

# PRIMARY & SECONDARY RESEARCH

## **PART 1: QUESTIONS & CONTACTS**

## **Property Owner Questions:**

- 1.) Why did you decide to purchase this property?

2.) When did you purchase this property?

1-5 years ago     10-15 years ago  
 6-10 years ago     other: \_\_\_\_\_

3.) What do you like or dislike about owning property?

*Repeat questions from other groups that could also work here:*

- *What do you do for a living?*
  - *How do you feel about the changes in the neighborhood over the years?*

## **Multi-Generational Resident Questions:**

- 1.) What made you and your family stay in this neighborhood for so long?
  - 2.) How do you feel about the changes that have occurred in your neighborhood over the years?
  - 3.) What do you do for a living?
  - 4.) How is your relationship with your neighbors?

*Repeat questions from other groups that could also work here:*

- *Why did your family move here?*
  - *What do you like or dislike about your neighborhood?*
  - *What made you decide to purchase this property?*
  - *What places do you frequent most in your neighborhood?*
  - *I live: alone | w. roommate | w. signif. other | other: \_\_\_\_\_*

## New Transplant Questions:

- 1.) What are the most important factors for living in a neighborhood?
  - 2.) I live:  
 alone                       w/ roommate  
 w/my significant  other: \_\_\_\_\_  
other
  - 3.) What do you like or dislike about your neighborhood?

*Repeat questions from other groups that could also work here:*

- *What do you do for a living?*
  - *What places do you frequent most in your neighborhood?*
  - *How is your relationship with your neighbors?*

## Contacts:

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# PRIMARY & SECONDARY RESEARCH

## PART 2: RESEARCH

### Area of focus: The Role Immigration Plays in Gentrification

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DeVerteuil, G., Yun, O., & Choi, C. (2017, July 7). Between the cosmopolitan and the parochial: the immigrant gentrifier in Koreatown, Los Angeles. Retrieved October 9, 2019, from <https://www.tandfonline.com/doi/full/10.1080/14649365.2017.1347955> .

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# PRIMARY & SECONDARY RESEARCH

## PART 3: Filmmaker Interview Session Notes

### Q & A with Cornelius Swart, Filmmaker of *Priced Out* and *NorthEast Passage: The Inner City and American Dream*

#### Why Portland as the subject for investigating Gentrification?

- It's where I live. No real reason.
- It had a small African-American population with long history of being exclusively white neighborhood- that wiped out in extremely short time
  - its an extreme case of gentrification.
  - Nowhere for black people to go as opposed to Atlanta, or other cities.
- I had nowhere else to go. (As opposed to other states).

#### What impact did you hope to gain when creating the documentary?

- At the beginning, just wanted to capture the change.
  - Didn't think issue would affect such a broad area.
- Show how the neighborhood was changing.
- Wanted to show Nikki's story accurately how she wanted it to be told.
- Move the needle in some way. not set out to say "i want to affect this thing",
  - but ended up being a part of relocation assistance program
  - part of campaign creating nations 1st rent control system.
- Just wanted to present a problem. Not a solution.
- film covered at ht. of housing crisis- rent shot up double digits and even 100%. Portland has no rent control, or laws to evict without cause.
  - Investors came seeing the potential, bought it, and took everyone off lease, rent mo. to mo. and raise rent to competitive rates.
  - people flew in, bought, made minor improvements, and jacked up prices- resulting in housing crisis.
  - Not enough subsidised units for displaced people

# PRIMARY & SECONDARY RESEARCH

## PART 3: Filmmaker Interview Session Notes (continued)

### Q & A with Cornelius Swart, Filmmaker of *Priced Out* and *NorthEast Passage: The Inner City and American Dream*

#### What impact did you hope to gain when creating the documentary? (continued)

- City of portland elected an activist-Chloe Udele, housing advocate, and brought in a law that if they raised rent more than 10% or evict a tenant w/o cause, they had to pay a fee to help the tenant.
  - This helped cool down rents a little bit.
  - State later leveled rent control so rent couldn't be raised more than 8%.
  - Also involved in legislature in long beach- which didn't have rent control or restrictions on rent controls.
    - They met and showed the film and campaigned, for relocation programs and assistance.

#### What brought you to do a film with Nikki the first time, what motivated you to document this issue?

- Just gotten out of film school and moved to portland, and then Eugene, Oregon.
  - Friend was finishing up his school and volunteering in Albina- on affordable housing.
  - Late 90's, coffee shops were opening up.
- Interested in revitalization, community housing, etc.
  - Considered going back to school for community planning.
  - Thought if we found a compelling person, we could explore these issues.
  - Original goal was find someone looking for affordable housing, they find it through the place my friend was working and then happy ending.
- Met Nikki, and she had a compelling way.
  - She was fighting drug dealers.
  - Hoped story would interact w. affordable housing and it did.
- wound up moving into that neighborhood.
  - was getting evicted from Eugene, and looked at 3 houses, and the one I bought was 4 blocks from nikki.

# PRIMARY & SECONDARY RESEARCH

## PART 3: Filmmaker Interview Session Notes (continued)

### Q & A with Cornelius Swart, Filmmaker of *Priced Out* and *NorthEast Passage: The Inner City and American Dream*

#### What was your biggest unexpected challenge in filming *Priced Out* and *Northeast Passage: The Inner City and American Dream*?

- Money- always biggest challenge, making it happen.
- N. east Passage & these types of doc's, shoot first and ask what the story is later.
  - had 250 hrs of footage. had something to do with Nikki, affordable housing with developers. and Nikki opposing.
  - It took a year to go through all the footage. Finding the story when you're not willing to bias your question when you're knowing what the story is. That was kinda the case with priced out too.
- We got overtaken with events when the housing crisis happened. How to focus on one thing when so much is going off at same time.
- Shot stuff at new orleans, thought about referencing n. orleans.
- trying to find thread in real time. current event story and history.
- ref: *cartel land: documentary*- where you're just there with vigilantes, or doc about history is just history, but this was both history and current.

#### Topic of Bias:

- there is truth, but stories are not truth, they are biased, but they point at truth.
  - ex: global warming is a true thing but any story you tell about it will be biased.
- in a story, there has to be series of events, goal, conflict, etc.
  - Have to make a focus. it's a challenge. racially challenged. the filmmaker is not from community being depicted.
  - Tried to engage dialogue with the sources. Brought a lot of people from community and watch film and get feedback, get guidance.
- Tried to be a collaborative project with sources.
- Sarah: our goal is to take as much story as possible as date but we haven't formulated thesis.
  - about to launch into editing & purpose.
  - Embrace that every perspective will have bias, be aware of our own bias.
  - we all have a lens that we come to table with.

# PRIMARY & SECONDARY RESEARCH

## PART 3: Filmmaker Interview Session Notes (cont'd)

### Q & A with Cornelius Swart, Filmmaker of *Priced Out* and *NorthEast Passage: The Inner City and American Dream*

#### Topic of Bias (cont'd)

- C: the more data you have, the better. the more people you have, the better.
  - I like to bring someone else in and ask what they think. Always undercut your own assumption bc good guidance could come from many directions. look for blind spots and make space for other people.

#### How were you able to establish trust with Nikki (especially in the first documentary) for her to speak so openly with you in front of the camera?

- Just kinda get lucky.. depends on type of interview you're doing.
- production partner on 1st film and little on 2nd- we are from ny area. we had a little bit of street/ foreigner cred. they would say you are white but you aren't from here. we are from an urban area" ... white oregonians don't talk to us the way you talk to us" weird interaction whites had so it was easy to stand out and have credibility. we had a lot of common references.
- nikki was a selection [process].
  - could deliver precise soundbyte. had a light story that was driven at moment by conflict.
  - someone had something in their story worthy of people attaching. she's a fighter. there's a struggle. she believes something audience believes. shared humanity so she isn't just a victim but more relatable. To draw commonality between human and subjects.
- IF it was subject for written article, id have more freedom to edit what they say.
  - live radio- margin for error is alot smaller. Nikki would have to be sharper, more compelling bc there is no editing.
- if recording interview and showing in a way to tell a story, have someone willing to emote, be vulnerable enough to share story and pain. make it real in ft of camera so it goes through camera into the audience.
  - an intangible quality you see in person. you need to be able to perform...
    - get angry, shut down, cry- be open enough. then, you have to ask questions, in the right tone to bring up feelings- not just information.

# PRIMARY & SECONDARY RESEARCH

## PART 3: Filmmaker Interview Session Notes (continued)

### Q & A with Cornelius Swart, Filmmaker of *Priced Out* and *NorthEast Passage: The Inner City and American Dream*

#### How did you structure and frame the interviews with Nikki?

- Just spending time with someone, get them to trust you. She was a firecracker.
  - 1st film spent a lot more time with her.
  - you only see 2% of what we shot...
- a willingness to go somewhere you think you shouldn't go- (rude, personal, too close into comfort zone or personal space),
  - but know subject enough to have that license so they don't shut down.
- has to be a real intuitive sense in the relationship on what you can get way and also know you can be forgiven if you tres[ass].
- The relationship is foundation of the film.
  - know the person that has the story. are they comeplkling on film.
  - do you know them enough to go through a trial with them?
- relationship building before, after for years
  - don't reduce that person to an object. when telling such an intimate story, it's a fully human relationship you develop. story

#### Do you know how Nikki is doing now?

- spoke w. her last night. trying to do fundraising for national screening tour. they never worked on project together. she just left. I just saw her and her grandson. she did another episode on podcast priced out. month ago, she said she wanted him to show the film in pittsburg, etc.
- she moved to texas, she's single, she has a single h9me. she's a black gentrifier. she's experiencing southern racism. she is having a hard time finding community. becoming a housing advocate, going back to school.
- woken up again to the housing issue recently.

# PRIMARY & SECONDARY RESEARCH

## PART 3: Filmmaker Interview Session Notes (continued)

### Q & A with Cornelius Swart, Filmmaker of *Priced Out* and *NorthEast Passage: The Inner City and American Dream*

**Did gentrifiers know they were being gentrifiers? If so, were there efforts from the new residents in gentrifying the area in a sustainable manner?**

- my bias is that - my gentrifiers were better ones than the 2nd and 3rd tiers.. haha, i can't say that
  - before, gentrification was more of a trickle, and they were moving into houses that were already empty, or rebuilding homes that were nonfunctional. there was time and space to know neighbors. not changing as fast. Those that wanted could get to know their neighbors.. more time to get to know them.
- S: gap wasn't as broad in income. now there are huge dollars of investment coming. there wasn't such a wealth disparity coming,
- C: people say 'fix your house, you're ruining my property value;; but there wasn't same level of intensity. people didn't really know what gentrification was. people were more concerned with crime, abandoned buildings. buildings abandoned for 20 years. "they put that store in there, great, but it will never survive" not so much animosity just bc the newcomer is white, i hate them for that. wealth disparity was very acute. it became visible. breaking point happened. even if there were black people in the area, they don't feel comf. walking down the street anymore.
  - and them people were angry all of a sudden.when it happens so fast, there's no room for relationships to be built.

**What was gentrification like for you and how do you feel about it now?**

- 20 year community reporter. cobbler's kids have no shoes. Community reporter has no friends.. bc we are rats and policing where we live. i didn't have a neighborhood, did not build a community.  
didn't affect me on the level it did to my neighbors.
- I liked my neighbors better before, but i like my neighborhood before now.
- I don't have a prob paying- can shop at expensive groceries. but like the old people ,more. I had a genuine relationship. working class people. settle problems with conflict- not passive aggressive middle class suburbanites.
  - want to look good but they're not being honest. mixed feelings. i
  - dont have alot of people i like to hangout with where i live. but you make community where and how you can.

## PART 3: Filmmaker Interview Session Notes (continued)

### Q & A with Cornelius Swart, Filmmaker of *Priced Out* and *NorthEast Passage: The Inner City and American Dream*

*Do you know of any other cities that revitalized repressed neighborhoods in a more inclusive way and what did they do differently? any examples of positive gentrification?*

- adam and Cornelius: reminisce during Adam's time there.
- I don't think anyone is happy with the way it turned out. Gentrifica. is a new phenomenon in a way where there's a national conversation going on.
- cities are developing strategies around affordable housing, and trying to address spiking rent, rental protection. but at neighborhood level, not a lot of victory stories. to build affordable housing, the regional low income standard could be much higher- ex: 60,000 is poor. but poor in NE portland pays a lot less- its not poor for that neighborhood. so it's tricky. not a lot of success stories. baltimore is doing interesting cdes and landstories.. lot of interesting ideas, but not enough time yet to see if they have figured it out.

*At 56:05 in the “Priced Out” documentary, Nikki mentioned show now sees the other side of “Gentrification”. She specifically mentions how she now sees why Californians move to Portland and how developers see opportunities. I would like to see this side of the controversy as well. Are you in the process or planning to continue the documentation to explore this perspective of gentrification?*

- no projects in the works about gentrification. as far as where she goes and sees opportunity, that's part of her journey and we couldn't leave it out of the film... but as a filmmaker, i need to go where the problem is. as a filmmaker in the film, i take role of gentrifier and embody the upside. we end film saying gentrific. shuts so many people out but also gives people opportunity to pursue dream.
- american cities are coming back.
- they were in terrible shape bc of the policies created, and racism expressed through government, but they need mid class, and all the classes, and we are seeing that happen.
- it's an extremely positive development for our american civilization.

# PRIMARY & SECONDARY RESEARCH

## PART 3: Filmmaker Interview Session Notes (continued)

### Q & A with Cornelius Swart, Filmmaker of *Priced Out* and *NorthEast Passage: The Inner City and American Dream*

*At 56:05 in the “Priced Out” documentary, Nikki mentioned show now sees the other side of “Gentrification”. She specifically mentions how she now sees why Californians move to Portland and how developers see opportunities. I would like to see this side of the controversy as well. Are you in the process or planning to continue the documentation to explore this perspective of gentrification? (cont'd)*

Lamont: my friends are getting priced out of SF and thinking of moving to portland.

C: that's the perk of remote jobs. my friends can take the sf salary and go to portland, and displace people. SF is well into the 4th stage of gentrification..SF is now owned by airBnB and institutions, no one owns property anymore there..

people are just looking for a place they can afford. the woman that bought nikki's house bought it for 330k and she loved the neighborhood,. she really wanted to live there.

adam: Do you see institutions as a trend??

C: yeah, it's terrible. who knows where it's going but it's happening in all sectors- not just housing sectors.

- Adam: ref: book “white trash” about housing displacement.
  - about how different races view each other.

*A lot of the interviewees are being presented to us in this documentary tell their story and appear to be responding to questions. However, we don't hear the interviewer asking a lot of these questions. How do we know there aren't leading questions building up to get intended responses? Is there a full transcript?*

- probably 500 pgs of logs to go through. leading questions go back to biases.
- conduct pre-interviews.. work through all their issues, test on screen to see their personalities.
- it can be dangerous bc if you ask a question twice, they might lose the spark in their answer.
- we don't know the story but want to get an emotional response..a lot of times, i will ask a ? and won't get a usable answer
  - ex: how long have you known johnny- A: 5 years. (needs to be put in a sentence so i can use it in the film without my voice/ prompt).

# PRIMARY & SECONDARY RESEARCH

## PART 3: Filmmaker Interview Session Notes (continued)

### Q & A with Cornelius Swart, Filmmaker of *Priced Out* and *NorthEast Passage: The Inner City and American Dream*

#### ***In your research did you see a correlation with gentrification and increased police violence towards the black community?***

- i don't have data on that. I think it's pretty...through anecdotes and coving issue for a long time. when there are more people who know how to use a system, they will call the police, put pressure on real estate friends, ... when they have more power to operate more systems, then you get more police. there is more complaint about crime. people who never lived in an urban neighborhood feel intimidated by people just hanging around. other times, there's a code of silence. in 1st film, nikki broke that code. normally, white people will break that silence.but yes, more arrests happen. and scales up with greater intensity and frequency.

#### ***If you could do any interviews over again, which one would it be and why?***

- nothing that sticks in mind that i hate.. there are some very controversial figures that are great on camera and film, but hated in the community,.
  - it's a story- even if they are hated, they are from the neighborhood.
  - they are valid.
  - i wonder if i look back, and discredit myself. but i have to remember what's important,
- N: more about the perception of the interviewee vs personal brand?
- C: yes.. but in terms of interview, w amount of interviews we did, i'm sure there is lots of stuff i wish i did better but i can't think of it right now. 500 hrs went into 60 min.
  - just grab what you can and run with it.

# PRIMARY & SECONDARY RESEARCH

## PART 3: Filmmaker Interview Session Notes (continued)

### Q & A with Cornelius Swart, Filmmaker of *Priced Out* and *NorthEast Passage: The Inner City and American Dream*

*Nikki Williams originally approached you about making a sequel in 2012. This film was not released until 2018. Did you notice the state of the community alter even further during those six years? Anything you wish you could have included?*

- Gentrification was always the driving factor. always thought gentrification would change, connect people and put forward and share what people wanted.
  - safe world
  - safe streets
  - seeing people abusing themselves, etc.
- .i've always scrambled to do this through the humanity so these conflicts between race and class are minimized as much as possible.
- and policy can be compassionate. but I never expected things to change so much from 2010 -2012.
- Thought it would become ½ black and ½ white. my neighborhood was like that so i thought it would just move up north that way.
- the thing i cringe at is the graph of crime and how it declined over 10 years, and when it declined, gentrification picked up. thats where mass incarceration picked up. I wish i could have explained that.,
  - wasn't able to make those points in the film -that's something i regret.

*If there was one thing that you can change about gentrification that can make it a better progression/process, what would it be?*

- rent stabilization, rent control, land trusts, policies that look forward in the gentrification cycle, takes money from sale and puts it directly into a community benefit for whatever the community was there before the gentrification happened. determine what it wants and give tazation to help make that happen. unfortunately, everyone has to hat it wrong and go through cycles of failure before they can make it better.
- the gov't in late 90s though- they said "lets build a bunch of affordable housing but people thought it was too much affordable housing, and it would turn the hood into a slum."

# PRIMARY & SECONDARY RESEARCH

## PART 3: Filmmaker Interview Session Notes (continued)

Q & A with Cornelius Swart, Filmmaker of *Priced Out* and *NorthEast Passage: The Inner City and American Dream*

**Through your research on gentrification, what do you think individuals can do to help mitigate the negative effects of urban gentrification?**

- be the best neighbor you could be
- take time to learn about your neighbor and the history
- be a participant in community
- defer to the community- white neighbors move in with liberal eco values
  - but bulldoze over existing neighbor projects around crime and education.
    - that's what black neighbors wanted, and more jobs.
    - but white people want trees, bike lanes, and etc
      - They take over the agenda.
- know what the values are
- what people are working on before moving in.
- your privilege is a roadmap in helping others.
- use your skills to help other people.
- volunteer your skills to help the community. listen and get their backs.