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Imagining America

Issue 4, Fall 2003

Newsletter

A publication designed to foster new cultural alliances

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From the Director

The Naming of Cats

Julie Ellison

This month, Imagining America is launching a new web resource. Go to our home page and click on "Resources" to find *Specifying the Scholarship of Engagement.* It is designed to set forth the particular abilities that public scholars need, whether they be students, faculty, staff, or community leaders. It lists eighteen items sorted under four rubrics: Communicating with Others, Negotiating Boundaries in Collaboration, Reflection in Context, and Research and Interpretation in the Real World.

I admit that I am having difficulty in figuring out what to call the eighteen abilities that we are specifying. As T.S. Eliot noted, "the naming of cats is a difficult matter." Are we talking about skills? Knowledge? Arts? Crafts? Tools? Competencies? Powers? What do we call the literacies needed by humanists and artists involved in publicly engaged academic work?

For me, this resource is most urgently needed in the area of teaching. Faculty want to specify what we teach and learn. If we are going to put public scholarship at the center of our work as educators, we had better not be fuzzy about what that entails. What do teachers and learners aim for in a course centered on a community or public project? What makes up the eco-system of vocabularies, histories, exposures, and tasks that constitutes the desirable common knowledge of students in such courses?

We must call them something. But, in our naming, do we stress inspiration or practicality? People in the cultural disciplines both like and resist the word, "skills," and I share this ambivalence. The OED definition of the word neatly connects learning with "practice" and accomplishment:

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Imagining New Jersey: Public Scholarship at Rutgers, the State University of New Jersey

Rutgers University is the site of pioneering public scholarship that links transcultural work, arts and humanities education, and campus-community partnerships in powerfully integrated ways.

The rapidly-shifting demographics of the state offer a fertile ground for intercultural practice. In the last five years, a surge of immigration from Asia, the Middle East and Latin America has joined a well-established African-American population and a white population of different origins, making New Jersey arguably the most ethnically diverse state in the country. The recognition of this extraordinary diversity has been a driving force behind public scholarship at Rutgers.

President Richard McCormick recently established a new senior administrative position to foster public collaborations in the arts and humanities. Isabel Nazario holds the newly-created position of Associate Vice President for Academic and Public Partnerships in the Arts and Humanities. Her office is now the locus of collaborations between the university and its various publics. The most ambitious of these collaborations is Transcultural New Jersey (see sidebar for more on Transcultural New Jersey).

Both the New Brunswick and Newark campuses of Rutgers are participating in an initiative funded by the Bildner Foundation to promote and enhance intercultural interaction among students, administrative staff and family. One of the components of the initiative at Rutgers is the selection of the Bildners Fellows, a group of faculty from all campuses who are interested in bridging multicultural

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Saving Cats (continued from page 1)

> *Capability of accomplishing something with precision and certainty; practical knowledge in combination with ability; cleverness, expertness. Also, an ability to perform a function, acquired or learnt with practice.*

One could conclude from this definition that skills do not involve thinking about concepts, wrestling with theories, working in uncertain or ambiguous circumstances, or grappling with the construction of knowledge itself. Especially because the word "skills" tends to be used with words like "training" or "basic," it suggests rote learning. It turns students into the objects, not the agents, of education—into people who perform a "function."

But "skills" also suggests "arts" or "crafts"—learning that involves the hands-on commitment to mastering an intricate task through practice until it can be performed "with precision and certainty"—that is, with style and confidence. And the word also claims that the task is a useful one. Although this language still falls short of describing the most important capacity of all—improvisation, these, too, are consequences we want to claim for the pedagogy of public scholarship. Extending "practice" to "praxis" or to the "practice of everyday life" moves these skills into the region where theory and application converge and where improvisation in response to fluid circumstance is honored.

"Aim low," Stanley Fish urged college faculty two years ago. "Put your students in possession of a set of materials and equip them with a set of skills." Stick to "the subject," "the field," "the discipline." Do not believe that the curriculum can fashion "good and moral citizens" or that the classroom can or should be about building lifelong character. Otherwise you risk "confusing democratic values with academic ones," and this, Fish concluded, may "damage the quality of education." Aiming low, for Fish, means sticking to academic skills, disciplinary know-how, and staying away from civics.

Scores of people have tangled with Fish over the "zero-sum relationship between scholarship and engagement" that underlies his position (Peter Levine). Usually, I agree with them. I partially don't like the fact that Fish does not acknowledge or name what his students teach him—what they bring to the social labor of learning. I developed *Specifying the Scholarship of Engagement* with four remarkable students last fall—K.K., Emily, Kate, and Molly—who helped articulate exactly what they were learning, and what they were teaching each other. Since then, many colleagues have contributed to this resource. Despite my ongoing argument with Fish over the agency of students, I honor his respect for particular skills and his pragmatic focus on what students in a humanities class should know how to do. I also like the fact that he challenges those of us in the civic engagement camp to specify what we're up to in the classroom. I admire students who want a job when they graduate doing work that interests them, and who are looking for classes that make them competent in ways that, one day, they might get paid for. That is why the first comments on the first drafts of *Specifying the Scholarship of Engagement* came from students. Students look to the educational task at hand while also dreaming forward to their future lives.

In the end, I think, "skills" is the key word. This resource, *Specifying the Scholarship of Engagement*, combines standard humanities skills; skills drawn from the performing and exhibiting arts; skills derived from large-scale public humanities projects; skills relating to place, linked to cultural geography, historic preservation, and landscape architecture; knowledge-gathering skills from ethnographic practices in anthropology and oral history; skills drawn from the professions, such as program evaluation and planning; skills that derive from the domain of NGOs, which offers case studies in community development and cultural citizenship projects; and communication abilities that tap multiple academic and non-academic products, styles, and routes to publication.

In sum, *Specifying the Scholarship of Engagement* identifies the elements of three dimensions of public scholarship: a commitment to the arts of translation needed to work towards a common language for the project team; an ability to think organizationally and to work sociably; and the willingness to adopt models from disciplines such as architecture and urban planning that have a tradition of project-based, culturally-complex work with material outcomes and products.

This resource is a work in progress. We urge you to improve it. Its potential uses are many. It can help to clarify tenure and promotion policies. It can be a starting point for campus and community partners in figuring out what skills are needed in a project team. It can help make curricula more coherent. It may be useful in faculty development programs. Let us know what you think and how you use it.

Transcultural New Jersey

Inspired by the 2000 census and its revelations of New Jersey's extraordinary diversity, the Transcultural New Jersey Initiative brought together an unprecedented group of curators, scholars, university faculty, and museum staff to explore and document what these shifting demographics mean for visual arts in the state. Focusing on the works and achievements of Asian, Latino, African-American, Caribbean, and Native American artists, an extraordinary range of exhibits and activities are being held through 2005 at twenty-four venues, including museums, galleries, libraries, public schools, cultural centers, and universities. Together, these exhibits create a cultural interpretation of New Jersey's new ethnic landscape.

This enormous state-wide collaboration, involving almost fifty organizations in total, was not easy to pull off. Isabel Nazario, who co-curated the project with Jeffrey Wechsler of Rutgers' Zimmerli Art Museum, remembers some of the challenges that faced the planning group. After the initial difficulty of interesting curators in artists they had never heard of—overcome by simply bringing in samples and slides—she then faced the challenge of getting institutions to work together collaboratively. "We couldn't get curators to talk about their plans because they didn't want their ideas to be stolen," she laughs. Nazario and her colleagues also worked to

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Isabel Nazario talks with Richmond Garrick, an artist in the Transcultural New Jersey initiative. Photograph by Lauren Edgar.

Imagining New Jersey (continued from page 1)

theory and practice through existing courses, and relating course work to other disciplines through collaboration. For example, Professors Kevin St. Martin and Robin Leichensko of the Department of Geography are working to revise a course that will consider how the academic discipline of Geography originated and evolved within a social and scientific context, and will review the discipline through non-Western geographic research and thought. Nazario says that the initiative "made it possible to promote an environment where different topics stimulated informed discussions about conflicts between and within different groups, both in and out of the classroom."

Along with the Rutgers Center for Global Security and Democracy, Nazario's office is co-sponsoring Art Without Borders, an online, interactive global art gallery featuring curated exhibitions of artists working outside the North American and West European art scenes. This site will serve as a virtual global "safe space" in which artists and viewers can meet and grapple with the revolutionary impact that globalization has on art and culture, explains Michael Shafer, the Director of the Center and Professor of Political Science atRutgers, New Brunswick. The site will display several exhibitions simultaneously, providing a downloadable catalogue, artists' statements, resumes, and additional images of their work.

Civic engagement also takes a governmental turn at Rutgers-New Brunswick. Students at the Mason Gross School of the Arts collaborated with the Middlesex County Courthouse on two projects to assist in the refurbishing of courthouse spaces. The first entails the Arbitration Area Design Project. Students prepared a proposal to the courthouse staff in February on how this space could promote mediation between parties. The second project, entitled The New Jersey Constitution Project, aims to create an exhibit that provides a basic explanation of the 1974 New Jersey Constitutional Convention and its significance, while highlighting some important provisions in the New Jersey Constitution. Courthouse staff requested that the students review materials regarding the 1974 New Jersey Constitutional Convention in state and university archives, and to move forward a proposal showing how written material can have a visual impact in the exhibit.

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keep the exhibits and educational products as accessible and open as possible. They regularly met with artists to talk about the opportunities that would come out of this initiative, and conducted workshops to help artists develop and market their work. "We see these arts as a window into these shifting communities," says Nazario. For example, one project, The Religious Landscape, focuses on architectural sites that illustrate the state's diversity: a Buddhist temple, a Hindu mandir, an AME church, and an Islamic mosque. It provides a lesson plan linked to New Jersey's Core Curriculum Content Standards,a CD ROM of videos, photographs, songs, stories and and interviews, a bibliography and additional resources for teachers.

Transcultural NJ has been the subject of an hour-long documentary by New Jersey Network, and hosts a stunning and thorough web-site. For more information or to order a catalogue, visit: **www.transculturalnj.org.**

Imagining New Jersey (continued from page 3)

A member of the Latino Scholars Program, tutors a student from Roosevelt School, in the New Brunswick Public School system. The Latino Scholars Program is a project of the Center for Latino Arts and Culture of Rutgers University. Photograph by Claudia Castillo.

Recognized by President Clinton in 1993, Rutgers'Citizenship and Service Education (CASE) program is an effort to make service-learning central to the undergraduate curriculum. With the launch of njserves.org, CASE's Internet one-stop shopping portal for the New Jersey civic sector, CASE has become an important direct service provider to citizens, civic organizations, government and New Jersey businesses.

Another arts-based engagement program has innovative links to public health. Developed by Rutgers'Center for Latino Arts and Culture, Artists Mentoring Against Racism, Drugs and Violence operates as a five-week summer program for primarily Latino and African-American at-risk teens and pre-teens, consisting of a series of arts education and health-related workshops.

Rutgers, the State University of New Jersey, at Newark

The Newark campus of Rutgers is an innovative practitioner of tying together ethnic and cultural studies, an urban mission, and pioneering thought about what public scholarhip can be. In 1996, Rutgers University established the Institute on Ethnicity, Culture, and the Modern Experience, on the Newark campus. An interdisciplinary enterprise housed in the History department of the Faculty of Arts and Sciences, the Institute was conceptualized to address the problems, challenges, and opportunities informed by new scholarship on the construction of ethnicity, race, and culture in modern life. Directed by Dr. Clement Price, the Institute is home to several innovative and influential programs linking intercultural practice to the cultural disciplines.

Last February, over eight hundred people came to mark the 25th anniversary of the Marion Thompson Wright Lecture Series. This event has grown from a lecture to a huge day-and-a-half symposium, featuring both junior and senior scholars in the field. The enormous public attendance makes this event, in the words of Dr. Price, "truly public scholarship."

The newly-established Gustav Heningburg Civic Fellows, drawn from leaders in the Newark area and Rutgers-Newark faculty, links Newark's established and rising leaders and distinguished scholars. Newark leaders include local foundation directors and community center organizers; faculty are drawn from such disciplines as Sociology and Anthropology, and Portuguese and Lusophone World Studies. For its inaugural year, the program is examining the question "What Makes a Livable City?"

Over the last three years, the on-going series *City Children and Their Cultures* has brought to Newark some of the nation's most thoughtful scholars, humanists, and advocates interested in the life and times of children in post-industrial cities like Newark. Subjects tackled by the series include the crisis of public education in cities, the adverse impact of consumerism on children, the tenacity of lead poisoning, and how Newark's children cope with neighborhood transformation, homelessness, intergenerational poverty and poor nutrition.

The Institute has also collaborated with a most unusual community partner: the New Jersey State Police. The New Jersey attorney general's office contracted with the Institute to create and teach classes in cultural awareness to all 2,700 state troopers, to encourage both professional and personal growth amongst them. The teams of Rutgers-Newark faculty teaching the program come from a wide variety of disciplines, including English, history, anthropology, sociology and law. Of this collaboration,

Lafayette College Reinvents the First-Year Experience

Lafayette College in Easton, Pennsylvania, hosted a residency for poet and teacher Sekou Sundiata to foster the building of his performance work in progress, "The 51st (Dream) State," and its linked engagement program, "The America Project." The college restructured their New Student Orientation for the Class of 2008—themed "Human Security, Civil Society, and Liberal Learning: Exploring American Identity"—around the ideas invoked by Sundiata's work. The residency has been a resounding success, both for students and involved faculty. Gladstone "Fluney" Hutchinson, Lafayette's exceptionally bold Dean of Studies and an economist by training, says, "We are seeing a real intellectual richness arising out of this project." He reports that as the residency progresses, more faculty are coming forward to participate in public work.

A crucial connection was made between Sundiata's project and the students'academic work. Mandatory summer readings connected to the project's themes created a common background for the First Year Seminars, whose content was also linked to the same ideas of America's national identity, its power in the world, and its guiding mythologies. In the first month, students participated in poetry readings and community, supported by the Landis Community Outreach Center. These opportunities created what Sundiata calls a

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Dr. Price says, "The professors from Rutgers-Newark are providing a large and rich humanities context for the troopers – not simply Diversity 101 or Good Policing 101. This is an example of public intellectual work that really matters to our community."

For more information on the programs run by the Office of the Associate Vice President for Academic and Public Partnerships in the Arts and Humanities, go to http://intercultural.rutgers.edu/index.htm. For more on the Bildner New Jersey Campus Diversity Initiative, go to http://www.aacu-edu.org/bildner/index.cfm. To visit Art Without Borders—which will be fully operational in September, 2005—visit http://cgsd.rutgers.edu/awb.shtml, and for Rutgers'Citizen and Service Education program, visit http://case.rutgers.edu/. To visit Rutgers-Newark's Institute on Ethnicity, Culture, and the Modern Experience, go to http://ethnicity.rutgers.edu/.

2005 IA National Conference

Public Engagement and Intercultural Practice: New Democratic Spaces for Scholars and Artists

We are delighted to announce that the sixth annual Imagining America conference will be held at Rutgers: The State University of New Jersey, New Brunswick, September 30 – Saturday, October 1, 2005.

Conference highlights

Regional specificity: The conference will take participants to a culturally complex and diverse region undergoing significant change. A series of panels will foreground the innovative work at Rutgers-New Brunswick and Rutgers-Newark, and their community partners.

National scope: The conference draws an energetic national network of people, projects, and programs. Teams of scholars and artists from around the country will challenge participants to join them in advancing intercultural practice and public engagement.

Provocative speakers: John Kuo Wei Tchen of New York University, co-founder of the Museum of Chinese in the Americas; Robert Weisbuch, President of the Woodrow Wilson National Fellowship Foundation; and President designate of Drew University, and President Richard McCormick of Rutgers.

The Work of Imagining America: Sessions will focus on Imagining America's research on excellent campus-community partnerships, the Liberal Arts/ Performing Arts initiative, and the Imagining America Tenure Team, designed to develop policies that support the new public scholarship.

Theme

The conference theme is "Public Engagement and Intercultural Practice: New Democratic Spaces for Scholars and Artists." The event draws an energetic national network of people, projects, and programs. This year, we will examine the way that public scholars work at intersection of rapidly-changing campuses and communities that are equally in flux. Public scholars are developing the skills and strategies for a new approach to public engagement, and are uniquely positioned to help guide the public purposes that follow from affirmations of diversity. Through intercultural practice, their work has nearby consequences and global reach. The conference will showcase their accomplishments and provide a forum for their debates.

New Opportunities for Participation

Mentorship: We plan to offer mentorship opportunities to those seeking the chance to talk with an experienced public scholar about their work or their plans. We will act as match-makers, giving the mentor and the mentored each other's email addresses and letting them make their own arrangements to meet during the conference. If you would be willing to serve as a mentor, or would like to be mentored, please let Juliet Feibel know (ia-feibel@umich.edu).

Organized Networking: We will make a space available for organized networking in the evening—simply, an opportunity to come together again and talk in a focused way. If you would like to volunteer to host a conver

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"safe zone," where students can speak freely about American issues and identity. Sundiata and Lafayette students performed their work at the end of April.

Hutchinson, Sundiata, and a group of Lafayette faculty and students, some of whom had only been in college for a few months, traveled to Pennsylvania for the Imagining American national conference. Along with Ann Rosenthal of Multi-Arts Projects and Productions, the producer of "The America Project," they shared with conference attendees their different experiences of this creative collaboration.

Next year, the First Year Orientation at Lafayette will turn from performance to the visual arts. A central reading will be graphic novelist Art Spiegelman's *In the Shadow of No Towers*, which will offer an opportunity to discuss memory and the American tradition of dissent. Spiegelman's work will be counterpoised by a work by Faith Ringgold, which proposes a different emotional reaction to the events of September 11, 2001. Three shows of visual artists-in-residence at Lafayette's Grossman Gallery will share a common theme of the struggle for liberty. Hutchinson anticipates lively exchanges of ideas from a wide array of viewpoints. As he puts it, "Art will drive emotions so that we can have intellectual discussions."

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sation on a particular issue or to share a particular skill (e.g. how to write an op-ed piece), again, please let Juliet Feibel know (ia-feibel@umich.edu).

The IA Commons: If you have a project you would like publicized, please consider a table in the "Imagining America Commons," where you can display project material, audio/visual resources, or posters.

Registration

Registration will be available online beginning May 1, 2005, through Imagining America's website: www.ia.umich.edu. Hotel information and the conference program will also be posted there, with regular updates. For more information, contact Imagining America's Associate Director, Juliet Feibel by email (ia-

Please note: Imagining America's institutional representatives and National Advisory Board will meet on Thursday, September 29.

http://www.ia.umich.edu/

An Interview with David Scobey

This summer, David Scobey, founding Director of the Arts of Citizenship Program at the University of Michigan, will move to a new position at Bates College. There he will be the newly-endowed Donald W. and Ann M. Harward Professorship of Community Partnership, and the Director of the Harward Center for Community Partnerships. Juliet Feibel, Associate Director of Imagining America, spoke to him about this transition and the trends he sees in public scholarship.

What do you see as the accomplishments of the Arts of Citizenship Program?

Arts of Citizenship emerged at a time in the late 1990s when several different institutions were exploring new forms of public work in the arts and humanities. AoC's strategy of collaborative culture-making projects has turned out to be helpful in imagining how to do public engagement in the arts and humanities, although it is by no means the only valuable one. It's been gratifying that other institutions have wanted to learn about our work, and I think it will feed into the public work we do at Bates.

I've loved having the opportunity to develop the Arts of Citizenship program at UM. It's been the most rewarding and transformative experience of my professional career.

What do you anticipate as the new opportunities and challenges of moving to a liberal arts college?

It is exhilarating to go to a place interested in civic engagement across the whole liberal education experience, a place that has really made an institution-wide commitment to supporting and integrating public work. The scale is obviously much smaller than at a research university, but on the other side you have a much more cohesive faculty community. The whole college can become mobilized. I'm someone for whom the goal of renewing undergraduate education and liberal education is really important, and I think that Bates can be a more significant national model for integrating community work into liberal and undergraduate education.

What are you planning for the new center?

We're still in brainstorming mode; everything we do at the Harward Center will grow out of conversations with community and college partners that are just beginning. But we've talked about starting "Civic Collaboratories," interdisciplinary teams of faculty and community partners setting multiyear goals for public work, including plans for teaching and new scholarship. For instance, Lewiston-Auburn is a town with a rich mill and labor history, and also one that faces challenges of economic revitalization because of industrial decline. It might make sense to organize one of these Civic Collaboratories to partner with a new community museum and to join forces with local planners and community development leaders who are looking to reuse and revitalize old mill buildings. Another potential "collaboratory" would be a cluster of scientists and social scientists who work with a key local heath clinic serving underserved populations in Lewiston, both placing students in service learning positions and doing public health research.

You can tell from these examples that the work of the Harward Center for Community Partnerships will range across all disciplines. I personally will remain anchored in the public cultural work of the arts and humanities, the work I've done with Arts of Citizenship, and I'll want that to be a strong strand of the center's work.

Part of what makes the new job so exciting is that Bates is already a leader in community-based education among liberal-arts institutions. Something like 40% of the student body already do service learning. The Center will incorporate the existing service learning center, as well as a program that brings community practitioners to campus for mentoring and co-teaching, and a 600-acre ocean-side conservation area.

In addition to these local and regional partnerships, I'm really committed to having the Harward Center be deeply connected with the national movement for civic engagement in higher education, including, of course, Imagining America and its leadership in public work in the arts and humanities.

What do you see as the latest trends in public scholarship?

I would say that the key trend in public scholarship across all of the disciplines is what I've come to call the "second wave of engagement." This builds on the first wave of service learning and emphasizes sustained long-term project-based partnerships that integrate public work, innovative forms of teaching, and new scholarly and cultural production. If I had to summarize the shift from "first wave" to "second wave" practices, I'd say that they involved a shift from a discourse of service to one of collaboration, from shorter-term experiences to sustained and long-term partnerships, from working within existing disciplines and courses to becoming more ambitious and experimental in their interdisciplinary and curricular effects, from being centered on student experiences to integrating teaching, community benefits, and knowledge production. If j8 you think about all those strands together, it seems to me to add up to a new vision, a new regime of public engagement in higher education.

How do you see the role of Imagining America in this?

I think IA is the most important national site for thinking about how this new vision is playing out in the arts and humanities, for sharing best practices about projects that integrate public scholarship with collaborative cultural production. Even more than in the other disciplinary sectors—the social sciences, the envi-

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ronmental and natural sciences, the social professions—this turn toward collaborative public work offers the possibility of really transforming and renewing our world of the humanities and arts—precisely because the traditions of teaching and research in these fields have been so individualist and sedentary.

Tell us about the book you're writing.

I'm in the middle of a book that I'm tentatively calling *The Liberal Arts and the Arts of Citizenship*. My aim is that it offers some history, some analysis, and some exhortation about the turn toward civic engagement in higher education—all told through stories of our work at Michigan and that of colleagues all over the country. I've come to see the book as a response to the looming crisis in higher education, a crisis involving dollars but more importantly the legitimacy of what we do. I think that the social compact between higher education and the larger society is really fraying, and that the movement for civic engagement and community collaboration is one key part of restoring it.

2004 National Conference Report

Last November, Imagining America met for its fifth national conference at the University of Pennsylvania. The conference was hosted by our partners, the renowned Center for Community Partnerships. The theme was "Making Knowledge: Democracy, Cultural Partnerships, and the University." Drawing on the groundbreaking work of the Center for Community Partnerships, this year's 150 participants explored the collaborative production of new knowledge—inside and outside the university. The keynote speakers were Rebecca Bushnell, Dean of the College of Arts and Sciences, speaking on "Making the Connection: Universities and Cultural Partnerships in the 21st Century," and Ivan Karp, Co-Director of the Center for the Study of Public Scholarship at Emory University, who spoke on "Public Scholarship as a Vocation."

Workshops featured stories and lessons learned from innovative partnerships such as Temple University's Community Arts Program, the New WORLD Theater's "Project 2050," and Sekou Sundiata's "America Project," now in residency at Lafayette College (see sidebar). We heard from representatives from PAGE (Publicly Active Graduate Education), from museum practitioners, from people doing work internationally, and from undergraduates involved in partnerships. The ways in which tenure policies constrain public scholarship was the subject of an open forum. The lively discussion at the annual meeting of IA Consortium Representatives demonstrated how that group is flourishing as a cohort, with a rapid-fire exchange of ideas for sharing knowledge and conducting public work together.

And we were mobile! Our opening reception took place at the Institute of Contemporary Arts, where we were exhilarated by a dance performance by North Stars, a high school arts program. We also had the opportunity there to view a massive installation by artist Pepón Osario, concluding a three-year residency with Philadelphia's Department of Human Services, in the company of the artist. Buses took us to West Philadelphia public schools to see the results of partnerships with Penn, and, on Sunday morning, to services at three churches involved in Penn's Gospel Music Project. We also had our first ever "Walking Workshop," in which participants walked physically and imaginatively through the history of a West Philadelphia neighborhood, concluding their journey at the Rotunda, a new performance venue run in collaboration between Penn and the neighboring community.

We are grateful to Penn's Center for Community Partnerships for hosting us and sharing with us the knowledge and scholarship they have generated through their projects.

Members of Verlezza Dance performed at Kent State University as part of their Symposium on Democracy, held annually in May. The theme of this year's Symposium was "Democracy and the Arts: Voices and Choices." Their performances include both "stand-up" and "sit-down" dancers, and demonstrate the inclusiveness and diversity of dance. Photograph by Bob Christie.

Publicly Active Graduate Education (PAGE)

Imagining America selected ten graduate students and post-graduate scholars as PAGE fellows and supported their participation in this year's conference. The widely-attended PAGE workshop at the conference addressed their "hopes and fears" about publicly-active graduate education: their desire for multiple possibilities in both scholarship and in career choices; their concerns that their public scholarship will not be recognized in their institutions or disciplines; their desire to know more about what other scholars are doing and how they are doing it.

"The most important part of attending the conference for this year's PAGE fellows was the chance to meet students who are creating and planning publicly-active projects around the country, as well as faculty members and administrators who are supportive of those projects," said Sylvia Gale, PAGE program coordinator and doctoral student at the University of Texas at Austin. "Together, we were able to think imaginatively about what it will take for institutions of higher education to foster the kinds of scholarly, creative and practical projects that graduate students are already undertaking--and that clearly benefit the students, the university, and the university's greater community."

The PAGE Fellows for 2004 were Tracy Chung, University of Maryland, Tova Cooper, University of California-Irvine, Natalie Debray, University of Washington, Alyssa Harad, University of Texas-Austin, Shawn Kimmel, University of Michigan, Sara Morgan, University of Washington, Kara Reilly, University of Washington, Francie Riddle, University of Michigan, Georgia Roberts, University of Washington, and Chris Strickling, University of Texas-Austin.

For more information about next year's PAGE Fellowship program, contact Sylvia Gale at (512) 471-2654 or humcomm@humanitiesinstitute.utexas.edu.

Artists

Educators

Len Cabral, who tells stories from Africa, the Caribbean, the Cape Verde Islands, and the southern United States was a featured artist of the Michigan Story Festival.

Photograph courtesy of Central Michigan University Public Relations and Marketing Department.

Michigan Story Festival Wins 2005 Imagining Michigan Award

The Michigan Story Festival, a collaboration among Central Michigan University, the Mount Pleasant Community, and the Saginaw Chippewa Indian Tribe, has won the second annual Imagining Michigan Award, given to the best campus-community partnership in the arts, humanities, or design in the state.

The Michigan Story Festival brings together a wide array of national and regional performers and educators. Story tellers, musicians, puppeteers, artists, and educators gather in different venues across Mount Pleasant and Central Michigan University for two days of activities and performances. In the festival's performances and events, story-telling extends across several disciplines and artistic media. Pre-festival Teacher Initiatives help integrate the programming for youth into classroom curricula, and year-round activities encourage the sharing of story-telling and foster new intercultural and intergenerational dialogues in the local community. A mural of the stories related in the 2004 Festival is currently being created by a local artist and public school students; it will be exhibited during the 2005 Festival.

How You Can Support Imagining America

$25,000 Sponsor annual national conference.

$5,000 Cover costs of writing, editing, designing, producing and mailing one issue of the Imagining America newsletter.

$2,500 Support a graduate student research fellow working on research, policy and editorial projects.

$1,000 Support an undergraduate research assistant on a national policy project.

$500 Support a public radio spot on Imagining America

$500 Support a one-year PAGE (Publicly-Active Graduate Education) Fellowship.

$250 Support conference attendance by a community partner.

For more information on becoming a donor to Imagining America, contact

Pictured here are the recipients of the 2005 Imagining Michigan Award: from Central Michigan University, Sue Ann Martin, Dean of the College of Communication and Fine Arts and Pamela Gates, Festival Co-Chair and Associate Dean of the College of Humanities and Social & Behavioral Sciences. From the City of Mount Pleasant, the Vice-Mayor of Mount Pleasant, Cynthia Bradley. Not pictured is Kevin Malloy, a librarian and Festival Co-Director. Photograph by Juliet Feibel.

A Great Model From Texas

If academics are eligible for paid sabbaticals to explore new ideas and plan new projects, why shouldn't staff members of non-profit community organizations have the same opportunity?

In response to this question, the Humanities Institute of the University of Texas at Austin has introduced the Community Sabbatical Program. This program enables directors and staff members of Américo Paredes Prize won by Michigan State University

C. Kurt Dewhurst and Marsha MacDowell, from the Michigan State University Museum, have won the 2004 Américo Paredes Prize. This prestigious prize is awarded by the American Folklore Society to recognize excellence in integrating scholarship and engagement with the people and communities one studies, or in teaching and encouraging scholars and practitioners to work in their own cultures or communities.

The deadline for nominations for the 2005 award is August 31. The prize may be awarded for many forms of accomplishment, including products such as a book, article, software package, or exhibit; or on the basis of the overall impact of the nominee's engaged teaching and scholarship, or her/his fostering of work in one's own community or culture. To nominate a candidate, send a letter describing how the nominee has achieved excellence in either or both of the achievements the Prize recognizes, with an electronic copy sent by e-mail, to AFS Executive Director Timothy Lloyd, Mershon Center, Ohio State University, 1501 Neil Avenue, Columbus, OH 43201-2602; lloyd.100@osu.edu.

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By Nancy Cantor

The third issue of our series, Foreseeable Futures

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Transforming America: The University as Public Good was the keynote address for Imagining America's third national conference. Nancy Cantor is Chancellor and President of Syracuse University. An advocate for racial justice and for diversity in higher education, she was closely involved in the University of Michigan's defense of affirmative action in the cases Grutter and Gratz, decided by the Supreme Court in 2003.

Also available: ***Harlem: Parable of Promise or Peril,*** by Mary Schmidt Campbell (Foreseeable Futures #2), and Democratic Vistas in the Humanities, by Richard J. Franke (Foreseeable Futures #1).

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