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Imagining America

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ia news

STRENGTHENING THE DEMOCRATIC PURPOSES OF THE HUMANITIES, ARTS, AND DESIGN

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IA Turns Ten: Founding Consortium Members Reflect

Jamie Haft


In this, our fall 2009 issue, Imagining America marks its tenth anniversary. In 1999, Imagining America was launched at a White House conference under the banner of the White House Millennium Council's theme, "Honor the Past—Imagine the Future." In that same spirit, the articles in this

issue stretch backward and forward, acknowledging and honoring IA's roots while enthusiastically pointing toward the future. Director Jan Cohen-Cruz grounds our conversation firmly in the present, examining the state of the organization through the lens of our recent and very successful national conference in New Orleans, noting the important developments, such as new research initiatives and greater community involvement, which continue to fulfill IA's mission, vision, and values. Associate Director Juliet Feibel, who will be leaving IA this spring, reflects on the changes she's observed and the lessons she's learned over the course of her tenure. PAGE Associate Director Adam Bush uses the regular feature, "Page on PAGE," to talk about the sixth annual PAGE Summit and ongoing strategies for building a national network of publicly active graduate students. And in an extended Keywords article, Director Emerita Julie Ellison takes a broad and lyrical view of Imagining America vis-à-vis the keyword, "hope," a word that remains central to our organization's ethos.

Finally, in this article, we use the opportunity of our tenth anniversary to check in with five of our twenty-eight founding consortium members:

Richland College of the Dallas County Community College District; University of California, Santa Barbara; University of Illinois at Urbana-Champaign; Vanderbilt University; and University of Michigan. We hear directly from key constituents in response to the following questions: What motivated your institution to step forward? How has participation in IA supported your interests and needs? How has public scholarship and community practice changed over the last ten years at your institution? What's the future of public scholarship

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Performing Ourselves at the Tenth National Conference

Jan Cohen-Cruz

"How shall we mark the 10th anniversary of Imagining America?" asked Board chair George Sanchez, on the occasion of our recent national conference in New Orleans.

"Certainly we would not toast a ten year old with drink; we

would sing Happy Birthday." And so we did.

Nearly 200 of us, gathered at The Porch Cultural Organization in the city's 7th Ward.

Back in Syracuse, reflecting on what was for me a deeply moving gathering in New Orleans, I realize that the national conference is the concentrated expression of Imagining America; it is, if you will, how we perform ourselves, how we share publicly and with each other who

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IA Turns Ten

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and practice at your campus, and how might IA provide support for the successful manifestation of those initiatives?

RICHLAND COLLEGE

Carole Lester is Dean of Instruction and Academic Enrichment, Professor of History and Humanities, and served on IA's National Advisory Board from 2003–2009.

“When the consortium was being formed,” explains Lester, “David Berry, Executive Director of the Community College Humanities Association, made it possible for community colleges to join IA for one year at no cost. Our President, Stephen Mittelstet, is a long-time supporter of the humanities, so he invited me to participate as our campus representative. When I went to the 2002 IA conference in Ann Arbor, I felt very included, even though I was mostly surrounded by people from research universities. At that conference, there was a site visit to Washenaw Community College, and I knew then that IA understood the importance of community colleges.

“As a community college, being involved in IA reinforces our commitment to the humanities, enabling us to give students a solid disciplinary foundation. We recommend transfer students to public engagement programs at four-year colleges and universities that we’ve come to know through the IA network. After every conference I attend, I bring something back to share with faculty. I make copies of the conference’s bio book available, and I encourage my colleagues to make national connections. I’ve been able to energize at least one faculty member—in some cases, more than one—every single time. This would not be possible without the ongoing support of President Mittelstet and Associate Vice President Zarina Blankenbaker.

“For the last three years, our college has emphasized creating a sustainable local and global community. This year, Richland will be the first college in the US to open

a platinum certified LEED (Leadership in Energy and Environmental Design) science building. Although it’s a science building, community engagement and the arts will be front and center. Artists were engaged in the design of the building, so that the building itself is a work of art. There are permanent large-scale artistic installations, including a DNA model, a twelve-foot-tall pendulum, and a running mural along the first floor depicting artists’ interpretations of all of the sciences. At the building’s opening celebration, there will be a community engagement project and symposium of local artists and community activists. We’ll also be sponsoring a community agency fair for our community partners to encourage students in the humanities and sciences to broaden the scope of their service-learning projects. My goal is to bring two faculty members to the IA conference in Seattle to present on this project, which bridges the movements for environmental sustainability and civic engagement.

“I encourage Imagining America to partner with other like-minded initiatives, such as the American Association for Sustainability in Higher Education, to offer new opportunities for faculty to expand their knowledge. Because Richland College is not a research institution, we’re rewarded for teaching, so we’d benefit from learning best practices in curriculum design. Community colleges also need affordable faculty development opportunities: 60% are adjunct teachers, sometimes teaching on two or three different campuses to make a living. We have to offer them quality, inexpensive ways to develop, or their practice will get stale. Next spring, Richland College is partnering with Texas Christian University to host an IA Regional Meeting, and we’re looking forward to it, as it will be just such a faculty development opportunity.”

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

David Marshall is Dean of Humanities and Fine Arts and Professor in the English Department. **Kim Yasuda** is Professor of Spatial Studies in the Department of Art,

Co-Director of the University of California Institute for Research in the Arts, and is currently a member of IA's National Advisory Board. **Ellen Anderson** is Assistant Public Events Manager in the Department of Theater and Dance, and Director of Isla Vista Arts.

Marshall states: “We take very seriously our responsibilities as a public research university. We first became involved with Imagining America when we were launching our Walter H. Capps Center for the Study of Ethics, Religion, and Public Life, which has vibrant public humanities and student internship programs. Our arts programs, including the University of California system-wide UC Institute for Research in the Arts, have developed important public and community-based programs. At a moment when public education is threatened in California, we need to remind the public of the value—and the values—of the arts and humanities, which are more important than ever in educating citizens in the 21st century.”

Both Anderson and Yasuda remarked on Marshall’s foresight for enlisting their school as a founding member of Imagining America. “Public scholarship and community practice,” Yasuda explains, “have been emerging steadily on this campus since 2003, with particular focus in the visual and performing arts and those disciplines’ capacity to animate and activate research in new and exciting ways. More recently, humanities scholars—especially those in art history, English, and religious studies—have recognized the value of this public investment and have begun to develop disciplinary clusters and research units that address this in more effective ways than through the traditional frames of departmental formations.”

Anderson notes: “Being part of Imagining America shows the world that our university knows how critical community engagement is. When I came to this job and found out we were attached to IA, I knew the people who run the university saw engagement as important, even when money is tight. Even though we’re facing budgetary difficulties, we’re going to carry on, with thanks to Chancellor Henry Yang. Every year that you do this

work, the more people come to you. For example, we just completed the fifth summer of our teen theater program, *Nuestra Voz*, and the audience for our final performance was three times larger than we anticipated. Now, when someone wants to make art, they call us and say, ‘Can you help?’ We’re very visible.”

Yasuda agrees: “Our community witnessed one of the most unsustainable conditions in affordable housing in the nation. Through the University of California Institute for Research in the Arts and the UCSB campus Interdisciplinary Humanities Center, we initiated an ongoing series of public programming and curricular initiatives on creative solutions to the housing crisis. We brought the community through the doors of the campus along with local and national field experts to study and imagine solutions to these conditions specific to this community. The study generated program prototypes for an ongoing series of community arts design initiatives that place students in the immediate local community. Among the initiatives were a partnership with affordable housing nonprofit Cabrillo Economic Development Corporation to develop public space within a fifty-two unit housing complex for seasonal farm workers in Oxnard; the repurposing of used shipping containers for housing; the creation of day-use studio space and mobile exhibition for artists; the storefront renovation of a local bakery to serve as a community center for gallery exhibition and performance; and, most recently, student involvement with the Santa Barbara County Redevelopment agency to enhance Isla Vista’s downtown streetscape improvements with unique, student-designed banners.”

According to Yasuda, IA’s annual conferences have provided opportunities for UCSB faculty to “learn and exchange models for such participatory research,” but she remains concerned with increasing public scholarship’s relevancy: “Clearly, the sustainability of a publicly active scholarship model at any campus requires that it have clear value and credibility as research. The compelling case for advancing community research and

production must be made repeatedly and effectively at all levels of administration, from departmental to presidential. Further, a persuasive set of arguments must also be made to the wider public, especially here in the state of California where our university system has essentially lost the faith of the public who don’t understand or acknowledge the impact and relevance of our research.”

In the current economy, Yasuda sees new opportunities for public scholarship and for IA: “In many respects, the cultural climate we find ourselves in at this moment in time is perhaps an optimal new space for engaged scholarship models to take shape and gain currency across all social sectors. IA as a collective force of membership has the power and opportunity to harness this climate of uncertainty by continuing to provide critical opportunities for scholars and community members, at all levels, to participate in the public debate surrounding higher education. As with a publicly engaged university, I would like to see IA’s academic discourse and exchange become further embedded in communities, rather than remaining primarily a venue for academic exchange. I imagine IA’s future to assume an extension of its local-regional and national profiles, and to encompass the social challenges and opportunities of globalization and its impact on new formations of what we define currently as community.”

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

Mike Ross is Director of the Krannert Center for the Performing Arts, and served on IA’s National Advisory Board from 2003–2007.

“The whole idea of Imagining America was the result of the zeitgeist of higher education’s increased interest in being more fully engaged with its publics,” asserts Ross, “including the communities in which the institutions are located. I came to UIUC in the fall of 1997, and, as I was getting to know different people in various domains of inquiry, it became apparent that there was a strong desire to work together on projects that could lead to an increase in the well-

being of individuals and families, and to a better relationship between the University and the community—a relationship which had not always been perceived as healthy. The impulse was to become more intentional about public engagement, to go beyond the usual kind of engagement associated, for example, with the arts. It was an expansion of the notion of what it was possible to do through the experience of art. It became, for us at Illinois, an opportunity for more interaction and collaboration between humanists, artists, and people in the community. It unleashed a new kind of soulful, creative energy, which brought a powerful sense of possibility for collective enterprise.”

Ross appreciates that IA membership supported collaboration across disciplines, “fighting against the longstanding privileging of discipline-specific expertise in the academy. Bringing together into much closer contact—much more conversation and

“...the sustainability of a publicly active scholarship model at any campus requires that it have clear value and credibility as research. The compelling case for advancing community research and production must be made repeatedly and effectively at all levels of administration, from departmental to presidential.”

Kim Yasuda

dialogue, more brainstorming and collective thinking—the silos of the University, was one of the most important things IA did for our campus. For example, IA helped the units within the College of Fine Arts become more engaged with one another, learning more about each other’s disciplines. This dialogue has to do with exploring untapped possibilities of how to work together in the interest of and for the well being of others.”

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IA Turns Ten

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Ross emphasizes the importance of leadership at the top of the University, noting current Chancellor Richard Herman's and former Chancellor Nancy Cantor's vision of public scholarship and community engagement. Ross concluded, "I feel like we're in our infancy in higher education in terms of exploring the possibilities."

VANDERBILT UNIVERSITY

Steven Tepper is Associate Director of the Curb Center for Art, Enterprise, and Public Policy, and Assistant Professor of Sociology.

Mona Frederick is Executive Director of the Robert Penn Warren Center for the Humanities.

"Vanderbilt has a special relationship with Nashville," says Tepper. "Nashville is an aspiring city with a fast growing immigrant population; it is home to three of the best hospitals in the country and boasts some of the largest health care enterprises; and it is a cornerstone for the music industry in the United States. Vanderbilt is the only tier-one research and teaching university in this very dynamic city. University leaders, from former Chancellor Gordon Gee to today's Chancellor Nick Zeppos, have long felt that Vanderbilt could benefit immeasurably from being located in Nashville. Without access to the rich resources of our city, our scholars and teachers could not advance their own work or engage their students in real issues that affect the community every day. Being part of IA is central to our mission to build and nurture Vanderbilt's intellectual strengths around and with the assets of our community."

Frederick observes: "We have a core group of faculty members at Vanderbilt who are very engaged in public scholarship. For example, Vanderbilt English professor Ifeoma Nwankwo is directing a research program entitled 'Voices from Our America,' a project that seeks to advance a deepening understanding among the people of Latin America, the Caribbean, and the United States. There are two initial key components of 'Voices

from our America.' Researchers are assembling individual oral histories through interviews using a standardized questionnaire and are then disseminating the information derived from the interviews." Frederick continues, "In Dr. Nwankwo's words, 'The project embodies the emergent field of public humanities, providing a distinct way for Vanderbilt to take its place among other top universities that have embraced this burgeoning approach to understanding the humanities' work in the world.'

"Imagining America is a clearing house for the unconventional, the risky, and the surprising—all principles of the creative campus."

Steven Tepper

"Another example of the University's growing commitment to this area of research," says Frederick, "includes its Robert Penn Warren Center for the Humanities, which has produced a twelve-minute documentary entitled *Black Europe: African Presence in the Formation of Europe*. The film is the culmination of a year-long project at the Warren Center directed by Vanderbilt faculty members Tracy Sharpley-Whiting and Lucius Outlaw. The Warren Center and the Program in African American and Diaspora Studies are working with high school teachers to create a curriculum guide for the film; copies of the documentary and curriculum guide will be sent to all high schools, public and private, in the state of Tennessee."

Tepper says: "Participation in IA has been a source of inspiring ideas as Vanderbilt has embarked on its ambitious agenda to nurture a creative campus. The many programs reported in the newsletter and shared at conferences provide excellent examples of the types of innovative collaborations that link the arts and humanities to processes of discovery in other domains—the sciences, health, public policy. Imagining America is a clearing house for the unconventional,

the risky, and the surprising—all principles of the creative campus. Perhaps the biggest change at Vanderbilt is the commitment, through the Creative Campus initiative, to place creativity at the center of campus life and to provide more opportunities for students, faculty, staff, and the community to deploy their creative talents both in and outside the classroom. Creative engagement does not respect artificial boundaries between the classroom and the extracurricular lives of students, nor does it heed the boundaries between community and campus. Creative people yearn to work in a diversity of settings, to collaborate across disciplines, and to see their work yield practical innovations. All of these values are embraced by IA, and, as we build out our Creative Campus initiative, we expect to see more opportunities for public scholarship and community practice."

Looking ahead, Tepper suggests IA focus on documentation and assessment: "Documentation is a major part of public scholarship and of archiving and sharing individual campus initiatives. It would be great if IA pursued an initiative to help campuses think about multi-media and film/audio documentation work that would allow us to capture and share the riches of the work being done around public scholarship and community practice. How can we use media not only as a tool to do our work, but, importantly, as a means of engaging students and scholars in an effort to interpret, present, and analyze our work?"

UNIVERSITY OF MICHIGAN

Matthew Countryman is Associate Professor of History and American Culture, Faculty Director of Arts of Citizenship, and is currently serving on IA's National Advisory Board.

"I would suggest that UM was able to step forward as IA's founding host institution," says Countryman, "because of a shared vision from a key group of leaders—David Scobey and Julie Ellison, most importantly—who recognized the possibility of civic and public engagement in the arts, humanities,

and design. There was a constituency for it, both on campus and in the community, and they convinced key people in university administration to support that vision.

“Michigan, probably like many institutions, has contradictory currents. There’s a tremendous amount of community engagement taking place, mostly faculty and staff initiatives. And the IA presence (along with the program that David Scobey developed that I now run, Arts of Citizenship) was part

“The challenge...in this moment of economic crisis, is to convince the University community that part of the way to meet that challenge is through a strong program of civic engagement, in which the University and community think not only about the economic challenges but the civic challenges in a time of crisis.”

Matthew Countryman

of building a community of people with that commitment to campus-community collaboration, both from a pedagogical standpoint and from the arts and humanities. Now, we’re trying to develop more of a focus on public scholarship. At the same time, we continue to have to demonstrate the institutional and scholarly value of public work and of community-campus collaborations. So, like many institutions, we continue to struggle over how much support and recognition there is for public and engaged scholarship. IA has been very supportive in that process, and we continue to work to strengthen the institutional environment for scholars and students doing public work.”

Best practices at UM have emerged over time. Says Countryman, “Community engagement, both at the undergraduate pedagogical level and at the faculty scholarly level, works best when it is collaborative,



Photo: Kevin Bott

HIGHLIGHT FROM NEW ORLEANS 2009 Mart, Texas, resident and community activist Janet Bridgewater (center) speaks about The Black Mart History Project, a collaboration with Baylor University professor Stephen Sloan (left) and UT Austin doctoral student, Paula Gerstenblatt (right), that documents the history of the black community in Mart, Texas.

promotes an intellectual/scholarly agenda, provides research and educational opportunities for faculty and students alike, and meets specific community needs. Projects based in ongoing relationships have emerged as one best practice. These invigorate the community, the classroom, and the research agenda. Our current priorities are to develop models of collaboration that produce new scholarship and that help faculty members integrate community engagement into their scholarly agendas. We have a number of younger faculty doing very interesting projects that we’re trying to support. Part of that support entails developing the kinds of peer review for both nontraditional and traditional scholarship that will advance careers. This year, we’re also recommitting ourselves to developing curricular and resource programming so that graduate students in the arts and humanities can explore a broad range of career trajectories.”

Today, Countryman is thinking about how the current historical moment can be turned to advantage: “The challenge, in Michigan and in this moment of economic crisis, is to convince the University community that part of the way to meet that challenge is through a strong program of civic engagement, in which the University and community

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think not only about the economic challenges but the civic challenges in a time of crisis. We have communities in crisis, and that crisis is economic, but it’s also civic in the sense of a crisis of morale. How do we as a community meet those challenges and how do we find the internal resources to build community solidarity in very difficult times? The challenge for the University community is to participate in that civic moment, and to help communities understand what their assets are, and how those assets can help community institutions and residents prosper.” ■

From the Director

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we are and what we care about. What did our tenth national conference reveal about Imagining America, who we are as a consortium, to what we aspire, and how we are poised moving into the future?

The Porch was a fitting location for IA's tenth anniversary celebration. Created in the wake of Katrina by a group of local artists, scholars, activists, and other neighbors, the Porch provides community programs grounded in local arts and history. True, many neighborhood houses still retain the markings of Katrina from four years ago—the infamous painted X, with quadrants noting the date, time, identification of first respondents, information about hazards encountered, and whether anyone was found, alive or not. But cultural efforts to deal with crises are present, too. At the Porch, we viewed a video that young people made under the direction of Andrew Larimer, an NYU graduate and New Orleans native. It dramatizes the death by mistaken identity of Porch director Ed Buckner's eldest son and documents the kids' effort to reflect on black-on-black violence. We celebrated *Civic Engagement in the Wake of Katrina*, edited by Amy Koritz and George Sanchez, who met through Imagining America. The book, which includes accounts of collaborations from the 7th ward and elsewhere in the city, launches University of Michigan Press's "The New Public Scholarship" series, edited by Lonnie Bunch, Julie Ellison, and Robert Weisbuch. Moving out back to the Porch's grassy yard, we listened to young local musicians play "second line" jazz as we ate birthday cake, drank sweet tea, and said our good-byes.

I believe that one of the most profound ways that Imagining America has grown over ten years is in the more nuanced ways we foreground "community," that most evasive of terms. The significance of community in the sense of geography, of physical locations broadly shared, can be seen in the shifting center of gravity, during our national conference, into the neighborhood venues



Photo: Clayborn Bensen

National Advisory Board Chair George Sanchez toasts IA's tenth anniversary at The Porch Cultural Organization, New Orleans.

that extend our learning and the public good. Community also conjoins campus and non-campus based partners *together*; while recognizing different circumstances, we must not assume a split between "campus" and "community." Holding events with scholarly components at places like the Porch

...One of the most profound ways that Imagining America has grown over ten years is in the more nuanced ways we foreground "community," that most evasive of terms.

provides broader access for those working on and off campuses, and those staying in conference hotels or at home. In New Orleans and elsewhere, we thus experience what Sondra Myers envisioned for IA in her 2002 report, *The End of the Beginning: Report on the First Two Years*:

The local community must be the microcosm of our pluralistic, inclusive democracy, and the realization of our democratic ideals. Community is, in fact, democracy incarnate, where culture is woven into the fabric of our daily lives, not worn as a decoration on its

surface, or observed from afar as the province of the privileged few.

Beginning in Los Angeles in 2008, one full day of conference sessions has been held in cultural spaces where engaged scholarship takes place. This deliberate embrace of the broad locations of learning was flagged in a 2005 IA document, Cynthia Koch's *Making Values Visible*: "Excellent partnerships use different spaces to engage learning. The spatial quality of partnerships evokes a feeling of crossing boundaries.... There is a capacity to imagine expertise dispersed...a sense of co-ownership in the work." As at the conference, so at our work back home.

In its conference panel, the Free Southern Theater Institute foregrounded the related issue of integrating diverse learners. The FSTI jointly educates artists, community members, high school students, and college undergraduates from Tulane, Dillard, and Xavier in preparation for community-based collaborations. This idea was one of the topics articulated as "university-without walls" by Randy Martin et al. in the Cultural Equity Forum. How prescient of Robert Weisbuch, then President of the Woodrow Wilson National Fellowship Foundation (now president of Drew University), to ask in *The End of the Beginning* report eight years ago: "How about this for an alternative future?"

How about cultural institutions and community organizations and academia in such cooperative enterprise that they lose their boundaries?”

The Tenure Team Initiative (TTI) workshop shared results from the past year of IA’s collaboration with Campus Compact. As important as is specifying the intellectual value of engaged scholarship and the breadth of intellectual practices that are tenure-worthy, equally crucial is strategizing the steps that individual campuses need to take to make it so. Thus the 2008 publication of Julie Ellison and Tim Eatman’s report on tenure and promotion for publicly engaged scholarship made our current action phase possible: holding regional meetings to think together about how to apply the knowledge generated to our individual campuses. Beyond the sense of fellowship with like-minded colleagues, “community” thus also refers to our own campuses, hardly monolithic in their educational philosophies, where we must organize to expand institutional understandings of public scholarship.

“How about this for an alternative future? How about cultural institutions and community organizations and academia in such cooperative enterprise that they lose their boundaries?”

Robert Weisbuch

By applying the TTI report’s findings to concrete circumstances, some schools have made modest language changes in faculty handbooks to extend the accepted meaning of scholarship. For others, recognition of a broader range of scholarly artifacts and peer reviewers is crucial. This process, too, has been about community, in this case a community of cross-institutional scholars helping each other make local changes that add up little by little to a changing national landscape.



Photo: Clayton Bensen

Dr. Michael White (far left) emphasizes his keynote points with traditional New Orleans jazz.

Also reflecting an insight from the TTI report—on the multiple artifacts of public scholarship—were panels that explored deep issues through performance. Ruth Nicole Brown and Claudine Taaffe interrogated ways in which educational policy, community, family, and popular culture mediate Black girls’ lived experience. Ferne Caulker-Bronson translated the experience of being stranded on a rooftop during Hurricane Katrina into dance. Robbie McCauley performed her own experiences of diabetes and the larger story of health disparities in the US as determined by race, class, and culture. Dr. Michael White delighted and educated us through his keynote presentation, a thoughtful analysis of jazz as a form of democracy amplified by his extraordinary four piece, traditional New Orleans jazz band. How we will form this address as our next Foreseeable Future text is an appropriate challenge for an organization that advocates for the many and varied forms of scholarly artifacts.

The New Orleans meeting included an all-conference plenary session to launch our next research initiative: a concerted effort

piloted by seven diverse campuses to develop evaluative tools of public engagement through the cultural disciplines. Some of us shudder at the word assessment, expecting to encounter forms and formats that have little to do with the kind of projects we undertake. Our emerging assessment model emphasizes community partners as much as students and faculty, and looks to *engagement* rather than only learning outcomes. Our intention is that such a tool will not only serve those of us who work in the public sphere but also colleagues who are called on to assess us.

Whereas we continue to further the role of the arts, humanities, and design in knowledge building, we are more deliberate in stating that these cultural disciplines might be integrated into a project from any discipline. A session entitled “Democratic Deliberation and Economic Empowerment in Public Scholarship: Some Lessons from the Lower 9th Ward,” featuring economist Gladstone “Fluney” Hutchinson, engineer David Veshosky, local organizer Charles Allen III, educator Nat Turner, and community gardener Jenga Mwendo, was a case in point.

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From the Director

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At the New Orleans conference we also initiated two affinity groups, communities in the sense of sharing fundamental concerns. One is around higher education partnerships with K-12 schools, the other about advanced degrees in engagement/public scholarship. These cadres and other interested members are continuing the conversations through e-mail, which may lead to the organic development of panels or seminars for our next national conference. A group of directors of public humanities centers, motivated by a session with Gregg Lambert, Corri Zolli, and Robert Fannuzi entitled “Beyond the Rhetoric of Crisis—Strategies for Future Success in the Humanities,” may become the kernel of another such group.

The conference this year was also a research site. Having gathered information about six years of publicly active graduate education (PAGE) from our summits at past national conferences, research director Tim Eatman is embarking on a study to specify the diverse career paths that such young professionals pursue. To that end, with the help of Assistant Director Robin Goettel, he conducted a focus group with the 2009 PAGE Fellows. Also coming out of this year’s PAGE summit, under the guidance of Kevin Bott and Adam Bush, IA is looking to launch an initiative that encourages publicly active graduate students to do reviews of their discipline’s literature to further note how that body of work does and does not prepare them for the engaged scholarship they are pursuing. The hinge of one’s disciplinary basis, we hope, will make the intellectual ground of engaged scholarship transparent. This is a critical intervention in a field still troubled by misunderstandings of how public scholarship constitutes excellence.

We are now planning the 2010 national conference in Seattle which will explore many spaces of engaged scholarship and will be held entirely outside of a hotel conference



Photo: Tim K. Eatman

Nat Turner, local organizer and educator, discusses his work in sustainable urban agriculture in New Orleans’ Lower 9th Ward.

center. It will include attention to the digital humanities, as well as global engagement sites. We are grateful for the partnership with University of Washington–Seattle’s Simpson Center, its director Kathy Woodward, assistant director Miriam Bartha, and professor of interdisciplinary studies Bruce Burgett from the Bothell campus. We will encourage seminars as a preferred conference format, so attendees have greater opportunities to relate as a community of co-learners. Diana Taylor, NYU professor and founder of the Hemispheric Institute for Performance and Politics, will deliver the keynote. Thus, “community” deliberately includes not just the local but also the global, and the *America* that Diana will help us *imagine* is, at last, semantically correct, extending from the northern reaches of Canada all the way down to the tip of the Tierra del Fuego.

Jan Cohen-Cruz

Jan Cohen-Cruz
Director, Imagining America

Imagining America is pleased to offer two new “think pieces” on humanities and design:

What (Public) Good Are the (Engaged) Humanities?

by Gregory Jay,
Professor of English and Director,
Cultures and Community Program,
University of Wisconsin-
Milwaukee

and

**Design in the Public Interest—
The Dilemma of Professionalism**

by Rob Corser,
AIA-Assistant Professor,
University of Washington

**To read or download the essays,
please visit:**

[http://curriculumproject.net/
materials.html](http://curriculumproject.net/materials.html)

Keyword: *Hope*

Julie Ellison



In this issue, we take on “Hope” as our Keyword—our examination of the pasts, presents, and futures of terms central to conversations taking place among public scholars in the arts, humani-

ties, and design. Julie Ellison, IA’s Founding Director and Professor of American Culture at University of Michigan, suggested the Keyword for this tenth anniversary newsletter.

We asked Julie, “How do you define hope? What thinkers have influenced this conception? What did hope mean at the 1999 White House meeting where the organization was born, and how does Obama’s notion of hope resonate for you now? What does the idea of hope bring to the current and future discourses of public scholarship and practice?” In response, she wrote the following essay.

“but that speech...

it inspired me...

it inspired me to look inside myself and outwards towards the world.”

will.i.am

How do you define hope? Individuals can feel hopeful or hopeless. But as a keyword for the lexicon of public cultural work, hope interests me as a term that circulates through the archives of publicly engaged people, groups, and organizations—the record of writing, speaking, gesture, and song produced in the course of their efforts.

Hope is a feeling associated with critical predicaments, a state in which much is unknown or uncertain. The word is used for situations that are ambiguous or vexed. It is compatible with critique and reflection, but not with paralysis. It yields a pleasure associated with effort and bears a kinship to optimism or wishfulness. But I believe that hope is a social phenomenon, a relational emotion, an energy.

I find that I cannot separate hope from shared undertakings, from projects and their labors. Indeed, over the last ten years, in the many and diverse sites of public and community engagement, hope and practice and agency seem inseparably bound up with one another. Hope is entwined with public work.

In the third issue of the IA newsletter, Spring 2003, Associate Director Kristin Hass told the story of how, as part of a national occasion, Imagining America got its name. Just days before the publicity was to be released for a White House conference in 1999 launching our partnership of twenty colleges and universities with the Millennium Council (the Clinton administration’s vehicle for Year 2000 observances), word came down that Hilary Clinton, who led the Council’s efforts, had rejected the pathetic name we had used up to that point, “Town-Gown 2000.” We were told in no uncertain terms that we had to ditch the old name, which reinscribed precisely the binary split we were trying to reach across, and replace it with something more aspirational—in other words, something more hopeful. It was one of the foundational lessons of IA.

We did so. The motto of the White House Millennium Council was “Honor the Past—Imagine the Future.” Hope was not so explicit in this vocabulary, but publicness was, in the public valuing of historic local places and regional “trails” and the public seminars (Millennium Evenings at the White House) which were the occasion for serious exchanges among scholars, musicians, and public intellectuals.

Ellen McCullough-Lovell, now President of Marlboro College, guided the work of the Millennium Council. She kept us grounded, urging us to produce concrete accounts of specific campus-community projects, with an emphasis on the community side. Still, during that late winter of 1999, there was a sense of the surreal to all of this that gave the millennial events the air of a politely conducted civic sideshow. IA’s White House Conference took place in March 1999, a month after the conclusion of President Clinton’s impeachment trial following the Monica Lewinsky scandal.

That founding moment, for all of its heady bewilderments as a short-term intervention (in advance of forming the IA consortium a year and half later), did nudge us toward the linkage of publicness, practicality, and the imagination.

Looking back on some of my own earlier writings, hope was associated with a release from dominant narratives of the diminution and fading status of the humanities. The release came from changes in my work life, marked by an expanded social, geographical, and cultural scope. I have referenced Giroux’s writings on “educated hope” in the past, but even more important to my thoughts on hope have been the writings of people more directly involved with Imagining America. As a collective conversation, IA has joined together complex articulations of hopeful professional practice. Together, these have made up a quasi-canon on this topic, starting with Harry Boyte’s concept of “public work,” so fundamental to our understanding of public scholarship.

Touchstones include Sylvia Gale and Evan Carton’s essay, “Toward the Practice of the Humanities” and Julia Reinhold Lupton’s “Humanifesto.” I was influenced by the conceptual clarity as well as the pragmatism of Don Adams and Arlene Goldbard’s case for cultural democracy and the field of community cultural development. Equally influential was the very different pragmatism of Robert Weisbuch, then President of the Woodrow Wilson Foundation, who supported “Humanities at Work” and honored our ability to fall in love with intellect. Now President of Drew University, he urges humanists to “get over our fear of learning that may brush shoulders with the practical.”

Others have given voice to the mixed positivity and negativity of engagement, which is essential to hope as construed in the light of engagement. Jack Tchen, in his Dewey Lecture at the University of Michigan, refers to “the basic interperformance of the self and the other”: “we are born to perform. But it is what we learn and unlearn, do and undo that

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Associate Director Juliet Feibel: Parting Thoughts



This tenth anniversary of Imagining America also marks my last year on the IA staff, which I joined in 2003. I take this opportunity to share some changes I have witnessed and the

lessons I have learned through my relationships with our members. The most important of those lessons is this: for a successful and fully-realized membership, a group of committed faculty and senior administrators must replicate at their individual institutional level what Imagining America does nationally.

I learned this lesson through my most delightful responsibility, the annual telephone conversations with consortium representatives from each campus. The agenda of these calls is simple: to ensure that IA knows the work of its member campuses, understands their particular needs for support or guidance, and has an opportunity to address them. A black plastic headset clamped to my ears allows me to take copious notes on each campus's plans, strengths and weaknesses, and hopes for how programs, departments, or initiatives might grow. From the notes and debriefings, we—I, Jan and the National Advisory Board—distill the most urgent and important needs of our member institutions. Many of our programs today—such as the Regional Meetings that focus on bringing the work of the Tenure Team Initiative home to member campuses, and the new Assessing the Practices of Public Scholarship program—arose out of the interests and requests of our member campuses.

Over the years, the consortium membership has shifted and grown, and with whom I take those calls has changed. The first consortium representatives were primarily deans or directors of well-established centers or programs, or were senior faculty members who had been given a mandate to create such a center and the resources to do so. An excep-

tion was the occasional fierce, but often solitary, advocate for public scholarship who had somehow managed to get the membership approved and funded on their own. As the consortium grew, we realized we needed to hear more than one voice from each campus. Thanks to our urgings, member campuses have—or should have—appointed two representatives, ideally from different points in their careers and from different ends of the arts/humanities spectrum.

These days, consortium representatives are occasionally new to public scholarship, having been charged by their administration to explore how their home institution and its community might benefit from this field. Those few embattled but determined publicly-engaged faculty members, striving in an environment unfriendly to their intellectual pursuits, have more company now. In this budgetary moment, *all* of our representatives should be advocates in making the case for public scholarship in the arts, humanities, and design, and we work to help them do so.

What we talk about has changed as well. In the early days of the consortium, I would describe IA's efforts and progress on various fronts, and the representatives would describe the progress of individual projects and faculty members, and what bits and pieces of help from us would benefit them. We still depend on this close exchange of detailed knowledge. But as public scholarship has gained traction in higher education, the emphasis of the conversations has shifted from supporting individual projects towards developing campus-wide initiatives and creating broad support for public scholarship across the cultural disciplines at each member institution. We now also discuss strategies for preserving existing ground for public scholarship in challenging times. At the same time, we seek to expand public scholarship's presence on member campuses by identifying and involving scholars and disciplines that are not yet involved in or aware of IA.

In short, over four years of talking with consortium members and helping to grow Imagining America as a national organization, I've come to the rather unsurprising conclusion that the ingredients of a successful membership are the same as those of a successful consortium. IA and its National Advisory Board bring visibility, legitimacy, and a central destination for public scholars across the country. An equivalent must be created on member campuses. We continue to urge our members to create task-forces or committees on public scholarship in the arts, humanities, and design, a highly visible and legitimate destination for interested colleagues, fellow practitioners, and community partners. Such a group already enjoys the president's or chancellor's approval that is required for membership in IA, and is well-positioned to provide leadership for engaged cultural work. As appropriate to each institution, such a group can be formal or informal, meeting as often or as seldom as necessary to accomplish its goals. As IA does, such leaders should distribute information about opportunities and events, welcome faculty and graduate students new to the institution or new to the field, support their efforts, and promote their achievements internally.

I've learned some other things along the way as well:

The extent and diversity of participation matter. When I joined the staff of Imagining America in 2003, the consortium membership was mostly large private and flagship public universities, with a few private liberal arts colleges and community colleges in the mix. As the years went by, the membership tripled, and more importantly, diversified. Imagining America now includes public and private institutions of widely disparate resources and missions: rural universities, community colleges, schools with a traditionally technological focus, faith-based institutions, historically black colleges and universities, and arts conservatories. This increasing diversity is our greatest strength, both in the visibility and weight it gives our

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will make the difference.” Valmont Layne, former director of the District Six Museum in Cape Town, notes that “our core business is engagement with publics, and we need to manage our specific positionality” in “a place of frustration and opportunity.”

One of our first board members, Gregory Jay, Director of the Cultures and Communities Program at the University of Wisconsin-Milwaukee, got involved in campus engagement efforts because, as he wrote in the very first issue of the IA Newsletter, he worried that such initiatives could reduce universities to “job-training centers.” “But,” he also wrote, “the 1960s idealist in me also became excited about the possibility of really transforming the curriculum.” Soon he was “in dialogue with occupational therapists, sociologists of race, elementary education specialists, bookstore owners, dancers, librarians, community organizers.” This cluster of attitudes—critique, hope, and the sociable labor of learning—recurs throughout the archive of engagement.

At about the same time as Jay was reflecting on the launch of the Cultures and Communities Program, William Paulson was imagining “a future for the humanities” as “the project of enacting human freedom and working in the world in all its dimensions and directions.” Paulson similarly locates work, sociability, and agency as the defining features of an “enlarged humanism,” an “extension” of our collective cognitive faculties.” This sense of an expanding horizon, of “the entire project of making and remaking the social, cultural, and material collectives to which we belong,” is characteristic of the kind of hope I am interested in.

The many hopeful narratives of professional change testify to a deeper sense of integration and a release of new energy that accompany the public turn. Again, enlargement through work that permits one to “co-labor with the public,” in David Scobey’s phrase, matters a great deal. Scobey writes in “The Cosmopolitanism of Community

Engagement” that his own “turn to public work—as a medium of, not a retreat from, scholarship and teaching—turned out to be the most exhilarating and intellectually generative experience of my career, braiding together impulses for interdisciplinary boundary-crossing, public collaboration, and pedagogical, institutional, and literary experimentation.”

The conviction of social creativity—of agency and connection—is fundamental to the individual’s capacity to feel political hope, if we understand “the political as a place of acts oriented toward publicness,” in the words of Lauren Berlant. Berlant’s phrase, “oriented toward,” tells us much about hope. Hope as I appreciate it is not politically naive, conceptually weak, or historically unmoored. Hope gathers its meaning from particular occasions and contexts. It is a stance, an attitude, a mood—above all a relation to people, to ideas, to activity, and to time. The OED definition offers up meanings that include “expectation of something desired,” or “feeling of trust or confidence,” or “that which is hoped for”—all phrases that yield more questions than resolutions.

There is no simple or single genealogy for this word, thus understood. One vitally important line of descent includes the writings of black intellectuals, artists, and politicians, including Sekou Sundiata, Robin Kelley, Cornel West (“prisoner of hope”), Saidiya Hartman, Lani Guinier, and our most powerful avatar of hope, Barack Obama.

It is no accident that the phrase, “the audacity of hope,” comes from a profoundly aesthetic moment in Obama’s first book. Obama’s breakthrough moments turn on experiences that he describes as “haunted,” “luminous,” “liminal.” Obama discovered the public power of memory through the “sacred stories” of the Chicagoans he met as a political organizer. He characterizes them in *Dreams from My Father* as tellers of “[s]tories full of terror and wonder, studded with events that still haunted or inspired them.” Their narratives were full of “poetry,” allegorized as “a luminous world always present beneath the surface.” The eloquence of citizens, saturated with memory, leads

him toward hope. And hope materializes in church, as revelation. Barack Obama heard third-hand about George Watt’s late Victorian allegorical painting of Hope as a blindfolded woman. He didn’t see the image, but heard it described in a sermon by Josiah Wright. It was that sermon that yielded the signature phrase, “audacity of hope.”

Kristin Hass, in the same newsletter column in which she talked about IA’s name, wrote of standing “scraggly and sincere” with other fourth graders, singing James Weldon Johnson’s “Lift Every Voice and Sing,” an annual school ritual. “It left me,” Hass wrote, “with a determined hope, a sense of agency, and a powerful sense of something larger than myself.” And she links this “sense” to work and effort: “The song and the context defined democratic culture for me as a hard but deeply compelling effort.”

People sang “Lift Every Voice and Sing” in the “community sings” that Sekou Sundiata organized during the numerous residencies that surrounded the creation and performance of his post-9/11 ensemble work, “the 51st (dream) state.” “The Negro national anthem,” “Lift Every Voice,” is a song about singing: singing as a claim to political presence, singing as the school of memory (“full of the faith that the dark past has taught us”), singing as a ceremony of “hope,” and singing as a critical challenge to the notion of “our native land.” The combination of proud effort, historical realism, and knowledge about race in America, longing, loss, and ongoing, confident challenge seems to me to characterize the term “hope.”

In “the 51st (dream) state,” hope similarly marks the intersection of the discourses of race, history, imagination, and democracy. The work ends with these lines:

What if we are Life/ or Liberty
and the Pursuit of something new?

And suppose the beautiful answer
asks the more beautiful question,

Why don’t we get our hopes up too high?
Why don’t we get our hopes up too high?

High!

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PAGE ON PAGE

Publicly Active Graduate Students and the Language of Possibility

Adam Bush

Just before breaking for lunch during this year's PAGE Summit in New Orleans, we asked each participant to write down what he or she hoped to get from the weekend. In looking over the responses in the weeks since we were in New Orleans, it's been interesting to note the themes—person to person and year to year—that seem to recur for why students are drawn to the PAGE program:

- Seeking a network of like-minded students (“Are there others like me out there?”);
- Seeking new mentorship (“I need a model of how this works.”);
- Seeking a new language of engagement (“How do you incorporate public scholarship within a textually-bound discipline in a way that is institutionally legible?”);
- Seeking possibilities for professionalization (“How can I use my skills, experiences, and knowledges in the workforce?”); and
- Seeking strategies for sanity (“How does one find a balance?”).

Alongside these questions, one word was a near constant—*possibility*. Over and over students expressed a desire to understand the possibilities for initiating projects, to discover the possibilities available for a working life engaged in the community, and poignantly, “to know how it’s possible to feel as connected as I do right now during the rest of the year.”

In the introduction to Paulo Friere’s *The Politics of Education*, Henry Giroux writes of Freire’s ability to “combine a language of critique with the language of possibility.” To me, this one sentence evokes IA’s promise. But nowhere have I seen this ‘language of possibility’ embraced, struggled with, and worked through more vividly than I have each year during the PAGE Summit.



Photo: Adam Bush

University of Michigan professor, Matthew Countryman (left), speaks with PAGE Fellow Micah Salkind, Brown University, during their mentor meeting.

Since its inception, PAGE has sought to include and embed graduate students within all of IA’s work; convening to discuss the “future of higher education” seems pointless without the perspectives of those who would assume important roles within the academy. Each year of its existence, PAGE has sought to expand the impact of its program, either by increasing the duration and focus of the Summit or, more recently, by welcoming more students into it. Beginning at last year’s conference in Los Angeles, the PAGE leadership team has given particular attention to ways of making our work more inclusive. In the past, only those dozen or so PAGE Fellows were invited to participate in our Summit, the daylong exploration of engaged scholarship. But because we receive between 50 and 150 applications each year, we’ve always had to reconcile ourselves to the fact that there will be many important voices and perspectives excluded from the broad, national coalition we are trying to build. After conducting a concurrent graduate student session in a room adjacent to the PAGE Summit in LA, we went a step further this year by opening the doors to all those who wanted to participate, regardless of whether or not they received fellowships. We also offered one-day scholarships to a small cohort of local graduate students so that they could participate. As a result, the Summit

was attended by over 50 graduate students—some just starting graduate school, knowing *what* they want to do but not *how*; others with years of experience in public projects. Everyone, it seemed, was eager for an “immersion class” in the language of possibility.

With such a broad range of relationships to civic engagement, the Summit activities alternated among large group activities that attempted to underscore the shared joys, aspirations, and challenges of engaged scholars; one-on-one exercises that allowed participants to speak at length about their own work; and affinity group discussions around themes and reading assignments posted on the PAGE web site prior to the conference. These affinity groups were: *Understanding, Initiating, and Maintaining Successful Partnerships*; *Scholar-Activism and Activist-Scholars*; *Publicly Engaged Scholarship and the Arts*; and *Archiving, Documenting, and Evaluating Civic Engagement*.

After lunch and before the afternoon portion of the PAGE Summit, a number of Fellows participated in this year’s PAGE panel presentation entitled, with a nod to Freire, “Those Who Dare Teach.” The panel was designed to open a discussion of pedagogy in the graduate school. Panelists Catherine Michna (English, Boston College), Genevieve Carpio (American Studies and

Ethnicity, University of Southern California), and Dana Edell (Educational Theater, New York University) discussed strategies for centering pedagogy through their teaching assignments, the seminar, and other spaces they have carved out outside of the university system. Speaking to the “arc of a career” that’s often referred to within IA, this panel sought to examine where, why, and how we engage in public scholarship at the outset.

I return, in closing, to the Giroux quote that began this essay—combining the language of critique with the language of possibility. As graduate students, it is easy, I think, to focus on the critiques that we hone so effectively in our programs. At the same time, it’s easy to forget the possibilities inherent in the *imagining* that this organization’s name encourages. Reflecting on this year’s PAGE Summit, I am struck by how exciting it is to imagine new capabilities of critique and new opportunities for how we can engage in the world as students, as artists, as teachers, as mentors, as researchers, and as an organization working to utilize this language of possibility. ■

For a list of PAGE fellows past and present, please visit the new PAGE web site at pageia.com.

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The questions and surmises—What if? Suppose? Why not?—define hope as embodied performance and as speculation.

I’m not sure, in the end, that we can surpass the wisdom of IA Research Director Timothy Eatman’s “Five Senses of Engagement”: “the sense of hope, the sense of history, the sense of passion, the sense of empathy, and the sense of planning.” While he names hope as a separate “sense,” it is Eatman’s grounding of hope in historically informed, sociably passionate and empathetic planning that defines the pragmatic, critical, and highly expressive character of the word throughout the ten years of IA’s founding and growth. ■

Parting Thoughts

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mission and in the intellectual breadth it brings to our effort.

Likewise, on a member campus, the number of people involved in public scholarship and practice matters greatly; the attendance rates at events, the levels of student interest, the relevant publications or artworks produced on that campus, all count (and are counted). It’s important to have many participants, but diversity within them is crucial to success. Ideally, in a campus task force or a large project, one aims to involve participants from several disciplines, with various pedagogies, participants, with different professional and personal backgrounds, whether they be students, faculty, community partners, university staff, deans, or chairs. Including and involving different parties and their different resources ensures a stronger place for public scholarship on each campus, and greater scholarly and artistic richness in its results.

Visibility is key, and nothing is more visible than an event. IA’s national conference brings important substance to public scholarship; it gives scholars a venue to share their work, to exchange ideas with others, to create new projects, and to celebrate their progress. Likewise, running a conference or hosting an IA Regional Meeting does the same at the campus level, while demonstrating the value and outcomes of such work to senior leadership. On a smaller scale, hosting a speaker as part of an ongoing public scholarship initiative also brings interested scholars and practitioners together and offers opportunities for exchange and collaboration. Publications often go unnoticed by colleagues outside one’s department or reading group. But nobody is going to miss that flyer for an upcoming event, or the crowd gathered around the refreshment table between sessions or after a talk.

Consider long-term goals while meeting short-term necessities. While we carry out lengthy research projects like Assessing the Practices of Public Scholarship, we

also respond to immediate requests from our members for site visits, consultations on potential projects and degree plans, and individual tenure cases. Likewise, a group of faculty and senior administrators at a member institution can develop long-term plans for improving the climate for public scholarship at home, while engaging in immediate needs. Each organization needs to develop strategies and goals. Regardless of how fully achieved they may ever be, making these plans often catalyzes new developments, even if they are not as originally intended.

Of course, the short-term intervenes. Budget lines must be protected, responsibilities re-allocated within a smaller staff, and classes or projects combined so that they—and the community relationships on which they depend—may be continued. The ability to manage these individual tasks and to work towards the significantly longer process of creating sustained change within an institution is an invariable predictor of success.

Explore regional efforts or collaborations between like institutions. We initiated Regional Meetings in 2008, and they continue to bear unexpected fruit. At the campus level, collaborations with nearby institutions, projects involving multiple campuses of a state public university system, or opportunities to work with like institutions regardless of location can render extraordinary results. They consolidate resources, disseminate expertise, and demonstrate serious commitment to public scholarship, while showcasing its benefits to senior administrators and to the public.

Work with existing resources and networks. Imagining America has a rich history of working in partnership with like-minded organizations, such as Campus Compact, AAC&U, AASCU, and the Woodrow Wilson Foundation. In the early days, these organizations shared their experiences with us and helped us clearly define our capacities. As we gathered momentum, collaborating intellectually and programmatically with them allowed us to build on their existing

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strengths, while sharing with them our growing expertise and networks. Likewise, on member campuses, faculty and students should remember the importance of related campus units, even if they are not academic in scope. Offices of outreach, community relations, volunteerism, and student affairs have deep relationships with the local community that are important resources for faculty and graduate students. Consult and work with those units that are already engaged with the local public, even if your end goals differ.

Promote, promote, promote. In addition to our publications and contributions to national conversations at various conferences, Imagining America staff and board members regularly update member presidents and chancellors on the efforts that their membership supports. On campus, centers and programs are long accustomed to producing brochures and newsletters highlighting their projects and events. Public scholars must also publicly promote the intellectual and civic importance of such projects. Consider the possibility of producing an electronic newsletter on campus-wide efforts and collaborations. Request a brief meeting with the provost, in which she or he can be briefed on the accomplishments of public scholarship on their campus and how public scholarship has benefited student learning, faculty development, and community relations. At the very least, representatives might write a letter annually to their provost and president, to that end.

Despite the tight headset and the challenges of holding conference calls with two, three, or sometimes four faculty members, these conversations—and the constant e-mail exchanges that surround them—have been an intellectual, professional, and social joy for me. I thank the consortium representatives for them, for their dedication to Imagining America’s mission, and for their rich visions of how higher education, both at their home institution and across the country, can serve the greater good. It’s been a privilege to learn from all of them. ■

Juliet Feibel, her husband Ken MacLean, a cultural anthropologist at Clark University, and their two children will spend Ken’s upcoming sabbatical, starting next summer, in Southeast Asia.

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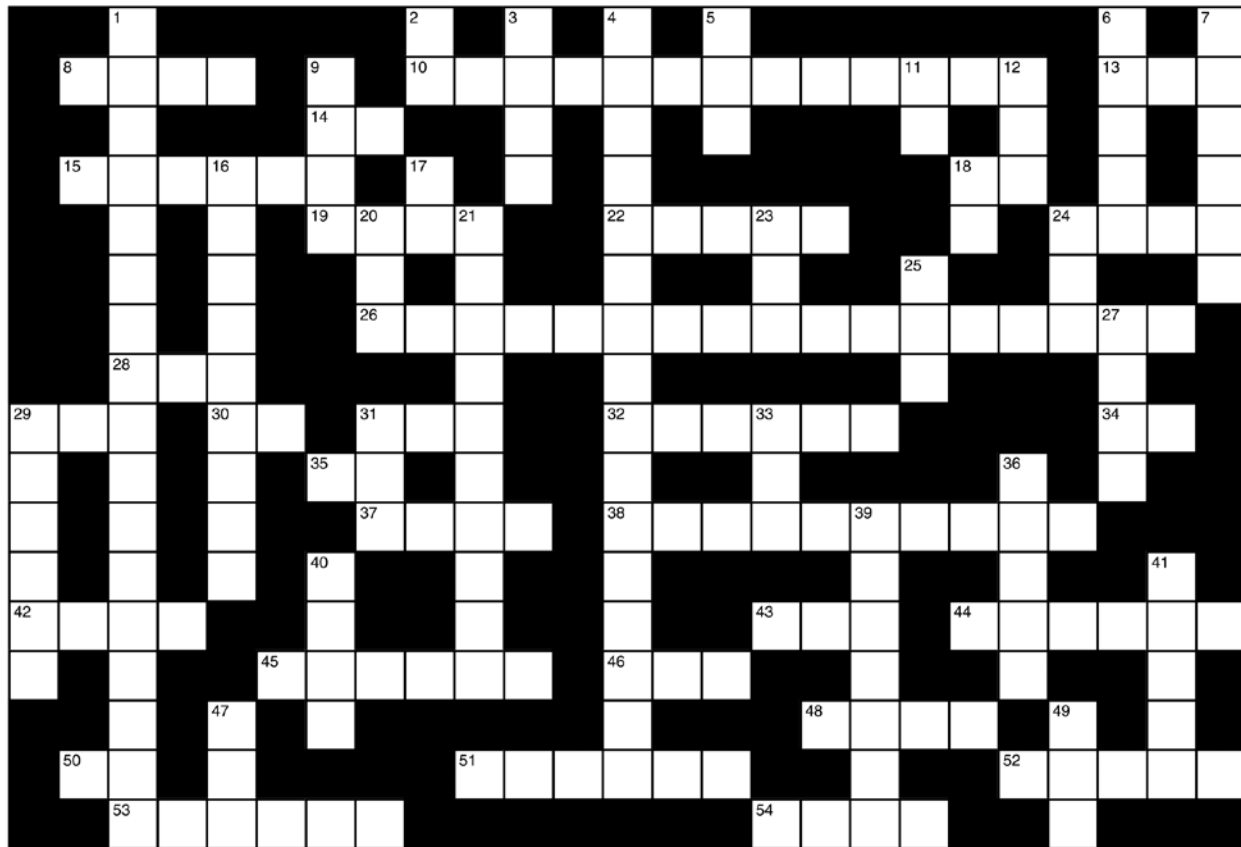
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Happy Birthday, Imagining America!



Across

8. "Actually, the one in Florida is the University of Miami. I go to school in _____."
10. One-time Princeton Prez, his foundation was an IA founding partner.
13. Ruth Wilson Gilmore is poised to lead this scholarly group in 2010.
14. In short, what we've been doing for ten years.
15. _____ from the Cultural Battlefront.
18. Many grads' first rung.
19. Stanford's center for engagement. (Almost like IA's 1st Associate Director.)
22. "I am always civic, and I am always a poet," he said (and we quoted in newsletter No. 3).
24. Ellison's audacity, too (at least in this issue).
26. Before the consortium, IA was a partner in this Pennsylvania Ave. cohort.
28. Amartya _____, theorist of justice.
29. Drama in Education, briefly.
30. Home to six member schools, this state was featured in Issue #10.
31. Eatman earns miles making the rounds with its report.
32. Self-described "cruise director" sails to Thailand in 2010.
34. Next conference state.
35. IA's KSU is here.
37. IA home for ABDs, MFAs, and other acronyms.
38. This (Public) scholar did a (Milwaukee) jig during NOLA's keynote.
42. Forseeable Future #3 was Cantor's "The University as Public _____."
43. An important publishing review.
44. IA's resident economist, in quotes.
45. Before Lewiston, the place he "put" the academy was in Michigan.
46. IA's NY Tech. U.
48. Large educational association, founded in 1916.
50. SB, LA, Davis, & Irvine, e.g.
51. White's 2009 address gave us plenty of the traditional kind.
52. At both SUNY and Carnegie, an early theorist of engaged scholarship.
53. For many, a good reason to publish.
54. 1st Associate Director. (Almost like Stanford's center for engagement.)

Down

1. This turn-of-the-century partnership between the Illinois Humanities Council and Bard was truly Homeric.
2. Bothell and Seattle, e.g.
3. Friere's work inspired his, theatrically speaking.
4. Literally and figuratively, Sanchez is doing it almost every day.
5. Myers' report: "What we _____ the future," from IA's "The End of the Beginning."
6. He and Myles Horton were on a first name basis.
7. Forseeable Future #2 detailed promises and perils of this uptown neighborhood.
9. It's no fluke many IA humanists wish HE would "Think Again."
11. IA host campus.
12. Fmr Broadway producer Rocco Landesman leads this important group.
16. She takes her gown to town in Syracuse now.
17. Role for many PhDs.
18. Home state of both Emersons.
20. It's important to define this before partnering.
21. Then-student co-author with Evan Carton on practicing humanities.
23. 2006 conference host.
24. Before moving to foreign affairs, she urged our name change, ASAP.
25. This UC-Irvine humanities program won't leave you cold.
27. New Orleans' session, "How to Cross the Street in the Flood," came out of this state.
29. _____/build, engaged architecture practice.
31. Before initiating a project, you might consider seeing if there are resources on this.
33. What artists and scholars sometimes do for funding.
36. Forseeable Future #7, on the Slave Ship _____.
39. 2005 conference site on the banks of the Raritan.
40. Colorful LA keynote speaker.
41. As a consequence, and in the future... Oh, and also the name of this "organization of organizations."
47. Important online hub for engaged artists.
49. The Oregon Shakespeare Festival is just up the street from this institution.

Please visit our web site, www.imagingamerica.org, for the answer key.



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- University of Notre Dame
- University of Oregon
- University of Pennsylvania
- University of Puerto Rico, Humacao
- University of Southern California
- University of Texas at Austin
- University of Texas at San Antonio
- University of Virginia
- University of Washington, Bothell
- University of Washington, Seattle
- University of Wisconsin, Madison
- University of Wisconsin, Milwaukee
- Vanderbilt University
- Virginia Tech
- Wagner College
- Wesleyan University
- Western Kentucky University
- Winona State University
- Xavier University of Louisiana

