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**THE CULTURE OF RESISTANCE FEATURING PLEASURE, LEISURE, AND
JOY: AN EXPANSION OF THE DIGITAL ARCHIVE OF BLACK LIVES WITHIN THE
CLAREMONT COLLEGES**

by

GABBY OSIFO

**SUBMITTED TO SCRIPPS COLLEGE IN PARTIAL FULFILLMENT OF THE
DEGREE OF THE BACHELORS OF ARTS**

PROFESSOR CARLIN WING

PROFESSOR J. FINLEY

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Abstract

Black students within predominantly white institutions (PWIs) have a unique experience due to the fact that they reside in higher learning institutions that were never meant to hold Black, queer bodies. Residentially, academically, and structurally PWIs display a quality of lacking which consists of failing to provide appropriate resources, acknowledge structural barriers, and address complaints made by students of queer identities, namely Black students, in meaningful and effective ways. Through examining the history of Black student-led movements within the five Claremont Colleges (5Cs) using a Black Existentialism lens, this paper seeks to understand the positionality of this quality of lacking within the culture of resistance which is formulated by the specific conditions of Black students within PWIs and the interventions of pleasure, leisure, and joy which add a crucial affective component to the culture of resistance. By studying the first major instances of Black resistance in 1969 using old newspaper clippings and photographs, this paper is able to establish a connection between the demands made by students in the sixties and current movements led by Black students which often are documented through Instagram posts. It is through personal moments recorded and shared as well as Instagram pages of Black Student Unions (BSUs), that the queer-making potential stifled by the lack of physical space for queer identities with PWIs is fueled and able to showcase the pleasure, joy, and leisure that allows Black, queer students to demand their own autonomous, physical space on campus.

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Introduction

As a Black queer individual having attended a majority white institution for the past 4 years, it is abundantly clear to me that Blackness and non-normative identities were not considered in the construction of the spaces that make up the institution. To be Black is distinguished both phenotypically as a person who presents as being of African descent and behaviorally in the performance of socially-recognized characteristics of Blackness. The definition of Blackness is ever-changing and evolving since the inception of the categorization of race and stems from the creators of the idea of race, white people. Within the United States, the notion of race has been so intrinsically linked to its history that racialized bodies are marked. Black bodies are marked as a direct opposition to whiteness. This definition of Black has been shaped by the work of Black feminist theorists such as Cathy Cohen and Saidiya Hartman as well as my own experiences as a Black person in America.

These same theorists along with a few others aid in defining queer as it functions in this project. Queerness, a fluid concept with multiple definitions and meanings, within this paper functions as a signal to include all non-normative identities that are marginalized from and othered by normative, white, cishet society. Clare Croft in the “Introduction” of *Queer Dances* alludes to the latent potential of non-normative possibilities that reside in the experiences of those most marginalized and intentionally overlooked as it is a quintessential attribute of queerness.¹ thomas f. defrantz advances this definition by positioning queer into three states: being, doing, and making. These states signify the way in which queerness cannot be disconnected from a person because each state encompasses passive and intentional acts in addition to modes of existence.² This meaning can be extracted to encapsulate the way in which

¹ Clare Croft, “Introduction”, *Queer Dance: Meanings and Makings* (2017), p. 3

² thomas f. defrantz, “Queer Dance in Three Acts” (2017), p. 169

queerness marks queer bodies in a similar way to Blackness. By using this definition of marking to understand queerness, Blackness and queerness essentially function the same way to normative society, and they can, therefore, be read as structurally and functionally the same.

The current visual archive of Black students in predominantly white institutions (PWIs) is a reductive one that fails to encompass the totality of the Black experience without positioning it solely in opposition to whiteness. The framework of Black Existentialism provides the lens through which I examine the histories of resistance at the Claremont Colleges since this school of thought seeks to understand the marginalization, inequity, and racialization experienced by Black people searching for agency in the world.³ Black students attending PWIs have a unique experience in which they reside within a space which foundationally was not created to hold non-normative bodies– the communal restrooms not equipped with the space to store the wide assortment of products for natural hair or its styling, the dining hall’s small tables not suited for the family-style gathering necessary for the Black students who come together to debrief. “Perhaps we can more easily tell whom spaces are intended for when those for whom they were not intended turn up.”⁴ It is for this reason that Black queer students decide to participate in a sort of culture of resistance to fight for resources that can help them navigate a space made for white bodies. The foundation for this culture of resistance is initially established by the quality of lacking in PWIs: the lack of access to appropriate resources for Black queer students, the lack of acknowledgement of structural barriers, and failing to address the complaints lodged by these students. It is then underscored by Black queer student leaders' desire to provide resources for their community. Finally, the culture of resistance centers inclusion and unity as key pillars that

³ Linwood G. Vereen, Lisa A. Wines, Tamiko Lemberger-Truelove, Michael D. Hannon, Natasha Howard, and Isaac Burt, “Black Existentialism: Extending the Discourse on Meaning and Existence” (2017)

⁴ Sara Ahmed, “Occupied”, *Complaint!* (2021), p. 137

indicate how the struggle is supported by other voices both within and outside of the Black queer community.

This project seeks to use personal documentation of temporary liberation within moments that feature Black queer pleasure, leisure, and joy as pathways to cultivating the culture of resistance. In this case, pleasure, leisure, and joy are separated temporally. Pleasure as that which students are seeking to experience, joy as an immediate moment of elation recognized almost always retrospectively, and leisure as an act existing in the now within a current moment of relaxation and slowness. Within each affect is an intentionality that positions these experiences as modes of resistance. It complicates the notion that resistance work looks only like student-led sociopolitical movements. Rather, Black and queer students perform acts of resistance in their everyday lives when they experience pleasure, leisure, and joy because these emotions open the world-making potential towards the otherwise. The otherwise, as understood by Saidiya Hartman: a liminal space used by Black folks throughout history to explore possibilities and waywardness; a temporary realm of liberation.⁵

It is through the intervention of pleasure, leisure, and joy that the world-making potential latent within queer bodies on predominantly white campuses can be mined to produce the culture of resistance which has roots in the earlier student-led liberation movements even if these instances of pleasure, leisure, and joy are not compiled within the dominant narrative. There is a power that visual images have to craft the narrative of student life within higher education institutions. Once the visual discourse becomes overwhelmed with the same images of resistance and struggle, the dominant narrative clings to the bodies within those images long after they have left the institution. With the accompanying experimental video, this paper seeks to smash out this

⁵ Saidiya Hartman, *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls, Troublesome Women, and Queer Radicals* (2019)

narrative and provide the intervention of an archive which displays Black, queer bodies in moments of comfort which open up the space for pleasure, leisure, and joy to exist. It is in those spaces that an affect is curated, the swarm, the chorus, the horde comes together in a gathering motion which harnesses the queer-making potential latent within non-normative bodies. This affect permeates the physical spaces of these temporary moments and is, in a way, documented and archived through Instagram posts both by Black Student Unions (BSUs), but also by Black folks on these campuses. This shows that it is not only the desire to be academically valued or to have accessible resources which puts Black, non-normative bodies on the frontlines for change and resistance, it is also the desire to have permanent spaces where this world-making potential can exist and flourish without direct reminders of the fact that this space was not made to hold queer bodies.

The Culture of Resistance

The culture of resistance is inevitable when Black queer individuals are asked to conform to a normative and domineering society. Without ample space to participate in self-care practices such as taking care of their hair or gathering with their entire community for a meal, Black queer students must demand spaces where they can exist without needing to find alternative avenues to complete their regular tasks. Within a campus not meant for non-white bodies, resistance looks like demanding an autonomous physical space on campus, like the Pomona BSU in their “Space Designation Statement”⁶, or calling out the lack of resources available to Black students at their respective campuses, as pointed out by the Scripps BSU, Watu Weusi.⁷ It is their very desire to take up space that has the potential to be deviant and politically salient. Drawing upon frameworks proposed by Cathy Cohen in, the notion of deviance is rooted in the understanding

⁶ See Appendix A

⁷ See Appendix B

that Black queer studies must be rooted in the relationship between bodies marked as non-normative and the power dynamics within our societal structure that force said bodies to perform acts of resistance with limited agency. This is to say that Cohen argues for a shift in the direction of Black queer studies to focus on “these instances of deviant practice, resulting from *limited agency* of those most marginal in Black communities [since they should be] the heart of this work.”⁸ Therefore, by experiencing emotions such as pleasure, leisure, and joy within PWIs these students participate in the culture of resistance. Their ability to thrive and enjoy and relax symbolizes a letting down of the guard constructed by non-normative people to shield themselves from the harm caused by existing in a space not made for them. This sets up a recursive system in which Black queer students experiencing these moments of liberation long for a permanent space on campus to share their queer-making potential without fear of being reinscribed into a society that has no place for the possibilities that come with their entry. This concept of queer-making introduced by defrantz, which is further explained in the following section, is an act of queering normativity which can only be performed by queer bodies.⁹

In their journey to acquire a permanent space on campus, however, the instinctive desire to experience pleasure, leisure, and joy cannot be stifled or contained within the private spaces of these individuals. It begins to leak out and permeate across the campuses. Suddenly Black queer students are congregating in the dining hall with fourteen chairs surrounding the initially four-chair table. The swarm of bodies huddled together shifts the surrounding area from its normal to queer in an intimate act of queer-making. Their complaints about the systemic injustices they face on a daily basis become warning signs to any prying ears to mind their business or tune in and learn something about their othered experiences. The chairs packed

⁸ Cathy J. Cohen, “Deviance as Resistance: A New Research Agenda for the Study of Black Politics” (2004), p. 30

⁹ thomas f. defrantz, “Queer Dance in Three Acts” (2017), p. 169

tightly together only to expand and take up more space as more of the community arrive punctuates the implied “invite only” sign that might as well shoot out from the center of the table. Of course, the kinfolk know that their invitation is already extended when they walk up to the circle. Eyes already searching for a new chair to pull over, hands grasping and moving items to prepare for an expansion of their bubble. It is interesting because rarely do we combine more tables. Instead, we choose to disrupt the flow of the dining hall by obstructing walkways and widening beyond the physical limitations of one table. This deviant performance does not end with the altering of physical space. We are loud. *Loud as hell*. Just as Cohen suggests that intentionality is a key ingredient to deviant practice being recognized as resistance¹⁰, we make sure to smash out the chains of respectability through boisterous laughter and fervent complaint. No topic is off limits as we stretch the boundaries of polite, lunchtime conversation. We can discuss the intricacies of the spectrum of gender and its connection to Blackness, complain about microaggressions experienced in the classroom, gossip about the difficulties of dating as queer people in a normative dating scene all in one lunch period. With the fluid nature of the number of members within this circle, the introduction of a new body adds to the possibilities of the conversation. “Hey friend, how's your day?” becomes a catalyst to a swift shift in topics as we give care and space to each member we encounter. Once the last group trickles out to run to class, the spell is broken. The magic dissolves. The temporary act of queer-making recedes into the background waiting for its moment when our bodies collide and its potential can be utilized to construct a space for us to exist, a way of materially seeing the culture of resistance in action where pleasure, leisure and joy are on full display.

¹⁰ Cathy J. Cohen, “Deviance as Resistance: A New Research Agenda for the Study of Black Politics” (2004), p. 40

Queer-making Potential

thomas f. defrantz encapsulates the essence of queerness into three distinct states: being, making, doing. Each signifying how the mark of queerness cannot be extracted from a person because every state encompasses intentional and passive acts as well as modes of existence. In defining his concept of making queer, defrantz explains “queer-mades exist in time, through time, across shifts in temporal contexts. queer-mades prove queer remains, that queer *is-was-will be* ... queer-mades arrive from effort, by we who need its presence ...”¹¹. queer-mades are the product of queer-making. The result of contortions to normativity by queer-marked individuals to shape shift their environment into one conducive to all their possibilities. Black queer students through calling upon their queer-making potential are able to temporarily produce queer-mades because they need this performance space. The presence of queer-mades within PWIs signify how far we as a community have come without going anywhere at all. This performance space has been demanded since 1969 and is still being withheld.

Black Queer Student Activism

In 1904, the first Black student, Winston M.C. Dickson, graduated from Pomona College. Nearly two decades later in 1919, Arthur Williams, the second Black student to survive the Claremont Consortium, graduated from Pomona College as well. Aside from them and few outliers, no significant enrollment of Black students would take place until four decades after Williams. Through examining the timeline crafted by The Student Life newspaper, it is apparent that some Black students briefly attended colleges within the consortium although many transferred out quite quickly. This was likely due to the crushing loneliness that would have come from being a unique body in a normal space. A deviant being hidden by the historical

¹¹ thomas f. defrantz, “Queer Dance in Three Acts” (2017), p. 170-1

record and uncovered by Saahil Desai from *The Student Life*.¹² In a school of one hundred students, a graduating class of twenty-three would surely valorize the graduation of the first African American student in the history of Pomona College. Unfortunately, like the few remaining photographs of Winston during his time in Claremont, his presence is confined to the sidelines – not intended to mingle with his white peers in any temporal location. This sentiment of isolation presumably plagued the miniscule trickle of Black students who entered the Claremont Consortium in the decades following Winston as well as the first few Black cohorts that entered the Colleges starting in 1958.

Despite the apparent advantage of having more Black faces on campus than before, students from these initial cohorts recall only seeing two or three other Black students at different colleges. By 1969, however, there were eighty-five Black students within a student body of 4,200 at the Claremont Colleges.¹³ Notwithstanding the fact that this group did not even make up 1% of the student population, these Black students went down in history as powerful advocates who began the work of complaint within the consortium by demanding that the Colleges increase the minority population – especially of Black students, faculty, and staff – and improve spatial and academic conditions for currently enrolled Black students. Because of the Colleges ability to only acknowledge Black bodies when they are participating in acts of resistance which seek to correct the oppressive systems that were made to diminish their quality of life and eradicate their existence, the digital archive of Black queer students within the Claremont Consortium dramatically underrepresents the mundane, everyday aspects of Black life on campus. Fixing the image of the Black queer student as only suited for activism, always complaining, never satisfied.¹⁴

¹² Saahil Desai, “The Erasure of Winston M.C. Dickson, Pomona’s First Black Graduate” (2016)

¹³ *The Student Life*, “Illuminating 5C Black Legacies” (2022)

¹⁴ See Appendix C

Today, the Instagram pages for the 5C BSUs serve as digital archives for the demands made by each BSU towards its respective college. In the 2022-23 academic year, all of these organizations have either posted a statement of complaint against their respective college or used their Instagram page as a site for mobilizing student-led protests across the Colleges. One such instance is the “Pomona BSU Space Designation Statement” which details the ongoing battle for a permanent space for Black students on Pomona’s campus. The statement uses key phrases such as “... we would have no choice ...” and “... we were given such short notice ...” and “... kicked out of our space ...” to articulate the lack of autonomy in locating their physical space on campus.¹⁵ Similarly, Watu Weusi put out a statement on their Instagram page voicing their disappointment at the lack of acknowledgement and programming by Scripps College for Black History Month. Their language incorporates to their complaint an explicit quality of lacking implicit within the PWIs treatment of Black students: “lack of acknowledgement ... and engagement”, “lack of action and communication”, “lack of access”.¹⁶ Both of these statements alongside the list of demands set forth by the intercollegiate BSU of 1969 highlights the quality of lacking rooted within PWIs which establishes the foundation for a culture of resistance to be employed by Black queer students in order to address the deficit. Additionally, the accompanying video to this paper includes images from a protest led by Black Lives at Mudd (BLAM) to show solidarity to Black victims of police brutality.¹⁷ This shows that in addition to confronting inequities on campus, the culture of resistance permeates the physical limitations of the college campus to reconcile with the fact that Blackness is not safe anywhere in America.

While these Instagram pages function as tools to participate in the activism portion of the culture of resistance, their main purpose is to promote events and meetings centered around

¹⁵ See Appendix A

¹⁶ See Appendix B

¹⁷ Gabby Osifo, *The Culture of Resistance featuring Pleasure, Leisure, and Joy* (2023), 04:22

cultivating Black queer pleasure, leisure, and joy. Since the BSU pages are run by Black students, they understand that the Black experience at PWIs is truly crafted by a sense of community and togetherness that can only come from people who *know*. Whether it is themed-parties or self-care nights or retreats, the variety of events planned by each BSU invites the Blaremont community to find pleasure in getting ready for an outing, experience leisure on a regular basis, and enjoy being lost in a swarm of bodies moving to the same beat. These events represent a deviation in the official Claremont Colleges' archive of Blackness on campus. They illuminate how activism cannot exist without pleasure, leisure, and joy because it is in experiencing these emotions that Black students are able to keep going and fighting and calling for a permanent space on their respective campuses in order to continue to feel these emotions whenever they want.

Featuring Pleasure, Leisure, and Joy

As I thought about constructing [this video/digital archive](#), I knew that I wanted to create a love letter to my community and showcase the beautiful and intimate acts of resistance hidden in our everyday lives. After taking classes such as Media Arts for Social Justice and watching experimental films like *Tongues Untied* (1989)¹⁸ and *Neptune Frost* (2021)¹⁹, I wanted to adopt a similar aesthetic of striking visual imagery as well as a strategic and impactful spoken word piece. I began to collect little moments of actions performed in spaces of queer-making throughout the semester. Using only my phone and my 35mm film camera to capture these instances, I also dug into the Claremont Colleges Digital Archive as well as numerous Instagram pages to bolster my collection of images.²⁰ In each video clip togetherness is centered as the camera often pans or zooms out to capture the whole or an individual encircled by the whole.

¹⁸ Marlon Riggs, *Tongues Untied* (1989)

¹⁹ Anisia Uzeyman and Saul Williams, *Neptune Frost* (2021)

²⁰ See Appendix C

The video follows a circular timeline in which earlier and more recent documentation of activism is simultaneously smashed out and connected by pleasure, leisure, and joy. The *smashing out* of the predetermined archive which only captures one aspect of the Black experience at the Claremont Colleges. *Smashing out* as offered by Saidiya Hartman: an act to gain access to waywardness as a practice of possibility.²¹ Connected by the segments on pleasure, leisure, and joy providing a bridge for the two sections of activism to come together and reflect one another. Because I wanted to focus on the possibilities latent within these three affective states individually, these were the first parts that I defined, arranged, edited, and revised.

All of the following definitions are working-definitions that are fluid and ever changing. These affective states function as the basis for my archive because they situate different temporal qualities of the culture of resistance. Pleasure as being an emotion Black, queer students seek to feel through participating in self-care, the act of getting ready, and indulging/investing in items that pull pleasure into the foreground (i.e. food). Joy as an immediate moment of elation, almost always acknowledged retrospectively. Leisure as not only an emotion but as an intentional act of spreading out and taking up space to rest. In all honesty, all of these states cannot be precisely separated because they converge and diverge and adapt constantly. However, their distinction provides a framework from which other affects can influence and add to the culture of resistance.

The audio component of the video is comprised of two distinct portions, a chant and a spoken word piece, with notable instances of silence to combat the potentially overwhelming multi-channel visuals. The rhythm for the “Survive” chant begins with snapping which is inspired by *Tongues Untied*’s lesson on the art of the **Snap!**²² This performance by Black gay men demonstrates how to snap like a diva, and prior to this lesson, some of the men tell

²¹ Hartman, *Wayward Lives, Beautiful Experiments* (2019), p. 228

²² Riggs, *Tongues Untied* (1989), 09:37

anecdotes illustrating how this community uses snaps as a sassy method of communication. Black folks know the significance of this act. Snapping: the silent demand from your Black mama to get your ass down from there accompanied by muffled words spoken through angry lips, employed by Black folks to display their sass with swinging arms and fierce bodily expression, a form of applause or agreement to a statement that *hits* that can be a low continuous rumble or a sharp noise slicing through the air. I wanted this sharp, continuous to capture the audience's attention immediately as a signal to listen up. I came to the phrase "we were never meant to survive" through Audre Lorde's "A Litany for Survival." It is repeated throughout the poem as a way to remember the importance of understanding how powerful it is that those who experience suffering and are marginalized are able to dream and hope and speak. "So it is better to speak/ remembering/ we were never meant to survive."²³ The closing stanza of this poem became my call to action to dive into this project, so I mimicked Lorde's repetition of this phrase within *The Culture of Resistance featuring Pleasure, Leisure, and Joy*. I asked my congregation to send me audio clips of them repeating "we were never meant to survive" without providing any other parameters.²⁴ Text messages flooded asking about tone, frequency, and volume to which I replied that they could say the phrase in whatever way they wanted. Ranging from soft to loud, punctuated to subtle, I included every voice memo I received because I did not want the chant to be rigid in structure. It needed to be fluid and disorienting for the listener to understand the abundance of all the bodies to which this statement applies.

Much of the language used by Saidiya Hartman in *Wayward Live, Beautiful Experiments* influenced the spoken word, "A Love Letter to Blaremont."²⁵ As I slowly re-read this book in my final undergraduate semester, Hartman's beautifully written examination of Black intimate life in

²³ Audre Lorde, "A Litany for Survival" (1978)

²⁴ Osifo, *The Culture of Resistance* (2023), 00:05

²⁵ Osifo, *The Culture of Resistance* (2023), 00:45

the early part of the twentieth century echoed the sentiments I felt called to portray in my love letter. Her conceptualization of waywardness and possibility and wandering as avenues to temporary moments of liberation resonate so deeply that I included these words with her meanings in mind. Furthermore, Hartman also references the aforementioned phrase from “A Litany for Survival” in her poetic definition “Wayward: A Short Entry on the Possible”. Ending this entry stating, “It is the untiring practice of trying to live when you were never meant to survive.”²⁶ Throughout the video, I strive to visualize the multiplicity of possibilities in accessing the liberatory tools of pleasure, leisure, and joy while configuring the spoken word to interact with the imagery on screen.

Conclusion

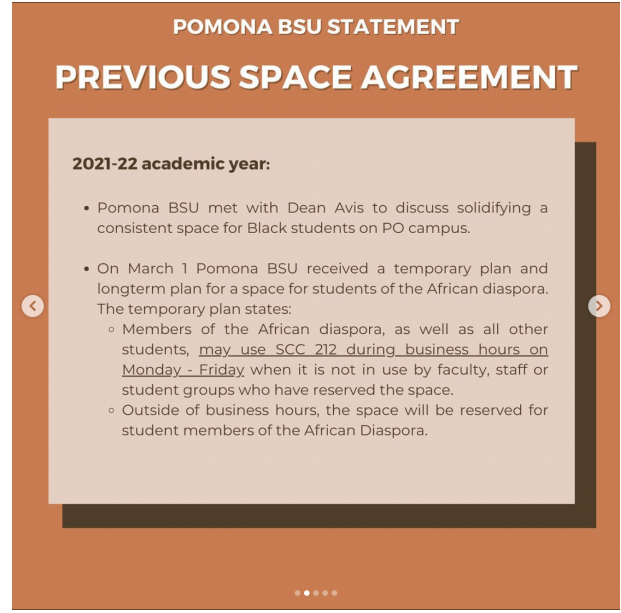
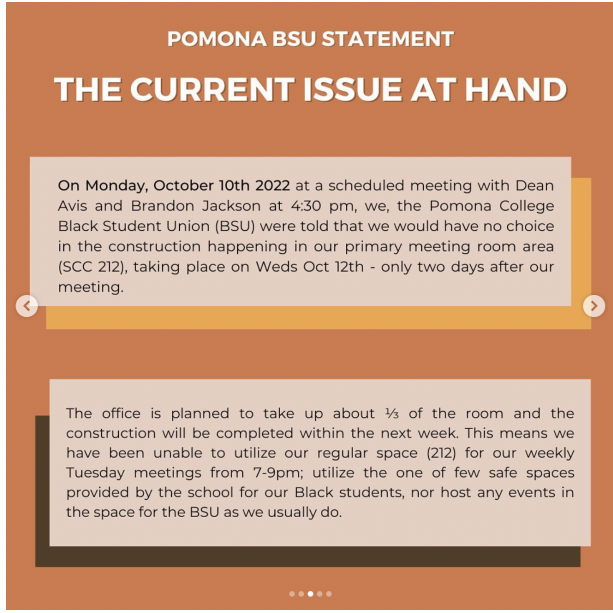
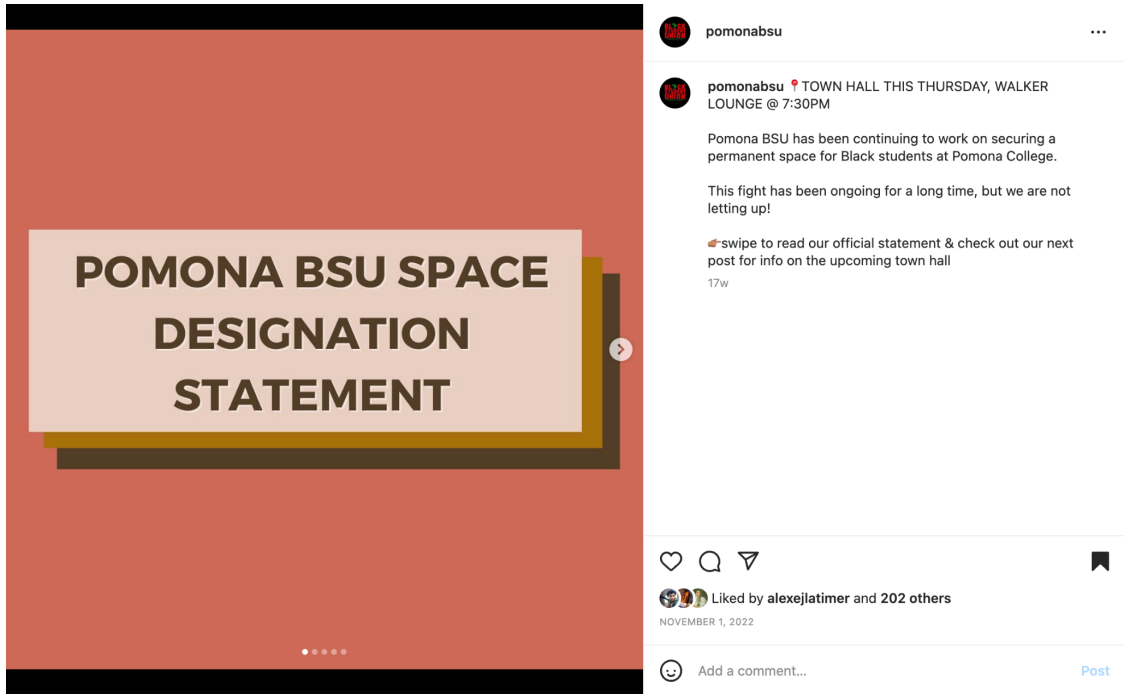
The Culture of Resistance featuring Pleasure, Leisure, and Joy smashes out the current visual archive of Black queer students in the Claremont Consortium. It seeks to situate these affects as queer-making tools that construct small pockets of liberation for Black queer students in PWIs. By experiencing these emotions in community, these students are able to queer the normative spaces in which they reside. The 5C Black Student Unions, run by and for Black queer students, use their respective Instagram pages as sites to advertise a plethora of events that pack Black queer bodies together and siphon their queer-making potential. The walls of the spaces that hold these functions are charged by bodies overflowing with queer-making capabilities and transform a room into a liminal space with temporary liberatory potential. While activism has been and continues to be an essential component of the culture of resistance, the intentional act of seeking and experiencing pleasure, leisure, and joy performed by Black queer students opens the pathway towards momentary freedom. These emotions fuel the culture of resistance and are the reason why Black queer students demand a permanent, autonomous space on their campuses.

²⁶ Hartman, *Wayward Lives, Beautiful Experiments* (2019), 228

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Appendix A



POMONA BSU STATEMENT

THE CURRENT ISSUE AT HAND

Not only were we given such short notice about a decision that so heavily impacted us, we were given no say in the matter. We were allocated SCC 212 as a temporary space by Dean Avis, as we were told that a contractor had to be hired to conduct surveys to find a permanent solution to our space request; said expert will not be acquired until an unstated date in 2023.

As a solution for a qualms to being kicked out of our space for 3 weeks and for potentially having to utilize the now much smaller SCC 212 as a temporary primary meeting space, Dean Avis said we could split the Student Of Color Alliance (S.O.C.A.) lounge; another space that has surprisingly discovered that their primary meeting space will be undergoing construction to accommodate office spaces. Let us make clear: these are 2 instances of Pomona working to decrease Black and other students of color safe spaces.

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POMONA BSU STATEMENT

POMONA BSU: OUR POSITION

We have spoken with representatives at SOCA and agreed neither of us wanted to split a space together, and we stand with them in their fight against the creation of office spaces in the lounge;

We want to have a say in the space we are to utilize as our primary meeting area, we do not want to divide a space of color by obstructing the SOCA lounge.

TOWN HALL THIS THURSDAY, PULL UP AND SUPPORT!

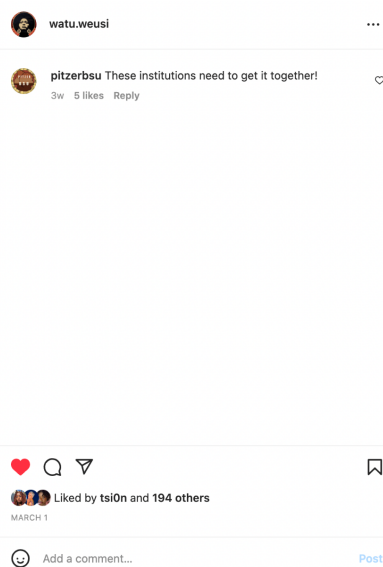



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Appendix B

Watu Weusi, the affinity organization for Black-identifying students, is extremely disappointed in Scripps College for their lack of acknowledgment of Black History Month (BHM) and the lack of engagement with Black students throughout February. Beyond a mere mention of BHM in a campus-wide newsletter (which discussed Black/African-American enrollment among overall student diversity at Scripps) and a SCORE film event, no institutional events and programming were held in recognition of Black History Month. The lack of action and communication is indicative of the care and support present for Black students. Through anecdotal experiences and institutionally-backed data, Scripps College has fallen short in meeting the needs of Black students. As an affinity organization, Watu Weusi values its positioning as a community outlet for Black Scripps students. However, as a Black Student Union, we lack access to any contact information for continuing and incoming Black students, which inhibits our outreach and membership capabilities. Among other 5C Black Student Unions, Watu Weusi is the only organization to encounter this issue to such a great degree, which prevents us from sharing 5C social events, academic programming, career opportunities and other vital resources geared towards Black-identifying students.

Frustrated,
Watu Weusi



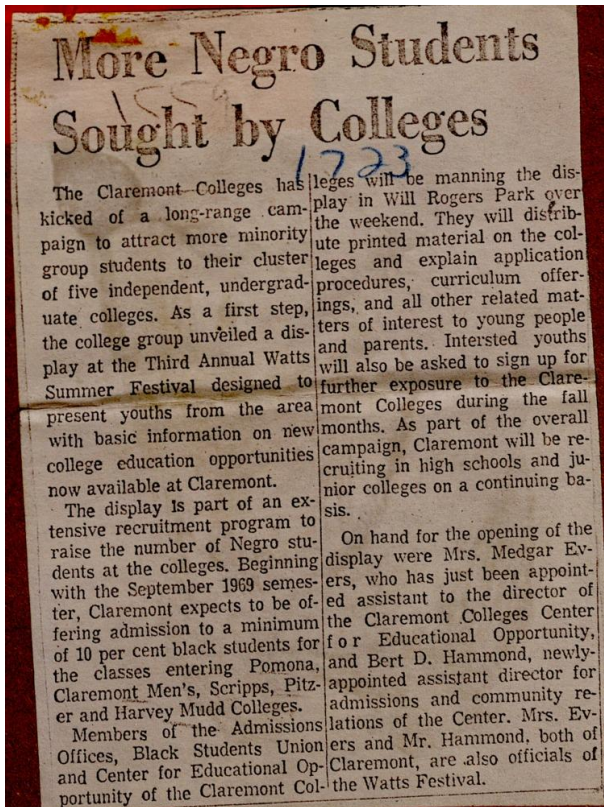
Appendix C



Black and white negatives, 1.00 x 1.44 inches; from the Pitzer College Photo Archive, Honnold/Mudd Library, Special Collections



“Claremont Paves Way For Black Studies Center,” Claremont Colleges Activism Archive, accessed April 28, 2023, <https://claremontactivism.omeka.net/items/show/60>



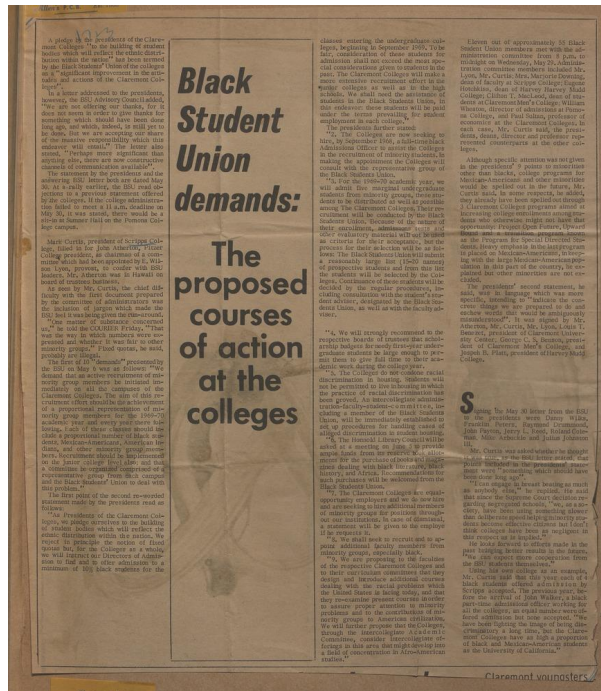
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Claremont Colleges Seeking Minority Group Students

Claremont- The Claremont Colleges recently kicked off a long-range campaign to attract more minority group students to their cluster of five independent, undergraduate colleges. As a first step, the college group unveiled a display at the Third Annual Watts Summer Festival designed to present youths from the area with basic information on new college education opportunities now available at Claremont. The display is part of

an extensive recruitment program to raise the number of negro students at the colleges. Beginning with the September 1969 semester, Claremont expects to be offering admission to a minimum of 10% black students for the classes entering Pomona, Claremont Men's, Scripps, Pitzer and Harvey Mudd Colleges.

Members of the Admissions Offices, Black Students Union and Center for Educational Opportunity of the Claremont Colleges will be manning the display

in Will Rogers Park over the weekend. They will distribute printed material on the colleges and explain application procedures, curriculum offerings, and all other related matters of interest to young people and parents. Interested youths will also be asked to sign up for further exposure to the Claremont Colleges during the Fall months. As part of the overall campaign, Claremont will be recruiting in high schools and junior

colleges on a continuing basis.

On hand for the opening of the display were Mrs. Marg Evers, who has just been appointed assistant to the director of the Claremont Colleges Center for Educational Opportunity, and Bert D. Hammond, newly-appointed assistant director for admissions and community relations of the Center. Mrs. Evers and Mr. Hammond, both of Claremont, are also officials of the Watts Festival.

“Claremont Colleges Seeking Minority Group Students,” Claremont Colleges Activism Archive, accessed April 28, 2023, <https://claremontactivism.omeka.net/items/show/62>.