Spring 2003

Issue 3, Spring 2003

Imagining America

Issue 3, Spring 2003

Imagining America Newsletter

A publication designed to foster new cultural alliances

In This Issue

Save the Date

Imagining America's next national conference will be held November 8 - 11, 2003 at the University of Illinois at Urbana-Champaign.

From the Associate Director

Imagining America – Why Now More Than Ever

When James Weldon Johnson wrote his stirring "Lift Every Voice and Sing" at the turn of the century he surely did not envision me as part of his audience. Scraggly and sincere, clad in a hippie leotard, blue jeans, and hiking boots standing, in 1975, on worn linoleum with 60 other fourth-graders singing in a school that could easily have been mistaken for an abandoned building. But his song, the teachers who asked us to sing it year after year, and my fellow students (who were and were not like me) left an indelible mark on me.

Johnson's call and the halls of Columbus Elementary School in which I squeaked out my echo of it left me with a determined hope, a sense of agency, and a powerful sense of something larger than myself. The song and the context defined democratic culture for me as a hard but deeply compelling effort – to be yearned for and to be fought for.

Imagining America began with the impulse to celebrate, push, and support artists and humanists working for democratic culture in their communities. We wanted to honor those, for example, collaborating on building new forms of knowledge by bringing their scholarship into partnerships with public schools.

Julie Ellison and I agonized with our founding partners about a name that could contain and promote this impulse. We were supported by the White House Millennium Council and the Woodrow Wilson National Fellowship Foundation. Eventually, we got the okay from Hillary Clinton, after less optimistic names had been rejected: Imagining America. We embraced it because it put the work of "imagining" at the center of our enterprise, and it implied that the nation was something to be imagined – that "America" was not static or finished but rather something that was always being made. We did, however, have our apprehensions about this name. The academics in us heard a patriotic ring that we knew would inspire a certain amount of eye rolling among our colleagues who are, for good reason, deeply skeptical about rhetorics of nationalism.

In part, I think, because the work of Imagining America requires us to be both skeptics and willful champions of the good in democratic culture, the name has served us well. It has come to mark a place for the work we do in the name of campus-community alliances.

But what it meant to imagine America a few years ago is different from what it means to imagine America today.

Recently, listening to poet, performer, and scholar Sekou Sundiata in the graduate seminar Julie and I are teaching (with John Burkhardt and David Scobey) on the New Public Scholarship, it occurred to me that our name – Imagining America – had taken on a new meaning, one we needed boldly to embrace. (For more information on this new course – a lab for the exploration of the New Public Scholarship – please go to the Imagining America web site.)

Sundiata read us a draft of a poem about his experience at ground zero in Manhattan. "I am always civic," he said, "and I am always a poet." In the poem, he is surprised by his own feelings of patriotism (for lack of a better word). He struggles to understand his own upsurge of loyalty to what was attacked, leading him to grapple with what is and is not the place of an African American artist and activist. And as this washes over him, as he holds on to and grapples with this unfamiliar sensation, he thinks of Emmett Till, one of too many black boys murdered in the name of defending American "ideals." His evocation of Till is not flip or didactic; it begs some hard

Continued from pg. 1

questions. And Sundiata does not end the poem either waving or burning a flag.

He left me, however, painfully aware of the need for public culture makers to be 'imagining America' in this moment – to get into the business of defining what it is and whom it is for. Sundiata – in our wood-paneled classroom at the University of Michigan reading his poem to graduate students, faculty, a local businessman, a legislative writer, and others- was embodying some of the forms of public culture making that Imagining America works to sustain.

And in his poem I heard a call – one that I must have been waiting to hear – to imagine America in this moment. A call to rethink, as we contemplate war, what we understand America to be and to do so out loud and in public. A call to lift our voices to question, sing, and shout.

Kristin Hass *is the Associate Director of Imagining America and teaches in the Program in American Culture at the University of Michigan.*

AAU-FSHC Task Force Recommendations

1. High-level support and leadership are essential to major sustained collaborations. Rick Levin, President of Yale University, summarized the importance of leadership to these projects at an Imagining America conference in 1999. He stated, "First the University must stand behind the enterprise. A project won't flourish if a community group has to worry that the initiative will collapse if a faculty member leaves or changes his research interest or a student leader graduates. Second, the best programs are those that become integral in the lives of the institution and its schools or departments. It can't just be an outreach activity; it has to become really part of the core program. Third, the most successful collaborations rely on more than a spirit of volunteerism, they draw on genuine expertise that students, faculty and staff bring to the relationship. And fourth, sustainable collaborations must be significantly shaped by the strength and aspirations of our community partners. It can't be just our idea but has to have real roots in the substance in the community."

2. The faculty reward system is of tremendous importance. If a university decides that increasing collaborations with state humanities councils is in its interest or fits within its mission, it will need to put in place a faculty reward system that recognizes the value of such efforts. The current university reward system often works against collaborations with state councils.

Joint Report on Intersection of State Humanities Councils and Research Universities

In March of 2002, the Association of American Universities and the Federation of State Humanities Councils Task Force issued their findings in a report that was two years in the making. The report describes all aspects of university-community collaborations: those that work, as well as common obstacles and recommended solutions. The question, therefore, is not whether to work together, but how to do so most effectively.

Excerpts from this report:

- "The years of the cultural wars had a devastating impact on the humanities, both in terms of funding cuts and working relationships.... State councils accused university scholars of being too remote and indecipherable to the public. Universities accused state councils of promoting 'humanities lite' programming. Major research universities and state councils have begun to rediscover each other's strengths."

- "Leadership plays a key role in council-university cooperation. Among councils, collaborations tend to take place because boards or executive directors see faculty/university collaboration as important. The same is true for universities. A president's, provost's, vice president's or dean's personal commitment to expanding the scope of university involvement encourages collaborations."

- "Almost 60 percent of the state council respondents and 75 percent of the university respondents indicated [that their organization] had participated in university-state council collaborations, although with varying degrees of intensity."

- "Decisions not to pursue collaborations are sometimes based on unconfirmed beliefs about a council's position. Some public universities, for example, believe that state councils favor private institutions, while at the same time private universities believe that state councils favor public institutions."

- "Having a contact point within a university can be critical for a state humanities council. Humanities centers often offer a logical entry point."

- "The directors of professional societies such as the Modern Languages Association and the American Historical Association should emphasize community service—and, specifically, collaboration with state and local humanities organizations—as an important component of a well-rounded and rewarding scholarly career."

IA Director Julie Ellison says, "*We endorse the report, and we hope that universities and state humanities councils will look for untapped areas of potential collaboration.*" [See IYS toolkit] The contents of the full report can be seen at the following website: **www.aau.edu/reports/Humanities.pdf**

Neutral Zone board member and University of Michigan Vice President and Secretary of the University Lisa Tedesco and Historian David Johnson of Portland State University chat at IA's 2002 national conference in Ann Arbor.
Photo: S.K. Woodall

3. More should be done to involve graduate students in public humanities programming. Civic sensibility is not adequately represented in graduate training.

4. Information about new models of meaningful collaboration, as well as other innovative approaches, should continue to be identified and circulated. Organizations should be alert to opportunities as they develop, reporting on especially promising projects or activities. [Ed: The Imagining America newsletter and website jump to mind here!]

5. Professional societies should examine this issue. Professional societies significantly influence the structure and content of the department's reward system and, therefore, have a direct impact on faculty willingness to participate in collaborative activities. Professional societies should be encouraged to identify service and outreach activities that should qualify along with teaching and scholarship as legitimate responsibilities of the discipline.

William Ivey, Branscomb Scholar at Vanderbilt University and Former NEA Chairman, Julie Ellison, and Julia Lupton, Director of *Humanities Out There* at University of California Irvine, at the opening panel at the conference.

2002 National Conference Delivers The Big Ideas

Photos by S.K.Woodall

The first day started with UC-Irvine Professor Julia Reinhard Lupton holding the idea of citizenship up to the light. She talked movingly about it as problematic, anxiety-provoking for scholars, and tantalizing. When she had finished Harry Boyte, co-director of the Center for Democracy and Citizenship at the University of Minnesota, agreed with her that it was a messy idea. And he called on the scholars, leaders in higher education, museum directors, artists, and others assembled to stand up and claim it – to understand citizenship as complicated, expansive, empowering, essential to the success of democratic culture, and ours to claim.

This exchange captures the texture of Imagining America's national conference held at the University of Michigan in November of 2002. Participants returned again and again to four preoccupations – the big ideas at stake in public culture making, the workings of cultural institutions, the power of hope, and the need for developing new forms of scholarship – a new public scholarship.

Some 70 participants representing more than 20 member institutions attended the three-day event filled with creative exchange and intellectual inquiry. Generous support from the Rockefeller Foundation contributed to an impressive slate of speakers from across the Midwest, the East Coast, the West Coast and the South, all of whom spoke eloquently to this year's theme, "The Engaged University, the Engaged Community, and the Daily Practice of Democracy."

"The conference could have just as easily been entitled, 'On the Move in Public Spaces,'" jokes IA's Director Julie Ellison, as attendees often found themselves on the bus traveling to and from campus. The itinerary included visits to the art gallery at Washtenaw Community College (a member institution), the Neutral Zone, local teen center, and area restaurants.

Speakers included former NEA Chairman Bill Ivey, who now runs the Center for Art, Enterprise and Policy at Vanderbilt University. He stressed the need for universities to be seen as community organizations. Pat Sharpe, dean of studies at Bard High School Early College, offered insights into her public school's innovative curriculum which combines the first two years of high school with the first two years of college. "Sixteen-year-olds want to challenge everything," she said. An education that treats teenagers as adults allows them to do just that.

Lonnie Bunch, president of the Chicago Historical Society, offered several "wondrous examples" of museums that create sites for community renewal. Spencer Crew, president of the National Underground Railroad Freedom Center, addressed how his organization hopes to collaborate with universities to promote history and research on the Underground Railroad. And Mary Schmidt Campbell, dean of the Tisch School of the Arts at NYU and former director of New York City's department of cultural affairs under Mayor Koch, delivered the keynote address: "Harlem: A Parable of Culture's Urban Perils and Promises." [Dean Campbell's speech will be published in its entirety and made available for free to all members.]

On day two, Harry Boyte talked about the vocabulary of politics as applied to government and universities. Richard Howorth, mayor of Oxford, Mississippi, told of "Ole Miss" and Oxford's beleaguered past and how in tandem they have transformed themselves into a thriving campus and community (see related story p.4). The conference's closing exchange on community and grassroots theater featured NYU Associate Professor Jan Cohen-Cruz and Dudley Cocke, director of Roadside Theater at Appalshop, Kentucky. Cohen-Cruz spoke of the "artist as culture worker," while Cocke talked of creating theater in rural areas by engaging communities to reveal their own stories over a period of 25 years.

Ellison applauded the work of her colleague, Acting Director Kristin Hass, who organized much of the 2002 conference. "Kristin assembled a talented group of speakers and delivered an event that was fun, stimulating, productive and intellectually challenging," said Ellison. Speakers and attendees alike praised the event. "I can't over-emphasize the importance of this gathering to the work I'm trying to do," said Julia Reinhard Lupton. " I am so

Dr. Veta Tucker, Professor of English at Grand Valley State University, and Amanda Campbell, Anthropology graduate student at Western Michigan University, after their panel on the Ramptown Underground Railroad Project.

Deborah Walton-Medley, Michigan Municipal League, Julie Ellison, and Michael Evans, Heritage Battle Creek.

The third annual Imagining Michigan Conference

"Imagining Michigan 2002 -- Practical Imagination: Building the Networks that Build Community,"

was held on September 24, 2002 on the campus of Western Michigan University.

The conference was co-sponsored by the Michigan Council for Arts and Cultural Affairs, Michigan Humanities Council, Imagining America at the University of Michigan and our local co-sponsors, including the host institution, Western Michigan University, and the Arts Council of Greater Kalamazoo. The unusual coming together of universities and the public arts and humanities represented by this group of sponsors is at the heart of Imagining Michigan's mission.

energized, so full of vocabulary, models, ideas, and new contacts."

The University of Illinois at Champaign-Urbana will play host to this year's annual conference, November 8-11, 2003.

S.K. Woodall, is an assistant adjunct professor in the School of Architecture and at the Studio for Creative Inquiry in the School of Fine Arts at Carnegie Mellon University.

The Public Life of a University Town: Literature, the Arts and Development

By Richard Howorth

The first white settlers in the Choctaw Territory of Northern Mississippi chose Oxford as the name for their settlement because they hoped to convince the state legislature to locate the first state university there. It did so by a one-vote majority in 1848. The original faculty members had bold dreams for the University of Mississippi, choosing its school colors of red and blue after Harvard's crimson and Yale's blue. Those dreams died fast as Mississippi was drawn into the War, and before it was over, most buildings on campus and in town were burned by federal troops. The entire student body left as a regiment, the University Grays, and those soldiers who had not yet been killed suffered 100 percent casualties in Pickett's Charge at Gettysburg.

More than 100 years beyond the Civil War, slavery, the peculiar and evil institution that created the War, would establish the crippling legacy of the South that prevented the University in Oxford from approaching the dreams of its founders. Reconstruction, Jim Crow, the Great Depression, and desegregation engendered an accumulation of division and difficulty that, connected to Mississippi's long-standing economic woes, could not be entirely overcome.

Such a stifling environment nonetheless produced an astonishing collection of individuals who have made notable contributions to the American arts and humanities: blues musicians such as Muddy Waters, Howlin' Wolf, and B.B. King; Elvis Presley in rock n'roll; Mose Allison in jazz; Leontyne Price in opera; Charlie Pride in country; and many great writers – Eudora Welty, Richard Wright, Tennessee Williams, Barry Hannah, Richard Ford, and, William Faulkner, from Oxford.

Oxford "failed Faulkner" in fundamental ways and lived through the embarrassing stigma the community earned when in 1962, only a few months after Faulkner's death, the University (really, the state political structure) denied admission to an African American, James Meredith. The ensuing riot, in which two people were killed and scores were injured, forced President Kennedy to activate some 32,000 federal troops. Mississippi and Oxford became synonymous with backwardness, bigotry, and hatred.

Wishing to escape the stain of racism, more than a third of the faculty pulled up and taught elsewhere. Bright Mississippi high school students pondered the value of a degree from the University of Mississippi, and quietly left the state for Vanderbilt, Michigan State, and LSU. The community had work to do. Loyal supporters and faculty members shrugged off despair and went about the business of rebuilding once more.

Such focus and intelligence led to the discussions that would lead to the formation of the Center for the Study of Southern Culture. Philosophy professor Michael Harrington, from Georgia, and a young history professor from Nebraska, Robert Haws, saw that the University's perceived weakness could be converted into strength. They knew that Southern culture, a phrase that in the minds of most conjured images of Klansmen or police dogs in Birmingham, actually was a much deeper, complex universe of the blues, outsider art, rich and undocumented folklore, and unique cuisines, a world that warranted academic perspective. They understood that the issue of race, if put on the table for discussion and understanding rather than avoiding it for its "negative publicity," would serve to heal the community.

Bill Ferris was hired as the center's first director in 1978. I met him in the summer of 1979, as I prepared to open my small bookstore, Square Books. He assured me that the center would be a partner and strong supporter of the bookstore. From its infancy, the store looked to attract writers to sign books or do

Judith Kirshner, Dean of Architecture and the Arts at the University of Illinois at Chicago, David Scobey, Director of Arts of Citizenship at the University of Michigan, and Michael Ross, Director of the Krannert Center for the Performing Arts at the University of Illinois, Urbana-Champaign.

Images

readings. Over the years, through Bill's extensive network of friends, writers such as Alex Haley, Allen Ginsburg, Alice Walker, and Toni Morrison would visit the store.

Willie Morris, the former editor of *Harper's*, told in North Toward Home of his tortured relationship with the South and why he left it. In 1981, he returned to Oxford. Ready to embrace the prospect of change in the South, Morris had been lured here by his friends Larry and Dean Faulkner Wells, who owned and operated the Yoknapatawpha Press. The Wellses convinced the University to hire Morris as its Writer-in-Residence. He brought many of his friends to visit Oxford, writers he knew from his days at *Harper's*. James Dickey, Peter Matthiessen, David Halberstam, and George Plimpton arrived, speaking to students and making public appearances at Square Books. William Styron signed copies of a new bestseller, *Sophie's Choice*, marking the first time Oxonians had stood in a line to purchase books, other than for required reading.

Square Books moved to a larger location in 1986, adding a café that served Oxford's first espresso. (A visitor to town in those days claimed that he asked a native where he might find an espresso, and the man responded, "Is that a fish?") In 1989, the store held its most famous event, the "Encycloparty," promoting the publication of the *Encyclopedia of Southern Culture*, edited by Bill Ferris and Charles Wilson, the current director of the Center for the Study of Southern Culture. Streets were closed down for an outdoor festival with bands, food, and tables where over 50 contributing editors signed copies of the eight-plus pound tome. Suddenly new bars and restaurants began opening, many providing venues for a burgeoning tour of musicians. Square Books opened an annex, Off Square Books, serving as a reading venue for a growing calendar of touring authors. By 1997 the store had become the home of Thacker Mountain Radio, now broadcast on Public Radio in Mississippi.

USA Today reported Oxford as one of the top six college towns in America, *Men's Journal* called it one of America's best places to live, and Jim Harrison referred to it as "surely the pleasantest university town in America." The city created a two-percent food and beverage tourism tax. The Chamber of Commerce initiated a program to attract retirees.

Between 1990 and 2000, the County had grown in population by 22 percent. Construction dollars in the city, which had never exceeded $10 million in any year prior to 1990, shot up to $27 million that year; to $35 million in the mid-nineties and were projected at $100 million for 2002.

I became drawn to local politics over a two-year period of dissatisfaction with city government that culminated when a group of citizens upset over a $5 million road improvement bond that included a $1.5 million contribution from WalMart formed a group called the Citizens for Responsible Development. This group undertook to petition for a referendum on the bond issue, and when the election commission took a fine-tooth comb to determine that the petition was short the required number of signatures, several members from the citizens'group, including me, filed suit against the city. The plaintiffs lost this skirmish in court, and when the next election began to shape up several months later, a number of alternative candidates filed for office five minutes before the deadline. From this group, I was the only candidate elected, defeating the incumbent mayor by a four-percent margin.

I knew immediately that a centrist, non-partisan identity would be critical to success. I worked hard to build trust and reinforce whole-board decision-making. I understand and work for my community in a very different way than I had as the owner and operator of Square Books.

Richard Howorth is the mayor of Oxford, Miss., the owner of Square Books, and a past president of the National Independent Booksellers'Association.

The IA Consortium:

Today, one year after forming the Imagining America Consortium, a diverse national alliance is in place and growing. The Consortium is a microcosm of American higher education, bringing together for a common purpose colleges and universities of every kind. Imagining America is developing an effective federation of 'action teams' on member campuses. Interest is strong and the level of activity is rising.

The Benefits of Membership

1. Intellectual Groundwork: Constructing Ideas, Arguments, and Positions
2. Conferences and Workshops
3. Program Development and Consultation
4. Communications
5. Research
6. Educational Opportunities
7. Cultural Policy, Cultural Practice
8. Consortium Governance

While Oxford's history is unique and its cultural development colorful and explosive, much about its present condition is similar to that of other university towns. Oxford, or Chapel Hill, North Carolina; Charlottesville, Virginia; Athens, Georgia; and Fayetteville, Arkansas are southern university communities that grew from once relatively isolated small towns into bustling, even booming, places that offer residents a desirable quality of life, built around their university's cultural and entertainment amenities that spur further development. These places, and scores of others outside the South, such as Boulder, Colorado; Missoula, Montana; Eugene, Oregon; and Bloomington, Indiana, have all become retirement communities and second-home markets for their alumni as well as thousands of people who have no ties to those places.

Centers of government, like university communities, offer cultural and economic stability, even if only by virtue of perception. Similar development has taken place in state capitals, such as Santa Fe; Salem, Oregon; Olympia, Washington; and Annapolis. Places that are both a state capital and a university community – Boston, Madison, Nashville, or Austin – present perhaps an even greater strength of culture and economy. Even small towns with community colleges are more active and economically vital than their similarly sized neighbors.

Obviously a university functions just as any industry does, by creating jobs, a hierarchy of salaried employment, and the people who have those jobs, who are consumers in the local economy. But cultural amenities make a marked difference between one university community and another. The greater those amenities, the greater the quality of life is perceived to be and, therefore, often becomes. Universities that are strong in the arts and humanities tend to create communities with lively cultural development and thus strong economic development. Communities with the highest percentage of liberal arts students Oxford, Ann Arbor, Chapel Hill, and Boulder--have some of the most expensive real estate in the nation. University communities with a smaller concentration in arts and humanities, such as Purdue (West Lafayette) with a 19 percent liberal arts population; Mississippi State (Starkville), 23 percent; Texas A & M (College Station), 17 percent; or Iowa State (Ames), 28 percent, while attractive locations, do not command the same housing prices.

If healthy cultural activity stimulates healthy economic activity, then a logical impetus of economic development should be more arts and humanities activity in more places. If asked to "imagine America," then, I imagine, and imagine in a practical way, an America with greater access and exposure to the arts and humanities. In imagining this, I also imagine a new commitment to the value of a liberal arts education. I imagine an America with more liberal arts colleges, or arts or humanities centers, with rich programs that foster greater public participation. I imagine community colleges receiving more public dollars to become centers for the arts and humanities, instead of being seen strictly as vocational centers, as many are today.

In this age of specialization, office space in the ivory tower has never been more crowded, or more costly, than it is today. Academic institutions need to work with economic developers to devise mutually beneficial projects, and university employees need to reach beyond the classroom to the public to promote the value of the liberal arts. Beyond economic considerations, a broader public participation in academic life, especially the arts and humanities, promotes a more engaged citizenry. This is an America I can imagine because I have seen it in my hometown.

Local students play jazz for Imagining America visitors to the Neutral Zone Teen Center.

Founding Consortium Members:

Brown University

California Institute for the Arts

Columbia University

Glen Oaks Community College

Grand Rapids Community College

Grand Valley State University

Kent State University

Lafayette College

Miami University

Ramapo College of New Jersey

Rhode Island School of Design

Richland College

Salve Regina University

SUNY Stony Brook

UC Irvine

UC Santa Barbara

U of Illinois Urbana Champaign

U of Illinois Chicago

U of Iowa

U of Florida

U of Michigan

U of Pennsylvania

U of Washington

Vanderbilt University

Washtenaw Community College

Wesleyan University

Western Michigan University

Yale University

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

Imagine This:

Simpson Center Offers Humanities Institute for Graduate Students

Kathleen Woodard, Chair of Imagining America's National Advisory Board and Director of the University of Washington's Simpson Center for the Humanities, has announced that the Simpson Center will offer a Public Humanities Institute for graduate students. Debuting in September 2003, this innovative resource for doctoral students is supported by funds from the University of Washington and the Woodrow Wilson National Fellowship Foundation. Contact Margit Dementi: mdementi@u.washington.edu or visit the Simpson Center web site: http://depts.washington.edu/uwch/index.html for details.

Mary Schimdt Campbell, Dean of the Tisch School of the Arts at New York University.

New Grants for Site Visits

Mini grants of up to $500 are now available to member institutions to cover half of the cost of sending an IA board or staff member to your campus for an on-site consultation. The IA consultant will address developing programs as well as campus and community partnerships. We can help your institution to launch an Imagine Your State program, review your graduate and undergraduate curricula as they relate to public cultural work, and develop strategies to change faculty culture. For more information please contact IA Director Julie Ellison at jeson@umich.edu.

Keynote Publication

Available for Free

The full text of Mary Schmidt Campbell's keynote address, "Harlem: A Parable of Culture's Urban Perils and Promises," delivered at the 2002 Imagining America national conference, will be published shortly. Mary Schmidt Campbell is the dean of the Tisch School of the Arts at New York University, the founding director of the Studio Museum of Harlem, and former director of New York City's Department of Cultural Affairs during the Koch administration.

This report, like our newsletter and brochure, may be ordered for distribution at conferences and meetings. Please contact: Pattie Postel at ppostel@umich.edu or call her directly at (734) 615-8370.

Visit web site for Citizen Jane's Booklist

Imagine That:

Coming in 2004! The Annual Imagining Michigan Award for Campus-Community Partnerships in the Arts, Humanities, and Design. The Imagining Michigan Award will recognize innovative collaborations by artists and scholars working for the public good in Michigan communities. The award will be given to the winning project team and the their organizations and institutions. The purpose of the award is to declare the importance and value of arts and humanities partnerships.

Let us help you develop an award like this for your state!

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

IA Online

For all the latest IA news, updates and available resources, please visit our website, www.ia.umich.edu. Conference information, free publications, and useful links are just a click of the mouse away.

Save The Date!

Imagining America's next national conference will be held: November 8 - 11, 2003 at the University of Illinois at Urbana-Champaign.

Imagining America

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

America Imagining

Imagining America
1220 S. University Avenue, Suite 215
Ann Arbor, MI 48104-2585
Phone: 734-615-8370