ARTL 504: Arts and the Community; Current Practice and New Visions
SPRING 2024
DAY & TIME: Thursdays 5:00p – 6:50p
UNITS: 2.0
LOCATION: KDC 241

INSTRUCTOR: Angelica I. Cortez
OFFICE: TBD
OFFICE HOURS: By appointment
CONTACT INFO: acortez7@usc.edu

COURSE DESCRIPTION:
This course will explore a range of ideas, ideologies, and strategies that have historically been used to connect arts organizations and artists to their communities while setting a foundation for critical assessment and strategy for new forms of community engagement. What role does community play in your work as an artist, arts administrator, or cultural entrepreneur? What role *should* community play, and what barriers exist? This course will connect students to artists and leaders who actively engage with communities in their work. We will explore a range of tensions that arise as artists and cultural institutions create work that is meaningful and intertwined with the communities they are a part of. This course will require robust student engagement in class and in communities and arts institutions of the greater Los Angeles area.

LEARNING OBJECTIVES:
At the end of this course, students will be able to:
- Name and describe current community engagement practices utilized by artists and cultural institutions, and understand current language in use
- Critically assess community engagement practices of artists and arts organizations through relevant frameworks
- Contribute meaningfully to the current discourse around community engagement, offer strategic insight to better connect artists and arts institutions with communities
- Create innovative partnerships between artists, arts organizations, and communities
- Understand the role of community engagement in the larger nonprofit landscape

REQUIRED READINGS & SUPPLEMENTARY MATERIALS:

Reading materials will include the books below. Additional reading materials listed in the course schedule will be distributed by the instructor.

Books to purchase:
- Block, P. (2018) *Community: The Structure of Belonging*. Berrett-Koehler Publishers
- Brown, A. (2017) *Emergent Strategy: Shaping Challenge, Changing Worlds*. AK Press
- Borwick, D. (2012) *Building Communities, Not Audiences*

CASE STUDIES AND GUEST SPEAKERS:
This course will connect students with several guest speakers who currently engage with various communities through several mediums. These connections intend to foster meaningful dialogue about the arts landscape of Los Angeles, as well as an opportunity to think critically about the options available for community engagement. Additionally, students will be asked to connect with artists and organizations they are personally interested in. Students are encouraged to listen with a critical ear and will be required to critique and analyze current practices.

ASSIGNMENTS & GRADING:
Students will be evaluated using a letter grade. The final grade will be comprised of four elements, each comprising 25% of their overall grade:

- **Class participation**: Students will be asked to engage with one another regularly. The pedagogical framework of this course depends on each student bringing their own experience and expertise to our classroom community. It also requires that students be accountable to their classroom community by engaging in conversation with course readings and course assignments prepared.

- **Assignment #1**: Students will interview one or two practicing artists about an artists' role in community engagement. In a paper of 1,500 words or less, students will describe the interview and offer insight into the artist's or artists' response and how it connects to the frameworks and discussions in class. Students should address the question: what tensions arise between artists and communities?

- **Assignment #2**: Students will select two cultural organizations, one based in Los Angeles, and perform a critical assessment of community engagement practices in the organization. Students must also visit the site of their choice in Los Angeles. Students should offer descriptions of each organization, analyze current engagement strategies, and offer recommendations for improvement. Students should also address the question: what tensions exist between these arts institutions and communities?

- **Final Project**: Students will create a 5-minute video or presentation proposing a community engagement program of their own creation. The presentation should demonstrate key concepts presented throughout the course, as well as an understanding of philanthropic or budgetary means necessary for the project. The proposal should include suggested artists or arts organizations for collaboration and a detailed description of the community relationships necessary for the project to meaningfully include community. Students should answer the question: How do you hope to contribute and connect with community meaningfully in your work? What role do you hope to play in ensuring our arts connect with and celebrate communities in the areas or practices we serve?

TENTATIVE **COURSE SCHEDULE**, Readings & Assignments will be confirmed in class.

	Class Topics & Activities	**Readings**	**Assignments Due**
Week 1 1.11.23	Introductions, Orientation, Syllabus review, and Description of Class Assignments Guiding Questions: *What role do you hope to play in relation to communities in your work?*		Come to class prepared to introduce yourself, and the ways in which you connect to and engage with community.
Week 2 1.18.23	An Introduction to Community Guiding Question(s): *What role has community played in art and the work of artists? What is the history of Community Engagement?*	Block, 2018: pps. 1-46; Ch. 1-4 Borwick, 2012: pps. 1-36; Part I	Select artist(s) for assignment number 1.
Week 3 1.25.24	Belonging & Power Guiding Question(s):	Paulo Freire, 1970, *Pedagogy of the Oppressed*	

	What power structures exist between communities, artists, and arts organizations? What power structures might come up between you & your	pps. 1-43 (PDF) John A. Powell Othering and Belonging Institute Video 6:12 - End LA County Cultural Equity and Inclusion Initiative	
Week 4 2.1.24	Frameworks for Community Engagement Analysis Guiding Question(s): *What qualities define good engagement?*	Brown (2017) pps. 41-82 Borwick (2012) pps. 92-130	Brown (2017) Assessments pps. 183-190 Come prepared to discuss the assessments on the pages above
Week 5 2.8.24	Arts and the Community: Current Practice Guest Speakers TBC Guiding Question(s): *What expectations are held for community engagement work in arts institutions? What expectations do I hold of arts institutions?*	Please read biographies of guest speakers. Come prepared with questions about the speakers' experiences based on in-class discussions thus far.	**Assignment 1 Due**
Week 6 2.15.24	Discussion	Active discussion on Assignment 1. Come to class prepared to discuss & present your first assignment.	

Week 7 2.22.24	Philanthropy & Engagement Guiding Question(s): *Who funds community engagement? What are the current systems driving community engagement? What work gets funded?*	Helicon Collaborative *Not Just Money: Equity Issues in Cultural Philanthropy* Edgar Villanueva *Decolonizing Wealth* [PDF]	
Week 8 2.29.24	Evaluating Impact Guiding Question(s): *How do we effectively evaluate community-centered programs? How do tell stories of our work, and honor the participants of our collaborations?*	Nexus Community Partners Community Engagement Assessment Tool Maria Rosario Jackson, *Shifting Expectations: An Urban Planner's Reflections on Evaluation of Community-Based Arts* Additional Readings TBA	Select 2 cultural organizations for assignment 2.
Week 9 3.7.24	Site Visit *TBD*	Readings TBA	
Week 10 3.14.24	Spring Break		
Week 11 3.21.24	Engaging Youth & Creative Youth Development Guiding Question(s): *What does it mean to work with young people in the arts? What does meaningful youth engagement look like? What is the difference*	John Bell *Understanding Adultism* Positive Youth Development Framework Creative Youth Development & CYD Framework	

	between arts education and community engagement for youth?	Bettina Love, Hip Hop, Grit, and Academic Success Video	
Week 12 3.28.24	New Visions for Arts Engagement & Self-Driven Community Leadership Guiding Question(s): What does it look like to build something for yourself? What does it mean to program for and with community? What does it mean to repair relationships with communities?	Nathaniel Zeisler: Ten Steps to a Personal Strategy Statement Brown (2017) pps. 83-121 Block, 2018 pps. 85-112	
Week 13 4.4.24	*Site Visit*	TBD	**Assignment 2 Due**
Week 14 4.11.24	Connecting Local to National & Strategic Partnerships Guest Speaker: Lecolion Washington, Board of Directors, National Guild for Community Arts & Executive Director, Community Music Center of Boston Guiding Question(s): *What work is happening at a national scale? How can we better connect local work to the national landscape? What does strategic partnership look like?*	Please read biographies of guest speakers, and come prepared with questions. Collective Impact Strategies Additional readings TBA	

Week 15 4.18.24	Collective Thinking & New Narratives Guiding Question(s): *What collective future do we envision for our field? What are the best outcomes for our communities, and our art?*	Brown pps. 152-165 & 214-265	
Week 16 4.25.24	Final Report Presentations		**Final Report Presentations in-class**
Week 17 5.2.24	Final Report Due		**Reports are due via email**

Statement on Academic Conduct and Support Systems

Academic Integrity:
The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, comprises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic

Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health - *(213) 740-9355 – 24/7 on call*
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - *988 for both calls and text messages – 24/7 on call*
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - *(213) 740-9355(WELL) – 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - *(213) 740-5086*
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - *(213) 740-5086 or (213) 821-8298*
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - *(213) 740-0776*
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - *(213) 740-0411*
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - *(213) 740-2101*
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*
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) 442-1200 – 24/7 on call*
Non-emergency assistance or information.

Office of the Ombuds - *(213) 821-9556 (UPC) / (323-442-0382 (HSC)*
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - *(323) 442-2850 or* otfp@med.usc.edu
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.