

SS279 THE CRAFTED CITY: ART, URBAN REGENERATION AND THE NEW CULTURAL ECONOMY

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Wednesday 9:00 A.M. – 11:50 A.M. – ASH 222

Course Website: <http://athena.hampshire.edu/S293091>

This seminar explores the role of what Roslyn Deutsche calls “aesthetic practices” in the politics and redesign of urban space. With a theoretical basis in critical urban and cultural studies, we examine the new cultural economy and the increasingly common use of the arts and cultural production, heritage/cultural tourism, and creative industries and quarters to imbue cities once associated with decline and decay with new value. Case studies investigate past and current efforts to employ art, culture, branding and design to address urban economic problems and contribute to downtown and/or neighborhood regeneration. Historical and contemporary examples of how large and small cities, waterfronts, factory and warehouse districts, and downtowns have been re-imagined, re-built and re-marketed are discussed in terms of the underlying rationales and theories, prevailing social, economic and political conditions, and impacts on diverse residents of the city. Contrasted to city-sponsored and public/private initiatives that may promote gentrification, we also explore community-based efforts to link the arts and culture to neighborhood revitalization, community development and antigentrification struggles. There will be opportunities for local community-based research. Division II and III students only.

Readings

Several articles will be assigned every week and can be downloaded from the course website as pdfs.

Tom Borrup, *The Creative Community Builder's Handbook: How to Transform Communities Using Local Assets, Arts, and Culture*. Minn.: Fieldstone Alliance. 2006. [paperback available from Food for Thought bookstore, Amherst, MA]

Requirements/Assignments

This course is constructed as an upper level seminar and every student is expected to complete all of the readings, participate actively in discussions, and compile and present materials of interest to the class as a whole. Students are expected to keep response notes on the readings, which will be turned in with the final portfolio at the middle and end of the semester. Students are also expected to post short commentaries on the readings every week on the course website and email a minimum of two questions for discussion based on the readings to mbreitbart@hampshire.edu no later than 10 a.m. on Tuesdays.

In addition to these aspects of class participation that are crucial to the success of this seminar, there will be one short writing assignment and semester-long group projects. Ideas for these projects will be discussed in class and most involve community-based work. Students can propose an alternate project but this proposal must be pre-approved and submitted in writing. Progress reports on all project work will be scheduled into class time, and the last two classes will be devoted entirely to student presentations. Additional information on all assignments will be forthcoming.

Class Schedule & Tentative Readings

September 5 Introduction

September 12 **Setting the Scene: The Art of Post-Industrial Regeneration**

Key questions: How have changes in the political and global economy impacted cities? What is the relationship between deindustrialization, the urban real estate market, and the use of the arts and culture in urban regeneration? What role does the built environment play in this process (e.g. the transformation of former factory and public spaces into art spaces or the redesign of public space)? What conflicts have arisen over competing uses of public space and access to it?

Readings:

Sharon Zukin, "Living Lofts as Terrain and Market"
Christine Boyer, "Cities for Sale"
Trevor Boddy, "Underground and Overhead: Building the Analogous City"
Christopher Mele, "The Process of Gentrification in Alphabet City" (recom.)
Roslyn Deusche, "Uneven Development: Public Art in New York City" OR
Alex Baker, "Public Art in Critical Perspective" ???

September 19 **Theoretical Perspectives on the Creative Economy**
Movie: "Downside Up"

Key questions: Who are the so-called 'creative classes' and what impact are they purported to have on urban economies? Upon what theoretical and empirical basis do these ideas rest? What is a 'creative city' and how are theories and practices evolving to encourage cities to explore their creative potentials? What role, if any, do rankings of cities as 'livable places' have to do with urban policy-making?

Readings:

C. Landry and F. Bianchini, excerpts from "The Creative City" pp. 7-31.
R. Florida, "Cities and the Creative Class" and/or "The Rise of the Creative Class"
R. Florida, "The Geography of Bohemia"
R. Florida, "Technology, Talent, and Tolerance: The 3T's of Economic Development"
Bell & Jayne, chp. 10 "Quarterizing Sexualities: Gay Villages and Sexual Citizenship"
E. J. McCann, "A nice place to live? The role of urban livability rankings in the construction of public policy" OR John de Monchaux, "Rating Pace-Ratings"
D. Silver et. al. excerpts from "A Theory of Scenes"
Sharon Zukin, "Whose Culture? Whose City?"

The "Business of Culture" Forms, Methods, and Spaces of Cultural Regeneration

September 26

[Part 1: Creating a Scene]

Key questions: What roles do art, cultural production, and creative industries play in current urban regeneration efforts? What forms does this take? Where do these activities take place and how do they make use of and alter urban space? How do images, symbols and historical reference play a role in the process?

Readings:

Cultural and Heritage Tourism:

- B. Erlich & P. Dreier, "The New Boston Discovers the Old Tourism & the Struggle for a Livable City"
- Lasansky, "Tourist Geography: Remapping Old Havana"
- J. Oakmann, "New Politics of the Spectacle: "Bilbao" and the Global Imagination"
- J. Urry, "Reinterpreting Local Culture"

Cultural Quarters & City Branding:

- S. Rains, "Quarterizing the City: The Spatial Politics of the Joyce Industry in Dublin"
- Phil Hubbard, "The Geographies of 'Going Out': Emotion and Embodiment in the Evening Economy"
- J. Mark Schuster, "Ephemera, Temporary Urbanism, and Imaging"
- G. Evans and J. Foord, "Small cities for a small country: Sustaining the cultural renaissance?"

Creative Industries:

- J. O'Connor, "Public and Private in the Cultural Industries"

October 3

[Part Two – Measuring, Evaluating and Sustaining the Cultural Economy]

Key questions: To what extent is the new cultural economy being promoted on a regional level? What are the benefits or downsides of these efforts? Who designs and promotes culture-driven urban regeneration schemes? How is the new cultural economy of cities being measured and by whom? What "counts" – i.e. what is included and excluded from such measures? How are new theories about the importance of the creative economy proliferating among planners, developers, entrepreneurs, and politicians at the local, regional, national, and international levels?

Readings:

- New England Council, "The Creative Economy Initiative,"
[<http://www.creativeeconomy.org/pubs/index.html>]
- Maria-Rosario Jackson and Joaquin Herranz, "Art and Culture in Communities: Framework for Measurement"
http://www.urban.org/uploadedPDF/311008_framework_for_measurement.pdf

C3D - Center for Creative Community Development -
<http://www.williams.edu/Economics/ArtsEcon/>

M. Breitbart & C. Stanton, "Touring Templates: Cultural Workers and
Regeneration in Small New England Cities"
G. Evans and J. Foord, "Shaping the Cultural Landscape: Local Regeneration
Effects"
Vermont Council on Rural Development, <http://www.vtrural.org/>
Yorkshire Forward, <http://www.yorkshire-forward.com/www/index.asp>
The Creative Economy in Upstate New York; The Arts & Economic Development
<http://nycreativeeconomy.cornell.edu>

Whose Culture? Whose City? Critical Perspectives on the new Cultural Economy

October 10

[Part One: The Art of Resistance]

Key questions: What tensions exist over the meanings and values of culture as it is used in urban regeneration? To what extent is the cultural economy impacting people's lives at the neighborhood level and either mitigating or exacerbating the effects of unemployment, poverty, deteriorating infrastructures etc.? How are art and cultural expression employed in struggles against gentrification and other manifestations of uneven urban development? What strategies and tactics are most effective and why?

Readings:

T. Cresswell, "Heretical Geography I: The Crucial "Where" of Graffiti"
L. Lippard, "Moving Targets/Moving Out"
I. Borden, "A Performative Critique of the City: The Urban Practice of
Skateboarding"
R. Deutsche, "Krzysztof Wodiczko's *Homeless Projection* and the Site of Urban
Revitalization"
Nilda Flores-Gonzalez, "Paseo Boricua; Claiming a Puerto Rican Space in
Chicago"
Deborah Karasov, "Urban Counter-Images: Community Activism Meets Public
Art"
Pierpaolo Mudu, "Resisting and Challenging Neoliberalism: The Development of
Italian Social Centers"
S. Seligson, "The Signs they are a changin': Cambridge artist traffics in wry social
comment"
Martha Rosler, "'Fragments of a Metropolitan Viewpoint' - from *If You Lived
Here* (1991)
SPARC, www.sparcmurals.org

October 17

[Part Two: Art & Community/Neighborhood Development]

Key questions: Where does the community art movement 'fit' within the paradigm and practices of current cultural economy and creative cities initiatives? In what ways do cultural expression and the arts contribute to improving the quality of life and claiming of identities and space at the neighborhood level in cities? How do the arts help to build community and contribute to a sense of place in urban neighborhoods? In what other ways, do communities utilize neighborhood space to enact everyday life and improve the quality of life? What role does the artist play in this process?

Readings:

- G. Rose, "Spatialities of 'Community,' Power and Change: The Imagined Geographies of Community arts Programs"
- F. Bianchini & L. Ghilardi, "the Culture of Neighborhoods; A European Perspective"
- R. E. Thomas & J. Rappaport, "Art as Community Narrative: A Resource for Social Change"
- Dolores Hayden, "Claiming Women's History I the Urban Landscape: Projects from L.A."
- M. Breitbart and P. Warden, "Creating a Sense of Purpose: Public Art and Boston's Orange Line"
- Margaret Crawford, "Blurring the Boundaries"
- J. Rojas, "The Cultural Landscape of a Latino Community"
- K.V. Williams, "We need artists' ways of doing things: a critical analysis of the role of the artist in regeneration practice"
- "Capturing the role of the arts and culture in communities" – series of studies on Culture, Creativity, and Community conducted by the Urban Institute, Washington, D.C.
<http://www.rockfound.org/display.asp?context=1&Collection=1DocID=712&Preview=0&ARCurrent=1>
- The Manchester Craftsman's Guild - <http://www.manchesterguild.org>
- Artists for Humanity - <http://www.afhboston.com>
- Village of the Arts & Humanities - <http://www.villagearts.org>
- Ford Foundation, "Shifting Sands: Art, Culture, and Neighborhood Change" Initiative <http://www.cultureshapescommunity.org/>

October 24

Cultural Asset Planning: Alternative Methodologies and Practices

[Tim Borup in-class assignment]

Key questions: What is the theory behind asset-based planning and cultural asset planning in particular? What is involved in doing a cultural asset inventory? What are some of the barriers and obstacles and how might these be overcome? To what uses can cultural asset inventories be put? What role does the process of conducting such inventories play in the overall outcome?

Readings:

- Tom Borup, *The Creative Community Builder's Handbook: How to Transform Communities Using Local Assets, Arts, and Culture.*

C. Landry, excerpts from *The Art of City Making*, pp. 211-266; 267-333; 335-424.
J. Kretzmann, J. McKnight, "Introduction: Building Communities from the Inside Out: A Path Toward Finding and Mobilizing a Community's Assets" and "Mapping Community Capacity"

October 31 Creative Cultural Citizenship: Participatory Urban Design & Sustainable Planning

Key questions: How compatible or not are the current applications of cultural economic planning with participatory, neighborhood-based decision-making? What are some examples of neighborhood regeneration that incorporate the arts and elicit the active involvement of local artists and residents? What role might professional artists, designers, architects and planners play in this process? How can and should we measure, promote and assess a community arts economy?

Readings:

Article on the Situationist movement [to be decided]
R. MacFarlane et. al. "Outsiders in the urban landscape? An analysis of ethnic minority landscape projects"
P. Chiles, "What if?....A narrative process for re-imagining the city"
W. Hood, excerpts from *Urban Diaries: Improvisation in West Oakland, CA*
J. Kaliski, "The Present City and the Practice of City Design"
M. Breitbart, "Dana's Mystical Tunnel: Young People's Designs for Survival and Change in the City"
F. Bianchini, "Cultural Planning for urban Sustainability"
Robert Krueger and Susan Buckingham, "Painting the Town Green? "Creative City discourses and prospects for sustainability"
P. Korza, A. Assaf and B. S. Bacon, "INROADS: The Intersection of Art & Civic Dialogue" <http://www.communityarts.net/readingroom/archive/intro-commundev.php>
Yellow Arrow [<http://yellowarrow.net>]
The Design Studio for Social Intervention [DS4SI] <http://ds4si.org/predatoryplanning>

November 7	NO CLASS – ADVISING DAY
November 14	Topic & Readings to be Decided
November 21	THANKSGIVING BREAK
November 28	Student Project Presentations
December 5	Student Project Presentations/Conclusion: Art & Everyday Urbanism

Readings:

David Seamon, "Grasping the Dynamism of Urban Place: Contributions from the work of Christopher Alexander, Bill Hillier, and Daniel Kemmis"
David Pinder, "Arts of urban exploration"
M. Miles, "Convivial Cities"

[Suggested] Crafted City Projects

South Holyoke Community Arts Initiative

Several community-based organizations in S. Holyoke are currently collaborating on ways to enrich the quality of life and use the arts and culture to expand economic opportunities for residents. With Nuestras Raíces as the lead organization, this coalition recently received a grant from the Massachusetts Cultural Council (MCC) to promote local economic development through the arts and culture. Dan Ross, the Director of Nuestras Raíces (www.nuestras-raices.org), would like a small number of our students to help him and the other collaborating organizations who are partners in this grant to evaluate the economic and social impacts of the many festivals and events that they have sponsored over the spring, summer and fall of 2007. This evaluation will then be submitted to the funder, MCC, in the hopes of generating further financial support in the future.

There are several elements to this evaluation that should draw upon the multiple strengths and creative talents of the students who commit to work as a team on the project.

[1] Some limited survey data has been collected at each cultural event and this data needs to be compiled, analyzed and put in a form that will convey impacts clearly to the funders. While some of this information is quantitative and (hopefully) spatial (e.g. accounts of how many people attended the events and their demographics; the counting of register receipts from the small businesses who sold items at the events; addresses of attendees), other parts are more qualitative (e.g. whether they enjoyed the event etc.). This data is crucial to the success of the grant and its possible renewal. There is a lot of room for creativity in how results are conveyed visually. One component may be the production of map (using Geographic Information Systems technology) to illustrate where people who attended the events are coming from. Since the grant was given, in part, to encourage cultural tourism to S. Holyoke and among Latina(o)s in the region, it is particularly important to document where attendees came from, though there may not be much data from which to draw this information.

[2] In addition to compiling the basic information mentioned above, Nuestras Raíces and the other collaborating organizations would like us to do follow-up interviews with a variety of S. Holyoke residents to further assess the economic and social/cultural impacts of the events. These interviews should also include small businesses that either directly participated in the events or indirectly benefited from them. We also need to interview some of the farmers who have plots in S. Holyoke and have sold their produce at these events or at farmer's markets throughout the season to document their sales. While it is desirable for students to be able to communicate in Spanish, a mix of Spanish- and English-speaking students will suffice.

[3] The culminating event of the season takes place on a Saturday, **September 29th** – the Fall Harvest Festival held at Nuestras Raíces's farm in Holyoke. We need 5-6 students (some bi-lingual) to commit now to collecting data and documenting that event. This must include a videographer and photographer. Numerous photographs will probably be available from the other events as well and we need 1-2 students who can take all of the visual documentation and put together two compelling and creative visual presentations – one in still format and perhaps one in video.

All of the above information will be turned over to the organizations involved and eventually to the funders. Students who opt for this project should be willing to work closely with the participating community organizations to assure that the final projects meet their needs.

Cultural Asset Inventories and/or Assessments of Local Urban Cultural Economies

Many former industrial cities and towns in New England are continuing to search for ways to revive their economies and downtowns. This has often involved the utilization of various cultural economy-building strategies similar to the ones we are reading about. Many potential projects can be developed to document, analyze, and critique these efforts. Students with an interest in seeing first-hand how the ideas we are exploring in the classroom and through readings actually work themselves out in real life are invited to design a research project in collaboration with a community-based organization or planning office in one of the recommended cities listed below:

- Easthampton, MA
- Pittsfield, MA
- Worcester, MA
- Lawrence, MA
- Manchester, NH

Sample topics to be investigated might include:

- [1] Documentation of the impact of the new cultural economy in the city, examining, for example, changes to the built environment (e.g. new or renovated construction, new shops and institutions or venues related to the arts/culture; vacant spaces that are targeted for redevelopment etc.); demographic changes in the population etc.
- [2] Interviews with key planning officials, politicians etc. regarding their vision for change and the role the cultural economy might play in this vision.
- [3] Oral histories with residents drawn from the business as well as residential sector, older and younger residents etc. regarding their perceptions of change, attitudes towards the change etc.
- [4] Exploration of the history of the city and the place of the arts, culture in this history; comparisons with the present.
- [5] Begin a local cultural asset inventory - an exploration of indigenous talent among residents of a city and how this talent is being cultivated (or not) through new cultural economy practices and policies. Investigation of community arts organizations and the ways they are being affected by and influencing change in the city.
- [6] Investigation of the remnants of the industrial past in the city and environmental issues connected with these. How are such issues affecting the new cultural economy (e.g. efforts to transform old factory spaces), and how are they being dealt with?

Ideally, this should be conceived as a group project so that it is possible to combine investigation of more than one of the above-mentioned topics. There is a lot of latitude in the choice of topics as long as they intersect with one or more of the major themes in the class. It is also crucial that you utilize the background material we will make available to you (if you choose Easthampton or Pittsfield) in choosing your focus. My student research assistant this summer, Sean Donovan, has made contact with a number of people in these two cities and is trying to develop research projects that will meet the needs of community-based organizations and/or the city. We will say more about this community-generated research agenda in subsequent classes.

Other possible small group research ideas (these following ideas and any others you may propose, require prior approval):

Work with a community-based art or cultural organization in a local city:

In this instance, it is expected that your work with this organization will provide a hands-on learning environment through which you could acquire more information about a particular city and about the role of the arts in the life of that city. If you are considering this option, it is important that you make contact with the organization *before* writing your proposal to see whether they need, and could make good use of, an intern. The project you propose must be approved by the organization and meet a need as defined by the organization or the community within which it resides. For example, had you contacted the Wisteriahurst Museum in Holyoke last year, you would have been able to work with them on a collaborative project involving local youth from a number of organizations who put together an exhibit about Puerto Rican history, the Puerto Rican migration to Holyoke, and the present-day life of Puerto Ricans within the city. There are several such cultural organizations in area cities (Holyoke, Springfield, Hartford) who may have community-based projects or exhibits in process. We can talk individually or in groups about such possibilities. Since the semester is a short time frame to both start and complete a project, it is expected that you will hook into an on-going venture, rather than initiate one of your own. You may also, having learned more about an organization, decide to focus your project on some future event or project that is being planned.

Research on Arts-Infused Organizing/Resistance:

As we will explore latter on in the semester, the arts and culture play an important political role in the form of education and organizing around issues and struggles for social justice, peace, environmental awareness etc. Music, the spoken word, film and visual arts are now routinely used to explore topics, raise awareness and challenge entrenched systems and bases of power. By working with one such organization and through researching others, we may be able to learn more about how to best assess the impact of such work. What constitutes "success" in social change work and how effective are the arts in organizing for change? As with all engaged academic study, a prime requirement is that the research you do be proposed by and useful to the organization with whom you are working. You are also encouraged to utilize a variety of research methodologies, combining such things as reviews of the academic literature or historical research on prior social change movements (and the role of the arts) with more hands-on approaches in the form of interviews, visual documentation etc.

Arts-infused Urban Activism:

You may decide that you are interested in a particular issue pertaining to cities (e.g. gentrification or displacement) and focus your group research on investigating the many different approaches that have, or are currently being undertaken, to address that issue. What role do the arts and/or design play in this organizing? What different forms has this taken (e.g. community mapping; spoken word; murals etc.), and what ways might art and cultural production be used in new and imaginative combinations to engender dialogue and encourage more people to get involved?

ETC.ETC.ETC.

Assignments & Due Dates for SS279 "The Crafted City" Fall 2007

October 3rd: 1-2 page proposal is due for your final project.

Meet as a group outside of class or communicate via the course website or email to construct a more elaborated proposal for your class project. Your proposal should minimally include the following elements:

- (a) Briefly describe the purpose or intent of your work.
- (b) Provide a justification for how this is pertinent to particular themes that we are exploring in this class.
- (c) Suggest some key question(s), topics, or foci for your research.
- (d) Discuss some of the ways you intend to carry out this project – e.g. what methodologies will you employ? Who will you be contacting in the community? How will you divide the labor of the group?
- (e) Include a tentative bibliography of sources you have consulted or expect to consult (and would like some help in identifying)

This research proposal should be considered a work-in-progress and I will be returning it to you with comments and suggestions. If you are working as a group you may turn in one proposal for the whole group rather than individual proposals.

October 10th: 5-page paper due

By this point in the semester you have read about and discussed in class some of the rationales, theories, and strategies behind what is called the new "cultural" or "symbolic" economy as one approach to urban regeneration. In this brief essay, you are asked to utilize the reading you have done so far as well as your own "take" on the subject, to address the following questions:

- + What do you think the strengths and weaknesses are of the theories behind and practices of the new cultural economy as it is currently being applied through a variety of methods and in a variety of cities and urban spaces?
- + What is missing from these approaches and what should be built upon? What role do you believe creativity, culture, and the aesthetic dimension of urban life should play in the process of addressing urban issues and building upon urban/neighborhood assets?

In answering these complex questions, please reference specific readings, making sure to properly cite your sources (author, date, page) whether you are directly quoting or paraphrasing someone's argument. Please double space and number your papers, and include a bibliography of sources cited. You are welcome to include material not read for class but should also include class readings in formulating and articulating your ideas.

October 24th – In-class assignment on Cultural Asset Planning due

Utilizing Tom Borrup's book, *The Creative Community Builder's Handbook* and working in your project groups (or alone, in certain approved instances) carefully select and utilize a few of the principles, strategies, and examples provided by Borrup to incorporate into your project. This is not meant to be a paper but you are expected to come to class with notes and an outline for discussion. Once in class, we will incorporate your ideas into discussion and use them to frame a conversation about the progress you are making and obstacles you are facing in your project work.

FIELD TRIP TO EASTHAMPTON + HOLYOKE, MA

November 28 or December 5 – Student Project Presentations

In groups or alone, you will be presenting the results of your semester-long project work to the class and possibly to the community organizations that some of you may be working with. These will be formal presentations in the sense that they should be well organized and employ visual means to convey information and findings. It is also expected that you will include reflective thoughts on your research and the process, underscoring the successes, the challenges, and thoughts about taking this work into the future. More information on the structure and parameters of these presentations will be handed out and discussed in class later on in the semester.

December 7 (Friday) – Final Portfolios for evaluation are due in my mailbox no later than 4 p.m.

STEP493H - "The Crafted City" - Final Project Guidelines

The final projects consist of two parts:

- [1] A research paper, and
- [2] A formal presentation of the results of the research in class, including visuals (e.g. PowerPoint or other format). The presentations could begin on November 28 or December 5th, and continue through December 12th.

The paper, along with your final portfolios of sample responses to the readings and the 5-page mid-semester paper are due in class on December 12th. **No late papers will be accepted at the end of the semester.**

While each project draws upon one of the main themes in the course, they are all unique in some way. Here are some very general guidelines that nevertheless apply in all cases:

Each paper should include the following elements:

[A] An **Introduction** where background information and/or a theoretical context is presented. This is where you can situate your research within the larger framework of the course. This introductory section should include some review of the literature that sets the broad context for the specific topic you have chosen to address, including any relevant theoretical perspectives. While some of this material may draw on the assigned literature for this class, you must also utilize a minimum of 10 relevant sources from scholarly journals and books that go beyond the assigned readings. This portion of the paper should also set the scene with respect to the city you are focusing on, providing all of the necessary background information. Your major question(s) for research should also be set out here and justified. Finally, it is important to include a brief discussion of the methods you used to conduct your research and how and why these were chosen, as well as a brief paragraph about how the paper is organized (i.e. sections to follow).

[2] **Main Body of the Paper** - This is obviously where you present the results of your research. Material here should be organized into themes or main points, and should be divided into subsections if possible. I am interested to see how you have gone about analyzing the information you uncovered to address the specific questions you posed at the outset. I am also interested in how well you use your research to construct and support a larger argument, address the key question(s) you posed in the introduction, or develop a perspective on one or more of the themes in the class.

Please be sure to cite all of the sources from which your information is drawn whether directly quoted or not. Tips on proper techniques for references and citations (and how to avoid plagiarism) can be found on the Hampshire College library website at: http://library.hampshire.edu/about-us/using_internet.html#citing or through the UMASS library. Also included in this citation information are the proper formats for citing lots of primary and secondary source data such as interviews, books, chapters, journal articles, newspapers and websites.

[3] **Conclusion:** The conclusion is a good place to draw back into the discussion some of the literature we read, and perspectives we developed in class, and to contrast these with your own research and the work of others that you incorporated through additional reading or interviews. Since many of the questions you have posed are complex and you have had only a limited amount of time to explore them, it is

important that you discuss how your research may have led you to refine your original questions or pose new ones to follow up on in the future. How did this research enhance or expand your understanding of a particular issue/problem/topic? What questions or topics remain to be investigated? I would also like you to reflect on the research process itself. What worked for you and what might you have done differently? [***Note: see below for further instructions if you are collaborating on a group project]

[4] Full **Bibliography** (see 'Citing' page of library website for help) – Use proper citation techniques, alphabetize and make sure that you include a minimum of 10 sources drawn from the scholarly literature (books and journal articles). Newspapers, planning documents, maps, websites, interviews etc. may also be important to your project, and should be included and properly cited. They should not be “counted” towards the 10-source minimum of outside reading, however.

[5] Any appendices or attachments, illustrations, visuals etc. are definitely encouraged if appropriate.

[6] Each paper should be in 12-point font, double-spaced with pages numbered. While the range may vary slightly up or down, the paper should be about **10-15 pages** in length if done alone, **or 15-25 pages** if done in collaboration with other students, excluding appendices, bibliography, and illustrations.

If for some reason you feel it is necessary to veer from these guidelines and present your work in a modified format please come to discuss your ideas and seek prior approval first.

IMPORTANT NOTE for GROUP PROJECTS:

****I am expecting that you have divided up the labor in doing the research among the members of your group. It is critical that you all come together, however, to categorize, analyze (draw conclusions, develop arguments), and organize the data into a format appropriate for presentation and for the written product. This thought process should be a group effort.

****I am also asking that each of you turn in a separate piece of writing that describes your own individual contributions to the research and the writing. This 3-4 page addendum should reflect on the group and individual research process (e.g. what worked well, what could have been better, what you would do differently, what you personally learned from the experience, where you would most like to take the research next etc.).