2013

Center for Urban Pedagogy with Molly Sherman

Center for Urban Pedagogy

Molly Sherman

<u>CENTER FOR URBAN PEDAGOGY</u>

WITH MOLLY SHERMAN

CONTENTS

INTRODUCTION

MOLLY TO CHRISTINE

Dear Christine,

I'm writing to you about the Center for Urban Pedagogy's (CUP) participation in the PSU Art and Social Practice Reference Points Book Series. This letter, along with your response, will function as the introduction to *Reference Points: The Center for Urban Pedagogy*. Since we will be working together on this publication, I would like to introduce myself and let you know how CUP became a point of reference within my own practice.

I am an artist and graphic designer living in Portland, Oregon. I am in my third year of the PSU Art and Social Practice MFA Program and have an ongoing collaboration called Farm School with an artist and farmer named Nolan Calisch. Our work focuses on food systems, history, documentation, and education. It takes place

in a variety of settings including grocery stores, art institutions, and on an organic farm. For a project called *Grocery Stories*, we install audio interviews with food producers in a local grocery store. In an attempt to humanize the relationship between the consumer and producer, the interviews are placed next to the producers' food items so shoppers can hear from those who grew, picked, or manufactured the ingredients they buy. This is just one example of my practice. I've also been working with several Portland Public Schools to initiate and produce art projects that expand students' roles and interactions in their neighborhoods.

I moved to Portland from New York where I was working at Project Projects, a graphic design studio which teamed up with CUP on several publications and exhibitions over the years. During that time, I also worked with CUP to lead a project at a public high school in Bushwick, Brooklyn called the Academy for Urban Planning (AUP). The art teacher from AUP and I designed and implemented a six week zine-making curriculum. Students generated articles, advice columns, comics, and illustrations that documented their own neighborhood experiences. The content was printed and bound into a publication and distributed back to the students at the end of the school year.

I first learned about CUP when I was an undergraduate graphic design student and increasingly interested in alternative education and the principles of learning by doing. I read *We Make the Road by Walking* by Myles Horton and Paulo Freire and it had a big affect on me. The book is a transcribed conversation between the two educators about the role of education in social change. I couldn't help but notice a connection between their participatory methods and the way CUP approaches communities as collaborators.

CUP's involvement with local participants is evident in their youth education programs such as *Urban Investigations*, a series of after school workshops in which students interview community members, collaborate with artists to explore urban issues, and create documentary projects that educate others. Projects from these programs include *Bodega Down Bronx*, a video made by high school students that investigates the role of bodegas

in the urban areas through interviews with bodega owners and city officials; and *Fast Trash*, a set of drawings that were made by students who toured and illustrated Roosevelt Island's pneumatic tube garbage system and exhibited in a nearby gallery. Many, if not all, of CUP's projects create partnerships between community advocates and artists, students, or designers. For instance, through a program called *Making Policy Public*, organizations are paired with graphic designers to produce posters that break down complicated policy issues. I am interested in hearing your thoughts on the roles of collaboration, education, and participatory practices in civic engagement. Also, who are your influences? What has led you to work in this way?

I look forward to hearing from you.

Sincerely,
Molly Sherman

CHRISTINE TO MOLLY

Hi Molly,

Thanks so much for featuring CUP's work in this series and for giving us a chance to talk about our work in this context.

CUP really works in two different, but complementary ways, both of which focus on using visual communication to increase meaningful civic engagement among historically underrepresented communities. Collaboration, education, and participation are key to both sets of practices, but they work differently in each, so I'll talk about each in turn.

In our Youth Education programs, our core goal is for the youth participating in the projects to realize that the places where they

live, the conditions that surround them, are not naturally occurring phenomena but the products of decision-making, and that they can find out who the decision-makers are and hold them accountable. That can be really revelatory for a young person, particularly a young person living in a neighborhood impacted by some of the city's most serious economic, environmental, and social inequities.

To do that, we approach the youth in our programs as genuine collaborators, and together we ask a question about how the city works and set out to answer it by talking to various stakeholders with different opinions about the issue. We train the students to do interviews, but then they really lead the investigations; the teaching artists provides frameworks for them to start using visual tools to process what they're learning, but the students make the materials. Their understanding of the issue and its ambiguities and their unique visual languages are really key to these projects. We're really interested in the idea that adults often think of youth as cynical and unengaged, but cynicism is the root of critical thinking, and if you can engage that cynicism and give it somewhere productive to go, you've really tapped into what's so promising about young people and what they so rarely get to explore in more conventional curricula.

It's also the thing that we think is most challenging about and most critical to fostering civic engagement. You can't tell youth they should get involved because it's good for them or good for their community. But when they start to see that, say, this waste transfer station in their neighborhood got sited there through a public process and that there are organizers in their community working to make sure that doesn't happen again, they get it. That doesn't mean that every youth we work with is going to become an organizer or run for City Council. We're looking for a range of impacts, anything from them voting when they turn 18 because they understand why they should and what's at stake, to getting an internship with a community organization, to following issues in the news because they are part of their life and community. Civic engagement can look like a lot of different things, and maybe it just means that they now have a process for actively problem solving in the future.

So collaboration is key to how we work—CUP frames the project, the teaching artist works with us to develop the curriculum, the teaching artist works with the students to explore the issue and create a final product. We couldn't make these projects without everyone playing their role. Education goes in many directions: we share our methods with the teaching artist; they create a curriculum for the youth; the youth are learning in the interviews, but then when they create their final project, they're teaching us and the broader public about what they learned.

One theme that comes up here as well as in the workshop tools we create in our Community Education programs is that visual learning is deeper and more effective than text or aural learning, and that hands-on learning goes even further to make information understandable and memorable. That's at the core of our Youth Education programs—we really want youth to experience what it feels like to go out into the world and find something out for themselves. And we find that the act of taking that information and packaging it and presenting it to others drives the learning even deeper.

In our Community Education programs, this all works a little differently. Here we are usually framing each project as a direct collaboration of CUP with a designer and a community organization or advocacy group that has a particular social justice issue they are organizing around. One of the things I am really drawn to in CUP's work is that we don't focus on civic engagement as an abstract idea. We believe that more, more diverse, and more meaningful civic engagement are at the core of true democracy, but we don't want people to participate just to participate. We know that it comes with a cost. We work to create projects that increase capacity—on the one hand of the community organizers that are doing amazing work to bring people together around important issues in a way that can lead to meaningful change, and on the other hand, of the individuals in the communities themselves as they become motivated to engage around a particular issue that is meaningful to them. Our tools can't exist outside of the context of this kind of work.

Having worked in the Gulf Coast after Katrina, I'm also personally interested in the idea that participation is a finite resource. You

can't ask or expect people to come out over and over again on every single issue, even if those issues are important to them. People are overwhelmed by how much they have to do in a day, especially if they're struggling to make ends meet, and they have to pick their moments of participation carefully. I think progressive planners often take for granted that just giving people the chance to participate or just giving them the information is enough, but it's not. I love the format of programs like Making Policy Public and Public Access Design because they are meeting needs where a community is really invested in participating in an issue and at the moment when giving them tools that can help them do that effectively can make a huge difference in their lives. That's really what we look for when we select projects, the ability to create the project in the right context that can lead to real impact.

And again here, education goes in a lot of different directions. The community partner educates CUP and the designer about the issue we're working on; CUP works to help the designer and organizers speak the same language and we try to make the design process less foreign and uncomfortable; the designer really pushes every-one's thinking about how the information can be displayed and explained; the community members give us feedback on the visual language we're creating and help us understand how to shape the project for its core audience; and, at the end of the day, we're all working to educate the end user about this complex issue through the project we create together.

CUP has drawn from many influences over time, both visually and organizationally. Everything from Otto Neurath to Richard Scarry, from *The Power Broker* to *The Ignorant Schoolmaster*, from Myles Horton to Wu-Tang Clan. Today, I think what's interesting is that we're working on so many collaborations at any given time— right now there are over twelve active projects in the office, each with anywhere from two to eight collaborators outside of CUP— that we're drawing from more and more different sources. Because each project is a collaboration of different groups who draw on their very own, very different references, we're producing new visual languages in these projects. We're especially excited about the

humor and originality in the visual work created by the students we collaborate with.

And these references, of course, connect back to the civic engagement we're working towards. No two projects are exactly the same, because we're working with really different populations with different reactions to the visuals we create. Creating projects with and for the people that will be using them at the end of the day means that they really get a voice in shaping the project and how it looks and feels, and it means that we're creating projects that feel authentic to the people we're working with. We worked on a project with a group of public housing residents at one point, and they told us how much they disliked the US Census ads because it felt like the message of "Be a part of this because it's happy and nice and good for you" seemed so condescending and detached from their reality. That really shaped how we worked on that project. And it all ties back to the idea that the collaboration, the education, and the participation are part of the same fabric. At least for us, that means you can't have one without the others.

All the best,
Christine

INTERVIEW

Note: The following is an excerpt from the PSU Art and Social Practice Wednesday Afternoon Conversation Series with Christine Gaspar on February 27, 2013. The entire conversation has been archived as a podcast on the PSU Art and Social Practice MFA Program's website at psusocialpractice.org.

MOLLY SHERMAN Most of CUP's work is based in New York. The work doesn't only happen there, it's also about the city. Why is CUP interested in working in this way and what role does context play in CUP's practice?

CHRISTINE GASPAR We are based in New York and our work is primarily in New York, however, we do have some projects that are national in scale and then we have a project that we are starting to do in Chicago right now. In the past CUP has done smaller projects in other cities but we are trying to be more systematic about where we work.

We divide our projects into two programs: youth education and community education. [With] our community education...we might partner with organizations that are based in New York that work on a national level and have partners in other states. With our youth education work, we feel it has to be focused in New York because of the level of intensity and connectedness to the issues happening on the ground that we are exploring in the projects that we do. In those projects, we partner with New York City public schools. We are interested in working with students who are from pretty low income backgrounds. Almost all of the students we work with are

students of color. In fact, half of New York City's public schools are over 90% Black and Latino, and that percentage is even higher in public high schools. We are working with a school system that is underfunded, that has very little arts education, and that even the teachers we work with talk about how they feel like they are under-serving the students. What we do is collaborate with those students, teaching artists, and often classroom teachers and take them out of the classroom into the city to look at issues that impact their communities. We are often working with students who are in the communities that are being disproportionally impacted by social justice issues and they are often looking at things that they have first hand contact with. We have them interact with different stake-holders around an issue and have them get out of the classroom and see how something works on the ground. We are interested in the idea that they can see that the places where they live are not naturally occurring phenomena and that they are actually products of decision making and that as individuals they can find out how the decisions are made and who made them and hold them account-able. Because of that structure it is important for us to work locally—partially because we have more access to the different kinds of people that students can interview and we are able to bring together different kinds of participants on the projects because we are working on the ground in New York City. When we've been asked to do projects outside of New York, we try to show that the method-ology...that we created for our youth education programs can definitely be used in other places, we just don't think we should be [the ones] doing it in other places. We are documenting [the meth-odology] and sharing it [through a project we are calling DIY Guide to Urban Investigations] so other people can apply it in a local context and find ways to adjust the projects to the way they work.

MS Will you talk about how CUP's work is different from typical high school coursework or a client-based design practice?

CG Our Youth Education programs use hands-on project-based learning. So we take the students out of the classroom and into the communities around their schools and that is something that they rarely have a chance to do. We have a mix of youth education

projects. Some are after school and some are in the summer, but we also do a fair number that are in-class projects. So even when we are doing the in-class projects we are taking students out of the classroom so they might not do as many stakeholder interviews [as in a longer CUP project] but they might do some component that either is an interview or going out and talking to people on the street to get their input on some issue they are investigating.

We are really interested in the idea that students can see that there are decision-makers are out there, find out who those people are, and talk to them.... Through that process they learn a lot about different aspects of civic engagement but they are also learning how to use art as a medium to think though the issues that they are taking on.... We also finish all the projects with a public presentation, and that is [also] something that students rarely get a chance to do. It is often scary for them. But by the end of the project they are really excited about all that they've learned and feel like they are experts on an issue. We think it is a really important experience for them to realize that they've developed all this confidence and that they are really ready to share what they've learned. And one of the things we've had a lot of feedback on with how our programs are different from more conventional educational structures, is that the students are really collaborating pretty intensively on a project. They are collaborating with each other and with the teaching artist. They often talk about how much they enjoy that experience and how it is a totally new experience for them in high school. [When we heard that,] we started realizing that [this experience] is so useful when they get out of school and are in the work world, since [collaboration] is how everything gets done in the world....

And then on why we are not a conventional design studio, I guess the easy answer is that we are not the designers on the projects. The more complex answer is that we are facilitating these projects in our community education work. We are really bringing together, on the one hand, the experts or advocacy groups that are working on these issues on the ground everyday; and on the other hand, the designers and artists or visual thinkers that are really good at breaking down information. We want them to talk to each other

because they are kind of speaking different languages...so we spend a lot of time helping people get on the same page.... We try to make sure the designers are really getting to spend time understanding the issue and that the advocacy group is really getting into the design critique and thinking about how to communicate this really complex issues as a narrative.... We try to do all the administrative work on the projects, even the organizing of all the meetings and making sure everyone shows up...we just try to make it easier for people to participate. Our roles on the projects include art direction, policy research, writing to make the issue accessible to the audience we're working with, and a lot of effort to shape the overall information and make it accessible.

MS How are the topics you work on determined, such as NYC's sewer system, supermarket access, and participatory budgeting? And how do you discern what information will be useful for a particular audience?

CG It varies by the program areas. In our community education programs, we try to setup structures...so that groups…that want to collaborate with us can...go through an application process.... We usually have [a] jury that helps us select the topics and design part-ners. Those juries are made up of two people with art and design backgrounds and two people prominent in the fields of advocacy or organizing.... [The jury] is really great because they are familiar with what is happening, [where there is greater need and]...[are good at figuring out] who has the capacity to work on projects. We pick [the projects] that are going to be the most impactful...something that isn't just a piece of legislation that is going to get passed or not the next year, but something that is going to keep being an issue that this tool will keep being useful in explaining.... We really want to partner with groups that have access to the constituents that are actually impacted by the issue...so that we know the impact of the limited resources we have will be as great as possible. Then for our youth education programs...we want to pick [topics that have] some connection to the students' own lives and has some resonance with them. We try to find things that are going on in the news so students can see the public debate happening around certain issues...and

we look for things that, even if they are citywide or national,have some component of them that is in their neighborhood or the neigh-borhood of their school so that it is made as tangible as possible.

DANA BISHOP-ROOT Your youth education programs are drasti-cally different from how traditional curriculum is happening right now in public schools. How much of a jump is it for the youth to transition into an experiential learning experience? Is there a typical training methodology that you give your artists and designers to be prepared for that kind of learning transition? Or is it not necessary?

CG I'm not the one in the classroom so its hard for me to say exactly [how youth react]. My impression [based on evaluations and reactions from our teaching artists]...is that I don't think they need much of a transition. I think it feels...normal to them. We [start a project by asking a question and saying:] "Hey, we are going to work on this answer, which no one knows." I'm not holding an answer that they have to guess. We are going to find out together, and this is how. It is similar to how they might find information out in their own lives but its just maybe higher stakes because they are interviewing Police Commissioner Ray Kelly instead of asking their friends the question. We do train them to be more active than they would be in a normal classroom. We have a pretty intensive component of our curriculum that is about training students to be interviewers.... We professionalize it. So an interview for us [looks like:] someone's got a digital camera and they are taking photos of the interviewee;...and two people are asking questions; someone is taking notes; someone has an audio recorder; usually someone is video taping; and someone has a mic. So there are all these different roles that we break into.... Once they start going, they are really into the process and I don't think we have to sell it to them much. And I don't know how much of a reframing in their minds has to happen. I don't actually know if they think of it as being in school at all, which would be an interesting question to hear them talk about.

We have a pretty intensive training process for the teaching artists that we hire, especially for the Urban Investigations, which are more intensive projects.... We also look for teaching artists that we think

are amenable to the way we are thinking. And we certainly look for teaching artists who view the collaboration with students as part of their practice. We really don't want the folks that are like "I'm an artist but I do this education thing because that's what pays me rent." We really try to look for people who are genuinely invested in the collaboration as part of their art practice.

ERICA THOMAS I'd like to hear about conflict. What strategies do you employ when things get heated or when issues are personally important to the community groups you are working with and it starts to get emotional?

CG These collaborations are really hard and, more and more, I've been talking about how messy these collaborations can be and how there is one day in the project when everyone turns on each other. I have become really fascinated with when that is going to happen and I try to figure out that day...[so I can] prevent it from happening. But collaborations get messy and there is a point when everyone is tired and [the project] looks terrible and they can see the really pretty end product [from other collaborations] and they want to get there. I've been thinking a lot about that and how we get people through that phase and [I try to say] "This is the part that feels out of control, and like we're never going to be done. But hey I swear it is going to be done." And that helps calm people down.

The bigger question about conflict definitely comes up. Part of what we do is gently reassure people or remind them of why they wanted to partner with us in the first place.... We just try to...keep them focused on how the goals of this project are a little bit different than what they've done before. We also try to remind them that they want to work with us because they want to communicate in a different way than they've been communicating. We worked with one partner where they would get really overwhelmed with the level of information...and have a really hard time sequencing it into a narrative. And so we try to tell them that [the information] makes sense to them because they have all this understanding of the issue. But for someone that doesn't, we need to bring them along. We need to start where they're at and draw them into the deeper level of information.

So we can't start with this really intense level of information. Sometimes that works. Sometimes we just let them be mad at us for a little while and try to push the project forward until it gets to a state where people can see that it's starting to make more sense. When that is happening we try to shield the [other partners] from the pain so we are the ones that people are mad at and they are not mad at each other. This is one of the roles we play [as facilitators].

DILLON DE GIVE How has CUP evolved since it [first] began...?

CG CUP came from a group of friends with different backgrounds in art and architecture and policy who were interested in the city and how it works. They started doing these one-off projects just out of their own curiosity.... They made things like zines and other things and that started to turn into exhibit work. There is an exhibit that CUP did at Storefront for Art and Architecture in 2001, which is the first place I heard of CUP and I kind of followed them after that.... [The exhibit] was on building codes and it was the 100th year anniversary of New York City's building code, which is the kind of holiday we celebrate at CUP. That exhibit was really cool, lots of people saw it, and there were a lot of different partners involved with it. I think a lot of the DNA of CUP was in that exhibit. There were two parallel television screens with stakeholder interviews on them and that format kind of turned into our Urban Investigations model. There were a couple of community groups involved in the exhibit and that was when CUP first started working with community groups.... Lots of people saw it and CUP's profile was raised significantly. But after it was closed, a lot of the stuff went into boxes and there was [a question of whether that] was the best way to have an impact. How do you have an impact with that kind of information so that it keeps living in the world? And so those were some of the things that CUP, which at the time was Damon Rich and Rosten Woo, were thinking a lot about as they kept going with these projects.... For me, the current form of CUP really came when our projects started to be framed by the idea of being useful to people and how to have an impact.... And in the past couple years it has become more clear to groups how they can work with us...and it has changed the way we partner with people.

ESSAY

ARBITERS OF
GOVERNMENTAL DESTINIES

Daniel D'Oca, Interboro Partners

Stirred to Action

The Center for Urban Pedagogy (CUP) and Walter D. Moody make for odd bedfellows. Moody, a salesman who would rise through the ranks of Chicago's business elite to become General Manager of the Chicago Association of Commerce, has been described as a protagonist from a Sinclair Lewis novel: a "commercial ambassador extraordinaire" in the words of *The Encyclopedia of Chicago*.[1] In 1910, Moody was hired by the Chairman of the Chicago Plan Commission Charles H. Wacker to "sell" their famed 1909 *Plan of Chicago*. Moody was neither an architect nor urban planner, but this didn't stop him from opining, however opportunistically, that what the nascent discipline of city planning most needed was a dose of old-fashioned salesmanship. The key to the success

of the *Plan of 1909*, he wrote, would be to get the average citizen to pay serious attention to the issues and then "stir him to action when convinced."[2]

Towards this, in 1911 he and his Chicago Plan Commission colleagues produced *Wacker's Manual of the Plan of Chicago*, a shorter, more accessible version of the Daniel Burnham authored 1909 *Plan*. Thanks in part to the Chicago Plan Commission's clout—vice president Frank Bennett was also vice president of the Board of Education—Moody managed to make *Wacker's Manual* a required text in the Chicago public school system's eighth-grade civics curriculum. Between 1911 and the mid 1920s, every eighth grader in Chicago would learn that "he who makes the city makes the world,"[3] and "City building means man building."[4] Wrote Moody: "the ultimate solution of all major problems of American cities lies in the education of our children to their responsibility as the future owners of our municipalities and the arbiters of their governmental destinies."[5]

CUP certainly isn't out to indoctrinate (and if they were, their doctrine would certainly not be that of the City Beautiful movement, what with its longing to "restore to the city a lost visual and aesthetic harmony"[6]). And the equity issues they'd like the average citizen to "pay serious attention to" are issues that were of little concern to the Chicago Plan Commission. But tune out the grandiose prose, and those familiar with CUP's work will see the parallels. Want to change the built environment? In a democracy, this requires civic engagement. Want civic engagement? This starts with education: Who makes the built environment? Why does it look and feel the way it does? How can we change it? If the public isn't curious and informed about these issues, our cities are doomed.

If you are an eighth-grader today, unless you're lucky enough to enroll in a CUP "Urban Investigations" or "City Studies" class, odds are you will graduate high school without learning anything about the built environment. Odds are, your teachers will not ask you to think about how where you live affects you. How does our zip code influence our opportunities for health, wealth, and well-being?

Where does water go when you flush the toilet? Who decides where new subway stops go? If you're an adult, there's even less of a chance that the built environment was something you talked about in school, even if you are an adult who went to college. Education about the built environment is grossly underrepresented in our high school and college curricula, and as a result, your average citizen is less informed, less curious, and less likely to be "stirred to action" to build better.

Hopefully, this book is an indication that CUP will have a more lasting legacy than Walter D. Moody did—that there's a growing awareness that we would have a more sustainable, equitable, and all-around better built environment if we had more education about the built environment.

Disclaimer

I should have said right off the bat that I own two CUP mugs, three CUP tote bags, three CUP DVDs, and my very own Envisioning Development Toolkit. I have a "Power Trip" poster hanging on my living room wall. I have advised dozens of my best students to apply for CUP positions, internships, and fellowships, and have recommended and offered CUP projects as precedents for more student projects than I can count. And when I'm planning a syllabi or beginning a new project in my office, I'll often call CUP headquarters for advice. Here's a typical exchange:

ME: You *also* taught a class about New York City's Fair Share Policy?…You made a movie about it?…There's a "Fair Share" Coloring Book?…You know everyone who has ever written about, organized around, or drafted Fair Share policies?…You'll give me their phone numbers? Thanks!

That is to say, I'm happy to introduce you to the greater mission and significance of CUP's work, but I write as a fan, a friend, and as someone who genuinely believes that CUP is doing some of the smartest, most interesting, most important work in design and the built environment.

Of Cake, Akzidenz-Grotesk, Hair Rollers, and Red Bean-bag Chairs

My earliest memory of CUP is as follows: It was Fall, 2002: I had just gotten out of grad school and had started a book club with a few friends from grad school that would, within a few months, morph into Interboro Partners, the planning and design office I run today with Tobias Armborst and Georgeen Theodore. One autumn evening, our former partner Christine Williams insisted we go to an opening at Apex Art Gallery in Tribeca. It was for an exhibition called "Garbage Problems" by a collective known as The Center for Urban Pedagogy:

ME: The Center for wha?

FRIEND: The Center for Urban Pedagogy!

ME: Who are they? Are they artists?

FRIEND: Not exactly. But they make big, colorful drawings that look like art. I think they're maybe architects?

FRIEND 2: I think they're urban planners…

FRIEND 3: No, no they're political scientists. Or high school teachers maybe?

There was confusion, but also intrigue: we too were confused about who we were and how what we did fit into conventional disciplinary frameworks. We had studied architecture, urban design, and urban planning, but were just as interested in art, political science, and pedagogy. Plus we made big colorful drawings too, and were also interested in everyday, invisible things like garbage.

We pushed our way through a fashionable crowd. We passed green maps covered in Akzidenz-Grotesk, diagrams with lots of thick, curvy arrows pointing from funny looking little men in ties to dollar signs, and videos of talking heads. We passed a model made of hair rollers and door handles that depicted some strange future for the Fresh Kills Landfill. We sampled a cake that had been baked in the shape of Fresh Kills Landfill. We took it all in from a red bean-bag chair. We found a description. From what I can recall:

1. The exhibition was a response to an architecture competition about what to do with the Fresh Kills Landfill.

2. The exhibition was described as being about the processes behind waste management in New York City.

3. The exhibition was produced with kids, and was the product of some sort of curriculum.

Again, I was enticed by the exhibition because I was interested in the same things: architecture of course, but also politics, process, everyday problems, and big colorful drawings. But it wasn't until I saw "Garbage Problems" that I understood why these things belong together. Once you understand CUP's work, it becomes impossible to separate architecture and politics, politics and process, process and youth engagement, youth engagement and big colorful drawings. "Garbage Problems" like all of CUP's projects, was a plea for a different mode of architectural practice in which an outcome isn't a physical product but a set of tools that can empower citizens, and in which the designer is, as Damon Rich has written, a translator who can bring a broad social and physical understanding to a design problem in order to help frame it and, ultimately, "stir the citizen to action," to return to our friend Walter D. Moody.

Use Value

After Apex Art there were exhibitions at Andrea Kern Gallery, Storefront for Art and Architecture, and other cool places. Artworld fame somehow ensued. Eventually we met and started talking. I had the pleasure of working on "The City Without a Ghetto" exhibition at Storefront; we entered and won the Shrinking Cities International Ideas Competition together. We curated a highly theoretical lecture series. They were fun times.

But they were young times. The truth is: CUP has matured. They're still punks, and they're as provocative and forward-thinking as ever, but now they matter more.

Why? Christine Gaspar has said that CUP started to become CUP when the projects that were about figuring out how the city works became useful.

This is speculation, but my guess is that a few years ago, CUP decided to put its money where its mouth is: CUP decided to make CUP become CUP, as Christine put it. And as CUP has always been about using the power of design and art to improve civic engagement, this meant…doing more civic engagement. Thus CUP's work isn't exhibited on gallery walls anymore (or anyway, not only on gallery walls). Instead it's folded up into easy-to-read, multi-lingual posters that decode the rules and regulations for New York's 10,000 street vendors so they can understand their rights and avoid unnecessary fines, or break down and help people navigate the juvenile justice system. Or it's packed into a kit of tactile, interactive workshop tools designed to help experts and laypeople communicate about affordable housing, or about how New York City's sewers work. And I don't think CUP will be curating anymore highly theoretical lecture series. These days, you're more likely to find them conducting lectures and workshops with names like "Who Benefits from Community Benefit Agreements?" or "A Look Inside NYC's Participatory Budgeting Process." CUP's work obviously still interests people who hang out in galleries and graduate from fancy architecture schools, but their target audience isn't primarily people who hang out in galleries and graduate from fancy architecture schools anymore: it's immigrants, public-housing residents, at-risk youth, etc.

CUP never was an academic exercise, but it is presently less of an academic exercise than ever. It matters. It is useful. Its deliverables—curricula, toolkits, fold-out posters—demystify urban policy and planning issues in ingenious ways, and encourage people to participate in shaping their environments, stirring citizens to action and yes, reminding people that they can be the arbiters of their governmental destinies.

1 — Promotion. (n.d.). In Encyclopedia of Chicago *online. Retrieved from http://www.encyclopedia.chicagohistory.org/ pages/300007.html*

2 — Ibid

3 — Moody, Walter Dwight. Wacker's Manual of the Plan of Chicago. *Chicago: Calumet Publishing Company, 1916, page 3.*

4 — Ibid, page 82.

5 — Encyclopedia of Chicago

6 — Hall, Peter. Cities of Tomorrow: an Intellectual History of Urban Planning and Design in the Twentieth Century. *3rd ed. Oxford, UK: Blackwell Publishers, 2002, page 192.*

CASE STUDIES

CASE STUDY #1

VENDOR POWER

TIME FRAME
September 2008–February 2009

DESCRIPTION
Did you know you can get a ticket for setting up your stand more than 18 inches away from the curb? When you're earning an average of $14,000 a year, as New York City's street vendors do, that can really get in the way of making a living.

In 2009, The Street Vendor Project, designer Candy Chang, and CUP created this issue of Making Policy Public to decode the rules and regulations for New York's 10,000 street vendors so they can understand their rights and avoid unnecessary fines. The poster uses simple graphics and minimal text—in the five languages most commonly spoken among NYC's vendors—to explain some of the most-often violated laws.

CUP and Street Vendor Project staff and volunteers launched the project with a sweep through the five boroughs to distribute over a thousand copies of the poster in a single day. The document's portable format makes it easy for vendors to keep them on-hand. Street Vendor Project members tell us they even show them to police when there's a question about a specific law.

Street Vendor Project has distributed thousands of copies to its members, and other organizations that deal with street vendor issues are using them, too.

FUNDING
Grants from private foundations and state and city arts agencies.

BUDGET
We don't disclose this information.

ACKNOWLEDGEMENTS
CUP: Rosten Woo and John Mangin
Advocacy partner: Street Vendor Project: Sean Basinski
Design partner: Candy Chang

AUDIENCE
The audience for this project is New York City street vendors;
the project was developed with and for them, to help them navigate
the maze of city regulations on vending so that they could avoid
fines, as high as $1,000 each, which eat into their income,
an average of $14,000/year.

CONTINUITY
The project has been distributed to vendors by the Street Vendor
Project since its completion in 2009. In addition, the Midtown
Community Court started ordering and distributing copies in 2010;
they are an organization that works with the NYC Department
of Probation and that, among other programs, provides training
programs for street vendors with multiple violations. They use
the tool in their trainings. The total distribution by SVP, Midtown
Community Court, and CUP is over 8,000 copies, plus over 3,000
downloads from our website.

VENDOR POWER!

ভেন্ডরের ক্ষমতা! 街販力量！! قوّة البيّاعين! ¡Sí Se Puede!

A GUIDE TO STREET VENDING IN NEW YORK CITY

There are more than 10,000 street vendors in New York City, and they play an iconic role in urban life. What could be more New York than a hot dog in Times Square or DVDs on Canal Street? Selling things from a table or cart might seem simple, but in New York it's hard — long hours for low pay in a confusing system of regulations. This is a guide to the complicated, and sometimes unfair, rules that govern street vending in New York City.

MAKING POLICY PUBLIC

KNOW THE LAW

আইনকে জানুন 认识法律 أعرف القانون Conozca la Ley

1. Get a license.
১. একটি লাইসেন্স নিন।
1. 要持有执照
أحصل على رخصة .1
1. Obtenga una licencia.

2. Vend on a legal street.
২. বৈধ রাস্তায় বেচা বাবসা করুন।
2. 要在合法的街头
بيع على شارع مسموح .2
2. Venda en una calle legal.

3. Vend in a legal spot.
৩. বৈধ জায়গায় (স্পটে) বাবসা করুন।
3. 要在正确的地方
بيع في مكان مسموح .3
3. Venda en un lugar legal.
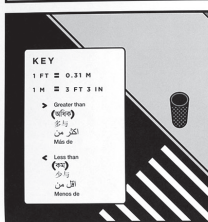
KEY
1 FT = 0.31 M
1 M = 3 FT 3 IN

> Greater than
(অধিক)
多与
أكثر من
Más de

< Less than
(কম)
少与
أقل من
Menos de

>12 FT (3.7 M)

>20 FT (6.1 M)

>10 FT (3.1 M)

<18 IN (0.4 M)

<8 FT (2.4 M)

<5 FT (1.5 M)

>2 FT (0.6 M)

<3 FT (0.9 M)

LICENSE

CASE STUDY #2

BODEGA DOWN BRONX

TIME FRAME
February–June 2008

DESCRIPTION
In the Bronx, bodegas are a way of life. You can get everything from snacks to supper. But who chooses what they sell? Why is their stuff so cheap? And where do all those chips come from?

In 2008, students from New Settlement's Bronx Helpers, CUP, and CUP teaching artist Jonathan Bogarín investigated bodegas in the Bronx.

Through interviews with bodegueros, food distributors, a US representative, health professionals, and alternative Bronx food establishments, the group learned about how bodegas operate, what role they play in urban communities, and how they fit into the larger question of food access in low-income communities.

We debuted the video at The Point Community Development Corporation to pass along what we learned on the potato chip trail. It has since been screened at such venues as MoMA, CUNY Law School, Weeksville Heritage Center, El Puente, the Department of Juvenile Justice, NYC food justice organizations, and in classrooms ranging from Economics to Health.

FUNDING
City arts funding and private foundation.

BUDGET
We don't disclose this information.

ACKNOWLEDGEMENTS
CUP: Valeria Mogilevich, Rosten Woo, Sarah Nelson Wright
Teaching Artist: Jonathan Bogarín
Students: New Settlements Bronx Helpers: Kimberly Campos,
Wendy Concepción, Margaret Jimenez, Paula Brown,
Sandra Evans, Alanna Figueroa, Elizabeth Irizarray,
Christopher Miree, Daniel Sanabria
New Settlements Bronx Helpers Staff: Jennifer Classon,
Krystal Gonzalez, Hugh Roberts
Animation: Andy Kennedy
Package designer: Jeff Lai, Office of Jeff

AUDIENCE
The audience for this project is varied. The first "audience" are
the participants, the youth and teaching artist who investigated
the issues and created the documentary. The final product they
created was then presented to a more public audience. Since
its creation, the video has been featured in a number of venues,
reaching a broad range of audiences, spanning the worlds
of art and activism.

CONTINUITY
The students and teaching artist presented the final video in
a public presentation after its completion. Since then, CUP has
packaged the video for sale and posted it online. In the four years
since its completion, it has been watched online over 51,000
times, and it has been presented at more than a dozen screenings
that we know about in various locations, ranging from MoMA
to meetings of a new food cooperative in North Brooklyn.

FEEDING YOU BREAKFAST DINNER SNACK COLD BEERS SNACKS
LUNCH COLA SWEETS CHIPS FRUITS

DVD   ENGLISH + ESPAÑOL   28 MIN. RUNTIME   DVD

BODEGA DOWN BRONX

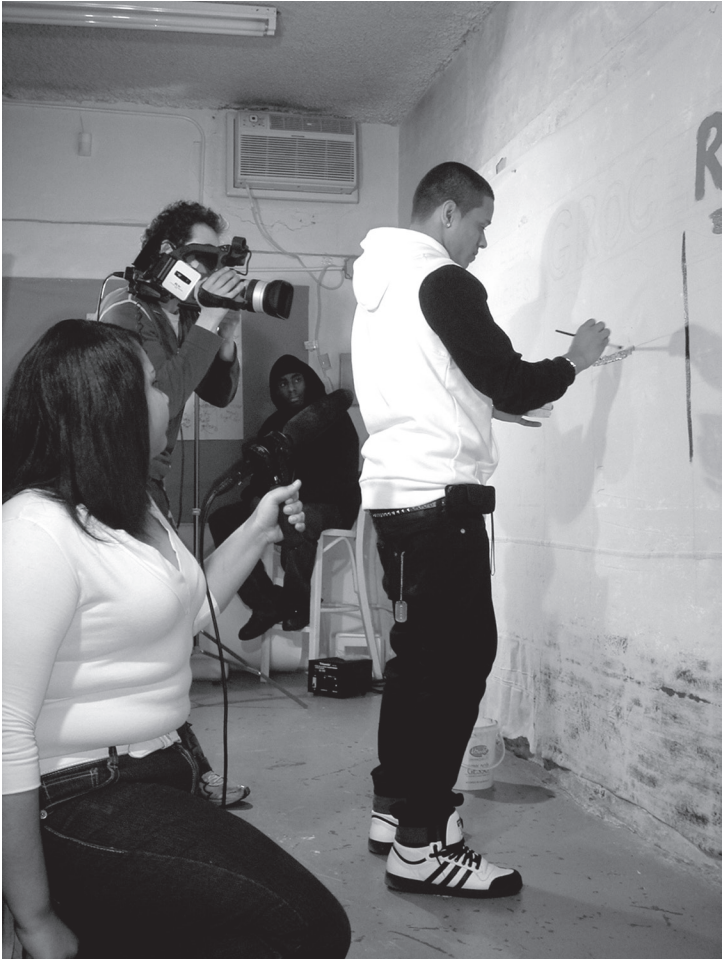DRINK! tasty
CORN CHIPS
READY TO EAT! ¼ OZ.

DISTRIBUTION
FOOD ACCESS
SUPPLY+DEMAND

CANDY CANDY CANDY CANDY

A FOOD EXPLORATION FILM

CASE STUDY #3

WHAT IS AFFORDABLE HOUSING?

TIME FRAME
2006–February 2010

DESCRIPTION
The phrase "affordable housing" seems plain enough, but it doesn't always mean what people think it does. It actually has a technical definition, which can determine what gets built and who gets to live there. The Affordable Housing Toolkit helps communities answer the all-important question, "Affordable to whom?"

The kit is an interactive workshop tool with activities that break down affordable housing policy into easy-to-understand visuals. A felt chart lets communities look at income demographics, rents, and proposed developments in their neighborhoods. A guide-book explains New York's affordable housing programs and who is eligible to use them, and provides step-by-step instructions on how to run a workshop. The online map let's you instantly chart the income demographics of any NYC neighborhood and print it out to share with elected officials or other audiences.

CUP designed the toolkit in collaboration with designer Glen Cummings of MTWTF and an advisory group of dozens of community organizations, advocacy groups, and policy experts to meet the specific needs they faced in educating their constituents on neighborhood development issues.

Over 45 organizations throughout New York City have purchased toolkits and conducted workshops for thousands of participants already. Workshops regularly take place at community meetings, classrooms, staff trainings for organizers, and many other locations.

FUNDING
Grants from private foundations and government agencies; individual fundraising by CUP.

ACKNOWLEDGEMENTS
CUP: *Developed by* Rosten Woo, John Mangin, Margot Walker; *Produced by* Rosten Woo, John Mangin, Christine Gaspar, Valeria Mogilevich, Mark Torrey, Jonathan Palmer-Hoffman
Booklet and chart design: MTWTF: Glen Cummings, Aliza Dzik, Dylan Fracaretta, Joshua Hearn
Booklet photography: Anthony Hamboussi
Web application: Sha Hwang, Zach Watson, William Wang, with assistance from Glen Cummings and Inbar Kishoni
Animation: Jeff Lai, Office of Jeff
Advisory organizations: Asian Americans for Equality, Association for Neighborhood & Housing Development, Center for Family Life, Community Service Society, Fifth Avenue Committee, Furman Center for Real Estate and Urban Policy, Good Jobs First, Good Old Lower East Side, Gowanus Canal Community Development Corporation, Municipal Art Society, New York Immigration Coalition, New York Jobs with Justice, Pratt Area Community Council, South Brooklyn Legal Services, Tenants & Neighbors, Thread Collective, Urban Homesteading Assistance Board

AUDIENCE
The audience for this project is two-fold. The tool is designed for community organizers and other grassroots advocates to use in their organizing work around development issues in NYC. The audience then is the many members of communities impacted by these issues who want to learn more about them so they can better advocate for their needs. In another sense, thought it was developed specifically for the organizers as the leaders of the workshops. The goal is not for CUP to run workshops, but to turn these over to organizers to use in their work.

CONTINUITY

Since we launched the toolkit in early 2010, we have distributed over 60 toolkits to organizers and other groups in NYC; the interactive web app has been used 90,000 times; the PDF of the guidebook has been downloaded over 4,200 times; and hundreds of workshops have been conducted, reaching thousands of individuals. In addition, there has been much demand for the tool in other cities, so we are currently working to adapt it for Chicago. We hope to launch it in early 2014.
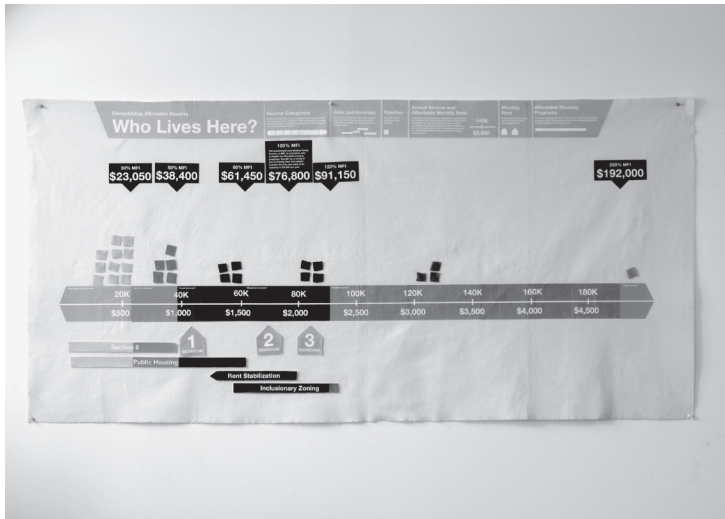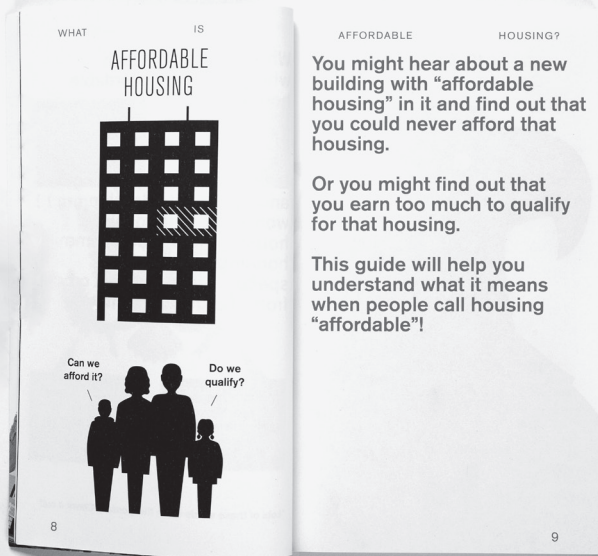
CASE STUDY #4

FIELD GUIDE TO FEDERALISM

TIME FRAME
Fall 2011

DESCRIPTION
What's the role of the government? These days, we constantly hear arguments about how big or small the government should be. And with the concept of federalism popping up a lot in the US History Regents exam, Academy of Urban Planning teacher Jorge Sandoval asked CUP to create a curriculum that would make it less abstract.

Mr. Sandoval, his 9th grade students, CUP, and CUP teaching artist Stephen Fiehn set out to experience what federalism looks like first-hand. The group started small by looking for signs of the government in their wallets. Then, they took to the streets looking for evidence of city, state, and federal government involvement in Bushwick. And finally, they interviewed a bodeguero, a liquor store owner, a bank manager, and an Army recruiter to understand the role of the government in local businesses and institutions.

To share their findings, they created a booklet called "Field Guide to Federalism": it's both a primer for US History students preparing to take their exams and a handy guide for anyone interested in doing this kind of investigation in their own school or neighborhood. In February of 2012, the students presented their work and led federalism-related design activities for more than 60 other students studying for the Regents exam. The booklet will continue to be used in US History classrooms at the Academy of Urban Planning.

"I'm so glad CUP did a project with our class. I would have never thought of taking my students out to the community to learn about federalism until this project. I'm going to do this project again with my class next year." —Jorge Sandoval, US History Teacher

"CUP made abstract concepts about our society very digestible and much more relevant for our students." —Bianca Briggs, Co-Teacher

"I learned that the government is all around us in our neighborhood. I never realized this until we went out ourselves and did our own little trips." —Najee Santos, student

"My thoughts about the government changed because I thought they didn't care about us, but now I know that there are rules that protect us people." —Blanca Cruz, student

AUDIENCE
The audience for this project is high school students, particularly those who have to take the NYS Regents Exams. The students who took part in the program not only learned firsthand about the levels and roles of government, but they used the final tool they created to lead workshops for other students in their high school, reaching over 60 students additional students to help them grasp this very abstract concept.

CONTINUITY
The classroom teacher we collaborated with was so pleased about the impact of the project not only on his students but also on the groups they presented to, that he had us back to work on another version of the project in Fall 2013.
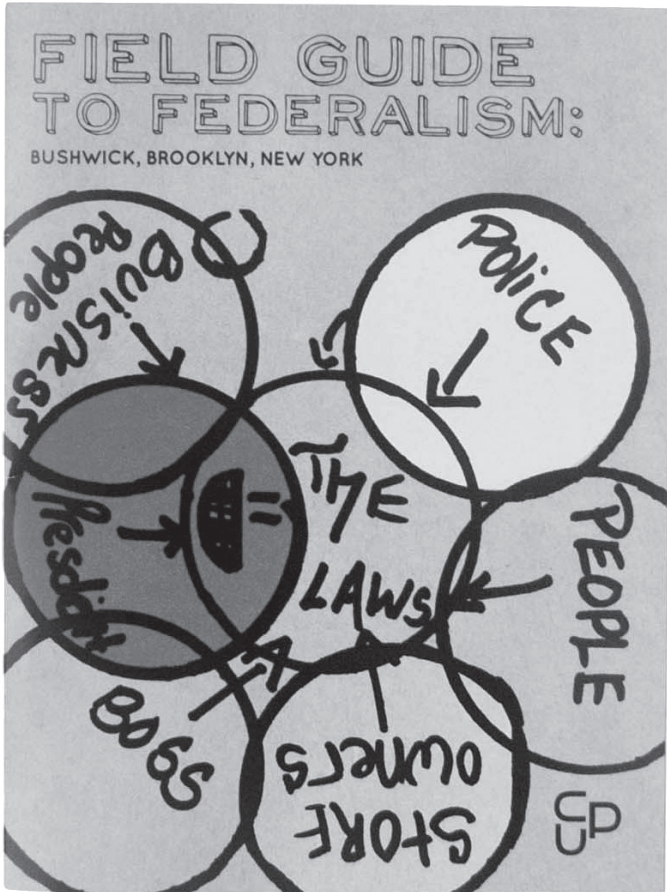
WE TOOK A WALK AND LOOKED
FOR TRACES OF GOVERNMENT

ON THE STREET

"The department [USPS] helps people get things such as letters, notices and purchases."
- Princess Bordes

ITEM: Residential Mail Box
LOCATION: Palmetto (between Irving and Knickerbocker)
GOVERNMENT: Federal
AGENCY: United States Postal Service
LINK: USPS delivery letters to this mailbox

ITEM: License Plate
LOCATION: Palmetto
GOVERNMENT: State
DEPARTMENT: Motor Vehicles
LINK: License plates are mandatory, and registered with the state

ITEM: Public Pay Phone
LOCATION: Wyckoff (between Myrtle and Putnam)
GOVERNMENT: Federal
DEPARTMENT: Federal Communications Commission (FCC)
LINK: People contact the FCC for unresolved interstate complaints

ITEM: Fire Truck
LOCATION: Wyckoff Food Bazaar Parking Lot
GOVERNMENT: City
DEPARTMENT: Fire Department of New York
LINK: The Fire Truck is a tool used to respond to fires and other emergencies.

ITEM: Government Warning Sign
LOCATION: Palmetto and Knickerbocker
GOVERNMENT: Federal
AGENCY: United States Department of Health and Human Services
LINK: Mandatory warning poster alerts consumers of alcohol health risks.

ITEM: Garbage Can
LOCATION: Corner of Irving and Gates
GOVERNMENT: City
DEPARTMENT: New York Department of Sanitation
LINK: Public trash bins help keep the city clean.

ITEM: EBT Sign (Food Stamp Program)
LOCATION: Gates (between Irving and Myrtle)
GOVERNMENT: Federal
DEPARTMENT: United States Department of Agriculture
LINK: USDA provides assistance to low income people through food stamps aka SNAP

ITEM: Restaurant Letter Grade Inspection Sign
LOCATION: Gates (between Irving and Myrtle)
GOVERNMENT: City
DEPARTMENT: New York City Department of Health and Mental Hygiene
LINK: Communicates the results of sanitary inspections by NY State.

"If it weren't for sanitation, the city would be dirty. Everyone would litter."
- Drake Cole

CASE STUDY #5

OLD SCHOOL, NEW SCHOOL

TIME FRAME
Summer 2012

DESCRIPTION
New York City has public high schools with every imaginable theme, a dizzying array of different application requirements, and charter schools galore. Choosing from one of NYC's over 400 public high schools can be a real task. How do you decide where you go to school? And what's at stake?

In the spring of 2012, a group of NYC public high school students worked with CUP, the Resilience Advocacy Project (RAP), and teaching artist Douglas Paulson to investigate the high school application process. The team interviewed the Department of Education, guidance counselors, parents, Inside Schools, advocates, and each other. Through their interviews, adventures, and a small time machine, they illuminated this daunting but mandatory milestone.

The team made a colorful interactive website to break down what they learned for middle school students, their parents, and guidance counselors. They also created a printed version of their findings: a 'giant bookmark' with a visual timeline of the application process. Old School New School has been picked up by middle schools, guidance counselors, and community organizations throughout the city, including Partnership for the Homeless, NYC's Administration for Children's Services, and the Brooklyn Public Library.

AUDIENCE
The audience for this project is middle school students in NYC (and their parents), who are about to go through the city's process for applying to high school, which all students have to go through even to attend any public high school in the city.

CONTINUITY
Since we debuted the project in September, we have had an overwhelming response from schools, educators, and organizations that do work on education in NYC. Through these contacts, we have distributed a few hundred copies of the "large bookmark" the students produced to guide others through the process, and the videos on the website has been viewed almost 11,000 times. We are continuing to build partnerships to distribute this more broadly.

OLD SCHOOL

You're in middle school!

Someone's going to hand you The High School Directory. Do you really have to think about 9th grade now? YEAH! That way, you don't get stuck in a high school you don't like.

It's overwhelming, but don't freak out. This will help you through the steps it takes to pick a high school.

START HERE

7th Grade
TALK to lots of people. The Directory is useful but it only tells a piece of the story!

Put together a team of people who know you and can give you advice.

Turn this over for some questions you can ask them. Then, make a list of what's most important for you in a school.

June, July, August
PLAN your next year. Look through the book and ask yourself: "Which of these has what's important to me?"

When you find schools you like, write down their requirements (like a portfolio, a test, an audition, a minimum Grade Point Average, or a visit).

On the back of this, you can also write important dates (like when you can visit or when to take a test or audition).

8th Grade, September
REGISTER with your guidance counselor for the specialized high school test or auditions, if any school you like requires one.

October
VISIT your favorite schools.

WHAT'S THE COMMUTE LIKE?

WHAT'S THE GRADUATION RATE?

WHAT IS "THIS SCHOOL OVERALL GRADE"?

Why should you visit?

1. It's the best way to REALLY get a feel for the school, the other students, the neighborhood, and the commute.

2. On a visit, you can ask lots of questions. You can't ask a book.

3. The Directory isn't always accurate. Just because a class or club is listed doesn't mean the school will offer it next year.

Flip this over for questions to ask when you visit schools.

November
TEST and **AUDITION** if the school you like requires it.

And get ready to DECIDE!

WHAT CLUBS ARE THERE?

December
APPLY to high schools.

Here are three important things to know:

WHAT'S THE NEIGHBORHOOD LIKE?

DECIDE which schools you liked best.

Do they all have what's important to you? If not, don't put them down.

AFTER YOU APPLY a computer will try to match you with a school on your list. If it can't, you'll have to re-apply in round two.

In round two, there are a lot fewer high schools to choose from. So don't just write one or two schools on your application.

NEW SCHOOL

9th Grade, September

- You can write in up to 12 choices.
- You don't have to write down 12.
- You should only write down schools that you want to go to.

TALK

QUESTIONS TO ASK YOUR TEAM:
What school did you go to? Did you like it?

What kind of school do you recommend for me?

Are there any specific schools that you think I would like?

What do you think is most important for me to look for in a school?

Do I need to boost my grades?

PLAN

HIGH SCHOOLS TO VISIT:

School name:
Date of visit:
test, audition, or other requirement? Y / N

School name:
Date of visit:
test, audition, or other requirement? Y / N

School name:
Date of visit:
test, audition, or other requirement? Y / N

School name:
Date of visit:
test, audition, or other requirement? Y / N

VISIT

QUESTIONS TO ASK ON YOUR

--- Lifestyle questions ---

Can I leave for lunch?

What clubs and sports do you offer?

What time does school start and end?

How do you handle discipline?

How do you make sure the school is a safe place?

What makes this school special?

THINGS TO ASK YOURSELF

Is the commute too long?

Do I like the neighborhood?

Is the school the right size for me?

--- Academic questions ---
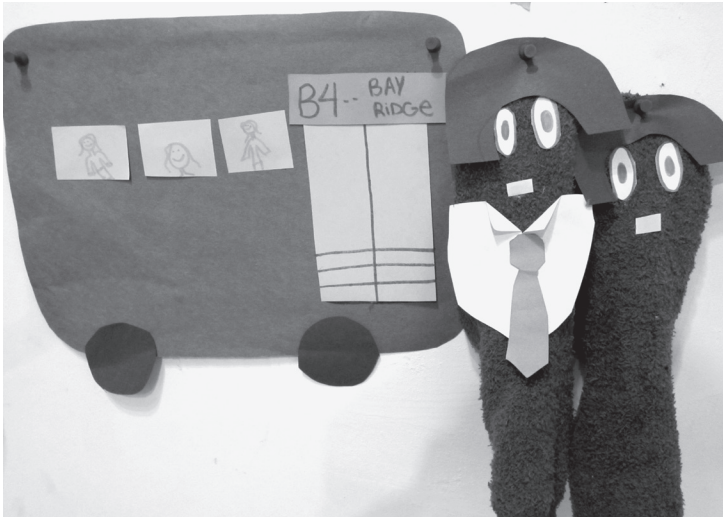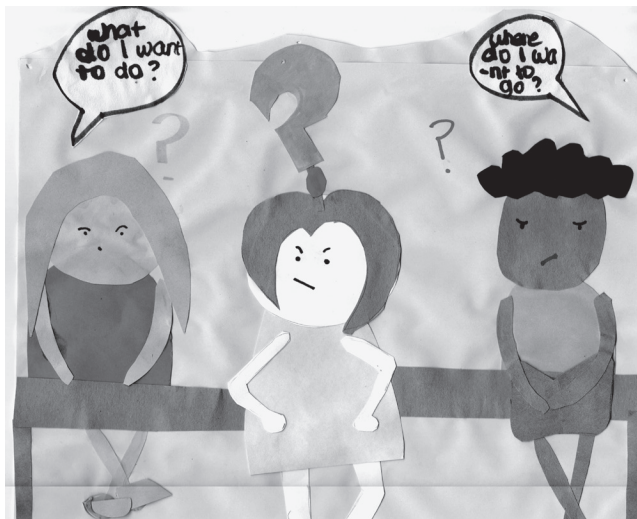
What's the graduation rate?

Are math and science offered every year?

How do you help students prepare for college?

How much homework is typical?

How big are the classes?

How do you help students who are having trouble in class?

How do you challenge students?

NOTES
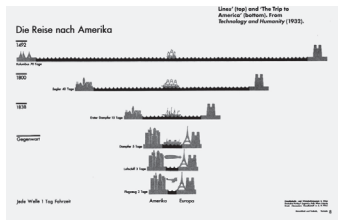
FAVORITES

VISUAL BIBLIOGRAPHY

1   Crimson Architectural Historians
2   Otto Neurath
3   *The Ignorant Schoolmaster*
     by Jacques Ranciere
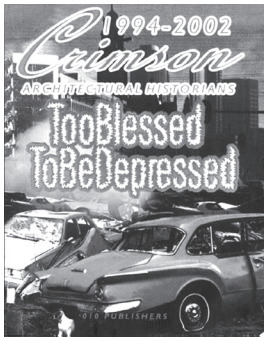
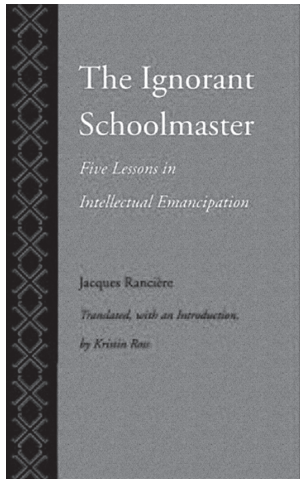1
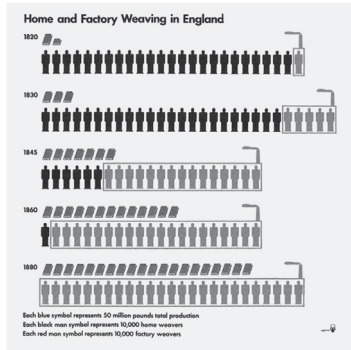
2

2

3

4
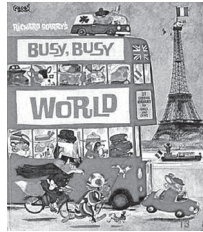
6

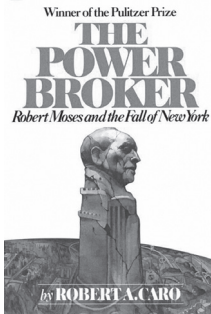5

4   Martha Rosler's
    If You Lived Here...
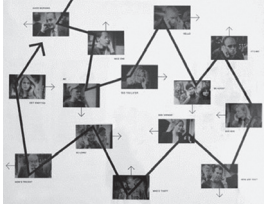5   Wu-Tang Clan
6   Richard Scarry

6

8

7

9

9

7   *The Power Broker* by Robert Caro
8   Frederick Wiseman films
9   Sister Corita Kent

10

10   Stephen Willats
11   Highlander Folk School
12   Children's Television Workshop

11

11

12

1 — Crimson Architectural Historians
Crimson Architectural Historians are a Rotterdam-based group
who brought their backgrounds in architectural history and theory
to projects unearthing the history of urban renewal in Holland,
which conflicted with the popular narrative of reconstruction
as a post-war effort. They are most well known for their project
WiMBY! (Welcome into My Backyard!) in which they helped
propose small-scale projects in Hoogvliet in Rotterdam. Their
influence on CUP relates to their use of research on and their
graphic approach to representing complex urban issues.

2 — Otto Neurath
Neurath's use of simple, accessible graphics to make technical
information understandable and useful to the average person
are very much in line with our beliefs. Neurath's notion of the
"transformer"—the person(s) that is neither the designer nor the
data expert but a facilitator that helps them communicate and
create the accessible materials—is the best explanation I've
found for what the staff of CUP do.

3 — *The Ignorant Schoolmaster* by Jacques Ranciere
This book presents the idea that a teacher can be learning along-
side his or her students. This influenced how we shaped our
Youth Education programs, each of which start with a question
about how the city works. That question is always one that we don't
know the answer to and that we're genuinely collaborating with
the students to learn about. It creates a greater level of parity and
collaboration between the group of students and CUP and the
teaching artist.

4 — Martha Rosler's *If You Lived Here…*
Martha Rosler's work often focuses on social and political issues
around the built environment. In particular, her 1989 exhibit at the
Dia Art Foundation (and the book documenting it) *If You Lived
Here…* greatly influenced CUP's early exhibition work. The exhibit
included over 50 participants, ranging from artists working in
various media, to built environment professionals like architects
and planners, to people less commonly involved in art contexts

such as community activists, homeless people, and youth, all taking on issues of architecture, planning, and housing. The exhibit's collaborations with these varied participants, as well as its use of graphics were important precedents for CUP's projects, such as the *Building Codes* exhibit at Storefront for Art and Architecture.

5 — Wu Tang Clan
Collaboration is at the core of how CUP works. In the early days, the Wu Tang Clan served as an example of how you could leverage the talents of a lot of different people in collaborations, yet retain the individuality of the participants, while creating something larger than any individual participant. We still talk about this idea today, and always aspire to be making projects that are greater that what any one group of participants could have done on their own.

6 — Richard Scarry
Richard Scarry's children books are dense worlds of carefully labeled, commonplace objects. They're somewhere between data visualization and obsessive personal art project. They convey a tremendous amount of information and hold stories, both at the overall level about busy little worlds and at the detailed level about countless individuals interacting with objects and people in their daily lives. They are also wonderfully accessible ways to convey lots of information.

7 — *The Power Broker* by Robert Caro
This book is an incredible record of the history of modern New York City. But it's also the story of how the places where we live are the products of decision-making (in this case, often the decision-making of one person). That's at the core of our work, the idea that those decision-making processes are knowable, and that's the first step in holding the decision-makers accountable.

8 — Frederick Wiseman films
Frederick Wiseman's documentaries largely center around social institutions or frameworks, such as *Hospital*, *High School*, *Juvenile Court*, and *Welfare* (which focuses on the Human Resources

Administration in NYC). They are wonderful films as acts of storytelling, but they also dovetail with CUP's interest in how decision-making systems and bureaucracies work and the humans that are the decision-makers at the centers of these organizations. We often include excerpts from these films in our public events launching projects on related topics, and the use of interviews and observation are closely aligned with our Youth Education program methodologies.

9 — Sister Corita Kent
Sister Corita Kent was an artist and educator at Immaculate Heart College in LA. Her work in printmaking in the 1960s existed at the intersection of art and activism. Though we do so in a different way, the same could be said of CUP's work today. In particular, her "Immaculate Heart Art Department Rules" still grace the walls of CUP headquarters.

10 — Stephen Willats
Stephen Willats is a British artist who made multimedia projects that drew from art as well as sociology, systems analysis, semiotics, and other fields, and which often directly engaged viewers to participate. He created a number of projects in partnership with public housing residents in the UK, for example. His work can be seen as a model for the kind of collaborations that fueled CUP's exhibits like *Building Codes*, which would later turn into the kinds of direct partnerships—most often outside of the museum context— that are the hallmark of our Community Education work now.

11 — Highlander Folk School (Septima Clark & Myles Horton)
The Highlander Folk School, and particularly the work of Myles Horton and Septima Clark there, is a major influence on CUP's work. Their focus on education and training as a way to empower people to advocate for themselves is how we think of CUP's educational tools today. Our work builds the capacity of the communities we partner with to become active agents in advocating for their own community needs. The Highlander Folk School's work in the Civil Rights movement (Rosa Parks took one of Septima Clark's workshops a few weeks before the Montgomery

Bus Boycott) is inspiring, but even the more mundane-seeming trainings (filling out driver's license exams and voter registration forms) are the kinds of transformative tools that can really empower people to have more agency in their lives, and that really resonate with the sometimes dry-seeming topics we take on in our work.

12 — Children's Television Workshop (now Sesame Workshop) Children's Television Workshop are the creators of the television shows *Sesame Street* and *The Electric Company*, both of which have influenced CUP visually and conceptually. There's so much to talk about in their work but some of the highlights are the use of a range of playful, unusual visual styles; the way different formats are used to convey information in different modes (from more didactic modes of learning grammar, for example, to more complex narrative-based structures); the use of unusual graphical styles and combinations of live-action, animation, puppets, and digital media; the collaboration of many different participants, including many young people who are meant to be the target audience of the learning; and probably more than a little genuine weirdness of 1970s television.