

UNIVERSITY OF TEXAS AT AUSTIN
HISTORY BLACK ENTREPRENEURSHIP IN THE USA
COMMODIFICATION OF BLACK CULTURE: Sports and Hip Hop Entrepreneurs
HIS 350R-39450 AFR 374D- 30480
Spring 2012 TTH 12:30-2:00 GAR 1.122

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Office Hours
T 7:30 AM-10:30; 2:0-3:00
TH 9:45-10:45 AM
W By appointment

COURSE DESCRIPTION

Within the construct of African American Business history, race, contemporary American popular culture and global capitalism, this course will focus on an important aspect in the contemporary political economy of black Americans. Specifically, the commodification (sale) of black culture provides the conceptual frame for an examination of the phenomenon of both the superstar black athlete as an entrepreneur and the Hip Hop Superstar as an entrepreneur in post-Civil Rights America. The emphasis in this course, then, is to critically examine and analyze the impact of a multiplicity of societal, cultural and economic factors in the post-modern information age, propelled by new technologies in the New Economy of Global Capitalism. Also, consideration will be given to the new diversity as it impacts on the political economy of African Americans.

Yet, during the “Golden Age” of black business in the early 20th century, there were examples of African Americans participating in the development of enterprises that paralleled mainstream white business activity in Industrial America such as the first African American car manufacturing company, C.R. Patterson & Sons. The Ohio-based company was founded by ex-slave in 1865 and manufactured carriages. In 1916, the founder’s son, Frederick Douglass Patterson, built his first car, the Patterson-Greenfield below:



Early advertisements showed the Patterson Car company’s marketing brand announced: “If it’s a Patterson, it’s a good one.” Also the company said their cars be more efficient than the Model T. The cars cost about \$850 each while a Model T cost \$620.and reached speeds up to 50 miles per hour, while a Model T cost \$620 and averaged 20 miles per hour. The Patterson Company could not compete with Ford’s assembly-

line production and eventually stopped production of the Patterson-Greenfield car. In the 1920s, the Patterson Company became a subcontractor manufacturing busses for Ford.

See Juliet E. K. Walker, **The History of Black Business in America: Capitalism, Race, Entrepreneurship** ((New York/London: Macmillan/Prentice Hall International, 1998; 2nd Printing, Macmillan, 1999), 203, 239. 262
http://www.highland-ohio.com/patterson_automobile.htm
http://www.highland-ohio.com/patterson%20auto_tommy%20smith.htm

By the 1930s, most black business sales were limited to black consumers. In the post-Civil Rights era, the only black enterprises that profited from sales in American's mainstream consumer market were those that commodified black cultural expressions, primarily in music and sports.

PURPOSE OF COURSE

Proceeding from an interdisciplinary perspective, the course considers the super-rich hip hop entrepreneurs hand superstar black athletes and as well as their emergence as cultural icons, contrasted with the comparatively overall poor performance of Black Business not only within the intersection of race, gender, class, but also within the context of transnationalism in the globalization sale of African American Culture in post-Civil Rights America. But who profits? Indeed, why and how has the criminal element in the black community used modern business methods to succeed such as exemplified by the movie "American Gangster," which starred Denzel Washington.

Most important, the major question is why business receipts for African Americans, who comprise almost thirteen percent of this nation's population, amounted in 2007 to only .5%, that is, less than one (1) percent of the nation's total business receipts? In addition, why is it that among the various occupational categories in which blacks participate in the nation's economy, especially as businesspeople, that black entertainers and sports figures are the highest paid? What does this say about race, class, gender and hegemonic masculinities in America at the turn of the new century?

Within the context of superstar black athlete as entrepreneurs, class discussion and student research papers will explore the business activities of superstar black athletes, such as Magic Johnson, contrasted, as an example, with that of the business activities of a Michael Jordan. Also, the course will consider the rise of superstar black athlete entrepreneurs as an expansion of African American business activities within the context of the expansion of global capitalism. Are there factors beyond race that explain the economic success of a Don King or George Foreman, Mike Tyson, and Muhammad Ali, as contrasted with their predecessors such as Joe Louis and Sugar Ray Robinson in the world of boxing? Does the expansion of global capitalism transcend race when considering the economic success of Tiger Woods and the Williams sisters? Does the increasing success of superstar Black athletes suggest a "declining significance of race" or has the expansion of global capitalism superseded race? Also, for consideration, if Blacks gained control of all aspects of a Sports Industry, basketball and football, as examples, would there be a decline in white consumer support of these industries? In addition, what factors contribute to the limitations of Black Athletes in the Sports Industry beyond the playing fields such as sports wearing apparel manufacturing, team ownership, as well as top management positions in various aspects of the sports industry? Is there a glass ceiling for Black women in the Sports Industry or does gender limit the degree of success for all women in the Sports Industry? Particularly, the course will consider student interpretation of the impact of the forces of race, class and the commodification of black cultural expressions as factors, e.g., the phenomenal athletic abilities of these Black athletes, that have contributed to their successes on the playing fields, courts, links, tracks,

Within the context of Hip Hop entrepreneurship, foremost, what are the enterprises that have been generated by the Hip Hop Industry? Who are moguls, the entrepreneurs, in the Hip Hop Industry whose

business activities reflect risk-taking and innovation? Can these entrepreneurs be viewed within the tradition of the Schumpeterian tradition of creative capitalist, where entrepreneurial motivation extends beyond the desire for the accumulation of profits, but rather is motivated by non-economic forces: “the will to conquer, the impulse to fight, to prove oneself superior to others, to succeed for the sake, not of the fruits of success but of success itself.” What market factors precipitated the growth of the Hip Hop Industry? What historic factors in post-Civil Rights America precipitated the growth of the Hip Hop Industry? What are the economic implications for Black America as a result of the Hip Hop Industry? In what ways, economically, has Black America profited or not profited from the Hip Hop Industry?

Within the scope of the post-Civil Rights era history of black business, has the commodification of black culture been the most profitable avenue to wealth for black entrepreneurs? Why? Also, how do the profits in the Hip Hop Industry compare with profits in other American industries, as well as those industries that distinguish the expansion of in global capitalism? Why has the commodification of black culture been the most viable business activity for blacks in the mainstream of American business life? In the overall economic life of Black America, who profits from Hip Hop? And, how do they profit, financially? Or, has the Hip Hop culture marked a turning point whereby black labor and black culture are now benefiting the progenitors? Then, too, in what ways and in what financial amounts or financial benefits have hip hop profits trickled down to the black community?

Within comparative context of People of Color and White Corporate American Entrepreneurship,

From slavery to freedom, the economic value of the labor of African Americans has benefited White America. Does it continue to do so? Or, has the Hip Hop culture marked a turning point whereby black labor and black culture are now benefiting the progenitors? Or, do we find that the in the instance of Hip Hop, i.e., the commodification of black culture continues to benefit White America? In the overall economic life of Black America, who profits from Hip Hop? Who profits from the labor of superstar sports athletes? And, how do they profit, financially? Finally, who provides a model for the economic advancement of African Americans in the 21st century? Bob Johnson, Oprah Winfrey, Tyler Perry, Dave Bing, Magic Johnson, Michael Jordan, Russell Simmons, Fifty Cent, Beyonce’ Tyra, Tiger, Williams Sisters?

Why not more Black American entrepreneurs, such as Reginald Lewis, the first black American with sales above \$1 billion? Also, there are black-owned companies such as World Wide Technology Inc., St. Louis-based IT products and services, \$2 billion sales; CAMAC International Corp., a Houston-based crude oil, gas exploration, and production and trading company, \$1.6 billion sales, established by a Nigerian immigrant, Kase Lawal ; or Bridgewater Interiors L.L.C. Detroit-based Automotive parts supplier, revenues, \$1,186, billion? Why not an African American Bill Gates, Michael Dell, Ray Kroc, Sam Walton, Warren Buffett? Why not an African American Jerry Yang, Vinod Khosla.

Also, what about African Americans in White Corporate America?. Why less than eight African Americans have been heads of *Fortune* 500 companies including CEOs Kenneth Chenault, American Express, Stanley O’Neal, formerly CEO Merrill Lynch & Co, Richard Parsons, former Time Warner CEO and, Ursula Burns, now CEO Xerox Corporation.

Then, too, who are their American counterparts among people of color: Africans, Latinos, Asians (,Japanese, Koreans, Chinese, Indians, Middle-Easterners) and those people of color globally who participate in the mainstream global capitalist economy? Who are their American counterparts among people of color: Africans, Latinos, Asians (,Japanese, Koreans, Chinese, Indians, Middle-Easterners) . And, how does Black American Entrepreneurship compare with White Corporate American Entrepreneurship and also within the context of Global Capitalism

REQUIRED BOOKS

Boyd, Todd, *Young, Black, Rich and Famous: Rise of NBA, Hip Hop Invasion and the Transformation of American Culture*

Daniels, Cora, *Ghettonation: Journey Into the Land of Bling and Home of the Shameless*

Greenburg, Zack O'Malley, *Empire State of Mind: How Jay-Z Went from Street Corner to Corner Office.*

Lafeber, Walter, *Michael Jordan and the New Global Capitalism*

Lewis, Reginald and Blair Walker, *Why Should White Guys Have All the Fun? How Reginald Lewis Created a Billion Dollar Business Empire* ,

Marable, Manning, *How Capitalism Underdeveloped Black America*

Stoute, Steve, *The Tanning of America: How Hip Hop Created a Culture That Rewrote the Rules of the New Economy*T

Smith-Shomade, Beretta, *Pimpin' Ain't Easy: Selling Black Entertainment Television*

Watkins, Boyce, *Black American Money: How Black Power Can Survive in a Capitalist Society*

Walker, Juliet E. K. *History of Black Business in America: Capitalism, Race, Entrepreneurship*, Course Packet "Black Business in 20th Century America"

RECOMMENDED BOOKS

Curry, Mark, *Dancing With the Devil: How Puff Burned the Bad Boys of Hip Hop*

Johnson, Magic, *32 Ways to Be a Champion in Business*

Oliver, Richard, Tim Leffel, *Hip-Hop, Inc. : Success Strategies of the Rap Moguls*

Pulley, Brett, *The Billion Dollar BET: Robert Johnson and the Inside Story of BET*

Rhoden, William, *Forty Million Dollar Slaves: The Rise, Fall, Redemption of the Black Athlete*

<u>COURSE REQUIREMENTS</u>	<u>DATE DUE</u>	<u>GRADE PERCENT</u>
Critical Book Review Analysis (4 reviews, 3 pages, 5 points each)	TBA	20%
Class Discussion/participation		20
Oral Summary of Research Paper		15
Seminar Research Paper (15 pages)	May 1	45%

CRITICAL BOOK REVIEW ESSAYS 20 POINTS.

Each student is to select four books from either the required or recommended list. Each is worth five points of your grade for a total of 20 percentage points of your grade..

Your critical book review (three-five pages) should include the following:

1. brief overview/summary of the book
2. your assessment of the significance of the book's content as it relates to race, black business and the expansion of global capitalism in the late 20th and early 21st centuries.

3. insight gained from the book on the implications of race as it relates to the commodification of black culture and the implications of the future of black business in America
4. why you would or would not recommend this book as a source of information on the commodification of black culture of black culture and the implications of the future of black business in America

Class Participation

Students are expected to participate in each class session, always prefacing their discussion from various assessments and interpretations of the assigned books.. Each student will present a five minute summary of his/her critical book review analysis. This oral presentation along with class participation of the book basis of **25% of your grade.**

Course Research Paper

A research paper guideline will be provided. Topics for student research paper will be generated from both class readings and class discussion in addition to the various questions raised above in the above “Course Description.” Various sources, both primary and secondary, can be used, e.g., business as well as sports magazines, biographies, scholarly studies, both books and journal articles, which provide information on the business of sports and the sports industry, and various internet sources. Finally, your research paper should provide a discussion on how the topic has contributed/changed/broadened your perspectives of African American history, African American Business history and the impact of race and the commodification of black culture through sports participation as this relates to the expansion of global capitalism.

MOST IMPORTANT

Whatever the topic of your research paper, it must include field research, that is, you must identify and interview someone in that business field so you can get a realistic appraisal/perspective. For example, if you wanted to write about business success of Beyonce—perhaps you could interview her mother, a co-partner in House of Dereon fashion line in Houston. The point is select a topic that will allow you to get some kind of first-hand knowledge of black participation in that business area. .

Students are strongly encouraged to see me during my office hours during both the conceptualization and writing phases of your research paper.

A research paper guide will be provided.

ALL PAPERS ARE DUE BEFORE OR BY MAY 1

NO LATE RESEARCH PAPERS ACCEPTED

COURSE OUTLINE

Date	Class Topic and Reading Assignment
Jan 17, 19	Introduction to Course Black Business in Historical Perspective From Slavery to Freedom 20 th Century Black Business: An Overview
Jan 24, 26,	Before Desegregation: Black Business in a Separate Economy Walker. E.K.. History of Black Business in America: Course Packet, Chaps, 7, 8,
Jan 31, Feb 2	BLACK BUSINESS IN POST-CIVIL RIGHTS AMERICA Walker, J.E.K. History of Black Business in America: Course Packet, chaps . 9, 10
Feb 7, 9	20TH CENTURY BLACK BUSINESS, BLACK CAPITALISM CULTURAL ISSUES? Lewis and Walker, <i>Why Should White Guys Have all the Fun?</i>
Feb 14, 16	BEGINNING OF BLACK CULTURAL COMMODIFICATION? Smith-Shomade, <i>Pimpin' Ain't Easy: Selling Black Entertainment Television</i>
Feb 21, 23	BLACK CULTURAL COMMODIFICATION IN SPORTS Boyd, <i>Young, Black, Rich and Famous: Rise of NBA, Hip Hop Invasion and the Transformation of American Culture</i>
Feb 28, Mar 1	BLACK CULTURAL COMMODIFICATION WITH HIP HOP SUPERSTARS Greenburg, <i>Empire State of Mind: How Jay-Z Went from Street Corner to Corner Office.</i>
Mar 6-8	WHITE AMERICA BENEFITS FROM COMMODIFICATION OF BLACK CULTURE? I Stoute, <i>The Tanning of America: How Hip Hop Created a Culture That Rewrote the Rules of the New Economy</i>

Mar 13, 15 SPRING BREAK
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Mar 20, 22	BLACK CULTURAL COMMODIFICATION : GLOBAL MARKETS, THE BEGINNING? Lafeber, <i>Michael Jordan and the New Global Capitalism</i>
Mar, 27, 29	BLACK CULTURAL COMMODIFICATION: NEGATIVE? Daniels, <i>Ghettonation: Journey Into Land of Bling and Home of the Shameless</i>
Apr 3, 5	BLACK CULTURAL COMMODIFICATION: IS IT ENOUGH FOR ALL BLACK BUSINESS? Marable, <i>How Capitalism Underdeveloped Black America</i>
Apr, 10, 12	BLACK CULTURAL COMMODIFICATION AND BLACK POLITICAL ECONOMY Watkins, <i>Black American Money: How Black Power Can Survive in a Capitalist Society</i>
Apr 17, 19	BLACKS AND WHITE CORPORATE AMERICA: THE FUTURE? Walker,, Course Packet, History of Black Business in America, chap. 11

Aor 24, 26 **STUDENT PRESENTATION OF RESEARCH PAPERS**

May 1, 3 **STUDENT PRESENTATION OF RESEARCH PAPERS**

Four class days are being allotted for student presentation of a summary of their research paper. There will be four or five 15 minute presentations each day. FRIENDS, FAMILY AND FELLOW STUDENTS ARE INVITED TO HEAR YOUR PRESENTATION.

Power point presentations are encouraged, but not required.

ALL RESEARCH PAPERS DUE BY MAY 3 .

A RESEARCH PAPER GUIDE WILL BE PROVIDED .

NO LATE RESEARCH PAPERS ACCEPTED

Students, a Research Paper Guide will be provided. In addition, as you begin to write your research paper, please consider the Undergraduate Writing Center, which provides professional consulting services for students who want to improve their writing.

The Undergraduate Writing Center's mission--improving undergraduate writing and supporting undergraduate education at The University of Texas at Austin--has effective and ethical rhetoric at its core. We train our writing consultants to approach each session from the following points of departure: the assignment of the particular instructor, the expectations of the particular discipline, and the goals of the particular student.

Students can bring their assignments to the UWC and work with a consultant on any aspect of their writing--from brainstorming, to developing and organizing an argument, to learning the conventions of usage and punctuation.

Their consultants will use my directions as well as your student notes to define the goals of each session, but ultimately, students are responsible for the quality of their papers. Also, consultants will be happy to send you a brief letter describing each session, if the student requests it.

The Undergraduate Writing Center Located in FAC 211 (Flawn Academic Center), and the UWC is open from 9 a.m. to 8 p.m. Monday through Thursday and from 9 a.m. to 3 p.m. on Friday.

Because of recent budget constraints that have limited our hiring, they are expecting an unprecedented demand for our services this year. And although they will continue to work with students on a walk-in basis, students should be encouraged to call ahead for an appointment (471-6222).

To better familiarize your students with our the Undergraduate Writing Center services, the UWC brochure, which details hours and policies can be downloaded from their main website at . www.uwc.utexas.edu.

Most important, your paper must be your own work. By following the above directions, there will be no concern that your paper is not your own—See **UT'S POLICIES** at:

[Plagiarism | SJS](#) We offer a wide variety of programs and services to enhance student life at the

University of Texas at Austin. We're here for you! deanofstudents.utexas.edu/sjs/scholdis_plagiarism.php - 13k

UT Links : [Division of Rhetoric and Composition Student Resources](#)
[Student Government/Student Advocates Honor Code](#)

LBJ School of Public Affairs [A Guide to Avoiding Plagiarism](#) (384K PDF file)
<http://www.lib.utexas.edu/admin/cird/bibliographer/bibsubject.html#subject>

CLASS ATTENDANCE

University regulations mandate that students with more than three unexcused absences must be given an F grade. There are occasions when a student will miss class due to illness or personal problems. If illness or personal problems require you to miss more than three classes, you must present verification of these circumstances from your Physician, Dean or funeral director. If your circumstances prevent you from meeting class attendance requirements, please discuss with your Dean the necessity of dropping the course. If your absence is due to university obligations, arrangements must be made in advance to make up any missed work. When absent, it is your responsibility to get the class lecture notes from a classmate. Once this is done and, if you have questions on the lecture notes, please see me.

SPECIAL NEEDS The University of Texas at Austin provides, upon request, academic accommodations for qualified students with disabilities. To determine if you qualify, please contact the Dean of Students at 471-6259; 471-4641 TTY to certify your needs, which will allow me to make appropriate arrangements

The New Grading System: Fall '09--	
A	4.0 92-100
A-	3.67 89-91
B+	3.33 88-90
B	3.0 82-87
B-	2.67 79-81
C+	2.33 77-78
C	2.0 72-76
C-	1.67 69-71
D+	1.33 67-68
D	1.0 62-66
D-	0.67 59-61
F	0.0 0-58

HIS 350R 12-HIST BLACK ENTREPREN IN US

Unique	Day	Time	Location
39450	TTH	12:30 - 2:00	GAR 1.122

AFR 374D 2-HIST OF BLACK ENTREPRN IN US

Unique	Day	Time	Location
30480	TTH	12:30 - 2:00	GAR 1.122

Information regarding emergency evacuation routes and emergency procedures can be found at
www.utexas.edu/emergency.

Classroom Instruction and Recommended Syllabus Information **To implement this policy and reinforce building evacuation procedures, each faculty member shall provide the following information and instructions to students:**

Occupants of buildings on The University of Texas at Austin campus are required to evacuate buildings when a fire alarm is activated. Alarm activation or announcement requires exiting and assembling outside.

Familiarize yourself with all exit doors of each classroom and building you may occupy. Remember that the nearest exit door may not be the one you used when entering the building.

Students requiring assistance in evacuation shall inform their instructor in writing during the first week of class.

In the event of an evacuation, follow the instruction of faculty or class instructors.

Do not re-enter a building unless given instructions by the following: Austin Fire Department, The University of Texas at Austin Police Department, or Fire Prevention Services office.

ADDENDUM

