

Race, Arts, and Placemaking

PPD 499/790

Spring 2017

Mondays
9:00 AM–12:20 PM
Location: Lewis Hall Room 103

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Office Hours: by appointment

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Course Description and Objectives:

This upper division class explores the inter-relationships between race, arts, and urban space. It positions itself at this underexplored intersection of inquiry. For one it explores the issues and dynamics of race amidst the literature about arts and cultural placemaking in order to consider its absence in the literature and yet its pervasive presence to an understanding of urban space. Conversely, it also explores how the urban development and planning literature might benefit from seriously considering how arts and culture might be a potent realm for expressing and empowering the fuller humanity and agency of marginalized ethnic communities and a strategy for claiming urban space. Furthermore, the class investigates what a spatialized framework might elucidate about arts and race.

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 to review.

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.

Reading reflection essays to the session's material is due by the Saturday before class meetings (except for Session 1). The discussion boards are accessed through the Blackboard site. These will be graded primarily for completion rather than quality of writing. These should be brief responses, approximately two paragraphs long. The intention is to provide incentive to prepare before class as well as for the group to have a sense of where classmates are coming from before we meet.

Undergraduates are expected to read all the required reading. Graduate students are expected to read the required and at least two of the advanced readings. All readings are available for all students on the Blackboard site (if you want to read more!).

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 with multi-media and ethics training that 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 ahead for the collection of this oral history. Steps include researching your interviewees as well as their context, arranging to meet the individual you plan to collect your oral history from, preparing interview questions, practicing methods of oral history collection, etc. With your video footage you will integrate it with additional primary documents, academic research, your original writing, photography, secondary video footage, etc. and edit a multi-media oral history. The goal is to construct new knowledge.

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

9 short reading reflection essays (5 points each)	45 points
Class Participation: discussions	15 points
Final project 1: oral history	20 points
Final project 2: final reflective essay/paper*	20 points

RAP Conference *10 points extra credit*

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/departments/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 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

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

Readings and materials:

Chang, Jeff. *Who We Be: the Colorization of America*, “Introduction: Seeing America,” pp: 1-14.

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.

Reading for Advanced Students:

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

NO CLASS January 16: USC Holiday: MLK Day

January 17: Human Subjects Ethics training certification DUE (for those who have not had any training)

Session # 2 January 23

Los Angeles, 1992: Past, Present, Future
Introduction of final project

Guest speaker: Anne Bray, Freewaves arts collective

Intro videos:

Matthew McDaniel's Birth of a Nation documentary: 4:30-end
https://www.youtube.com/watch?v=p4mdl_h65vI

Readings:

LA Times: "The L.A. Riots: 24 years later"
<http://timelines.latimes.com/los-angeles-riots/>

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.

Coates, Ta-Nehisi. "My President was Black: A history of the first African American White House—and of what came next," *the Atlantic*, January/February 2017.
https://www.theatlantic.com/magazine/archive/2017/01/my-president-was-black/508793/?utm_source=twb

Reading for Advanced Students (pick two):

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

Extra video about Bradford's process: Mark Bradford Interview: Layers of Violence, Louisiana Channel

<https://www.youtube.com/watch?v=5BZMiS0XQYs>

Session # 3 January 30

Race and Urban Space 1: Migration, segregation, public policies, public space.

Guest speaker: Robert Bedoya, artist and Cultural Affairs Manager for the City of Oakland.

Also attend his DUPSA lecture, 12:15-1:30pm, after class.

Intro video:

Claudia Rankine and John Lucas situation videos

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.

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/>

___, "Placemaking and the Politics of Belonging and Dis-belonging," *GIA Reader*, Vol 24, No 1 (Winter 2013).

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

"'Latino Urbanism' Influences a Los Angeles in Flux" Christopher Hawthorne, *Los Angeles Times*, December 6, 2014.

Reading for Advanced Students (pick two):

T-RACES: <http://salt.umd.edu/T-RACES/demo/demo.html> Map of redlining in Los Angeles, Sample redlining reports

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

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.

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

Session # 4 February 6

Race and Urban Space 2: Race, ethnicity, and cultural urbanisms, mobilities, enclaves, territories.

Intro videos:

"Question Bridge: Black Males,": <http://questionbridge.com>
<http://www.nytimes.com/video/opinion/100000004642370/jay-z-the-war-on-drugs-is-an-epic-fail.html>

Readings and Materials:

Claudia Rankine, *Citizen*.

Margaret Crawford keynote video from SLAB's Contesting the Street's Symposium:
<https://www.youtube.com/watch?v=IEGlu4P-Mk>

Gita Gulati-Partee and Maggie Potapchuk. "Paying Attention to White Culture and Privilege: A Missing Link to Advancing Racial Equity"
<http://www.giarts.org/article/paying-attention-white-culture-and-privilege>

"Kara Walker: 'There is a moment in life where one becomes black', Guardian September 27, 2015. By Tim Adams.

Reading for Advanced Students (pick two):

Kun, Josh and Laura Pulido, editors. *Black and Brown in Los Angeles: Beyond Conflict and Coalition*, 2013. UC Press.

Ch.11 "Landscapes of Black and Brown Los Angeles: A Photo Essay" by Wendy Cheung;

Ch.12 "Spatial Entitlement: Race, Displacement, and Sonic Reclamation in Postwar Los Angeles" by Gaye Theresa Johnson;

Ch. 15 "What Is an MC If He Can't Rap to Banda? Making Music in Nuevo L.A." by Josh Kun.

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

Chapter 3: The Black City: The Early Jim Crow Migration Narrative and the New Territory of Race

Chapter 4: Somebody Else's Civilization: African American Writers, Bohemia, and the New Poetry

Baldwin, James. *Collected Essays*:

A Letter to My Nephew - James Baldwin

Autobiographical Notes - James Baldwin

Session # 5 February 13

Race and Arts: who is an artist? What is art?

Cultural industries, inside/outsider art, community engaged art

Intro video: Ava DuVernay's Top 10 Rules For Success (@AVAETC)
https://www.youtube.com/watch?v=RG_IR8TxOBk

Readings:

Kerry James Marshall "Mastry"
<https://vimeo.com/163582206>

Muri, Simone Alter. 1999. "Folk Art and Outsider Art: Acknowledging Social Justice Issues in Art Education." *Art Education* 52 (4).

Chang, Jeff. *Who We Be: the Colorization of America*, chapter 8.

Film: "This is the Life" by Ava DuVernay

Reading for Advanced Students (pick two):

Becker, Howard S. 1974. Art as collective action. *American Sociological Review* 39 (6): 767-76.

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

Kelly, Owen. *Community, Art, and the State: Storming the Citadels*. Comedia. 1984. Excerpt.

Session # 6 February 27

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

Field Visit: Underground Museum, Megan Steinman, Director

Readings:

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.

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>

Facing Evil with Maya Angelou

<https://www.youtube.com/watch?v=ewvcTjTejZ4>

Reading for Advanced Students (pick two):

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

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

Session # 7 March 6:

NOTE, class held from 10am-1pm

Arts as Economic Development: Placemaking or Placekeeping?

Guest speaker: Elizabeth Currid-Halkett, James Irvine Chair in Urban and Regional Planning Professor of Public Policy

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.

Gadwa, A. (2013). "Artists and Gentrification: Sticky Myths, Slippery Realities." 2016, from <http://createquity.com/2013/04/artists-and-gentrification-sticky-myths-slippery-realities/>.

Moss, Ian David. 2012. Creative placemaking has an outcomes problem. Blog. Createquity. <http://createquity.com/2012/05/creative-placemaking-has-an-outcomes-problem/>

Reading for Advanced Students (pick two):

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).

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

"How the arts impact communities"

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

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

Guest Speaker: Prof. Victor Jones, USC Department of Architecture and Trinidad Ruiz

Readings and Materials:

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

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

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

Smith, Richard. 2009. "Learning from Watts Towers: Assemblage and Community-Based Art in California." *Oral History* 37 (2): 51-58.

Art as Social Practice Conference at Project Row Houses with Mark Bradford, Theaster Gates, and Rick Lowe:

<https://www.youtube.com/watch?v=cxr0MKCo9Uc>

Reading for Advanced Students (pick two):

"Combining practical requirements with poetic expression: interview with Rick Lowe" *Artworld*, September 2016. Pp. 80-91.

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

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

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

Session # 9 March 27

The intersections of art, race property ownership, gentrification

Guest speaker: Suzanne Lacy, artist, Roski School of Art

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

Critical Practice Newsletter, Fall 2016

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

Viet Thanh Nguyen, "Arguments over the appropriation of culture have deep roots," Los Angeles Times, September 26, 2016.
<http://www.latimes.com/books/jacketcopy/la-ca-jc-appropriation-culture-20160926-snap-story.html>

Reading for Advanced Students (pick two):

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.

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,

Guest speaker: Taj Frazier, Associate Professor at Annenberg School, Director of IDEA (Institute for Diversity and Empowerment at Annenberg)

Intro video:

Carrie Mae Weems: <https://www.youtube.com/watch?v=PA2ZkPpHGhA>

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)

[https://www.youtube.com/watch?v=0EW22LzSaJA&list=RD0EW22LzSaJA -t=12](https://www.youtube.com/watch?v=0EW22LzSaJA&list=RD0EW22LzSaJA-t=12)

Reading for Advanced Students (pick two):

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

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*, 2016.

April 10: Class site visit to Kaos Network, A+P, in Leimert Park
9:30AM at 3401 W. 43rd Place Los Angeles, CA. 90008

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: 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.

Additional Resources Appendix:

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

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

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.

White House. 2010. Place-Based Investments.

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.

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

Deidre Gaquin (2008) "Artists in the Workforce: 1995-2005." National Endowments for the Arts: <https://www.arts.gov/sites/default/files/ArtistsInWorkforce.pdf>

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

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

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.

Khalil Joseph's Good Kid M.a.a.d City

Solange's *A Seat at the Table* and Beyonce's *Lemonade*

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

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

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

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.

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

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

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

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 experience in video production before? And do you have any equipment?

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