culture or creative expression as part of these strategies?

As planners, we find ourselves in a unique moment to rethink the way we (dis)regard arts and culture vis-à-vis our praxis. The past decade has seen a proliferation of artistic practices working to influence the process of urban development under the moniker of "creative placemaking," alongside a more nuanced awareness of the processes of gentrification, displacement, and the role of art and artists within them. The past year's calls for critical consciousness around systemic racism and social inequity, the breakdown of public institutions and social cohesion, intensifying climate disasters, and economic fallout intensified by global pandemic are all conditions that reinforce the need for radically compassionate and creative approaches to addressing these entrenched issues and dynamics; toward enabling healthy, equitable development. Planners and policymakers attuned to, and able to engage with, artists and the conditions of cultural production are well-positioned to rise to this consequential moment.

Through this course, our goals are to 1) expand our awareness of the range of ways arts and culture intersect with urban development and the experience of place, and 2) form a sense of how we, as practitioners, might apply the ideas, models, and practices we study. We will consider the intersections between art and urban development from different points of view, examine works of art from a range of artistic disciplines and interacting with a range of urban planning sectors, gain literacy in how arts interventions in cities are structured and financed, build critical and evaluation skills, and as often as possible, ground in real-world examples, site visits, and first-hand encounters with practitioners in the field.

Assignments & Grading:

We will use Blackboard for readings and submitting assignments.

- **Attendance:** More than two absences will affect your course grade. For each absence exceeding two, the final course grade will be lowered by one half grade (e.g., from A to A-). As a courtesy to the group, please let the instructor know in advance about late arrivals or early departures.
- **Class participation, 10%:** Bring active and informed contributions to class discussion.
- **Weekly reading reflection, 20%:** By 12noon on Monday, before each class meeting, post a reflection on one of the week's readings. Please post on time, so they can be reviewed by instructor and colleagues in advance. Late posts will be accepted for partial credit.

Reflections can respond to these prompts:

1. What surprised you?
2. What shifted (or reinforced) a previously held assumption, opinion, or understanding?
3. What questions does the reading open for you?
4. Draft three questions or prompts for the group to discuss.

This assignment is meant to help you prepare for informed and active participation in class discussion.

- **Midterm Project:** Find an art project that addresses the area of planning or policy you're most interested in. Research the project and write a review, applying the [Aesthetics Perspectives Framework](#). Students will present their reviews in class with a visual presentation.
 1. Class presentation: **10%**
 2. Review: **15%**
- **Final Project:** In teams of two, write a grant application using an adaptation of the LA County Dept of Arts & Culture's [Community Impact Arts](#) funding opportunity for integrating arts and culture projects/programs into non-arts settings. Teams will present their proposals during class. Peers will serve as grant review panelists, providing feedback on presentations using the grant program's review criteria.
 1. Class presentation: **20%**
 2. Written grant application: **25%**

Week 1: Introductions & Course Overview

Readings:

- Maria Rosario Jackson, Cultural Kitchens: Nurturing Creative Expression <https://www.giarts.org/equity-forum/2011/12/07/cultural-kitchens-nurturing-organic-creative-expression>
- Tom Finkelpearl, "The City as Site," *Dialogues in Public Art*, pp. 2-51 (on blackboard)
- Nato Thompson, "Cultural Production Makes A World" 1-24, **AND** "Gentrification: The Secret War" – 160-164, *Seeing Power: Art and Activism in the 21st Century* (on blackboard)
- Watch: Theaster Gates segment from Art 21 <https://art21.org/watch/art-in-the-twenty-first-century/s8/theaster-gates-in-chicago-segment/> (15 minutes)

Week 2: No Class – Martin Luther King's Birthday

Week 3: Social Practice // Aesthetics Perspectives Framework

Readings:

- Tom Finkelpearl, "Rick Lowe on Designing Project Row Houses," **AND** "Assata Shakur on Living in Project Row Houses," *Dialogues in Public Art*, pp. 235 – 269 (on blackboard)
- Ben Davis, "A Critique of Social Practice Art: What does it mean to be a political artist?," *International Socialist Review*, <https://isreview.org/issue/90/critique-social-practice-art/index.html>
- Pablo Helguera, "Definitions," *Education for Socially Engaged Art: A Materials and Techniques Handbook*, pp. 1 – 8 (on blackboard)
- Ted Loos, Genius at Work: 29 MacArthur Fellows Show Their Art in Chicago, *NYTimes*, <https://www.nytimes.com/2021/07/13/arts/design/macarthur-fellows-art-show-chicago.html>

Week 4: Creative Placemaking as Cultural Policy

Readings:

- Karrie Jacobs, [Why I Don't Love Richard Florida - Metropolis \(metropolismag.com\)](https://metropolismag.com/why-i-dont-love-richard-florida/) – **NOTE: this reading is not eligible for reading reflection**
- Roberto Bedoya, Placemaking and the Politics of Belonging and dis-belonging <https://www.giarts.org/article/placemaking-and-politics-belonging-and-dis-belonging>
- Andrew Zitcer, "Making Up Creative Placemaking," *Journal of Planning Education and Research*, 2020, Vol. 40(3) 278–288, <https://journals.sagepub.com/doi/pdf/10.1177/0739456X18773424>
- Creative License, Inside the \$150m bid to establish artists as community builders, Drew Lindsay: <https://chronicle.brightspotcdn.com/8f/f9/7de1ccd84fe1a6dda6d95f31e86a/cop-12-2021.pdf>

Week 5: Narrative Control: the story of place, and who gets to tell it

Guest: Amanda Wiles, [S.O.U.R.C.E. Studio](#) & collaborator from Houston's 5th Ward on [Memory Builds the Monument](#)

Readings:

- Roberto Bedoya, Spatial Justice: Rasquachification, Race and the City, <https://creativetimereports.org/2014/09/15/spatial-justice-rasquachification-race-and-the-city/>
- Jonathan Crisman, Annette Kim, "Property outlaws in the Southland: The potential and limits of guerrilla urbanism in the cases of arts gentrification in Boyle Heights and street vending decriminalization in Los Angeles," *URBAN DESIGN International* (2019) 24:159–170 (on blackboard)
- Magally Miranda and Kyle Lane-McKinley, [Artwashing, or, Between Social Practice and Social Reproduction - A Blade of Grass](#), 2017,
- Read about Tending Our Roots, <https://tendingourroots.org/about/>, and check out a few of their case studies: <https://tendingourroots.org/> **NOTE: this reading is not eligible for reading reflection**

Week 6: [Equitable?] Economic Development // Artists' Presence & Precarity in Place

Guest: [TBC] representative from [Community Arts Stabilization Trust](#)

Readings:

- "Building Community Wealth: The Role of Arts and Culture in Equitable Economic Development," <https://www.artplaceamerica.org/view/pdf?f=public://pictures/artplacefieldscommunitywealth.pdf>
- Listen to *Next City* podcast on Destination Crenshaw: https://nextcity.org/podcast/episode/an-unapologetically-black-monument-rises-in-los-angeles?utm_source=Next+City+Newsletter&utm_campaign=ef4d8fe39e-DailyNL_2021_12_01&utm_medium=email&utm_term=0_fcee5bf7a0-ef4d8fe39e-44348042
- Vicki Meek, "Creative Placemaking: It's a Thing!," *Creating Place: The Art of Equitable Community Building*, <https://alternateroots.org/creative-placemaking-its-a-thing/>
- Sharon Zukin, "From Arts Production to Housing Market," from *The Gentrification Debates*
- Rising prices in Oakland push artists into risky housing, <https://www.nytimes.com/2016/12/06/us/oakland-fire-real-estate-housing.html>
- Have a look around these sites & stories - **NOTE: this reading is not eligible for reading reflection**
 - Community Arts Stabilization Trust, <https://cast-sf.org/the-model/>
 - Cultural Space Agency, <https://www.seattle.gov/arts/programs/cultural-space>
 - <https://www.vanalen.org/press/van-alen-institute-gowanus-brooklyn/>

- Legacy Business Registry, <https://sfplanning.org/project/legacy-business-registry>
- Artspace, <https://www.artspace.org/>
- Studio at Colton articles (on blackboard)

Week 7: No Class, Presidents' Day

Week 8: Midterm Presentations

Week 9: Municipal Artists in Residence

Guest: Kim Glann, Cross Sector Manager at Los Angeles County Department of Arts and Culture

Readings:

- LA County, Cultural Equity & Inclusion Initiative: Cultural Policy
<https://www.lacountyarts.org/CEIICulturalPolicy> **NOTE: this reading is not eligible for reading reflection**
- Mallory Rukhsana Nezam and Johanna K. Taylor, "A New Tool to Advance Equity: Artists in Residence in Government," <https://icma.org/articles/pm-magazine/new-tool-advance-equity-artists-residence-government>
- Tom Finkelpearl, "Mierle Laderman Ukeles on Maintenance and Sanitation Art," *Dialogues in Public Art*, pp. 295 - 322 (on blackboard)
- Dr. Meghan Venable-Thomas, An Artist's Dream Job Description: Creative & Cultural Steward for Community Development, FORWARD: Issue #3: Community Safety, <https://forecast-public-art.foleon.com/forward/issue-3-community-safety/toolkit/overlay/creative-cultural-steward/>
- Have a look around, "Municipal _ Artists Partnerships": <https://municipal-artist.org/> - **NOTE: this reading is not eligible for reading reflection**

Week 10: No Class, Spring Break

Week 11: The Dynamism of Public Space

Guest: Students' choice!

Readings:

- The New Monuments that America Needs, <https://www.newyorker.com/culture/culture-desk/the-new-monuments-that-america-needs>
- Monument Lab, National Monument Audit Report, <https://monumentlab.com/audit#data>
- Miwon Kwon, Sitings of Public Art: Integration versus Intervention, *One Place After Another: Site Specific Art and Locational Identity* pp. 56-99 (on blackboard)
- TBC – students' choice: Either an essay from The Trust for Public Land or a chapter from Steve Grody's book, *Graffiti L.A.: Street Styles and Art*

Week 12: Field Trip!

Potential Options:

- La Tierra de la Culebra
- Destination Crenshaw
- Little Tokyo Service Center

Week 13: Artists in Health // Artists in Transportation

Guest: Ben Stone, Director of Arts & Culture, Transportation for America

Readings:

- Dont Rhine, "Below the Skin: AIDS Activism and the Art of Clean Needles Now," <https://www.x-traonline.org/article/below-the-skin-aids-activism-and-the-art-of-clean-needles-now>
- Jamie Hand, "Arts, Culture, and Community Mental Health," <https://www.frbsf.org/community-development/files/arts-culture-hand-golden-mental-health-and-community-development-cdir-13-1.pdf>
- Maria Rosario Jackson, "Addressing Inequity Through Public Health, Community Development, Arts, and Culture: Confluence of Fields and the Opportunity to Reframe, Retool, and Repair," <https://journals.sagepub.com/doi/full/10.1177/1524839921996369>
- Check out Transportation for America, How Artists Help Transportation Projects, *The Scenic Route*, <https://www.transportation.art/how-artists-help-transportation-projects/>
NOTE: this reading is not eligible for reading reflection

Week 14: Pandemic Impacts & Recovery Strategies

Guest: Michael Rohd, [Art-Train](#)

Readings:

- Most up-to date research from AFTA & NEA

Week 15: Final Presentations & Panel Reviews

Week 16: Final Presentations & Panel Reviews

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 Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call

engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call

engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086

equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421

studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.