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Imagining America Newsletter

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Nancy Cantor, Chancellor and
President, Syracuse University

A publication designed to foster new cultural alliances

From the Director A New Generation of Public Scholars

Julie Ellison

This is my last column as Director of Imagining America. I am thoroughly pleased when I contemplate what we have done together since 2001. Our robust confidence in one another supports a firm organizational structure responsive to a growing community of public scholars in the humanities, arts, and design. Nothing gives me greater hope than Imagining America's PAGE program—Publicly Active Graduate Education. The graduate students who have built this program are determined that their work should nourish and be nourished by community-based practice. To this undertaking, the PAGE Fellows bring intellectual complexity and clarity of purpose (see PAGE Director Sylvia Gale's article on p. 11).

PAGE is the one national initiative on public engagement in graduate education for which the agenda is set by graduate students themselves. Fellows have developed a pre-conference institute, peer networks, and conference programming. They are now testing out ideas for a summer institute, a web site, publications, and grants. Through PAGE, graduate students in the humanities and arts are shaping one of the most important experiments in graduate education today—the close encounter of community-based practice and disciplinary or interdisciplinary scholarship.

Plenty of challenges to the inherited formations of doctoral education have been mounted in the last decade. None of them have been significantly led by, planned with, or assessed by graduate students themselves. I participate in and wholeheartedly endorse these important efforts. Major contributions include Preparing Future Faculty (PFF), which made diversity and pedagogy central to professional development for graduate students at dozens of universities. The Woodrow Wilson National Fellowship Foundation acted on the indisputable fact that most Ph.D.s do not become professors,

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Imagining America at Syracuse University

Dear Colleagues:

The Imagining America (IA) consortium is a genuine partnership in which members share the responsibility of bearing the torch to strengthen the public role and democratic purposes of the humanities, arts, and design. Syracuse University is proud to grasp that torch and advance the vital work that the University of Michigan has fostered as IA's home. As we all know, this is not a responsibility borne lightly. The hope of America—indeed, of the world—rests on harmonizing, not homogenizing, diverse voices and on cultivating a society of civically minded and collaboratively engaged individuals and groups.

At Syracuse, IA will find a home in which these values are vigorously embraced. Our institutional vision, *Scholarship in Action*, speaks to focusing the transformative intellectual power of universities on the most pressing issues confronting humanity. This entails not merely gazing outward upon, but physically stepping into, our local communities and forming truly reciprocal partnerships that provide a local context in which to tackle global problems.

I believe that the humanities, arts, and design are uniquely positioned among the disciplines to elicit harmonies from the chorus of voices in our society and thereby catalyze productive democratic engagement. My colleagues and I at Syracuse University look forward to helping IA accomplish that through our new role in the IA partnership.

Sincerely,

Nancy Cantor
Chancellor and President
Syracuse University

and expanded the options for doctoral students through The Responsive Ph.D., Diversity in the Ph.D., and Humanities at Work. State Campus Compacts are gearing up to support the student cohorts, now in graduate or professional school, that pioneered community-based learning during their college years. Some disciplinary associations are establishing working groups on public sociology or public history.

But graduate students have mostly not been in the room for the big conversations about engagement. The discussions have been carried out among graduate deans and faculty members, association and foundation leaders, higher education policy specialists and campus program directors. PAGE is a model for how graduate students can both lead and partner with the other constituencies of graduate education.

From the start, PAGE Fellows have come together annually to figure out what they want and need, and to convince others in IA to support these goals. Graduate students know that the impulse to claim greater public agency through creative work is both generational and systemic—broadly shared and not unique to the academy. That is why the PAGE Fellows matter so much to one another and to IA. They do not want to postpone community engagement until mid-career. They are wrestling with how to integrate academic professionalism and public work now, in their particular fields of ethnic studies or social history, women's studies or cultural geography, poetics or performance, theology or languages. How do you connect direct experience with community-based projects to a different kind of dissertation? How do you follow a scholarly passion when it points both to publication and to public work? What kinds of complementarity or fusion are thinkable? Or doable?

PAGE participants typically have arrived at community engagement by one of three pathways:

- Professional practice to scholarship: After college, they worked in the cultural or educational sector: in NGOs or schools, nonprofits or public cultural institutions, media or advocacy. They entered a graduate program in order to deepen, generalize from, and think critically beyond that experience.
- Scholarship to community engagement: They entered graduate school out of passion for an academic subject. Then they decided to get involved in a community-based project closely related to their scholarly area.

- Undergraduate linkage: They found ways to integrate academic interests and engagement as undergraduates, and brought those habits of connection with them to graduate school.

Whichever route they followed to graduate school, many PAGE students bring lessons from campus programs at IA member institutions. These programs are so varied that it is easy to miss their collective impact as places where engaged faculty and graduate students collaborate. Some in PAGE have attended programs sponsored by humanities centers, such as the yearly Institute on the Public Humanities for Doctoral Students at the University of Washington's Simpson Center. The Obermann Center for Advanced Studies at the University of Iowa recently started a similar program. The recent boom in public humanities centers should encourage this model to spread.

Teaching is another doorway to engaged professional practice. Humanities Out There (H.O.T.) at Irvine has a decisive effect on the graduate students who craft its K-12 curricula. Faculty at Michigan State have proposed a certificate program for the graduate students who will be teaching in its new College for the Arts and Humanities, which has a strong community focus.

Elsewhere, students are entering new masters and certificate programs, such as the M.A. program in community-based cultural studies at the University of Washington-Bothell. Leading community arts practitioners are now taking faculty positions. In this role, they are building graduate curricula in community theater, youth arts, or community-cultural development. Study circles can also be sites of change. Members of the Black Humanities Collective at the University of Michigan spent this year looking at practices of engagement and connection available to them as rising scholars. Finally, although it is still rare for graduate schools themselves to support community engagement as a serious part of professional development, it is not unprecedented. The Professional Development and Public Engagement Program at the University of Texas-Austin, run by the UT Graduate School, sets an impressive standard.

Graduate students are changing what the humanities and arts are and do, as they work through the provocations of community engagement. This is precisely what they have in common with everyone else in IA. PAGE connects them to one another and to the public power of this consortium and its work.





Syracuse faculty, staff, and community members enter the 2006 re-dedication ceremonies for the renovated Tolley Hall. Photo courtesy of Syracuse University Photo and Imaging Center.

Locate

Syracuse University

July 1, 2007, marks a new chapter for Imagining America (IA), when its national headquarters move from the University of Michigan to Syracuse University. In anticipation of the transition, we offer a brief overview of SU, which connects to a city of tremendous resources and a region with deep roots in the humanities, history, and culture.

Located in Central New York, Syracuse University is situated in an area steeped in innovation and discovery, as well as diversity and dissent. The region is synonymous with the struggle for abolition, women's rights, civil rights, and the rights of indigenous people. The campus is located but a few miles from the Onondaga Nation, the geographical center and seat of governance of the six nations of the Iroquois Confederacy. The area has also played host to the Underground Railroad; the birth of the Women's Rights Movement; the resettlement of international political refugees; and bold experiments in religion, including Mormonism, spiritualism, and utopianism. While the city of Syracuse has been a casualty of deindustrialization, it has recently emerged as a leader in environmental sustainability; economic entrepreneurship; inclusive education; and arts, design, and technology.

At Syracuse, IA will be administered by The College of Arts and Sciences and the Office of the Provost, and housed in the newly renovated Tolley Building. This historic structure is also home to SU's new Center for the Public and Collaborative Humanities, as well as a vast array of other projects, including the Central New York Humanities Corridor with Cornell University and the University of Rochester. "Imagining America will be nourished by our region's deep historical and cultural roots," explains Arts and Sciences Dean Cathryn R. Newton. "It will help us advance public and collaborative scholarship on our own campus and those of our sister institutions nationwide."

IA's mission to strengthen the public role and democratic purposes of the humanities, arts, and design is consonant not only with this strand of SU history, but also with its contemporary zeitgeist, captured by the institution's vision, *Scholarship in Action*. One vivid illustration of that vision—which also happens to embody IA's principles—is the Connective Corridor. Physically, the Corridor is a streetscape connecting the campuses of three universities co-located on University Hill in Syracuse—the State University of New York (SUNY) Up-

state Medical University, the SUNY College of Environmental Science and Forestry, and SU—with the city's downtown. However, the Corridor's greatest strength is its cultural connections, stringing together vibrant arts and humanities destinations across several inner-city neighborhoods with a world-class urban design concept. It includes the local historical society, museums, concert halls, theaters, and galleries, including the Community Folk Art Center, a university-community partnership with ties to The College of Arts and Sciences.

One of the destinations on the Connective Corridor is The Warehouse, a newly renovated structure that serves both University and community needs. It is the current home of the University's School of Architecture, The Communications Design and Advertising Design Programs, and interdisciplinary Goldring Arts Journalism Program. However, it also houses a first-floor public exhibition space and is a hub for collaborative projects in the arts for inner city school children, conducted by the Partnership for Better Education (PBE), an alliance of regional higher education institutions (including SU), corporations, and government, united to improve urban schooling and to model cooperation among the public, private, and non-profit sectors for their mutual benefit.

Not far from The Warehouse is the city's South Side, a majority-minority neighborhood where the University has entered a unique partnership with a coalition of community members and public, private, and non-profit interests to catalyze an array of projects. They include creating an electronic communications center at the local branch of the public library, music and arts festivals, and the South Side Innovation Center, an incubator for minority- and women-owned businesses, many of which engage the artistic and design talents of local residents.

As SU partners with the community in the arts and other areas, the boundary between high school and university is blurring. Nowhere is this more evident than in PBE's "Arts, Literacy, and Technology" project, a new photography and writing program involving Henninger High School and SU's College of Visual and Performing Arts, Light Work/Community Darkroom, and Creative Writing Program. The Verizon Foundation recently granted \$100,000 to make this literacy program possible. "It's designed to give students license to experiment and to express themselves in ways that the classroom doesn't have time or the expertise for," remarks SU English Professor Michael Burkard.

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Syracuse University
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Collaborations with community partners at SU extend well beyond IA's primary areas of concern, but are noteworthy. Examples include Light Work, a community collaboration supporting emerging and under-recognized artists in photography and digital media; the Burton Blatt Institute, a national collaborative advancing the civic, economic, and social participation of people with disabilities; and the Center of Excellence for Environmental and Energy Systems, in which 12 educational and research institutions and more than 140 firms are partnering to make progress in indoor environmental quality, water resources, and clean and renewable energy.

Chancellor Nancy Cantor, one of IA's founders, captures SU's ethos by saying, "I want to make a case for bold, imaginative, reciprocal, and sustained engagements between colleges and universities and their many constituent communities, local as well as global. These kinds of engagements," she adds, "have broad benefits for society—especially for the understanding and practice of democracy and the values of diversity, social justice, and peace."

—Rob Enslin
Syracuse University

Imagining New York

In celebration of Imagining America's move to New York State, this issue features the ambitious, publicly-engaged cultural work of other New York IA campuses. Each campus has highlighted one or two of their current public scholarship activities in the arts, humanities, or design that span a remarkable array of interests and forms. All are notable for their commitment to the public and support for all those interested in pursuing civic engagement. Our survey will begin by following the route of the Old Erie Canal, then transverse back through the mountains, and end in New York City and Long Island.

University at Albany (SUNY): Collaborations with the Community

The Center for Humanities, Arts, and TechnoSciences (CHATS) of the University at Albany's College of Arts and Science launched two major public humanities projects in 2006. Encounter Albany Architecture, designed as a yearlong focus on Albany's Modern Move-

ment, was realized as a collaborative venture with the Historic Albany Foundation, The Albany Institute of History and Art, and the New York State Chapter of Docomomo, a non-profit organization dedicated to preserving modern architecture. Architectural tours, lectures, classes, student competitions, planning studios, and a book, *Albany Architects*, are some of the programs promoting visual literacy on- and off-campus. The Center, in collaboration with the Albany Academies and the Albany Institute for History and Art, also produced *Why Melville Matters Now*, a trans-disciplinary celebration of Herman Melville that included an academic symposium, art installation, an exhibit of Frank Stella's *The Waves*, and a city-wide 24-hour marathon reading of *Moby Dick*.

This spring, a Critical Exchange Grant from Imagining America will be used to fund a workshop for researchers from the Albany and Buffalo campuses of The State University of New York to begin shaping the Institute on Critical Climate Change. This initiative will hold its first symposium in March entitled: *Chronopolitics and Visual Culture: Temporal Politics of the Image and Architectural Spaces*. Collaboration is a key component of the CHATS, according to Mary Valentis, Director of the Center and Professor of English. "CHATS' collaborative partners—secondary school teachers, architectural designers, a *60-Minutes* commentator, literary theorists, and the city historian—add imaginative depth and multiple perspectives in presenting these varied public humanities programs."

University at Buffalo (SUNY): Bridging the Divide

Amongst its many publicly-engaged activities, the University at Buffalo (SUNY) showcases two particular programs of interest, both in the literary arts. The Exhibit X Fiction Series distinguishes itself among the rich body of reading series in Buffalo by showcasing writers of innovative and experimental fictions. These writers challenge the Series' audience—students, faculty, and the larger Buffalo community—to consider just how "novel" the novel truly can be. The Exhibit X Fiction Series, moreover, is specifically geared to bridge the campus-community divide. Innovative fictions are often—and incorrectly—thought to be insular, abstract, or even obtuse—when they are in fact often comic in tone, interdisciplinary in scope, and multi-media in form. As a result, the Series is held off-campus at a local arts gallery—Halls Contemporary Arts Center—in order to encourage the wider public to participate in the Series' unique events.

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Imagining New York (continued from page 4)

A second initiative, Joyce in Buffalo, is sponsored by the new UB Humanities Institute. It promotes the major James Joyce assets in Buffalo, which include the annual Bloomsday Buffalo Celebration, the Finnegans Wake Reading Group and the Ulysses Circle, and one of Buffalo's richest treasures, the James Joyce collection in the University Libraries' Poetry and Rare Books Collection. Events include: *Cinegae Buffalo*: an Irish Film Festival at the Market Arcade Theatre; *James Joyce Birthday Celebration*: celebrating the author's birthday with a multi-media program of music, performance, lectures and discussion; and the *James Joyce Fellowship*: a visiting fellowship to the UB Poetry and Rare Books Collection, for scholars and graduate students.

Cornell University: Planning and Rebuilding Initiatives in New Orleans

In response to the aftermath of Hurricane Katrina, Cornell University's Department of City and Regional Planning (CRP) created the New Orleans Planning Initiative (NOPI), a collaborative partnership between CRP and the Association of Community Organizations for Reform Now (ACORN). NOPI seeks deeper participation of 9th Ward community members in the redevelopment process. In addition, a group of planning students decided to make an attempt to disentangle issues related to Katrina and obtain a deeper understanding of the City of New Orleans. This movement resulted in a collective reading course directed by Professor Ken Rardon in the latter half of the fall 2005 semester. This reading course, *Seminar on Rebuilding New Orleans*, focused on five relevant topics: environment, race/class, politics, economics, and illustrative case studies. Students conducted independent library research and constructed a preliminary bibliography that provides a brief understanding of the City of New Orleans and Hurricane Katrina. In addition, they constructed a briefing document of New Orleans, specifically focusing on the 9th Ward, along with an annotated resource guide.

Colgate University: Links with Upstate New York

The Upstate Institute at Colgate University, now in its fourth year, creates links between the university and the regional community to engage students, faculty, staff, and residents in research and a reciprocal transfer of knowledge. The UI's Field School matches undergraduate stu-

dent fellows with regional, community, government or non-profit organizations to develop and implement projects that bolster organizational capacity. Students complete independent work on innovative projects that provide a community benefit and, in so doing, develop a deeper understanding of the issues facing the Upstate region and a strong appreciation for what the region has to offer. Several UI fellows have worked with The Exhibition Alliance (TEA), a non-profit resource organization devoted to providing professional exhibition support. Students have designed traveling art exhibitions, developed databases, and conducted studies. One fellow, Sarah Woodworth, worked with The Lorenzo House, a New York State Historic Site, to develop guides to the estate's art collection. Another student, Tim Hogarth, spent two summers developing, filming, and editing educational DVDs about proper fine art handling and storage that are currently being distributed to TEA clients. "There is nothing else like this available to the museum field, and the hope is that these DVDs will help institutions to better train and enhance the knowledge of their staff," says Hogarth.



Tim Hogarth, one of Colgate's Upstate Fellows 2005-2006, proudly displays the DVD he developed for the Exhibition Alliance. Photo courtesy of the Upstate Institute, Colgate University.

New York University: Tackling Tough Questions

At New York University's Tisch School of Arts, two initiatives help students apply their academic learning to issues surrounding them. First, a new M.A. in Arts Politics offers a graduate curriculum that examines, in an activist key, the relation between art and society and the role of the artist in civic life. The program will provide students with the opportunity to come together to reflect critically on the discourses and practical strategies that issue from the ability of art to intervene in and transform the social world. "The M.A. in Arts Politics provides a critical and analytic setting in which artists and others with a social commitment to the arts can develop

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Imagining New York (continued from page 5)

the means for an appraisal of the political implications and social significance of their work,” elaborates Randy Martin, Professor and Director of the Graduate Program in Arts Politics.

The second initiative, the Grassroots Performance Project is a training studio for theater artists committed to justice. Jan Cohen-Cruz, Associate Professor of Drama, and Art and Public Policy, describes the philosophy behind the project, “We believe that the arts are a viable tool for addressing social, economic, and cultural inequality. Correlating with a theory of change that posits those with the problem must be the ones to solve it, we are committed to issues that involve NYU and its Lower East Side community.” Students were introduced to the concerns on the minds and in the hearts of their neighbors in the spring 2006 Grassroots Performance Project. To pursue further the critical issues of gentrification, home, and real estate, students and faculty collaborate with local residents with the goal of using theater arts and community organizing skills to problem-solve collectively. Over the course of the semester, students leave the university’s walls to learn from local organizations, and NYU students and faculty open their studio and classroom doors to community members. This spring, students met Cohen-Cruz in New Orleans during their spring break.

Columbia University: Arts and Human Rights

The Columbia University Arts Initiative forges collaborations across the campus, and works regularly with regional, national, and international cultural partners, aiming to make the arts a part of every Columbia student’s education. In the fall of 2006, the Arts Initiative coordinated the seven-week residency of former Czech Republic President and playwright Václav Havel, who came at the invitation of President Bollinger. Through partnerships with various Columbia departments, as well as New York City institutions such as the MoMA, The Apollo Theater, and The Public Theater among others, the Arts Initiative organized various events and lectures, including a series of panels discussing the ties between art and citizenship. President Bill Clinton, recent Nobel Laureate Orhan Pamuk, filmmaker Michael Moore, and playwright Edward Albee were just some of the notable participants in these events. At www.havel.columbia.edu, the official website of the residency, one can find almost all of the events in video form, including one-on-one interviews with people ranging from George Soros to Lou Reed.

Pace University: Outside the Traditional Gallery

Pace University’s Department of Fine Arts has several faculty members who exhibit their work in public venues outside of traditional galleries. Artist Jane Dickson has been selected to create a commissioned art work for the Metropolitan Transit Authority (MTA) Arts for Transit program which exhibits visual and performing arts for the subway system and commuter rail lines. Her work will be exhibited in the Times Square/42nd Street Station, a major transit complex. Jillian McDonald, a new media and performance artist, creates performance work in public spaces, including changing herself into a zombie on the New York Subway, available as a video on the Web. She writes of her art, “My conscious exhibition strategies engage an audience comprised of a very general public that is not necessarily expecting art or gathered in established arts venues. I create websites that infiltrate and participate in online fan culture, offer advice to strangers from storefronts, and find reasons to enter into the homes of strangers.” Will Pappenheimer has created “Public Mood Ring,” a combined internet and spatial installation which displays the emotional condition of public news stories as color hues.

Stony Brook University (SUNY): Arts Enhance Civic Performance

Civic Performance, a three-day conference at Stony Brook University, used the arts to expand on the discussions presented in keynote addresses and panels. Sponsored by the Humanities Institute at Stony Brook, theatre, visual and performance art capped off a day of intense interaction on the topics of immigration, youth, and the environment.

Margarita Espada-Santos, a Puerto Rican performance artist and founder of teatro experimental yerbabruja, performed *Broken Identities*, a theatre piece created with her fifteen year-old daughter about the immigrant experience on Long Island. Advocates for youth such as Andreas 13, of the musical group Public Enemy, discussed alternative responses to violence and drugs, such as the African American Media Network. The last of the conference themes, focusing on the environment, concluded with a combination performance and gallery talk. It featured a presentation by Pia Lindman, a talk by Dartmouth College’s Michael Dorsey about

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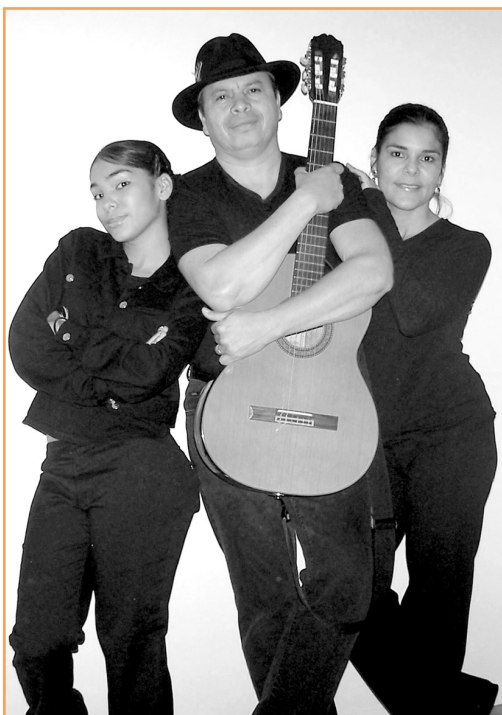


Nassau Community College's Center for the Arts & Humanities Acting Director, Professor Marina Delaney (left) and Susan Kravitz, Dean, Arts & Humanities. Photo by Veronica Esposito, courtesy of the Center for Arts and Humanities, Nassau Community College.

Imagining New York (continued from page 6)

the effects and costs of global warming, and an exhibit of contemporary art pieces that sought to build bridges with artist's local communities, such as Michael Rakowitz's "para-sites," custom-made, inflatable housing for homeless people that can be attached to heat exchange vents on buildings.

The cultural works presented during the three-day conference reflected on the intellectual and often passionate conversations of the day. But they also made a statement about the value of the arts in promoting civic engagement and bringing issues that affect the lives of those who are too often than not, silenced to a broader public.



Mariana Lima, left, Jorge Renderos, and Margarita Espada-Santos are the cast of *Broken Identities*. This theatre piece looks at the damaging effect of immigration on Hispanic women, performed as part of Civic Performance at Stony Brook University. Courtesy of teatro experimental yerbabruja, inc.

Nassau Community College: A New Center for the Arts and Humanities

Nassau Community College's Center for the Arts & Humanities (CAH), established in the summer of 2006 under the leadership of Dean Susan Kravitz, fosters a wide range of arts and humanities events for both the College and the greater Long Island community. The newly-appointed Acting Director, Marina Delaney, and the CAH Steering Committee are working to develop a cultural center that encompasses

many NCC departments. John Lutterbie, Acting Director of the Humanities Institute at Stony Brook, has helped enable the CAH to flourish with his expertise and knowledge. Many events sponsored by the arts and humanities college departments are now listed in a comprehensive brochure distributed to public organizations across Long Island. Dean Kravitz observes, "We invite and value our community's participation in the many lectures, art exhibitions, readings, theatrical productions, concerts and departmental productions at the College each semester." The Center has also developed its own set of initiatives, including a Brown Bag Lecture Series; co-sponsorship of the annual IDEAS interdisciplinary symposium and the IDEAS faculty learning community; and partnerships with regional colleges, cultural groups and area industry. Programs for students have been established at the Nassau County Museum of Fine Arts, NCC Art faculty serve as judges for the Rallye Motors' High School Art Scholarship Program, and mutually beneficial programs are being developed with the African American Museum in Hempstead.

Hurricane Katrina Web Resource: Documentation and Support

Shortly after Katrina hit one year ago, many people outside the affected region asked what they could do. There was the question of immediate needs, but also questions surrounding the role of arts and humanities in a post-Katrina environment.

Last year, conversations with faculty from this area and further dialogue at Imagining America's 2005 National Conference led the Imagining America staff to create the "Hurricane Katrina Web Resource: Creative Campus-Community Responses in the Wake of Disaster"; this resource, compiled over a year's time, documents efforts of higher education institutions, primary and secondary level educators, faith-based groups, and national, state, and community organizations in response to Hurricane Katrina.

"The idea is to have a central resource to support all those working to rebuild, restore and sustain campus-community partnerships in the humanities, arts, and design along the Gulf Coast," explains Josephine Tsai, IA Project Coordinator overseeing the process. "As people access our

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Invite

*Hurricane Katrina Web Resource
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resource to learn about past, present, and future projects, they can initiate connections and build on efforts, rather than duplicating them.”

Faculty members, humanities council and non-profit staff, community leaders, and members of faith-based organizations all contributed feedback from their vantage point. Barbara Carpenter of the Mississippi Humanities Council, reminded IA to document not only what was happening in New Orleans, but also in Mississippi. Jeanne Gillespie, Associate Dean of Liberal Arts at the University of Southern Mississippi, agreed, tirelessly sending links to the dynamic and creative responses of her community. “It has been a rather fascinating journey to look at this from a scholar’s perspective as well as a person affected by the storm. What has been frustrating is the SERIOUS lack of attention and awareness on the national level that areas outside of New Orleans have also suffered incredible devastation. This has been especially true within academic circles.”

Many of the collaborations highlighted in the resource connect higher education institutions, national, and faith-based organizations with community partners in the region. They range from efforts on the ground to national partnerships that have sent student-faculty teams into the region or developed institution-to-institution networks. For example, the University of New Orleans collaborated with George Mason University’s Center for History and New Media to prepare the Hurricane Digital Memory Bank, an online archive of stories relating to Katrina and Rita. “UNO has been fortunate to benefit from this alliance, which uses technology to reach broader publics and democratize the process of collecting and preserving history,” says Michael Mizell-Nelson, Professor at UNO and Public Outreach Coordinator for the project. “We’re also happy to have Imagining America help us advertise our archive, as we’re interested in collecting stories from higher education efforts to aid in Katrina recovery.” Responding to New Orleans’ cry for activities to engage youth, the Gulf South Summer Youth Action Corps challenges college students to commit to a summer of service in New Orleans. Dr. Kys-hun Webster, Special Assistant to the President of Xavier University for Community Affairs and Director of the program, points out that “the young are often overlooked in crises. We wanted to empower college students not only to empower other youth, but also to ground their experience in reflective readings and coursework as well. Our goal is to have university students from around the country make a deeper, longer-term commitment to New Orleans.”

Compilers of the web resource found that amidst all of the activity, larger issues emerged and remain—the logistical burden of housing all of the volunteers streaming into the region when residents themselves could not find housing; the tensions between community constituencies and visiting researchers or planners; the rush for interest groups to rebuild without consulting the public at large; the debate over faith-based organizations being given so much license in providing disaster relief; and the mixed messages universities are sending in the area of civic engagement. Amy Koritz, English Professor at Tulane University, was one of the initial people calling for an examination of the higher education response to Katrina, and she recently convened a panel at last year’s Imagining America National Conference, *Post-Katrina Places: Higher Education Responds to Crisis*. Despite universities giving more legitimacy to programs for students focusing on the public good, she laments that “this new-found legitimacy has not always been accompanied by an understanding of community needs and assets, of the difference between partnerships for charity and partnerships for justice, or of the structures of privilege and power that define the places of higher education institutions in the city.”

Yet as realistic as the artists and humanists featured in the resource are, they also have reason to hope. Mat Schwarzman, Director of the Crossroads Project in New Orleans, reminds us that New Orleans has much to teach the rest of the world. “I refer not only to the arts here, but also fundamental human values about fellowship, creativity and the purpose of life.” Likewise, while higher education has not fully nor critically understood how to respond to crisis, new opportunities have been created. Koritz pointed out that “the possibilities for helping students understand the role of citizenship in the mission of higher education have never been greater.” Her fellow panelist, Al Alcazar Jr., is one student who understands this role of citizenship. A senior at Loyola University, he feels most comfortable leading his Community Action Program to mobilize students to address needs in the city. “I don’t know how to drive, but I was leading disaster tours! We students have had to step up our responsibility, and even though we’re coming from places of privilege as university students, we’re plugging ourselves into movements that are lasting.”

Please visit the Hurricane Katrina Web Resource on the Imagining America website at www.imaginingamerica.org.

Imagining America Awards Critical Exchange Grants

This winter, Imagining America was delighted to announce the first recipients of Critical Exchange Grants to Imagining America member institutions. These grants, of \$2000 each, are intended to enhance the exchange of knowledge and ideas between IA campuses, and particularly to encourage the development of new partnerships and programs. These partnerships reveal the generative power of the consortium to shape the future of engagement through directing connections between member institutions. In this first round, IA supported ambitious department-to-department and center-to-center exchanges, along with the creation of a joint center and an exchange focused on models of statewide collaborations.

In 2007, the following five institutions received Critical Exchange Grants:

University of California, Santa Barbara: Faculty and students from UCSB's Department of Art/Spatial Studies will exchange visits with Auburn University's Design-Build Graduate Program. Both institutions have explored the uses of the standard shipping container: as a Katrina relief mobile unit, as potential day-use art studios to replace a condemned studio complex, and as part of a two-family residential dwelling. Together, the two institutions will undertake a hands-on collaboration to work on common design challenges within radically different contexts, and to explore how community development itself evolves as a component of a university design curriculum.

University of Delaware: As UD begins a complete re-design of its Visual Communication Program, UD faculty will visit the Herron School of Art and Design at the Indiana University-Purdue University, Indianapolis (IUPUI), to exchange ideas about civic engagement in graphic design. In particular, they wish to learn how the Herron faculty have made civic engagement work as an essential part of their pedagogy, and to investigate the possible future collaborations on curriculum development.

Auburn University: Faculty from the Center for the Arts & Humanities, the Alabama Center for the Book, and the Department of Art will visit Missouri State University, an institution of similar size and mission, with an outstanding record of faculty engagement, community part-

nerships, and purposeful creative programming. Particularly, humanities faculty and leadership at Auburn seek models for developing statewide collaborations related to the arts, humanities, and public scholarship. The visiting team will meet with several Missouri State faculty and Springfield community leaders, participate in a panel discussion, and visit classes.

Stony Brook University (SUNY): Two faculty members from the fledgling Civic Performance Resource Center at Stony Brook and the president of a Long Island non-profit organization will visit the University of Pennsylvania's Center for Community Partnerships. As Civic Performance moves to create its organizational structure, it seeks to learn strategies for creating and maintaining vibrant relationships between on- and off-campus communities, and incorporating faculty, student, and staff with activist organizations.

University at Albany (SUNY): The Center for Humanities, Arts, and TechnoSciences (CHATS) at the University of Albany is working with the Department of English at Albany and the Department of Comparative Literature and the Humanities Department at the University at Buffalo to develop a collaborative Institute for Critical Climate Change in the Humanities. The Institute will be housed at the University at Albany, and will evolve from two international conferences. Their Imagining America grant will be used to hold a one-day joint workshop with both the Albany and Buffalo teams to prepare for the two conferences and the establishment of a permanent Institute. Eventually, community, corporate, and governmental partners will be involved in this enterprise.

"We were particularly delighted at the wide range of purposes IA member campuses envisioned for these exchanges," says IA Associate Director, Juliet Feibel. "It's wonderful to see the creativity and nimbleness with which IA campuses responded to these grants, and to anticipate the partnerships and projects that will result from them."

The Selection Committee for the Critical Exchange Grant Program included Gregory Jay, Director, Cultures and Communities Program Office, University of Wisconsin, Milwaukee; Katharyne Mitchell, Simpson Professor of the Public Humanities, University of Washington, Seattle; and Lynette Young Overby, Director, Program for Interdisciplinary Learning through the Arts, Michigan State University.

The Critical Exchange Grants Program will be

(continued on page 10)

offered annually for another two years. Applicants must be from current member institutions of Imagining America to be eligible for these funds. Independent of this grant program, all member campuses continue to be eligible for site visits from Imagining America leadership and staff.

For more information on the Critical Exchange Grants or on other Imagining America member benefits, contact Imagining America at ia@syr.edu.

Specifying the Scholarship of Engagement: Using the IA Document to Teach Collaboration, Practice, and Institutional Development

Miriam Bartha and Bruce Burgett

How can we link the educational work of professional and intellectual development to movements for institutional and social change? Answers to this question are essential to the future evolution of the public humanities as a practice-based field intended to bridge diverse disciplines and organizational sectors. In our collaborative work of teaching, researching, and building programmatic initiatives at the University of Washington, we've addressed this question by using a document developed by Julie Ellison, Professor of American Culture and Director of Imagining America, and Sarah Robbins, Professor of English and English Education and Faculty Executive Assistant to the President at Kennesaw State University: "Specifying the Scholarship of Engagement: Skills for Community-Based Projects in the Arts, Humanities, and Design," available on the Imagining America website at www.imaginingamerica.org.

We begin this reflection on the IA document in the local context of our responsibilities as Co-Directors of the Institute on the Public Humanities for Doctoral Students, hosted by the University of Washington's Simpson Center for the Humanities. Offered annually to twenty graduate student fellows drawn from across the University, the Institute starts with a consideration of the policy debates that have shaped university-community partnerships and catalyzed

movements for more engaged forms of scholarship. This on-campus discussion is followed by two full-day site visits at cultural organizations where we explore site-specific forms of knowledge-making. When students return to the university for the last two days of the Institute, they are better able to recognize the specificity of their university-based knowledge-making practices and to navigate the shifts public engagement will necessitate in their conceptual and practical approaches to research and teaching.

The IA document provides a framework for these discussions, as well as a place where the students begin to think strategically about new cross-sectoral alliances and agendas. In the most recent versions of the Institute, we have used the document to focus attention on gaps between the students' current professional training and their aspirations as engaged, collaborative, and project-based scholars. This year, participants prepared for the final day of the Institute by casting themselves forward to 2011 and writing three different career profiles for themselves. In the session itself, we asked each student to choose the profile in which they were most passionately invested. As we sampled the room, we found a mix of university, private sector, and non-profit ambitions. We then encouraged the students to review the IA document with an eye to the continuities and discontinuities between the skills they would need to move into their chosen career path and the skills they were developing in their graduate programs.

Regrouping in cross-departmental clusters, the students shared their chosen career and life goals. They then considered the more complex question of what local changes in graduate education would facilitate their movement towards those goals. The subsequent discussion resulted in joint recommendations for structural change that would better support the professional development of graduate students as publicly-engaged scholars. Two second-year senior fellows, returning Institute participants Dipika Nath (Women's Studies) and Lisa Thornhill (English), took notes and generated the first draft of the fellows' collective report to their home departments, the Executive Board of the Simpson Center, and the Graduate School. Informed by this engagement with the IA document, the final version of the report catalyzed real institutional effects: the Institute continued to receive funding; new professional development opportunities have been piloted; and the humanities center's board is currently enacting or considering several of their specific proposals for cross-disciplinary and project-based graduate education.

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We would like to thank our National Advisory Board members:

David Berry

Executive Director of the Community College Humanities Association and Professor, Essex County College

Harry Boyte

Co-Director, Center for Democracy & Citizenship, Hubert H. Humphrey Institute of Public Affairs, University of Minnesota

Michael Frisch

Professor of History and American Studies, University at Buffalo-State University of New York

Sylvia Gale

Community Programs Coordinator, University of Texas at Austin and Imagining America Project Director, P.A.G.E. (Publicly Active Graduate Education)

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Faculty Director, Cultural Policy Center, University of Chicago

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Chair, National Advisory Board, Imagining America, and Director, Harvard Center for Community Partnerships, Bates College

Jay Semel

Director, Obermann Center for Advanced Studies, University of Iowa

Sekou Sundiata

Professor, New School University

Kathleen Woodward

Director, Walter Chapin Simpson Center for Humanities, University of Washington

Christopher Zinn

Public Scholar

*Specifying the Scholarship
(continued from page 10)*

Based on its success in the context of the Institute, we've repeated and modified this exercise for workshops at the annual conferences of the U.S. Cultural Studies Association, Imagining America (with Lisa Thornhill and Dipika Nath), and the American Association of Colleges & Universities (with Diane Douglas, Executive Director, Seattle City Club, and Elizabeth Thomas, Assistant Professor, Interdisciplinary Arts and Sciences, University of Washington, Bothell). At the CSA, the document redirected discussions of what counts as cultural studies research and teaching toward more collaborative, project-based forms of praxis. At the AAC&U, it introduced an arts and culture framework into the conference's largely service-oriented discussions of civic engagement. At Imagining America, it facilitated exchanges among participants about professional development across the scales of the classroom, the program, the partnership, and the university.

As we adapted the core exercise to audiences that did not share a common institutional reference point, new challenges emerged. At the CSA, our session on "cultural studies as cultural praxis" elicited much interest—our plans for a seminar were short-circuited by the size of the audience—but also a rush to engage the document critically in ways that threatened to preempt the process we had designed. At the AAC&U, arts and culture practitioners were few and marginalized, and consequently eager to talk about struggles and successes at their respective sites and to dwell on the importance of integrating arts and culture into future conference agendas. At Imagining America, workshop participants ranging from graduate and undergraduate students to faculty members and deans were able to develop recommendations for institutional change, including suggestions that IA develop regional networks for collaboration and seek funding to support regional pilot projects that cut across different campuses and organizations.

So what have we learned overall? In each of the four contexts, participants initially had difficulty reading the document as an inventory of collective resources for *project-based collaborations* rather than a list of personal inadequacies, deploying what we have come to think of as an auteur theory of institutional and social change. Some quickly responded to the document as an assessment rubric, without noting that here the assessment framework needs to be institutional rather than individual. The document's emphasis on skills was also received diversely. It was familiar to many participants in the professional schools, social sciences, and arts, foreign to most humanists, and suspect to nearly all pro-

gressive educators. The latter group suggested substituting the language of "practices" or "capacities" for that of "skills," though they also recognized the pedagogical value of the latter term in some situations.

Across these responses, we and our co-presenters discovered the value of recognizing shifts in language, concepts, and consciousness across the various institutional domains indexed by the document. We also learned to forestall the rush to critique by prescribing time for discussion of the document itself at the exercise's conclusion. While our experiences have been local, we are confident that they can map easily onto other forms of intellectual and professional development that seek to foster competencies necessary for culture work that bridges university and community knowledge-making practices. In many ways, our use of the document has revealed the radical nature of the conceptual and institutional shifts that the public work of the humanities requires.

Miriam Bartha is Assistant Director of the Simpson Center for the Humanities at the University of Washington.

Bruce Burgett is Professor and Associate Director of the Interdisciplinary Arts and Sciences Program at the University of Washington, Bothell, and Graduate Faculty in the English Department at the University of Washington, Seattle.

Publicly Engaged Graduate Education: Innovation in the Academy

Sylvia Gale

When I attended my first national Imagining America conference in 2003, I was surprised to find myself one of only a handful of graduate student participants. The conversation about fostering cultural alliances between universities and their communities around dynamic, publicly relevant cultural projects was thrilling—and in keeping with my own motivations for entering a graduate program in English a year earlier. Yet the conversation seemed hollow as long as it was largely limited to tenured faculty members and senior administrators. In my notes at the conference, I scribbled, perplexedly, "*How can we fill the seats around us with graduate students by 2004?*"

After that conference, Julie Ellison invited me
(continued on page 12)

to direct Imagining America's nascent initiative for Publicly Active Graduate Education (PAGE). Over the past four years, PAGE has centered its energies on increasing graduate student participation in the conference, and on building a national network of publicly engaged graduate students. Through an increasingly competitive fellowship program, ten new PAGE Fellows and five Returning Fellows are selected each year to receive travel monies and to participate in special conference activities, including a pre-conference "PAGE Institute." Each year, the PAGE Fellows represent a diversity of disciplines, regions, stages in graduate school, interests, and levels of active engagement with publicly active cultural projects. Some fellows come to the conference in the early stages of thinking through the civically engaged manifestations of their research interests. Others arrive having already crafted their own alliances and launched their own programs.

Participation in the IA conference has spurred PAGE Fellows to collaborate at other disciplinary conferences, propelled them into new leadership roles on their home campuses, and has helped Fellows to continue strategizing their degrees and advocating for the place of public scholarship within their own departmental and institutional frameworks. These are significant personal and professional rewards.

Yet far more significant have been the PAGE Fellows' contributions to the larger conference dialogues. If PAGE was launched in order to "involve" graduate students in Imagining America's mission, the past four years have made vividly clear the breadth of public practice already undertaken by graduate student scholars, artists, and activists across the country. As the applications for the Fellows program pile higher each year, I am reminded that those selected are representative of a much larger cohort of graduate students who are embedding themselves in their local communities through public cultural work. We are doing so *despite* the structure of academic life, a structure that encourages a profound dislocation from local spaces and places, especially, it might seem, for academics still in the professional pipeline.

What I have learned from the PAGE Fellows is that graduate students are not most important to the "Imagining America conversation" as "future faculty" invested in the University as a site for civic engagement. Rather, they are crucial innovators, currently engaged in the creation of new professional roles within academia. These are roles in which graduate education serves not to elevate ourselves as experts isolated from the working knowledges of our communities but as

partners in the co-creation of knowledge, partners with access to intellectual and material resources that we know how to leverage.

It is time for PAGE to step up its activity between conferences, capturing and broadcasting the fruits of Fellow's work and conversation in order to expand the circle of engaged graduate scholars—and articulating the kinds of institutional change that will support and encourage publicly active graduate education. PAGE Fellows have generated a long list of such changes. For example, we need seed monies for student-initiated engagement programs born and raised by the concerns driving our academic scholarship. We need more university-sanctioned and funded positions in which graduate students can practice the hybridity necessitated by public engagement—blending administration with teaching, research with public practice. We need opportunities to participate in sustained conversations about local community structures and needs—like those facilitated by the graduate institutes on public engagement now run by the University of Washington's Simpson Center for the Humanities and by the University of Iowa's Obermann Center for Advanced Studies. We need access to university-level resources—like public affairs offices and development staff—that will help us to build, sustain, and eventually transfer leadership of our own projects and programs. We need innovative dissertation fellowships and post-docs that integrate community programming and cultural partnerships alongside our research and teaching. And, as Imagining America has long recognized, we need protocols with which to evaluate project-based work within the university's system of valuation so that we are not slinking around the edges of our departments, hiding our double lives from those who continue to see public engagement at cross-purposes to our development as professional academics.

I believe these innovations are urgent, necessary, and overdue. But recognizing publicly active graduate education to be a central component of our civic engagement conversations means acknowledging that graduate students around the country are not waiting for such changes to occur.

Sylvia Gale is a doctoral candidate in the Department of English at the University of Texas at Austin, where she concentrates in Rhetoric and is working on a dissertation tentatively entitled "Rhetoric at Work: Language Arts Education and American Vocationalism, 1820-1920." In addition to her research, teaching, and service to Imagining America, for the past four years she has served as Community Programs Coor-

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Past PAGE Fellows:

Jill Anderson, University of Texas at Austin
Judy Bauerlein, University of California-Santa Barbara
Kevin Bott, New York University
Austin Bunn, University of Iowa
Thomas Chen, Brown University
Janet Chrzan, University of Pennsylvania
Tracy Chung, University of Maryland
Antonio Cuyler, Florida State University
Kristin Czarnecki, University of Cincinnati
Natalie Debray, University of Washington
Craig Eley, University of Iowa
Christine Evans, Harvard University
Keith Feldman, University of Washington
Sylvia Gale, University of Texas at Austin
Amanda Gilvin, Cornell University
Alexis Gumbs, Duke University
Alyssa Harad, University of Texas at Austin
Steven Holochwast, Rutgers University
Rhonda Jones, Howard University
Shawn Kimmel, University of Michigan
Lezlie Kinyon, Saybrook Graduate School
Jonas Leddington, University of California-Irvine
Eileen Luhr, University of California-Irvine
Dawn Mabalon, San Francisco State University
Al-Husein Madhany, Harvard University
Christina Marin, Arizona State University
Matthew Mooney, University of California-Irvine
Sara Morgan, University of Washington
Andrew Newman, University of California-Irvine
Katina Papson, California College of Arts
Sarah Quick, Indiana University
Catherine Reed, Rutgers University
Kara Reilly, University of Washington
Francie Riddle, University of Michigan
Georgia Roberts, University of Washington
Tammy Ko Robinson, San Francisco Art Institute
Brandon Rottinghaus, Northwestern University
Lou Rutigliano, University of Texas at Austin
Alysson M. Satterlund, University of North Carolina – Chapel Hill
Rebecca Shrum, University of South Carolina
Karen Smith, University of Iowa
Chris Strickling, University of Texas at Austin
Lisa Thornhill, University of Washington
Andrew Urban, University of Minnesota
Phyllis Wong, Arizona State University
Katja Zeljadt, Harvard University

Publicly Engaged Graduate Education (continued from page 12)

director for the UT Humanities Institute. Imagining America's 2007 PAGE Fellowship applications will be accepted until June 4, 2007. For more information about the PAGE Fellows program, visit the Imagining America website at www.imaginingamerica.org or contact Sylvia at sylviag@mail.utexas.edu.

Toward the Practice of the Humanities (An excerpt)

Sylvia Gale & Evan Carton
**The Humanities Institute
at the University of Texas
at Austin**

The Distinguished Lecture Series, or some variation thereof, is the predominant form of public program run by humanities institutes with a stated interest in off-campus communities. To be sure, such programs have their value. A time honored and readily producible university-community interface, the lecture (or the panel, symposium, exhibit, or short course that is its cognate in another format) may provide intellectual stimulation and enjoyment, widening the audience for the humanities as it demonstrates the range and vitality of humanistic modes of inquiry into the conditions of our existence. Yet it is also a measure of the distance still to be traveled toward the practice of the humanities, and perhaps of a residual resistance to that journey, that the lecture remains the most obvious outlet through which humanistic knowledge is applied—or, more accurately, displayed—in the current model of the engaged university, even for those organizations most committed to unsettling the hierarchies embedded in the humanities' traditional identity rhetoric.

...Such programs continue to be popular and important ways our Institute carries out its mission to build intellectual community and stimulate occasions for discovery, dialog, and transformation. But we believe that the future of the humanities, by which we mean its economic as well as its philosophical security, lies in its commitment and aptitude to respond to a more radical challenge—one that David Scobey, Director of the Harvard Center for Community Partnerships at Bates College, succinctly summarizes: "It is about creating new, place-based forms of intellectual cosmopolitanism by enlarging the range of partners and peers and languages and public effects in our work." Accordingly, we will continue our conceptual and program-

matic efforts to move beyond the distribution of *our* university-stored knowledge, to enlarge our range of partners and peers by using the resources of the university to encourage others to produce, explore, and share *their* forms of knowledge. For it is and must be the business of the university—and, in particular, the work of academic humanists—to help give place and name and voice to humanities practices and practitioners in every human province.

Moving toward the practice of the humanities, as we understand it, demands that the public lecture, however engaging, be dislodged as the primary and expected means by which universities "reach out" to "the local community" or "the general public." For the lecture is the standard-bearer of the outreach paradigm, and outreach is the wrong paradigm for the humanities' future. Structurally, outreach presumes a stratified, bifurcated, and unidirectional knowledge economy in which knowledge produced by elites in the academic center is offered for common consumption on the local periphery. We are not fool or populist enough to suggest by this critique that highly educated and experienced scholars have no stores of information, insight, and even wisdom that are not readily available to all. Our point, rather, is to emphasize the outreach paradigm's location within and reinforcement of the traditional hierarchy of professorial functions in the academy. Outreach exemplifies the least significant of these functions, "service," though it may apply research and constitute a short-term, minimally interactive form of teaching. At the same time, the outreach model reinforces conventional academic and public conceptions about the legitimate production and ownership of knowledge. A vital practice of the humanities, we believe, depends upon the breakdown of this hierarchy and this conception—institutionalized structures, we submit, that do not well-suit or represent the work of the humanities, but stand as inapt borrowings from the models of the sciences and professions. Our knowledge is in a sense the opposite of the "expertise" that our colleagues across campus patent, license, and apply, and that precludes their relegation or self-relegation to the "province" of the sciences or professions. Their specialized claims and proprietary practices do not benefit us, whose goods grow and services deepen, rather, by infringement, divestiture, and democratization.

Gale, Sylvia and Carton, Evan. "Toward the Practice of the Humanities." *The Good Society*, 14.3, 2005: 38-44.

2007 National Conference

In 2007, the IA National Conference will be planned by committee. The committee members are: **Anna Sims Bartel**, Associate Director of the Harvard Center for Community Partnerships at Bates College; **Diane Douglas**, Executive Director of the Seattle City Club; **Lisa Grady-Willis**, Community Arts Relations Coordinator in the College of Arts & Sciences at Syracuse University; **Richard Loder**, Director of Native American Studies and Professor of Sociology at Syracuse University; **Kendall Phillips**, Associate Professor of Communication and Rhetorical Studies at Syracuse University; **George Sanchez**, Professor of History, American Studies and Ethnicity, and Director of the Chicano/Latino Studies Program at the University of Southern California; and **Kheli Willetts**, Assistant Professor, Department of African American Studies, and Academic Director of the Community Folk Art Center at Syracuse University. **Harvey Teres**, Associate Professor of English and recent Chair of the Humanities Council at Syracuse University, is chairing the conference committee.



PAGE Fellows convene the annual PAGE Institute at the Ohio Statehouse. Photo courtesy of Christopher Defay.

2007 Conference Announcement

Join us at Syracuse University in Syracuse, New York, **September 7 and 8**, for the annual *Imagining America* conference. This year's theme is "Citizenship for a Just World: Activating Knowledge, Cultivating Engagement." IA Member Institution Representatives and faculty will meet **Thursday, September 6**, as will the IA National Advisory Board, and PAGE Fellows.

For public scholarship to flourish, it must engage with a wide range of possible communities. Publicly engaged scholars in the arts, humanities, and design work with communities made up of scholars, teachers, students, and staff on local campuses. They also collaborate with nearby partners who work in the public, non-profit, and private sectors. Yet many individuals in the globalizing communities that we work with are themselves newcomers to our local environment or recently arrived from lands afar. Increasingly, the meaning of public scholarship means engagement with regional and national communities in efforts to tackle social and cultural issues on broader scales. We need to create new kinds of citizenship and public engagement that have no fixed geographic boundaries, but still contain responsibilities to specific communities located around the world. For a fully just society to emerge from our work, we need to learn from new models of public citizenship and scholarship in action.

We invite scholars, artists, and those involved in public engagement to discuss the forms of collaboration and kinds of knowledge that emerge from our work. Bridging campus and community requires us to consider different aspects of

citizenship and its responsibilities. How can we create pathways to knowledge from our public practice and intellectual projects that foster new collaborations in a globalizing world?

The keynote speaker will be public scholar **James Campbell**, Associate Professor of American Civilization and Africana Studies, and Chair of the Brown University Steering Committee on Slavery and Justice, a committee charged by President Ruth Simmons to investigate, prepare, and report on the University's historical relationship to slavery and the transatlantic slave trade. Campbell's letter to the Brown community launched two years of academic events and projects to address this history, an exceptional example of institutional self-examination and action.

We will meet **Friday, September 7**, and **Saturday, September 8**, at The Warehouse and the Sheraton Syracuse University Hotel and Conference Center, located on the campus of Syracuse University. **Thursday, September 6** features the annual meetings of *Imagining America's* Consortium Representatives and the National Advisory Board, and a one day-long "open space" workshop for Representatives and faculty of *Imagining America* Member Institutions. The PAGE Summit will also take place that day, convening the ten winners of this year's Conference Fellowships along with five returning PAGE Fellows.

This year, discounted "early bird" registration fees will be available until August 1. Hotel information and the conference program will also be posted on our website, with regular updates. For more information, contact *Imagining America* at ia@syr.edu. Online registration is now available, through *Imagining America's* website: www.imaginingamerica.org.

2006 National Conference

Our sixth annual conference, held in Columbus, Ohio in early October, began in the civic splendor of the Ohio Statehouse. Appropriate to the conference's theme, "Engaging Through Place," this site provided a powerful setting in which to begin our work, not only as a historic landmark, but as a site of extraordinary historic preservation and active civic work. The discussions that emerged in the sessions took an ambitious approach to engaged cultural work: how crises test the limits of civic engagement, how to quantify our knowledge of cultural scenes, how private liberal arts colleges are taking a new place in the forefront of public engagement, and how artists can straddle the controversial divides between art, academia, and politics. At a reception at the Vern Riffe Center for the Government and the Arts overlooking the city of Columbus, participants met their new Syracuse University colleagues, recognized the contributions of the University of Michigan staff and—in truth—sang in harmony.

On the second day of the conference, we met in partnership with Outreach Scholarship, an annual conference focusing on outreach and extension headed by four major land-grant universities. The two groups attended each other's sessions at the Columbus Hotel in downtown Columbus, with poster presentations given in adjoining spaces. The joint keynote address, "Changing the Conversation about Higher Education's Public Mission and Work," was given by Scott Peters, Associate Professor of Education at Cornell University. His talk opened up the history of higher education itself, tracking the ways in which the relationships between universities and rural communities are justified. His talk—now published as IA's *Foreseeable Futures* #6—shows how the public mission of our colleges and universities has been—and is still being—negotiated.

The "pre-conference" day for IA's Consortium Member Representatives and faculty began with small-group workshops that discussed new strategies for supporting and developing engaged cultural work on their campuses, led by Consortium Representative Myrna Breitbart, Hampshire College; Adele Seeff, University of Maryland; Margaret Dewar, University of Michigan; and Bruce Burgett, University of Washington, Bothell. During these conversations, Representatives and faculty from member institutions grappled with some of the common challenges they share: changing leadership at their institutions, budgetary cuts, and the dif-

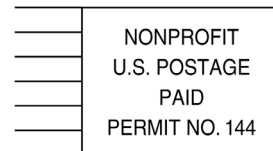
ficulties of finding language that works within the wide ranges of higher education and its community partners. Out of these discussions came some of the winning Critical Exchange Grant applications, as well as embryonic projects now in development.

In the afternoon, the Representatives gathered again for their annual meeting, to discuss the growth of the Consortium, the organization's transition to Syracuse University, the progress of the Tenure Team Initiative, and to propose directions for IA's programs in the following year. Meanwhile, PAGE (Publicly Active Graduate Education) Fellows met for the first annual PAGE Summit. This year's PAGE Fellows—and a few returning Fellows—had prepared for the Summit with a thick packet of reading and hit the ground running in their discussions of the future of engagement and their role as public scholars (see the article on page 11).

Our gracious institutional host at OSU was the Institute for Collaborative Research and Public Humanities, headed by Director Chris Zacher and Associate Director Rick Livingston. We are deeply grateful to them and to our organizational partners at Outreach Scholarship. Both generously shared with Imagining America their intellectual curiosity and warm hospitality.



David Scobey, Chair of IA's National Advisory Board, introducing Cathryn R. Newton, Dean of Arts and Sciences at Syracuse University, during IA's 2006 National Conference. Photo courtesy of Christopher Defay.

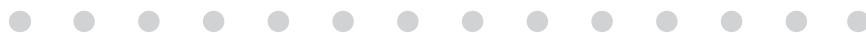


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Foreseeable Futures #5:

Homeland Insecurities: Teaching and the Intercultural Imagination, by John Kuo Wei Tchen

Foreseeable Futures #6:

Changing the Story About Higher Education's Public Purposes and Work: Land-Grants, Liberty, and the Little Country Theater, Scott Peters

These reports can be ordered for distribution at conferences and meetings. Contact the Imagining America office at ia@syr.edu.

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**Includes gender identity and gender expression.*