

Community Arts University Without Walls Puerto Rico 2017

AE 5798.02 – 3 credits

Course Dates: July 5 – 24, 2017

Pre-trip classes at OSU: July 5 & 6 1:00 – 4:00

In-country classes in Puerto Rico: July 10-24

Post-trip class at OSU: July 24, 1:00 – 4:00

OSU Program Director & Faculty:

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Application: Go to <https://barnettcenter.osu.edu/puerto-rico-study-away-2016> fill in required information and upload an essay introducing yourself and why you want to participate in Study Away Program to Puerto Rico.

Cost: \$1700 Includes housing, field trips, books & materials, and administration. \$600 Deposit due April 15th, \$1100 due May 30th. Payment can be made on the Barnett Center website.

Airfare and food: not included in the cost. Suggest travel options available or you can make travel arrangements on your own. Airfare is approximately \$422 - \$500 Columbus, OH to San Juan, Puerto Rico (round-trip). Prices subject to increase.

Accommodations in Puerto Rico: University Del Sagrado Corazon
Calle Rosales Esq. San Antonio Pda 26 ½ Santurce PR 00914 Phone: 787-728-1515
<http://www.sagrado.edu>

Syllabus: Community Arts University Without Walls Puerto Rico 2017

Community Arts University Without Walls (CAUWW) is a special course of study for those interested in the impact and role of cultural arts in engaging issues of social justice within communities. The course, taught by renowned community experts and scholars culturally grounded in the arts, public policy and advocacy, will present best practices that has made positive and significant contributions to diverse communities. The 2 ½ weeks intensive course of study focuses on the legacy of the Civil Rights Movement, important contemporary issues including cultural equity, social and economic justice and their continuing impact on the present and future generations of cultural arts activists. The program is a unique study away program where students from universities and colleges across the US attend with artists who work in communities where art has an impact on community development and social justice.

Central to the process is the commitment to embrace and honor the cultural histories and traditions that inform the aesthetic and artistic expressions of the diversity of communities of color, poor white, and culturally grounded communities. CAUWW has at its fundamental theoretical approach and praxis:

1. Core values that include varied cultural perspectives and equitable standards,
2. First voice for community leadership in policies addressing their community issues and solutions,
3. Cross disciplinary work to include culture and art as integral to public policy,
4. Equal valuing of community cultural arts, artists and organizations, and
5. Support for local and global connectedness to honor cultural perspectives as equal contributors to culture and art.

Collectively this underlies the global spectrum of cultural experiences that is the nexus of achieving cultural equity.

The Next Generation of Cultural Arts Advocates

CAUWW is for those who are working within their core communities or who are committed to cultural arts as a means for change in community grounded programs and institutions focused on justice and equity. It is for cultural arts advocates seeking to continue expanding their understanding and knowledge of cultural arts transformative strategies, in order to deepen and expand their contributions within their programs, organizations and communities. Exchanges between cultural arts advocates in Puerto Rico and advocates participating in CAUWW will provide the opportunity for sharing of research, community work experiences, comparative strategies and collaboration on joint initiatives and or projects over time. The courses will focus on historical, theoretical and practical studies and research, in the field of community arts. Central to the process is establishing exchanges with cultural arts colleagues in Puerto Rico and internationally to develop a working network of cultural arts advocacy colleagues. Mentors in community arts advocacy will be guest lectures and supervise field experiences and mentorship projects.

Course

CAUWW Cultural Arts Ambassador, Advocacy and Social Justice
2-Weeks Intensive Program in Puerto Rico | July 10-21, 2017

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The course is designed to provide for reflection and examination of students' core beliefs and assumptions in the areas of cultural equity, advocacy and art for change as it relates to their realities, ideologies and assumptions. Engaging with colleagues from diverse curricular areas with other working frameworks provides for critical analysis and exchanges to further enhance their praxis. The exchange of information and knowledge is designed to motivate creative and innovative thought; while exploring possibilities for joint work and collaborations with community cultural advocates in Puerto Rico and other locations during the 2-week on-site experience and over time as work with mentors continues.

This course includes a historical analysis of the challenges that motivated the emergence of the community arts advocacy field, the role of founding artists, cultural workers and organizations in Puerto Rico and the United States. The course will also cover the role of community-based programs and organizations established to address issues impacting the development and growth of communities. Students will meet and work with policymakers, scholars, community arts advocates, artists and cultural workers to collectively develop strategies to ensure equity at all levels of society, specifically within their communities.

The program is divided between classroom sessions and site-based study. The course provides cultural, historical and policy contexts while the site-based sessions afford practical experiential learning opportunities with established local community groups, artists, and community activists. This two-week intensive is designed to provide significant immersion into community engagement strategies focused on cultural equity.

The Community Arts Imperative: The Right to Cultural Equity, Arts Policy and Advocacy

This course brings together analysis of global contexts and local innovations to develop an understanding of a movement for cultural equity through advancing community arts. The continuous challenges posed by racial and cultural diversity within nations and globally insist upon the need for understanding how cultural issues of equity and inequity are addressed in varied locations. The course also focuses on how communities generate forms of cultural expression and ways of life that affirm and express their values and sensibilities. Understanding the global landscape necessitates an understanding of the global issues impacting cultural communities that are a reflection of public policy that determines the social status of varied communities ranging from cultural issues to economic opportunities.

The why and art of community cultural work are important to understand the art of meaning and intent that addresses issues and solutions. These narratives have been marginal and/or excluded from the traditional arts narrative from the perspective and voice of the culturally grounded communities that are the articulators of their political and creative work.

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The importance of cultural preservation through education and the arts is of paramount importance. Coursework will develop an understanding of community-based initiatives, varied narratives and organizational frameworks that assure the recognition of the heritage and legacies of cultural communities. Included in this pursuit are new heightened levels of public discourse, awareness and involvement leading to significant policy changes. Special emphasis will be placed on the analysis of goals, strategies and outcomes of student involvements. A first-hand dialogue with The University of Puerto Rico students actively involved in raising issues of social, cultural and economic equity will be provided.

Course Goals & Student Learning Objectives

1. Student will learn basic historical and contemporary content of the community cultural sites in Puerto Rico
 - a. Students will be able to locate past and present community artwork
 - b. Students will be able to report on significant community art projects
2. Students will understand the impact and role of cultural arts in disenfranchised communities
 - a. Students will be able to describe community engagement strategies in cultural arts
 - b. Students will be able to identify the outcome of cultural production in Puerto Rico
 - c. Students will be able to describe how cultural arts have an impact in community development, change and/or transformation
3. Students will appreciate cultural arts as a means for positive social change
 - a. Students will be able to describe and analyze the way community arts are developed and implemented
 - b. Students will be able to evaluate community art and its implications for change
4. Students will value the historical, theoretical and practical studies and research in the field of community arts
 - a. Students will be able to examine their core beliefs and assumptions about cultural equity, advocacy and art for change
 - b. Students will be able to explain their realities, ideologies and assumptions about community arts
5. Students will learn to collaborate and negotiate with community artists
 - a. Students will be able to practice working in groups towards a common end result
 - b. Students will be able to describe how they approach group work

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Student Assessment (100 points total)

30 points

Participation is extremely important. All readings are to be done in a timely manner. Students are expected to bring assigned readings with them to every relevant class session. Participation includes: reading and understanding all readings and assignments; involvement in class discussions - asking questions, offering thoughtful insights and comments, responding to classmates’ comments; completing site writing assignments on time; taking part in out-of-class discussions. Participation also includes being on time, engaging with speakers, following the University Code of Conduct and our class contract.

Participate in potential online and in-class discussions on required readings, films, videos, etc. Your active participation will be considered by the quality of your discussion responses, listening as well as responding, reflecting, and being an engaged and active part of the class.

30 points

During the trip, you will complete daily journal entries guided by prompts. It is due July 6th at the post-trip class meeting. The journal will be assessed for its clear evidence that you are making connections between the assigned literature and the experiences in Puerto Rico.

40 points

Submit a post-trip reflective portfolio. Students will produce a portfolio (documentation) containing layers of images, text, and/or other (video) material and visual culture. The final product may take on a traditional “portfolio,” it may be done in digital format, online, etc. You should use photos from the in-country experience.

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Graduate students must sign up for additional 1-3 credit hours of independent study with faculty to continue additional research.

Guest Lecturers (*list may vary, but will include equally qualified lecturers*)

- *Antonio Carrion, DIVEDCO*
- *Palmira Rios, Political Historian*
- *David Zayas, Visual artist and educator*
- *Victor Ortiz, Community Organizer*
- *Maria De Mater O'Neill, Rubberband PR Design Studio*
- *Panama Alba, Member of the Young Lords Party*
- *Yolanda Arroyo Pizarro, Inter American University*
- *Pedro Lugo, Student Activist University of Puerto Rico*
- *Regina Bultron-Bengoa, Media Artist*
- *Samuel Lind, Visual artist and cultural activist*
- *Maricruz Rivera Clemente, Social worker and founder of COPI/Cooperación Piñones se Integra*
- *Antonio Martorell, Painter, graphic artist, writer and radio and television personality*
- *Abey Charrón- Photographer and visual artist*
- *Felix De Portu Bravo, Visual artist and founder of Artist Collective eltaller.de*
- *Chemi Rosado Seijo, Artist Collective eltaller.de*
- *Edgardo Larregui- Visual artist and educator, founder of el Coco De Oro*
- *Yasmin Hernández- Visual artists and activist*

The program includes learning opportunities with visits to:

- *Street Art District of Santurce, San Juan Puerto Rico*
- *Studio Sol, Mar y Sereno, Santurce*
- *Street Art District of Río Piedras, San Juan Puerto Rico*
- *Antonio Martorell's Studio, Ponce, Puerto Rico*
- *Community Museum in Barrio San Salvador, Caguas Puerto Rico*
- *La Cuarta, Ponce Puerto Rico*
- *Cooperativa Piñones se Integra (COPI), Pinones, PR*
- *Institute of Puerto Rican Culture, San Juan*
- *Museo de las Americas, San Juan*
- *Cuartel de Ballajá, Old San Juan*
- *University of Puerto Rico*
- *Samuel Lind's Studio and Gallery, Loiza, Puerto Rico*
- *El Yunque Rain Forest, Luquillo, Puerto Rico*
- *Caguas' Museum District, Caguas, Puerto Rico*
- *Botanical Garden Caguas, Puerto Rico*

All readings will be available on our Carmen course site and via hyperlink

- [**A New Critical Discourse in Movement-Building for Justice**](#) Young Activist Leaders Cohort. Eight young activist leaders under 30 came together virtually and in person to help each other analyze the present historical moment as it relates to movements for social justice. By Jamie Haft and Mark Kidd (*June 2011*)
- [**Artists Engaging in Social Change-Surdna Foundation**](#) Artists and cultural organizations are applying the power of the artistic imagination to inform, inspire, engage, animate, and motivate social action. By Pam Korza and Barbara Schaffer Bacon, co-directors Animating Democracy, Americans for the Arts (*presented February 8-9, 2010 Surdna's Board of Trustees meeting*)
- [**Fusing Arts Culture and Social Change**](#) Reviewing data on issues in arts funding patterns not previously compiled, this report makes the case for changing arts and culture funding strategies. By Holly Sidford (*October 2011*)
- [**NuyoRican movement**](#) This online slideshow is a brief history of the NuyoRican history and its main contributors. By Davie and Arabia (*December 20, 2012*)
- [**Four Areas for Social Scaffolding a Design Mindset Towards a National Design Policy**](#) In the Caribbean, both Puerto Rico and Trinidad and Tobago seem to share a social context that has led to the lack of a design discourse and to a limited design culture. This awareness has provided the author with opportunities to develop a contextual set of strategic resilience thinking operations, and design-led approaches and skills to assess the situation. By Dr. María de Mater O'Neill (*May 28-29, 2015*)
- [**Poetic Pragmatism-The Puerto Rican Division of Community Education and the Politics of Cultural Production**](#) This research analyzes the particular ways in which the cultural production as well as the community intervention practices associated with this popular education campaign were able to articulate a democratic discourse of universal participation in socioeconomic processes that mediated, effectively, the relationship among the emerging neocolonial state, industrial capital, and the people between 1949 and 1968. By Mariam Colón Pizarro (*2011*)
- [**Rethinking the Black Power Movement**](#) The Student Nonviolent Coordinating Committee (SNCC) challenged a new generation of leadership to realize self-determination, self-respect, and self-defense for black America by calling for broad political and social experimentation with black liberation and political autonomy. By Komozi Woodard (*2011*)
- [**The Black Arts Movement**](#) This movement is the aesthetic and spiritual sister of the Black Power concept. As such, it envisions an art that speaks directly to the needs and aspirations of Black America. By Larry Neal (*Drama Review, Summer 1968*)
- [**The Young Lords: Its Origins and Convergences with the Black Panther Party**](#) Against the backdrop of America's spiraling urban crisis in the late 1960s, an unexpected cohort of young radicals unleashed a dramatic chain of urban guerilla protests that riveted the media and alarmed Mayors Richard Daley of Chicago and John V. Lindsay of New York. By Johanna Fernandez

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- [International Covenant on Economic, Social and Cultural Rights](#) By United Nations Human Rights (*adopted December 16, 1966 entry into force January 3, 1976*)
- [Creative City Fever: The 2010 City, Culture and Society Conference, Munich](#) Has the construction of the Creative City, as practiced by cities competing for global standing, exacerbated economic disparities? By Tom Borrup (*March 2010*)
- [Postcards from the Community Arts Convening and Research Project, 2009-2010](#) A final commentary on the yearlong project, its convening and its regional and national dialogues. By Amalia Mesa-Bains (*March 2010*)
- [Revolutionizing the Making of a Museum: Putting Teens in Charge](#) Teenagers are creating the Chicago Teen Museum, the first museum in the U.S. dedicated entirely to the preservation of teen culture By Carol Ng-He and Erin Dragotto (*February 2010*)
- [The Need for a Community Arts University Without Walls](#) Community arts training must engage community scholars in the field, community institutions, artists, students and professors as equals. By Marta Moreno Vega (*February 2010*)
- [The Latino Dialogue: A Shared Narrative of Hope and Power](#) The Latinos of Monterey County, Calif., come together to talk about their culture. By Amalia Mesa-Bains (*February 2010*)
- [Cultural Exchange vs. Cultural Tourism](#) There are significant questions about the ethics of cultural tourism, and they extend to the ethics of cultural exchange. By Bau Graves (*February 2010*)
- [A Text as a Bridge — for You, You and You](#) Reflections and lessons learned during five conversations with Alternate ROOTS about Resources for Social Change. By Gwylene Gallimard and Hope Clark (*January 2010*)
- [Yes in My Front Yard: Participation and the Public Art Process](#) Whether it's a public sculpture, an environmental installation, a mural, a performance or a media project, presenters now agree that when people's lives are being impacted by something, they deserve to have a say before that impact occurs. By Marie Gee (*December 1999*)
- [Young People's Art Works Toward Social Change: Performing Visions of Utopia](#) Who has the power to speak, who stays silent, who listens, for what reasons and to whose benefit. By Sharon Verner Chappell (*October 2008*)
- [\[How\] Does Activist Performance Work?](#) At a recent theater conference, my colleague Tamara Underiner and I convened a seminar exploring the intersections of performance and activism. By Sonja Arsham Kuftinec (*February 2008*)
- [Amya Theater Project: Toward an Intimacy of Social Change](#) zAmya is a place where those who have experienced homelessness are placed front and center, and made visible through the conventions of theatrical performance as agents of their own stories and histories. By Rachel Chaves (*February 2008*)

- [**Trouble in Oz: Australia's Community Cultural Development Programs Threatened**](#) While most of the rest of world has been in a frenzy of privatization inspired by the U.S. government, cutting public cultural spending right and left, the Australia Council (abbreviated OZCO) since 1987 has recognized community cultural development (CCD) as a legitimate and important field of arts practice. By Arlene Goldbard (*March 2005*)
- [**Truth UP: 23 Insights, admonitions and ideas about youth arts from the great masters**](#) The truth is you can't do community-based youth arts programs without partnerships. By William Cleveland (*August 2003*)
- [**Turning the Mirror Outward through Funding...Inward through Transformation: Meeting the Challenge**](#) An executive director's personal journey with being "first" in white institutions. By Carolyn Morris (*March 2004*)
- **Website for review :** [**Urbano**](#) Empowering urban teens and professional artists to create social change through participatory works of contemporary art.

Partner Institutions

The Ohio State University is a public research university in Columbus, Ohio. Founded in 1870, as a land-grant university and ninth university in Ohio with the Morrill Act of 1862.

The Lawrence & Isabel Barnett Center for Integrated Arts & Enterprise <https://barnettcenter.osu.edu/> educates and prepares students for successful careers in the arts and related entrepreneurial fields. The center advances and increases students' understandings of the business side of the arts and the worlds of arts management, policy, and culture by focusing on the entrepreneurial aspects of the arts. The Barnett Center was established in 2012 by a generous donation from Ohio State alumnus and entertainment industry leader, the late Lawrence Barnett and his wife Isabel. The Barnett Center expands the vision of Lawrence and Isabel Barnett who imagined creating a place where students could learn skills and abilities that would equip them to be successful in the arts. The Center opened January 2014 and collaborates with the Fisher College of Business, John Glenn School of Public Affairs, and multiple departments within the College of Arts and Sciences. Guests from local, regional, and national arts organizations provide leadership to students through collaborations with OSU departments, centers and community partners in the Greater Central Ohio areas. The center contributes to curricular offerings focused on arts entrepreneurship and arts management by offering programs, working with graduate students across disciplines, and supporting undergraduate student organizations.

Department of Arts Administration, Education and Policy

<https://aaep.osu.edu/>

The Department's undergraduate and graduate programs prepare future educators, researchers, and leaders in the areas of art education and arts policy and administration. Graduate students have the opportunity to specialize in our primary areas of focus: art education, cultural policy and

arts management, or museum education; as well as interdisciplinary specializations, such as material culture studies, community arts, American Indian studies, disability studies, gender and sexuality studies, or a range of other university specializations.

Latina/o Studies Program <https://latino-astudies.osu.edu/> offers an interdisciplinary Minor and a Graduate Specialization in Latina/o Studies. As an academic inter-discipline, Latina/o Studies offers a unique education in the critical analysis of the experiences (social, political, medical, urban, gendered), histories, literatures, arts, and cultures of the multiethnic, multiracial, and multilingual population of Latina/os in the U.S. Latina/o Studies is a part of the [Diversity and Identity Studies Collective at OSU \(DISCO\)](#).

The Caribbean Cultural Center African Diaspora Institute (CCCADI)

<http://cccadi.org/> commonly known as the Caribbean Cultural Center, was conceived in 1976 by Dr. Marta Moreno Vega who had a vision to create an international organization to promote and link communities of African descendants wherever our communities are present. CCCADI is dedicated to promoting and promulgating the cultures of people of African descents in the Americas. Connecting communities from the Diaspora to our root cultures, where possible provides a comprehensive understanding of the sacred, aesthetic, philosophical thought and practices that our Diaspora communities have gifted the world. Through concerts, gallery tours, workshops, performances, conferences, professional development sessions, spiritual gatherings, and teaching artists residencies and social media present programs that reach a multi-generational audience. For over 36 years CCCADI have worked toward the social, cultural, and economic equity of African Diaspora communities in New York City and State and around the world.