Capstone Implementation Proposal Application
Master of Arts in Cultural Sustainability

This application must be submitted by the end of your CSP675A: Capstone Proposal course and approved by your Academic Director before you can be enrolled in CSP675B: Capstone Implementation. Please use the gray fillable boxes to add your responses. Note you must also include your signature and that of your advisor before your Academic Director will approve the proposal. Once approved, you will be enrolled in CSP675B.

Date of Submission:

Name of Student: Khamar Hopkins

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Phone Number: 301-356-7184

Capstone Implementation Start Date: Aug 23, 2021   Capstone End Date: Dec 10, 2021

1. Capstone Committee
The student will identify and recruit a Capstone Committee consisting of three members. At least two members of the committee will be drawn from the MACS faculty. Non MACS faculty will be considered for Capstone Committee assignment but students will need to provide an explanation of why such a committee member's professional or academic background prepares them to be an effective evaluator and guide for the Capstone. One committee member will serve as the student's Capstone Advisor.

   Capstone Advisor: Damian Catera | damian.catera@goucher.edu
   (DA Faculty Member)

   Reader (name and e-mail address): Amy Skillman | amy.skillman@goucher.edu
   (MACS Faculty Member)

   Reader (name and e-mail address): Robert Forloney | robert.forloney@goucher.edu
   (MACS Faculty Member)

2. Capstone Working Title and Abstract
In 400 words or less, provide a working title for your Capstone and describe its scope, content, and purpose. What is the key question you plan to investigate with this project?

The title of my Capstone is Afro Amelioration Introspection. With my project I'm looking to explore how the Covid-19, the pandemic/quarantine, police brutality, racism, and other current events have affected Black mental health. The methods in which I plan on using to gather data for my project involves research in written and scholarly sources, and 6 qualitive interviews with video documentation. The scope of work involves the video recording of 6 different conversations I will be having with Black friends and acquaintances who I've already built rapport with, the editing of the footage into a digital abstract time-based media artwork, the production of an original distorted sound piece made from the audio of the dialogue, the development of marketing materials to advertise

the exhibition the project will be shown in, and the projection mapping of the final piece in the art show. I chose to use video as my medium because it's the easiest way for a viewer to absorb the content. A series of abstract paintings would be more open to spectator interpretation on the subject matter and would require a long description which most people would not be interested in reading. A video with subtitles is quicker, effortless, and less intimidating to read than a block of text on a small museum label even if they're the same amount of text. I want to abstract the figures of my interviewees so observers can insert themselves into the art. I'm adding subtitles to my project so it's more accessible to a non-hearing audience. I'll be playing a looping audio piece throughout the showcase to fill in the lack of sound from the video pieces. I want to projection map the visual pieces in the shape of a circle for aesthetic reasons and to make them appear as if the audience is looking inside someone's thoughts. Finally, I want to have an exhibition, so I have an open place to share the art and create a safe space for open discussion on the topic. The purpose of this project is to reflect the type of work I want to do in the future, let my community know they're not alone even if they're struggling with addressing the concept of Black mental health, sustaining culture by approaching an issue that harms a community, and make the topic less taboo so people can have a better quality of life.

3. Statement of Rationale
    How does this Capstone serve the student's professional and personal goals? How will this Capstone contribute to Cultural Sustainability as a field? Why is this important?

This Capstone serves my professional and personal goals by being a project that represents the kind of work I wish to do in the future. Any artwork made using, edited with, or aided by technology can be considered digital art. By that standard the realm of digital art is vast and can take many multimedia forms. This also means the production of commodities is also extensive. The difference between artwork and commodity is that art is made to represent a thought, idea, or feeling while commodities don't embody anything, are mass produced, and their primary purpose is to make a profit. My Capstone is contributing to the field of Digital Arts because I'm making art using multiple different software and technology that has the purpose of presenting a taboo topic to a struggling community. From my motion text poem on Black identity, to my projection mapped dancers, to my rotoscoped short story animation about quarantine, my Capstone speaks for my mastery of the Digital Arts program because it is the corollary of all the projects and skills I've developed up to this point of time.

Cultural sustainability is an endeavor of fostering support for communities through organizing, fundraising, shared experience, legislation, or written, audio, and/or visual means to prevent cultures from being harmed, misunderstood, or disappearing. The capstone will contribute to the field by bringing awareness to a taboo topic that is harming the African American community through a visual medium and gathering. Bad mental health can affect your body, emotions, relationships, etc. This project is important because it will show viewers how members of the Black community have dealt with the stress of current events as well as their thoughts and feelings. Which will hopefully

encourage observers to try some of their methods and could potentially improve their quality of life.

4. Educational Objectives

   What are the educational learning objectives of the Capstone – the most important skills and knowledge you will be able to demonstrate as a result of this capstone? This information can be provided as a list, i.e. to plan and implement an oral history project from beginning to end; to integrate diverse perspectives into public programming; to create an ethical partnership in my community; to assess cultural policy and recommend appropriate and effective changes.

   Educational Objectives:
   - How to build rapport with a gallery space
   - How to plan and organize an exhibition
   - Editing video using Processing
   - Becoming proficient with projection mapping
   - Improved interview skills
   - Learning more about black mental health
   - Learning more about myself
   - How to approach a sensitive topic with art

5. Content and Focus

   Describe the subject(s) you will cover in your Capstone and the specific focus within those subject(s). This section should connect to your Rationale and offer further details that clarify your project.

   My Capstone will cover the subject of Black health but more specifically Black mental health. Some of the secondary topics that will be addressed are: police brutality, racism, social movements, systemic racism, gentrification, social change, cultural communication, COVID-19, shadism, health equity, oppression, religion, generational trauma, Black identity, cultural community, cultural hegemony, and emotional wellness.

6. Literature Review and Theoretical Framework

   This section should review and assess the literature as well as the theoretical and practical models (from your MACS classes as well as outside research) that inform your topic and provide the framework for how you plan to approach your work.

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My Capstone is an ethnographic video projection mapped artwork that involves research in written and scholarly sources, qualitive interviews, documentation, ethnographic art, and exhibition on the topic of Black mental health. While Black mental health is the primary subject, I will also be examining written and digital sources covering the concepts of Black health and wellness, art methodologies, social/community change, racism, and cultural studies. All these issues are different pieces that influence Black mental health.

Content on Black health and wellness is relevant to my Capstone because it's the main subject of the project and analyzing them will help guide my approach to it. Alang, McAlpine, McCreedy, and Hardeman's, *Police Brutality and Black Health: Setting the Agenda for Public Health Scholars,* is about the five ways in which police brutality affects Black health. Those five products are: 1.) an increase in mortality rates, 2.) physiological distress, 3.) public racists reactions and responses, 4.) financial strain, and 5.) systematic oppression. Police brutality and it's five biproducts are all major factors that have an effect on one's mental health. This article made me want to organize my thoughts and the responses I get to find out what the five major factors are that are negatively affecting present Black mental health. Barlow's, *Restoring Optimal Black Mental Health and Reversing Intergenerational Trauma in an Era of Black Lives Matter*, covers the intergenerational trauma on both a biological and psychological level for Black people. He examines how colonialism, slavery, Jim Crow laws, segregation, the prison-industrial complex, and over-policing result in health inequities such as hypertension, obesity, depression, and heart disease in Black communities. This source is important because it provides an explanation as to why some intergenerational traumas and health problems exist in the Black community. In Cannon and Locke's *Being Black Is Detrimental to One's Mental Health: Myth or Reality?* they try to answer the question "Is being Black detrimental to one's mental health?" During their exploration of this extreme question, they encounter problems like data not organized by race, and of the data they did find, it didn't specify Black people only "nonwhites." This article opened my eyes to how race is a major factor in the quality of one's mental health depending on where someone lives or who they're surrounded by. In Snyder's *Black Mental Health Matters: The Ultimate Guide for Mental Health Awareness in the Black Community* he discusses how we're living in a new era where dialogue on the topic of mental health is now mainstream but Black people's connection with their own mental health is struggling because of their unique relationship with trauma, oppression, depression, anxiety, and other issues. This book is a prime example as to why I should be doing my Capstone, to make the topic of mental health less taboo for a group of people who are dealing with many issues at once but don't seek out the proper aid or even know what that help looks like. In *The Unapologetic Guide to Black Mental Health: Navigate an Unequal System, Learn Tools for Emotional Wellness, and Get the Help You Deserve* Walker explores Black mental health in the present world by breaking down the mental health crisis in the Black community, and offering salient information on how to combat stigma, spot potential mental illness, how to get the proper care in a racial bias system, and how to practice emotional wellness. This self-help book has similar hopes that I have for my project and those are to help Black people recognize mental and emotional health problems, and understand how mental health affects physical health, quality of life, and

relationships. I learned more about the subject matter from these sources, but my art methodologies studies will help me display my findings in the most successful ways.

There are a lot of different ways to approach my topic from a visual standpoint and the following resources have helped me narrow down what I want to do from an art point of view. Adams' *The Methodologies of Art: An Introduction* considers how the different approaches of formal analysis, iconology, Marxism, feminism, psychoanalysis, structuralism, etc. can reflect the multiplicity of different ways an artistic form can be interpreted. This book reminded me that even if something is intended to be looked at one way it can still be perceived in a different direction. Buskirk's *MadMapper Tutorial - Part 8: Exporting* is an art process tutorial of how to export a project out of the digital projection mapping program Mad Mapper. This video taught me how to put the finishing touches on my video piece. In Cooks *Exhibiting Blackness: African Americans and the American Art Museum* he inspects the curatorial challenges, strategies, and reception of some of the bigger museum's exhibitions of African American art. From this reading I learned about the two most common approaches to how African American art is exhibited, the ethnographic approach which focuses more on the artist than the art, and recovery narrative approach that corrects or addressing past injustices. Analyzing these approaches aided me in choosing how I want to design my own exhibition. Housen and Yenawine's *Visual Thinking Strategies Starter Lessons: An Art Program for Museums and Schools* is a collection of lessons for how to appreciate art along with sample questions for instructors and students. This book serves as a guide to what questions I should be asking about my art and exhibition. Lavigne's *Tutorial: How to Render Processing Sketch as a Movie* shows viewers how to export an mp4 video file out of Processing. This tutorial is important to my project because it taught me how to share my project outside of my code. While showcasing my art in the proper way is one of my goals, another big one for me is to bring about some social/community changes.

Social/community changes are very hard to do and sometimes even require years before any development is achieved with my project, I want to get the ball rolling and make the topic of Black mental health less taboo for my community. *Culture Counts: Strategies for a More Vibrant Cultural Life for New York City* is Atlas's report for the New York Foundations for the Arts special initiative to enhance the cultural life of New York City residents. This report has unique strategies that made me think out of the box for approaching my own topic. Some of those strategies are using art as an economic engine, polling a community on an issue, and making a detailed map of cultural activity for an area. Bedoya's *Spatial Justice: Rasquachification, Race and the City* focuses on the topics of gentrification, "placekeeping," and creative resilience, defines rasquachification, and addresses and challenges the "white special imaginary." Rasquachification is the preservation of a culture through creative conservation in a community. Rasquachification is the opposite of gentrification and challenges the white spatial imaginary. From this reading I learned more about preserving culture through creative conservation and how I'm trying to do the same with my project. Another way to protect a community is to make sure they're healthy, not just in a physical sense but a mental and emotional one as well. Bojer's *Mapping Dialogue: Essential Tools for Social Change* supplies transformative dialogue tools and processes which decide how successful sustainable social change is. This book covers over 20 different dialogue methods and example case studies. This book made me really think about what questions

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I want to ask my interviewees as well as what I want to say to the world with my Capstone project. *When They Blew the Levee: Politics, Race, and Community in Pinhook* by ethnographers Lawrence and Lawless follows the tragic story of how the small Black town of Pinhook, Missouri got destroyed by a flood. The authors investigate the two narratives, one being the US Army Corp of Engineers bragging about the success of the levee breach, and the other following the displaced former residents of Pinhook. This reading was a reminder that there's two sides to every story and made me want to seek out diversity amongst the people I plan on interviewing. *The Beast Side: Living and Dying While Black in America* studies the harsh economic, political, and social realities that Blacks must face in America. Watkins goes deeper into how most cities are like "urban war zones" with all the violence, drugs, and corrupt politicians. This text is relevant to my capstone topic because it shows how people express pain and deal with mental anguish. At the same time this text influenced my thoughts about the human capacity for mental affliction and ways to help someone you know is struggling through a difficult moment in their life. Out of all the things Black people deal with that can influence their mental health I believe racism is one of the most prominent factors.

From individual interactions, to media, to entertainment, even to systems, racism can be found in almost every facet of our lives and can have a strong negative effect on one's health. Armour's *Negrophobia and Reasonable Racism: The Hidden Costs of Being Black in America* tackles the tough topic of how common unconscious racism is in American society towards Black people. The degree varies from the small things like the inability to get a taxi to the extreme of excessive force by police. This reading was a reminder of how we must support our own communities because you never know the true intentions of an outsider. In *Systemic Racism and U.S. health care* Feagin and Bennefield cover the dangers of systematic racism in the health care industry on people of color. In a racist health care system people of color don't get proper treatment, health care data gets tampered with, white patients get priority, physicians and patients of color don't get listened to, public policies don't respect cultural practices, and many other unjust things. This article showed how inadequate the care is for people of color in the system and made me want to direct visitors to my exhibition to Black and POC friendly sources if they are interested in care. In Hoberman's *Black and Blue: The Origins and Consequences of Medical Racism* he dives into the racially motivated thinking and behaviors American doctors have practiced that have affected the treatment and abuse of Black patients. In the medical world racist folklore has infiltrated every discipline to impose the thought that Black bodies are somehow different than white bodies. This reading taught me that experience and education mean absolutely nothing when coming from a racist physician because they don't view Black bodies the same, which will result in distorted diagnosis, mistreatment, and possibly even death. *Invisible Woman: Growing Up Black in Germany* is a recount of Ika Hügel-Marshall's experiences growing up in Germany after WWII as a Black child. She underwent an incalculable amount of institutionalized racism and cruelty in her upbringing. Kids also deal with mental health problems because of racism. The sooner they're taught about things like mental health and racism the sooner they can seek support and hopefully grow up happier. That can also start with getting their parents more comfortable around the topic which is one thing I want to achieve with my project. In Lipscomb and Ashley's *Surviving Being Black and a Clinician During a Dual Pandemic: Personal and Professional Challenges in a*

Disease and Racial Crisis the authors discuss the duality of being Black in America and a mental health professional during a global pandemic, and a racial pandemic. Using autoethnography methodology the authors narrate their experiences being Black healthcare providers dealing with systematic racism, white supremacy, white fragility, anti-racism, oppression, racial identity, professional expectations and many more issues. From this article I learned that systematic racism not only effects Black patients but Black doctors as well. All these sources have shown me that racism in health care has always been so common that it's a part of medical cultural hegemony. Examining cultural studies should reveal some principal insights as to how groups like the medical field function and change.

Cultural studies are very important to my Capstone because I'm making art out of ethnographic work. Carbaugh's *Cultural Discourse Analysis: Communication Practices and Intercultural Encounters* is a cultural analysis of intercultural social interactions. The authors develop a framework for their discourse that responds to specific research questions, addresses appropriate intellectual problems, introduces a special set of concepts, and investigates five modes. This article is important because it made me think about how I wanted other cultures to see my project. Hyde's *The Gift: Creativity and the Artist in the Modern World* is a book that highlights the value of cultural gifts/gift giving over commodities. There are a lot of different ways and things to give but you can't give until you receive first. This reading made me question what I'm really giving with my project, if I'm giving the right stuff, am I giving enough, and what I'm receiving besides a grade. Madison's book *Critical Ethnography: Method, Ethics, and Performance* answers the questions: What is critical ethnography? How do we use theory to interpret research data? What is performance ethnography? and many other fundamental multidisciplinary ethnographic questions. This book also covers theoretical concepts in critical race theory, queer theory, and feminist theory and the methodological techniques in asking in-depth interview questions and developing rapport. This book made me wonder if I'm being critical enough in my work and ponder how different the responses of my interviewees will be based on their gender, orientation, and age. *Social and Cultural Anthropology: A Very Short Introduction* is Monaghan and Just's review of ethnographic methodology and guiding principles with an exploration of culture as a distinctively human trait. From their fieldwork experience the authors highlight the ways cultural anthropology has advanced our understanding of human society and culture. This book made me imagine how my work will be viewed years from now or even from different countries. I'm asking myself: Am I being clear enough on what I want to do? Would this have made sense to someone who isn't Black? And am I using terminology that's simple enough that anyone can digest it? Toelken's *Cultural Worldview* is a report defining the primal context of culture and folklore at individual and global levels. The way a culture sees and expresses its relation to the world is its worldview. This reading not only made me think about my project from a global scale as well as from my community perspective. I wonder how Black people in other countries are doing and if anyone is pursuing work like mine.

My Capstone project is an ethnographic video artwork that will be projection mapped in a gallery space with its focus being on Black mental health. Some of the secondary subjects that will be touching on are Black health and wellness, art methodologies, social/community change, racism, and cultural studies. From the sources I have reviewed

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I have a better sense of what I want to give and receive from doing my project for myself and my community. I learned that there are a lot of different things to consider when specifically talking about Black mental health and some of those components are the history of intergenerational trauma, police brutality, discrimination, and systemic racism. These written and digital publications will help improve my Capstone work by helping me craft a good question set, develop my artistic and ethnographic skills, and think about my work on a bigger scale. Black mental health is important to me because I know how taboo the topic is for Black people and how limited proper resources are. If nothing is done for an unhealthy mind then it can affect your body, emotions, and relationships which can ultimately harm a person's quality of life. I want to do this work to hopefully make someone's life better.

7. Methodology and Research Techniques
   How will the Capstone be undertaken, including research, readings, data collection, computer applications, program development, etc? Specify your specific research techniques, such as oral history interviews or participant observation field research. Explain why you believe these strategies will be most effective. For a good guide to writing your methodology, follow this link:
   http://libguides.usc.edu/writingguide/methodology.

      The topic I want to explore in my Capstone project is how the Covid-19 pandemic/quarantine and other current events have affected Black mental health. The methods in which I plan on using to gather data for my project involve research in written and digital scholarly sources, video documentation, and qualitive interviews. I plan on sharing my findings using audio and visual artwork, and exhibition. I will be examining many written and digital academic materials on the topics of Black health, Black mental health, police brutality, racism in America, social movements, spatial justice, social change, methodologies in art, tutorials for digital art processes, cultural communication, COVID-19, shadism, strategies for art exhibition, African American art, art education, systemic racism, health equity, oppression, religion, Black identity, cultural community, critical ethnography, cultural anthropology, creative inspiration, cultural hegemony, and emotional wellness. I plan on interviewing 6 African American people within my social network. Three of those people will be women and the other three will be men, and all participants will be of varying ages. I will document these interviews because I want to make ethnographic artwork with the responses I get. I will abstract the interviewee form using Processing so that my participants remain anonymous, and viewers of the artwork can self-insert. The final video will have no audio but will have subtitles so it's more accessible to for a non-hearing audience. To make up for the lack of sound I will be producing a conceptual sound piece that will be made from the audio of the interviews and it will play simultaneously with the video. I will projection map the art for aesthetic reasons and so it appears as if the spectators are viewing someone's thoughts. I want to use this art as a vehicle to present my capstone research because I am a visual ethnographer and artist. The primary goal of my Capstone is to sustain culture by bringing attention to issues that can influence the mental health on the African American

community. Secondary to that I believe the artwork and exhibition will be the best way to create a space for open discussion and shared reflection on the topic.

8. Archival Final Submission
What will be submitted for the Capstone Committee evaluation and deposited into the Goucher Library as evidence of mastery in the field?

My documentation of the exhibition, and the final project files.

9. Plan of Work and Communication
Please submit a project plan of work including objectives, stages of your work, activities, and milestones in a realistic timeline. Include expected student submission dates and faculty feedback dates. It is expected that a Capstone will feature regular mutually scheduled meetings between the capstone advisor and the student. This should be established and included in the Plan of Work. Other readers will be asked for input in accordance with the needs of the project design. A mid-capstone evaluation of work in progress by the entire capstone committee will be held half-way through the capstone experience. This should be scheduled as part of the timeline submitted. The student shall defend the Capstone to the committee at the time of completion, before the end of the final semester. Be sure to include a suggested Defense Date in your timeline.

Fall semester: Mon Aug 23 - Fri Dec 10 (Term 1: Aug 23- Oct 15, Term 2: Oct 18 – Dec 10)
Stage 1: Interviews (Aug-Sep)
Stage 2: Artwork (Oct)
Stage 3: Exhibition (Nov)
Stage 4: Reflection (Dec)
_____

August
- Finalize questions set – by Aug 27
- Find potential places for exhibition – by Aug 27
- Prepare consent forms for interviewees – by Aug 27
- **Meet with Capstone committee for first time – by Aug 27**
- Purchase anything I'll need for interviews – by Aug 27
  o Tripod
  o Backdrop
  o Light
- Get feedback on question set and consent form, and adjust – by Aug 31
- Reach out Interviewees and schedule interviews for Sep – by Aug 31
- Write reflection for the month – Aug 31

September
- Start doing interviews – Sep 1
- Analyze interviews that have been completed so far – by Sep 17

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- Make final choice on exhibition space – by Sep 17
- Start designing digital and physical marketing collateral for exhibition – Sep 17
  - 1080x1080 dpi IG post
  - 1080x1920 dpi IG story graphic
  - 1200x675 dpi Twitter graphic
  - 820x312 dpi Facebook Header
  - 1200x630 dpi Facebook Image
  - 8.5x11" Flyer
  - 11x17" Poster
- Check in with Capstone Committee by email – by Sep 12
- Check in with Capstone Committee by email – by Sep 26
- Finish designs – by Sep 30
- Finish all interviews – by Sep 30
- Evaluate Interviews to see what responses will make the cut – by Sep 30
- Finish transcribing interviews – by Sep 30
- Organize all documentation – by Sep 30
- Write reflection for the month – Sep 30

October
- Start marketing Exhibition on Social – Oct 1
- Cut and organize clips for each question – by Oct 8
- Start mixing conceptual sound piece – by Oct 8
- Start editing files through Processing – by Oct 8
- Check in with Capstone Committee by email – by Oct 17
- Finish editing files through Processing – by Oct 17
- Finish conceptual sound piece – by Oct 17
- Edit clips back together in Adobe Premiere – by Oct 24
- **Meet with Capstone Committee – by Oct 24**
- Export final project assets from MadMapper – by Oct 31
- Write reflection for the month – Oct 31

November
- Start physically marketing exhibition with posters/flyers – Nov 1
- Start purchasing/building anything I'll need for exhibition – Nov 1
  - Extra Projectors
  - Extension cords (if they aren't provided by space)
  - Stands (if they aren't provided by space)
  - Chairs (if they aren't provided by space)
  - Bluetooth Speaker
- Test projection mapping at home – Nov 1
- Check in with Capstone Committee by email – Nov 7
- Start preparing exhibition space – by Nov 13
- **Meet with Capstone committee before exhibition – Nov**
- Have exhibition – By Nov 20
- Capstone Defense – Week of Nov 22-28

December
- Start revisions to defense if needed – Dec

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- Organize exhibition documentation – by Dec 10
- Finish Reflection – by Dec 10

10. Bibliography
Attach to this proposal a preliminary bibliography of at least 20 references demonstrating your initial research, approach and familiarity with the topic of your Capstone.

Adams, Laurie. *The Methodologies of Art an Introduction*. New York, New York: Routledge, Taylor & Francis Group, 2019.

Alang S. McAlpine D. McCreedy E. Hardeman R. *Police Brutality and Black Health: Setting the Agenda for Public Health Scholars*. American Journal of Public Health, 2017. 107: 662-665.

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Dupere, Katie. "5 Black Artists Using Their Work to Fight Mental Health Stigma." *Mashable*, October 16, 2016. https://mashable.com/article/black-mental-health-art

Evans, Stephanie Y., Kanika Bell, and Nsenga K. Burton. *Black Women's Mental Health. Balancing Strength and Vulnerability*. Albany, New York: State University of New York Press, 2017.

Feagin, Joe R. and Zinobia Bennefield. *Systemic Racism and U.S. health care*. Social Science and Medicine, Volume 103, 2014. https://www.sciencedirect.com/science/article/abs/pii/S0277953613005121.

Frank, Priscilla. "These Are the Young Black Women Making Art About Mental Health." *HuffPost*, September 4, 2016. https://www.huffpost.com/entry/mental-health-black-women-art_n_57c87f76e4b078581f11f296

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*I will also be citing the 6 individual interviews I do

Student: _____
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Capstone Advisor: _____
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Academic Director: _____
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