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 The logo for 'ia news' features the letters 'ia' in a white, lowercase, sans-serif font inside a black silhouette of a map of the United States. To the right, the word 'news' is written in a large, bold, red, lowercase, sans-serif font.

ia news

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

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Imagining a Region

As Imagining America initiates regional meetings among its membership, we want to think about this category and how its meaning differs across the United States. What do we mean when we talk about a region? Any midwesterner will tell you, for example, that the “midwest” of Kansas and Missouri differs greatly from the “midwest” of the Great Lakes states. What do we do with the enormity of the “region” we understand as the Pacific Northwest? How, or indeed *does* regionalism express itself in campus-community partnerships? To look at IA’s work in the context of regionalism, the usual “Imagining a State” column will be replaced this issue with “Imagining a Region.” We’ll start with a region understood to be one of the country’s most distinct: New England.

A few common threads run through the following thumbnail sketches of IA consortium members in New England.

Cities and rural areas alike are still grappling with the decline of the manufacturing industry

and the economic havoc it wreaked. Arts and culture are increasingly looked to as resources for re-imagining local economies. Populations are in flux, with immigration changing local demographics. In the last two decades, these newcomers have contributed a remarkable new wave of diversity to the region—even as older immigrants did a century ago—and infused the cultural scene with ideas and traditions from around the world. Yet

their lives and livelihoods are often tenuous. Numerous IA schools respond to these conditions with a purposeful activism. Students

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From the Director

Jan Cohen-Cruz



Ten weeks after moving from New York City, I now take on my first column as Director of Imagining America and as a new Syracuse resident. What attracts me to this position is a context at once larger and

smaller than the one I’ve known for years.

IA provides a national perspective on public scholarship and practice, and Syracuse a manageably-sized city in which to undertake such work on the ground. As a newcomer who spent an unusually long career at the same institution where I received my Ph.D. (NYU, Performance Studies), I’m in the situation that so many of you face regularly, characteristic of the nomadic existence of academic life. How will I feel at home here?

I’m struck by this city’s riches in natural as well as cultural resources. My favorite walk circles the Green Lakes, whose waters are an uncanny, iridescent shade of green that shifts in tone with the changes in the water’s depth, the quality of light, and the walker’s position in relation to the lakes. On the cultural front, I’m struck by so many of the people I’m meeting here, working passionately on projects that fulfill their own creativity and serve a public good, often with Syracuse University support. Over the next five years, I’ll be describing some of these local initiatives, as they evolve. For now, however, I want to tell you about current, national initiatives to build stronger relationships among IA consortium members, and by extension, to the field of publicly-engaged scholars and artists beyond.

First, I want to pose two riddles, the first of which I’ll answer at the end of the column. That riddle is, “what’s longer than a coffee break but shorter than a shift?”

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Arts and culture are increasingly looked to as resources for re-imagining local economies. Populations are in flux, with immigration changing local demographics.

Imagining
America
Artists and Scholars in Public Life

From the Director

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The second riddle is, what's bigger than the individual, passionate faculty member collaborating with a community organization, but smaller than wall-to-wall civically-engaged academics, artists, and their partners at IA's national conference?

The answer: *the IA regional meeting.*

A regional meeting might be motivated by such goals as:

- A cadre of public scholars at an institution wanting to get some leverage for their programs and hence sponsoring a mini-gathering to focus on its work, inviting several neighboring institutions that share this interest. Sometimes it takes interest from outside the institution to signal the importance to people inside it.
- The desire to further an initiative through multi-school involvement, such as a dialogue around the role of higher education vis-à-vis the upcoming elections.
- The need to meet with other similar entities—humanities centers, for example—to discuss their potential vis-à-vis public scholarship and their structure within the academic institution.
- A group of faculty who want to generate courses with a community component but need help in syllabus design.

All these and more are good reasons to facilitate a regional meeting. The IA staff will work with you to think through the organization of such a gathering. Either I or an experienced board member will waive our usual honoraria. IA will even spring for lunch. We imagine one day events requiring very modest budgets: in most cases, no one will need to book hotel rooms, pay for meeting spaces outside the hosting university or college, or request per diem allowances. Drive in, drive out.

Affinity Groups

Once we have established regional meetings within IA's constellation of activities, I anticipate initiating affinity group meetings. More of a challenge because of the



Photo: Paula Meseroli

A display highlighting town/gown collaboration with Syracuse University stands at Hancock International Airport.

time and money needed to convene people who may live anywhere in the U.S., affinity groups nevertheless activate IA's promise as an intellectual and programmatic collegial network.

For example, one focus might be cultural venues' role in urban revitalization. My own work at Syracuse University is taking me into a nascent project here called the Connective Corridor. According to the website, this is a "community-wide effort to link the vast array of arts and cultural resources and institutions, businesses, and neighborhoods in the city of Syracuse. Plans for the project include a public walkway and bicycle path, along with landscaping, lighting, and public art." As a first phase, I am currently meeting with directors of many of the 23 arts and cultural institutions along the corridor—an L-shaped route moving down the hill from the university and then due west into downtown—to modestly enhance their visibility. In my Spring 2008 course subtitled "Get on the Bus," we will explore art serving community development goals through workshops, readings, and writing, with student-generated mini-performances on the free Connective Corridor bus to raise

awareness of these resources. Students will also learn how to get publicity and audiences for public cultural events. Follow-up will include connecting with faculty of local colleges and universities to encourage more integration of local cultural events into their ongoing courses. In synergy with a beautified downtown and initiatives from other sectors, expanded engagement with cultural organizations could benefit local schools and students, businesses, and local neighborhoods.

As my students and I explore the potential of the Connective Corridor, I look to exchanges with IA members also engaged in campus-community development projects. Already, conversations with IA board member and economist Fluney Hutchinson have been enormously fruitful. He is developing an entrepreneurial project to involve Lafayette College students with a struggling neighborhood in New Orleans. It will feature economic activity, but will build on the wealth of arts and culture that have long thrived there. Fluney's conception of such entrepreneurial activity captures the value of a humanistic approach emphasizing participatory democracy:

Entrepreneurial activities are not solely about facilitating wealth creation for economic development. Clearly poverty robs people of the freedom to satisfy their basic needs and imposes restrictions on their social and civic developments. Hence, while entrepreneurial market activities are potentially wealth creating and therefore important and worthy, it would be a mistake to undervalue the equally important benefits of people's voluntary participation in markets and entrepreneurship. Freedom to participate in this market exercise is an important basic liberty that affirms people's dignity in self-agency, and their basic citizenship in their community and country. This, I believe, is the foundation value of entrepreneurship and market exchange. To the extent that we create active learning experiences for students to contribute to a strengthening of the capacity and faith of the economically poor to engage in the process, a cornerstone between the twin objectives of wealth creation and enhancing the public good would have been laid.

TTI

The Tenure Team Initiative on Public Scholarship is shifting into high gear. Former IA director Julie Ellison and research director Tim Eatman are writing a report setting forth a robust definition of public scholarship, making specific recommendations for promotion and evaluation policies. These recommendations will address the multiple, mediating roles and zigzagging work cycles of campus-based public scholars. The report will reflect IA's close listening over the past two years and will be posted online with interactive (blog) features. It will be energetically disseminated in advance of a major, IA-sponsored national meeting in June in New York City. We will also explore the range of ways in which the tools and templates offered in Ellison and Eatman's report can be adapted to different circumstances.

Best Practices in Community Cultural Development Curricula

Funded by the Nathan Cummings Foundation, I initiated this project with board member Dudley Cocke and freelance writer and consultant Arlene Goldbard. Eventual outcomes will include model curricula supporting campus-community arts collaborations, a national Community Cultural

What's bigger than the individual, passionate faculty member collaborating with a community organization, but smaller than wall-to-wall civically-engaged academics, artists, and their partners at IA's national conference?

Development Curriculum Conference, and a Community Cultural Development Institute. We begin work in January. We'll be in touch with IA member institutions and others with well-developed programs

in the use of the arts in community-campus partnerships.

And the answer to the first riddle?

The recent UAW strike in Detroit, which lasted six hours.

Which leads me to a third riddle: how does an organization that professes a democratic agenda situate itself politically without alienating people of different partisan stripes? Because this is a genuine question, I invite genuine responses. Perhaps we'll institute a "letters" column in the next newsletter to air them. In other words, I look to you for answers to riddle #3.

Jan Cohen-Cruz

Imagining New England

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and faculty work toward the common good, integrating humanities and the arts to serve these ends.

We asked historian David Scobey, director of Bates College Harward Center for Community Partnerships in Lewiston, Maine, and IA Board president, about New England. Much of this area, Scobey explained, is still defined by its mix of small towns, small cities, and rural communities. Deeply-rooted community places support the traditions of political and civil-society participation so closely associated with New England. The smaller population centers have also developed strong sub-regional identities. Industry tends to be on a smaller scale, too, with fewer mega-corporations than elsewhere across the U.S.

New England's higher education landscape also has a "smaller-scale" theme. A smaller percentage of the population attends higher education, especially among the non-white population. Large, public university systems are not the norm. Instead, the region is dotted with many private colleges, small-branch public institutions, and elite private universities in the research sector. These smaller colleges make perfect partners in taking on the issues of small home communities and sub-regions.

New England's sub-regions, each with distinctive cultural resources, tend to make culture a significant strategy for regional cultural development. Its historically rooted, old-immigrant groups, however, sometimes conflict with the emergence of new-immigrant inhabitants.

Bates College

A liberal arts college in Lewiston, Maine, Bates College is located less than twenty miles from the U.S.-Canadian border. According to Anna Bartel, associate director of the Harward Institute, Bates rests in the middle of "an interesting divide" within the state of Maine. On the one side, Maine's "gold coast" has a reputation as one of the

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Imagining New England

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nation's most beautiful and unspoiled coastlines—an attractive pull for vacationers since the 19th century. On the other side, the inland Lewiston-Auburn area serves as a resettlement zone. Once populated by Franco-Canadian mill workers, the area now has a significant influx of African immigrants, particularly from Somalia, and a growing Latino population. This “fascinating shift,” says Bartel, is giving “rise to surprising new cultures” that affect public education, art, the economy, and increasingly, other aspects of life in the area.

In response, Governor John Baldacci held a conference on Maine's creative economy in Lewiston in 2004. (See www.mainearts.com.) The proceedings from the conference include key recommendations for keeping young artists in Maine and for founding creative initiatives throughout the state. This “cultural connectivity,” as Bartel calls it, ties Maine together in ways that state has not experienced before. “I'm so glad Bates is part of that strong, supportive, collaborative effort,” Bartel says.

The Harvard Center provides organizational partnerships within the Lewiston-Auburn community that have real impact on the community and the state, Bartel believes. The Center places student volunteers in the community, bringing art and dance to schools where the needs of the students are changing with the shifting populations. In August 2007, David Scobey worked in cooperation with Museum L-A (the art museum of Lewiston-Auburn) to make the museum's first major temporary art exhibit—an oral and photographic history of seven textile mills in the area. Residents and Bates College students found that many of their ancestors' stories of migrating from Canada and Europe and working in the mills were included in the exhibit. “My favorite story was of a girl who came to have her picture taken with the display board of her grandfather's oral history of migration,” says Bartel.

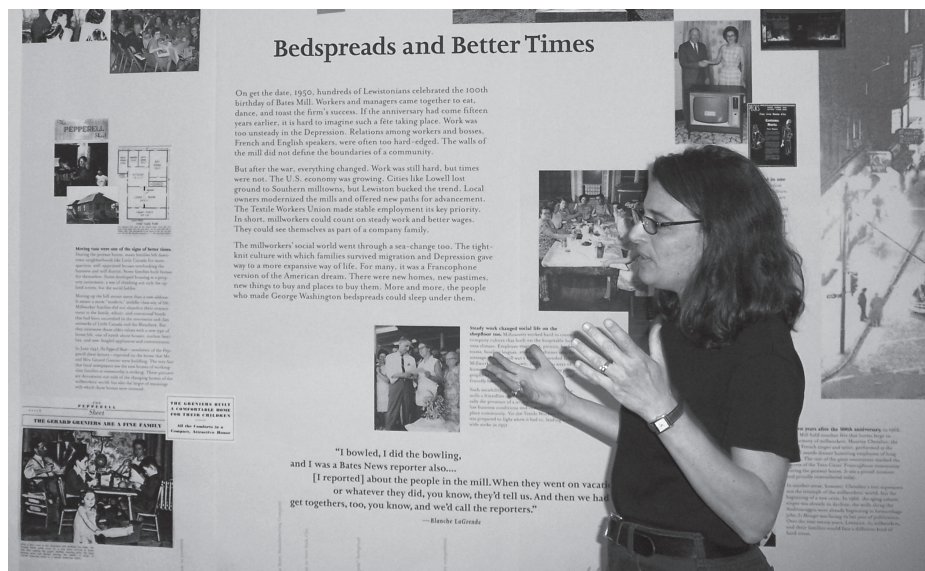


Photo courtesy of Susan Beane.

Designer Hannah Smotrich presents preliminary designs for a traveling history exhibit, “Weaving A Millworker's World,” about the social world of textile workers in Lewiston, Maine. The exhibit is a collaborative project between Museum L-A, a community museum about the history of work and community in Lewiston-Auburn, and Bates College. “Weaving A Millworker's World” is set for production and touring in early 2008.

Boston College

At Boston College, the thirty-five year-old PULSE Program offers a sophisticated integration of learning and action in the service of social justice. Integrating philosophy and ethics with fieldwork in Boston, the courses offered by the program incorporate the study of writing, health care, and culture. The Boston College Neighborhood Center is a venue where volunteers from the college, from students to professors, interact with the community. Center programs include tutoring, elderly outreach, English as a second language, food for families, and service days, all serving the Allston Brighton community.

In the arts, the Boston College Arts Council offers lectures, programs, exhibits, and the wildly popular Art Festival. The range of arts brought to BC students and community members includes readings, symphonies, jazz, theater, and opera performances, and films. The Art Festival provides a chance for Boston College student and faculty artists to showcase their work for the public. Held in the spring of each year, some 800 students contribute to the festival. In 2007, it attracted more than 13,000 people and featured dance performances, children's activities, and expanded hours at the McMul-

len Museum of Art.

Brown University

Providence, Rhode Island, has “a high density of local artists,” says Kerrissa Heffernan, associate director of the Swearer Center for Public Service at Brown University. The Swearer Center operates over 30 programs, many of those dedicated to art & society and youth & education.

The Center's S.P.A.C.E. Program (Space in Prison for the Arts and Creative Expression), now in its 15th year, offers student-led workshops in creative writing, theater, visual arts, and screenwriting to inmates at correctional facilities. Brown students facilitate literacy and artistic expression workshops with urban and learning-disabled children through programs like the Swearer Classroom Program and Project Eye-To-Eye. The No Small Part/Play!Write! program develops theatrical performance, improvisation, and creativity in young children. Heffernan takes pride in Brown's history of successfully helping Providence incubate non-profits, particularly in the arts. Another source of pride is the tradition of Brown graduates who continue their non-profit art work in schools after they finish their formal education. Two of the most successful public arts programs in Providence were started by

Brown graduates and were incubated at the Swearer Center: New Urban Arts, providing high school students with studio and exhibition space and mentoring, and Music Works, which brings classical music to urban school children. Heffernan says, “I think one of our strongest influences in the public arts is this idea of social entrepreneurship,” which measures a venture’s success not in terms of profit and loss, but by the impact it has on society.

Providence is currently experiencing a renewal in public arts. The decline of industry there, as in other cities in New England, has left building spaces vacant, and decisions about how those spaces should now be used are changing the face of the city. Brown students have gotten involved in the debate. “Because it’s affordable space, it’s obviously very attractive and very interesting to artists and folks in the humanities,” Heffernan says. But at the same time, “there’s been a lot of input from other Brown students who want to ensure that these neighborhoods also have affordable housing.” Brown students get actively involved in the city of Providence, “trying to solve problems without negatively affecting the community,” she adds.

Clark University

Clark University’s local community of Worcester, Massachusetts, is “a cosmos for all the different cultures here,” says Micki Davis, coordinator of the Community Engagement & Volunteering office. Worcester’s estimated population of 175,000 makes it the second largest city in New England. Like Lewiston, Worcester is a target city for recent immigrants and has seen an influx of Latino, Vietnamese, and African migrants that Davis says are changing the city.

“A lot of the work that Clark students do is not intentionally geared toward working with these populations, but is done through the public school system,” says Davis. More than 50 languages are spoken by the children in its school system, and the teachers and administrators face the difficult task of bringing all these cultures together. “Clark has a great education department,” says

Davis. “We send a lot of our students out to work in after-school programs.”

Many of Clark’s programs are based in the community. The Boys & Girls Club and the local YMCAs provide Clark students with opportunities to mentor young children in arts and education. Students also volunteer with the Worcester Women’s Oral History Project, continuing the city’s tradition of focus on women’s issues that began in 1850

Providence is currently experiencing a renewal in public arts. The decline of industry there, as in other cities in New England, has left building spaces vacant, and decisions about how those spaces should now be used are changing the face of the city.

when the National Women’s Rights Convention met there. Clark University hosts a score of its own centers and programs for campus/community connection. The Strassler Center for Holocaust and Genocide Studies serves as a bridge between the university and community by hosting speakers, symposia, and other events that are free and open to the public. The University Park Partnership connects students and community groups such as churches, businesses, and schools to participate in urban development through neighborhood clean-ups, after-school programs, and housing rehabilitation. Clark’s Spanish Department sponsors and hosts a Latino Film Festival every year, which is open to the public. “That’s always a big draw,” says Davis.

With so many different cultures gathered in one place, Davis says “a lot of the programs develop as the needs arise.” Those needs tend to be politically geared, requiring strong activism both on campus and off. The student population is extremely politically oriented, says Davis, volunteering to bring about policies that put human faces on the

political issues—particularly those that affect the Latino and African immigrant populations.

Dartmouth College

The Hopkins Center of the Arts at Dartmouth College in Hanover, New Hampshire, is the only arts center of its kind in the area, drawing audiences from miles around. It was, according to arts programming director Margaret Lawrence, “one of the first multi-disciplinary arts centers built in the country.” Classes and workshops ranging from art and music to ceramics are offered to both students and community members. They sell 150,000 tickets a year with a campus of 5,500 and a community of 10,000.

Programs at the Center (affectionately known as “the Hop”) appeal to different constituents. The School Performance Series serves some 7,000 K-12 students every year. Hop Stops are free monthly programs in which families can learn about various crafts by local artists, ranging from world music and dance to puppetry. Student Teachers in the Arts (START) places Dartmouth art students in classrooms teaching weekly art workshops. “Most of our outreach programs are open to the public,” says program director James Clifford. “There are lectures, demonstrations, master classes. We’re actually quite visible in the world outside of campus.” Another program that has “completely galvanized the campus and the community,” Lawrence says, is Class Divide, a three-year initiative that looks at economic and social diversity through the eyes of artists. In January, that project will be initiated in two local high schools that are from very different sides of the socio-economic spectrum. “So it’s an experiment to see how the students at each of those schools view their place through the lens of class,” says Clifford.

Lawrence and Clifford speak with great pride of the Hop’s success. “We are a rural community,” says Lawrence. “This is northern New England, and the nearest big city, Boston, is over two hours’ drive. So to have a performing arts center here that is bursting
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with arts programs, with medium and large venues in use all the time, I'm talking four to five different performances a week every week, counting films and live performance, is somewhat unusual."

The Hop is symbolic of New England's growing creative economy. "New England as a whole was one of the early adopters of the creative economy philosophy, the community as a whole valuing the role that the arts and creative endeavors play in economic vitality," says Lawrence.

"Hanover really is a place that's dominated by people with an intellectual curiosity and really strong cultural tastes," says Clifford. The Hop works to bring cultural activities with a large world view to the campus and community.

Eastern Connecticut State University

Dubbed "Connecticut's public liberal arts university," Eastern provides a wide variety of classes and programs that encourage students to explore art and community as part of the core of their education. Anne Dawson, chair of the Visual Arts Department, notes that from the moment students arrive on campus, they are introduced to community outreach and service. Bev York, Curator and Education Coordinator of the Windham Textile and History Museum, speaks to every first-year class about the history of the area, including immigration, the mills, and the architecture. This crash course in local history and culture gives students a chance to think about ways to get involved. Students who wish to live on campus are required to perform community service to remain eligible for housing. According to Dawson, that requirement will soon extend to all students, a reflection of Eastern's commitment to "getting the students out there."

As part of the liberal arts education that Eastern offers, students learn critical thinking and community participation through a wide variety of disciplines. In English 300, a business and technical writing course, students use the skills they learn in class

for local non-profit organizations. "Students not only learn how to write, but also how to understand civic responsibilities," says Dawson. English professors encourage students to work at Curbstone Press, a non-profit literary publisher located in Willimantic that specializes in publishing minority voices. Students and professors in the history department work on a variety of community projects, such as documenting child labor in the mills around the area, tracking the city's population from the mid-1800s to the early 1900s, interning and doing research for local museums, and making course guides for younger students. The theater department regularly performs their plays for school children and community audiences throughout the city.

They come to Boston, "the urban center of New England," to study, and then branch out into the region and continue their innovative crafts. "Students go back to their New England hometowns to create work in theater and communities."

students to create items such as seasonal banners for Main Street, storefront window displays for small businesses, informational posters for the Humane Society, wallpaper restoration, and logos for the radio station at a local elementary school. Professor June Bisantz Evans dedicates an entire section of her website to her students' artwork, displaying the competitions they win and the work that can be seen all around Willimantic. "It's all great fun for everyone involved," says Dawson.

The Visual Arts Department offers a class called Public Art for the Community, in which the students finish the semester by doing an art project with the public. Design courses with a community focus are also available, allowing

Emerson College

Professor Robbie McCauley of Emerson College calls the school one of "arts and innovations, grounded in talk about connections to community." McCauley teaches graduate-level classes in the performing arts, including introducing students to ways in which theater and community intertwine. "The artist's voice is always impacted by the work he or she chooses to do in the community," McCauley says. Using works by Don Adams and Arlene Goldbard on creative community culture as the core reading material, McCauley encourages students to develop practices and questions in the field. "We're looking for grads who want to work with their bodies and their minds. You choose a point of view: who you are and what you are interested in."

The first course for her graduate students is an introduction to concepts and processes, teaching students to "look through a lens at the community and look at work out in the field." In the second semester, students do residencies at theaters in the Boston area, gaining intensive, hands-on experience.

Many of the students in McCauley's classes have an interest in challenging traditional boundaries through theater, pushing and using that medium to spark discussions on topics ranging from health to race. "Boston is a very active theater center," says McCauley, and the students see theater as "a good way to explore dialogue" regarding difficult issues. Recently, the students performed "A Streetcar Named Desire" using cross-cultural casting. "It gave a different light to the play and brought up issues of class and culture."

Because many Emerson students are interested in education, they get involved in theater and poetry composition with inner city school children. A source of pride to McCauley is how her students' work continues after they graduate. They come to Boston, "the urban center of New England," to study, and then branch out into the region and continue their innovative crafts. "Students go back to their New England hometowns to create work in theater and communities."

Hampshire College

At Hampshire College in Amherst, Massachusetts, public scholarship in the arts, humanities, and design is wide spread in discipline and location. Natalie Sowell, a theater professor, is working in Nigeria during her sabbatical, teaching workshops on Theater for the Oppressed, including Forum Theater, as part of the 16 Days of Activism Against Gender Violence. At home, design students work in teams through the Lemelson Assistive Technology Development Center (LATDC) to design, develop, and build prototypes of equipment for people with disabilities. LATDC “provides students with an experiential education through engagement with assistive technology,” explains Myrna Breitbart, assistant director of Community Partnerships for Social Change (CPSC).

A partnership with El Arco Iris Youth and Community Center in nearby Holyoke connects Hampshire students with high school students. While college students do some traditional mentoring such as tutoring, the main purpose of the partnership is to teach the youth photography and how to use that art medium to express and capture their daily lives and neighborhoods. El Arco Iris offers other classes as well, such as leadership training. Another El Arco Iris/ Hampshire collaboration, says Breitbart, “involves young people talking about what they’d like the future of their city to be and what particular kinds of things they’d like to change about the environment.” The answers have ranged from changes in the social environment to more learning and recreational activities, to opportunities in the arts, design, and culture. Hampshire is now working with El Arco Iris to develop a grant to “help the youth in the city revisit the ‘vision map’ that they created. Through peer and adult mentoring, the youth will then prioritize particular projects to get involved in.”

Connections to the Latino community in Amherst and Holyoke are growing. Many of CPSC’s partnerships are oriented toward Latino students and community members. “Bridge to the Future” is a way for Hampshire students to tutor Latino students at



Photo courtesy of Mirra Tocci.

Emerson College offers “Moving Out/Moving In,” an interdisciplinary course that focuses on exploring identity and immigration issues through art. Here, students work with children at the Center for Latino Arts.

Holyoke High School and encourage them to think about colleges through campus visits and mentoring. Nuestras Raices promotes social awareness and engagement in Holyoke through community involvement, such as the upkeep and maintenance of community gardens. Hampshire worked with Nuestras Raices to get a grant through the Massachusetts Cultural Council’s Adams Art Program. “Basically, this grant is to develop a number of business and income earning opportunities for residents of Holyoke through cultural festivals and art-related events in the city,” says Breitbart. Breitbart’s class actively helps in evaluating the impact of these events on the rest of the city, including small businesses. Nuestras Raices also encourages youth and women’s leadership, which can be explored on their bilingual website at www.nuestras-raices.org/.

Rhode Island School of Design

RISD’s Office of Public Engagement (www.risdpublicengagement.net) has just concluded its first year, and interim director Peter Hocking couldn’t be more pleased with the results. The office’s dedication to publicly-engaged art and education “is bringing together these two parts of my life,” and the combination, Hocking says, is irresistible.

“I’m trying to figure out what is already going on in individual initiatives, what students and faculty are interested in, and then I’m reflecting back on what I’m seeing and forming a strategic plan.” He sees a real interest right now, nationally and internationally, in artists and designers showing their work in the community. From art houses to television studios, public audience participation is taking on an importance like never before, and art is turning from a solitary activity to a collaborative design process.

Hocking and RISD students are currently undertaking a community portrait project. Student groups take pictures of residents and workers in downtown Providence and collect the subjects’ stories and recollections of physical spaces and places. The finished product, a portrait archive, says Hocking, “will bring people from different social and economic backgrounds and places in the city together to discuss and learn.” Hocking hopes the exhibit will make people think about how we use these physical spaces.

Hocking has also introduced the Public Engagement Associates, a series of artists, activists, and educators who visit the col-

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lege for brief residencies. These Associates introduce new work and community-based projects to students, further encouraging and enhancing the practice of artwork in public spaces. The plan is to have “people here three or four days, having dinner together every night, doing some community-based work, conversing with faculty about how to teach in this way, and meeting students in formal and informal ways.” Peter Hocking hopes to “create a conversation that is about teaching and learning community-based art practices, enlivening the way artists do in-school residencies.”

Wesleyan University

The Green Street Arts Center, a Wesleyan University project in its third year, provides a space for students and community members of all ages and backgrounds to come together and share their passion for dance, music, media, and visual and dramatic art. The dance department, for example, offers Salsa for Beginners, Belly Dancing, Tiny Dancers (for children 3-5), and Tap & Jazz Duo. The music department provides basic classes like Guitar for Teens and advanced sessions like Sound Recording, which uses industry-quality equipment. Those who want to learn more about web design and digital photography can enjoy the classes offered by the media arts department, and the visual and dramatic arts department offers painting, watercolors, improvisation, and playwriting.

Wesleyan students, community members, and Green Street staff also provide tutoring, mentoring, private music lessons, and theater games to children from ages seven to 18. Wesleyan and Green Street believe that skills such as these help boost children’s confidence, social skills, and math and reading comprehension. At a time when the arts are being cut from public school curricula, Wesleyan and the Green Street Arts Center ensure that local youth will get hands-on experiences in various media.

2007 Conference Report

On September 6, 7, and 8th, Imagining America met in Syracuse, New York for its seventh annual conference. It was the first meeting at our new institutional home, and by far the largest, with over 250 people in attendance.

We opened with meetings for IA member institutions, one consisting of the Consortium Representatives and the other, the National Advisory Board. A day-long workshop for faculty and staff from member institutions was conducted as well, in an open-space format, where participants determined the topics and led the discussions themselves. This adventuresome format led to conversations including the changes in society that have made Imagining America more necessary and the responsibilities of the university to foster creativity, as well as serving to introduce new voices within the groups.

Meanwhile, the PAGE (Publicly Active Graduate Education) program brought fourteen PAGE Fellows and Returning Fellows, selected from a competitive national pool of nearly 70 applicants, together with local Syracuse graduate students and other grad

students attending the conference for a day-long pre-conference Summit. The Summit included seminar-style discussion of readings on public scholarship, and in-depth consideration of the theoretical language, practical skills, and models associated with public scholarship. It also offered participants a chance to workshop their own projects, and community-based programs.

Friday morning, we were welcomed with remarks by Chancellor Nancy Cantor. She placed Imagining America’s mission into the local context of Central New York, “a region where words and ideals have substance and lead to action.” By describing historical and recent collaborations in the region, she illustrated the principles of “Scholarship in Action,” the guiding mandate for Syracuse University.

The conference theme, “Citizenship for a Just World: Activating Knowledge, Cultivating Engagement,” provoked a wide range of sessions. Presenters talked about strategies for teaching community-based engagement; measuring public scholarship; cultural work in prisons; the role of the university



James Campbell of Brown University talks with Robbie McCauley of Emerson College after his electrifying delivery of the 2007 keynote address. Tom Dutton of Miami University waits to share his thoughts as well.

Photo courtesy of Syracuse University



Photo courtesy of Syracuse University.

Conference participants lingered over their BBQ lunch on the Syracuse University quadrangle. Pictured from left to right are Sylvia Gale, IA National Advisory Board Member, Tim Eatman, Director of Research for IA, Matthew Countryman, University of Michigan, S.K. Woodall, founder of the Sustainable Landscape Architecture Project, and Beck Krafting, PAGE Fellow, University of Georgia.

humanities center; K-12 partnerships, in the context of a creative writing and performance project and as a vehicle for fostering citizenship; immersion programs in inner-city Cincinnati; and cultural citizenship in Los Angeles, to name just a few. Some common themes and ideas that emerged from the sessions and informal discussions were the difficulties of cross-institutional communication; the challenges posed to the humanities by engagement and collaborative practice; the idea of “domestic study-abroad” programs, in which students are immersed in lesser-known parts of American culture; the growing importance of community design to university practitioners and urban planners; and how cultural expertise can play into political careers.

The keynote address, given by James Campbell of Brown University, was electrifying. Speaking about their President’s committee to investigate the university’s historical relationship with slavery and the transatlantic slave trade, he illustrated for us the lives of the four Brown brothers, their two ventures into the slave trade, and reconstructed the experiences of the captives and their captors from the Brown records. He reminded us that unearthing and confronting the past, even when the results may bring unwanted

and heavy obligations, is the responsibility of universities and colleges, and that ideas of race, property, and humanity that both enabled and eventually dismantled slavery are built into the bricks and mortar of our institutions, as well as into our very disciplines.

In the midst of all the new ideas, thinking, and creativity, the conference was, as always, enormously fun. The reception was held in The Warehouse, once a downtown furniture warehouse which is now an experience-based learning laboratory of architecture and design studios. We ate, drank, talked, and visited galleries and student workspaces. Friday’s lunch was a barbeque held under a tent on the SU quadrangle, complete with lemonade, baked beans, and pulled pork, deemed delicious even by the Southerners among us. One particularly memorable coffee break featured this year’s harvest of New York State apples, apple turnovers, and very good-natured wait-staff dressed as farmers. We thank our partners and hosts at Syracuse University, particularly Assistant Provost Bobbi Jones and our “conference czarina” Esther Gray, and all who came for their enthusiastic, thoughtful, and warm participation in this important event.

SAVE THE DATE
**The 8th Annual
 Imagining America
 Conference**

**October 2-4, 2008
 Los Angeles, California**

Hosted by the Center for Diversity
 and Democracy, University of
 Southern California

Join us for an innovative conference in downtown Los Angeles, featuring site visits to multicultural Los Angeles and encounters with California history, real and imagined. Conference theme, calls for proposals, and registration details to follow.

Post-Doc Announcement

The Center on Age & Community at the University of Wisconsin-Milwaukee is pleased to offer a two-year post-doctoral fellowship in aging research. Our strengths are in interdisciplinary research, and in establishing collaborations with our regional aging services network to conduct applied aging research. The award includes \$43,000 with benefits, moving, computer, and travel support.

The emphasis of the fellowship is on applied research in long-term care. You are encouraged to contact a potential fellowship mentor in your specific field to discuss your qualifications, interests, and potential program of research:

- C. Ajiro (Anthropology); A. Basting (Applied Arts); D. Blau (Film); S. Emmons (Music Education); C. Kovach (Nursing); B. Lichtenstein (Film); K. Marek (Nursing); R. Montgomery (Applied Gerontology); G. Weisman (Architecture).

The application is available online at www.aging.uwm.edu. Contact Thomas Fritsch, Ph.D., associate director, with questions: 414-229-2729 or fritsch@uwm.edu. The deadline for application is February 15, 2008.

Publicly Active Graduate Education: Pressing Concerns

For the fourth consecutive year, IA's Publicly Active Graduate Education (PAGE) program sponsored attendance at IA's national conference for a diverse and dynamic group of graduate students with a demonstrated investment in public scholarship. The participants were selected from a competitive pool of nearly seventy applicants from institutions across the country. This year's eleven PAGE Fellows and three Returning Fellows convened in Syracuse a day early with local Syracuse University graduate students for a pre-conference PAGE Summit. The Summit included seminar-style discussion of readings in public scholarship, in-depth consideration of the theoretical language, practical skills, and models associated with public scholarship, and also offered participants a chance to workshop their own projects and community-based programs. As usual, our

conversation was rich and self-reflective, as we challenged one another to think through the implications and possibilities of what we called during the Summit our "passionate attachments"—those commitments that we bring to our academic and public work alike, often commitments that led us to graduate school in the first place.

This year, I was impressed by the broader interest in graduate education during the conference at large. A working group on graduate education organized by Teresa Mangum of the University of Iowa attracted an overflow crowd. A roundtable discussion with several of the 2007 PAGE Fellows drew a lively mix of administrators and faculty, many with active interests in restructuring their graduate programs in order to better integrate and foster public scholarship. And

throughout the conference, I was struck, and sometimes caught off guard, by very direct questions like, "What do publicly active graduate students need? What are your pressing concerns?" After the conference, I invited the 2007 PAGE Fellows, together with Fellows from former years, to take up that question as part of our continued on-line conversation. What follows is an excerpt from that forum.

—*Sylvia Gale, University of Texas at Austin Publicly Active Graduate Education (PAGE) Director, Imagining America*

If you would like to be added to the PAGE list-serve, please write to sylviag@mail.utexas.edu.

How extensively do you think the university culture needs to change in order to acknowledge, accommodate, and encourage publicly active graduate work? What specific innovations would we like to see in our departments, in our disciplines, and in our institutions?



Photo courtesy of Syracuse University.

2007 PAGE Fellows enjoy a conference break and more caffeine. Pictured from left to right are Swati Rana, (University of California, Berkeley), Laura Smith (University of Texas, Austin), Ray Hsu (University of Wisconsin-Madison), Christine Reiser, (Brown University), and Jess Perlitz (Temple University).

1. Help credentialize new programs that are being run and staffed by graduate students by providing office space, resources (like a phone line!), and yearly small grants (to help pay for people's time. (Small honoraria go a long way.) The University of Iowa had a Year of Public Engagement, which launched and anointed a bunch of programs. That was a great model. 2. Develop linkages between civic-oriented programs so that they don't duplicate each other's work, and so that programs don't feel like they're working on their own. (I am loathe to suggest a committee, but "someone" could coordinate and oversee the programs on an institutional level.) 3. Foster continuity so that good programs, created by graduate students, don't simply end when people graduate! One possibility is to "hire" strong grad students to manage and oversee programs, as with the position above. In my case, a lovely ad-

ministrator at our Arts Share office oversaw a number of services and wrote grants. She was an instrumental help.

—Austin Bunn, Writer’s Workshop, University of Iowa (now Axton Fellow at University of Louisville), 2005 PAGE Fellow

Short-term, we want institutional support for the time and effort we put into scholarship and programs that include both campus and community work, such as part-time positions that include programming and administrative work, dynamic alternatives to traditional teaching appointments, or institutional support for publicly active teaching. The goal of such creative institutional roles for graduate students is to open the space for feasible and influential (at an institutional level) community-based work. This was certainly my experience as a program coordinator with the Humanities Institute at the University of Texas.

Long-term, we need NEW, CREATIVE JOB POSITIONS within the university! I have an ambitious, perhaps rather demanding request, of those administrators and faculty who are on the departmental hiring committees. Create job descriptions that recognize community education and program work as

integrated with the departmental mission of educating undergrads and advancing research. These might be administrative and public arts and humanities program positions that include a 1-1 or 1-0 teaching appointment, teaching faculty positions that include a 1-1 or 1-0 appointment as a community or university program affiliate, or a combination of the two that makes sense for that particular community and university.

—Jill Anderson, *English, University of Texas at Austin, 2005 PAGE Fellow and 2006 Returning Fellow*

More funding for such programs as UC-Irvine’s Humanities Out There (HOT) and UW-Madison’s Humanities Exposed (HEX) makes a significant difference to graduate students. Committed funding—rather than funding that Centers of Humanities must reapply for annually—is key.

—Ray Hsu, *English, University of Wisconsin-Madison, 2007 PAGE Fellow*

We need ways to: 1) introduce more people to publicly-active scholarship; 2) help people find ways to do publicly-engaged

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2007 PAGE Summit Reading List

Cantor, Nancy and Lavine, Steven, “Taking Public Scholarship Seriously.” *Chronicle of Higher Education* (9 June 2006): B40.

Cohen-Cruz. Jan, “When the Gown Goes to Town: The Reciprocal Rewards of Fieldwork for Artists.” *Theatre Topics* 11. 1 (March 2001): 55-62.

Cushman, Ellen, “The Public Intellectual, Service Learning, and Activist Research.” *College English* 61.3 (Jan. 1999): 328-336.

Haltunnen, Karen, “Groundwork: American Studies in Place—Presidential Address to the American Studies Association, November 4, 2005.” *American Quarterly* 58.1 (March 2006): 1-15.

Joseph, Miranda, “Introduction.” *Against the Romance of Community*. Minneapolis: University of Minnesota, 2002.

Kapur, Ratna, “Dark Times for Liberal Intellectual Thought.” *Profession* (2006): 22-32.

Sanchez, George J., “Crossing Figueroa: The Tangled Web of Diversity and Democracy.” *Foreseeable Futures, Working Papers from Imagining America*. (Fall 2005).

Scobey, David, “Putting the Academy in Its Place.” *Place* 14.2 (Spring 2002): 50-55

2007 PAGE Fellows

Dana Edell, Educational Theater, New York University

Lenette Golding, Journalism, University of Georgia

Ray Hsu, English, University of Wisconsin-Madison

Rebecca Krefting, American Studies, University of Maryland

Viet Le, American Studies and Ethnicity, University of Southern California

Jess Perlitiz, Art, Temple University

Swati Rana, English, University of California, Berkeley

Christine Reiser, Anthropology, Brown University

Gregory Rosenthal, Public History, SUNY Albany

Laura Smith, English, University of Texas-Austin

Amanda Swain, History, University of Washington

2007 PAGE Returning Fellows

Judy Bauerlein, Dramatic Art, University of California, Santa Barbara

Amanda Gilvin, History of Art, Cornell University

Lisa Thornhill, English, University of Washington

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work within our university courses (the ones we take and the ones we teach); and 3) facilitate a stronger connection between Humanities Centers/Community Engagement offices and graduate student instructors. Might assistant instructors be given a presentation about engaged scholarship? Or could there be a community engagement “track” for AIs, perhaps in the form of a group of AIs who are piloting community-engaged versions of a course together and meeting with the Humanities Center or Community Engagement Office on campus?

—*Laura Smith, English, University of Texas at Austin, 2007 PAGE Fellow*

I would like universities to put more resources (as in money) into the kinds of projects that we do and to take a leadership role in spearheading projects that have the public as part of its mission, i.e. creating archives, exhibits, public history projects, public art, community-based classrooms, teaching in prisons, digital initiatives, etc. It would be fantastic if tenure review standards in some way recognized this kind of work as legitimate, worthy, and productive. Some training or workshops on publishing outside of academia would also be really useful to graduate students.

—*Thomas Chen, Public Humanities/American Civilization, Brown University, 2006 PAGE Fellow*

Instead of only imagining the ways that the university might become more responsive to the needs of faculty and graduate students, why not brainstorm (with the organizations we’re working with) on how to make the university a better community partner? We inhabit a unique space as graduate students (with relatively small institutional investment), and we might think collectively about how more effectively to utilize that space.

—*Georgia M. Roberts, English, University of Washington, 2004 PAGE Fellow and 2006 Returning Fellow*



Karen Finley of New York University talks with Fluney Hutchinson of Lafayette College and a member of the IA National Advisory Board, at a reception for IA Consortium Member institutions and the National Advisory Board.

The Hemispheric Institute of Performance and Politics (HEMI)

Recognizing an overlap in goals and mission, Imagining America has begun an alliance with Hemispheric Institute of Performance and Politics (HEMI). HEMI, a consortial organization based out of New York University’s Tisch School of the Arts, explores the ways in which practiced behavior influences culture and politics, and how changes in those behaviors could be used to bring about changes in the political scene. Members include colleges and universities in North and Latin America, cultural organizations, and other multi-disciplinary centers, as well as individual members.

Both HEMI and Imagining America look forward to their fledgling relationship. With the mutual emphasis on arts, culture, and higher education, this new cooperation could allow for a robust exchange of ideas between the U.S. and its hemispheric partners. HEMI’s members are particularly excited about Imagining America’s long dedication to actively engaged artists and humanists in political life.

HEMI’s expansive involvement in the political and artistic scenes in Latin America

provides a chance for Imagining America to develop ties in that region. HEMI director Diana Taylor has encouraged Latin American affiliates to attend Imagining America’s 2008 conference in Los Angeles, a city at the crossroads of Latin American and North American issues. Taylor praised the work that Imagining America does in “bridging of often-times apportioned organizations: non-profit groups, universities, independent scholars, artists, education administrators, and community leaders.”

Imagining America director Jan Cohen-Cruz is enthusiastic about what the future holds for these two organizations: “Given the increasingly global ramifications of even our most local acts,” said Cohen-Cruz, “the need to break out of U.S. isolationism, as well as ‘fourth world’ pockets of Latin American refugees in so many U.S. cities, the opportunity to begin a relationship with the Hemispheric Institute is well-timed. And of course, Imagining America suggests a broader context than imagining the U.S.”

The start of what Cohen-Cruz calls “an organic relationship” between Imagining America and HEMI holds great potential and promise for the future.

Minding the Gap: The Humanities and Public Scholarship

Teresa Mangum

Associate Professor of English and Associate Faculty Director of The Obermann Center for Advanced Studies, University of Iowa

After being introduced to the witty and wise principles of Open Space Technology—an open-ended, democratic approach to group discussion—a number of the 2007 pre-conference participants assembled a session following those guidelines on the humanities and public scholarship. Humanities scholars, we acknowledged, are inclined to dismiss, even actively resist “action” research, community-based teaching, and most forms of collaboration—the bedrocks of public scholarship. And yet there we were—a room bursting with scholars and researchers committed to public practices.

Unlike our colleagues in the arts and design, humanities scholars concentrate on close work with texts. As suggested by the most prestigious support for humanities-based research—nearly all fellowships that release an individual from teaching and service—work life in these disciplines is solitary, and the gold standard is tellingly described as a monograph. Deep and wide reading, intense periods of reflection and synthesis, and admiration for carefully crafted as well as informative writing all discourage engagement as a route to career success. Stanley Fish voices the prevailing attitude toward public engagement in his usual pointed fashion: “I find that as a general rule the higher the aims of an academic, the lower the level of his or her performance in those duties for which he or she is actually paid.”

Taking Fish’s provocation as our starting point, we began by assessing the challenges *Imagining America* faces in our home disciplines. Humanities scholars value working autonomously; the disciplines privilege contemplation and conversation over action. The humanities are defined by content and subject matter—literature, history, religion, culture, art, philosophy—and by interpreta-

tive approaches that require increasingly specialized training. Even “interdisciplinary” research tends to be collaboration among the humanities disciplines—an English professor and an historian, for example, or a Spanish literature professor and a cultural anthropologist.

Our collective description of our experiences of being humanities scholars and then of viewing our disciplines from the vantage point of our various experiments with public scholarship reminded us both of what we deeply value about these disciplines and of

Humanities scholars value working autonomously; the disciplines privilege contemplation and conversation over action.

the ways in which they can seem far removed from the definitions of publicly engaged work emerging from spaces like *Imagining America*. Many of our colleagues will find the greatest satisfaction in continuing to work in traditional ways, and the group affirmed their respect for that choice. But how, we also asked, could we convey the immense benefits of project-based scholarship to colleagues who might, like us, find new inspiration in this work? How could we persuade scholars (and promotion committees) that public scholarship can complement rather than imperil traditional forms of humanities scholarship? Have even the most committed and effective public scholars found forms for their work and means of documenting the quality of the work other than by ultimately publishing a fairly conventional article in a well-known venue?

Interestingly, we noted, even colleagues who show interest in engaged pedagogies or public scholarship often fear its effects on their disciplines. Such colleagues conflate engagement with service or outreach volunteer work. Many in the group had also

encountered entangled fears that explaining our work to a larger public would either require sacrificing sophistication or would confirm the worst academic stereotypes of humanities scholarship as esoteric and insignificant—or both.

The group then turned to solutions. Those of us undertaking public scholarship must find language to describe our projects that speaks to rather than side-steps or rejects the values within humanities disciplines. One difficulty here is that most of us find that our work and our values fundamentally change when we work with community partners. That change happens when we listen carefully to community partners’ needs and perspectives because the collaboration so profoundly affects how we think and how we use the tools, methods, and texts that form the humanities. Change also follows as we try to define the humanities to our partners and to clarify what we bring to the community table. Such transformation holds great promise for the humanities; all the same, we agreed that if we want to encourage colleagues to attempt public projects, we need to be able to explain the interpretive work we do and its significance in ways that larger publics understand but also that are recognizable to our colleagues. Moreover, until we have reliable tools (such as those being developed by the IA Tenure Team) for assessing the impact of public scholarship that satisfies our colleagues, we’ll be at something of a stalemate.

The group then produced two lists. The first included strategies we can use in our departments. We can overtly ask how disciplinary learning is being transformed and enriched by engagement, specifically noting benefits to a career and a discipline. We can self-consciously reclassify types of work, naming projects “public scholarship” in official documents such as a resume or a salary review and separating this category from either “publications” or “service.” We can develop metaphors, such as translation or bridging, to replace the “service” and “outreach” models. Some suggested that public scholarship would more easily follow success

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in community-based teaching. Others cited the need for peer-reviewed journals linking practice and theory, perhaps a project for this consortium.

The second list focused on changing our colleagues' minds as well as our institutions. Several group members suggested meeting with potential community partners to explain the values and kinds of work that define the humanities and then asking if the partner could imagine ways to engage with what we do, rather than starting with a community problem to solve. Using this approach occasionally might provide an easier way to solicit a colleague's participation in a project. Others urged the necessity of sharing glorious disasters as well as successes, of re-envisioning failures as starting points for new discoveries, which should be factored into evaluation as crucial to the learning process and as reassuring to colleagues. We also acknowledged that our habit of working alone made sustaining projects with community partners nearly impossible. The good news is that we can often run projects inexpensively; the bad news is that until more colleagues join us in this work, few projects will be long-term. This led to the suggestion that *Imagining America* could offer support by developing a register of experienced mentors and possible inter-institutional partners.

The insights and suggestions from this meeting carried over into the panels that followed. Many participants remained for the "Graduate Education Faculty and Student Working Group" session. New generations of humanities scholars are being prepared for careers in public scholarship in ways unimaginable only a few years ago. Some of the sites that are nurturing these graduate students are the Walter Chapin Simpson Center for the Humanities' Institute on the Public Humanities for Doctoral Students at the University of Washington, the University of Iowa Obermann Center's Graduate Institute for Engagement and the Academy, the Graduate Program in Arts Politics in the Department of Art and Public Policy at the Tisch School of the Arts, and IA's own P.A.G.E. Fellows program. In yet another

panel, "The University Humanities Center: A Roundtable on Its Roles and Responsibilities," organized by Mona Frederick, Executive Director of the Robert Penn Warren Center for the Humanities at Vanderbilt University, directors described exciting new initiatives at centers across the country such as the Community Sabbatical program at the Humanities Institute of the University of Texas at Austin (www.humanitiesinstitute.utexas.edu), the Oral History Workshop and the Difficult Dialogues series hosted by the Hall Center for the Humanities at the University of Kansas (www.hallcenter.ku.edu/), faculty projects at the University of Iowa Obermann Center for Advanced Studies (www.uiowa.edu/obermann/), and the innovative collaborations of the Pennsylvania State University Institute for the Arts and the Humanities with the Pennsylvania

Humanities Council (<http://php.scripts.psu.edu/dept/iah/>). Working from their different positions within the academy, these students, staff, and faculty members are not only building bridges outward to the community but inward to humanities scholars.

At our home institutions, many of us who are humanities scholars stand on shaky ground between dubious colleagues and overworked, reasonably skeptical community partners. As a newcomer to *Imagining America*, I found the successful projects of such creative, accomplished colleagues encouraging, inspiring, and deeply useful. The examples of the scholars in attendance, and the hope-in-practice their projects embody, offer us a valuable opportunity to invite our humanities colleagues to share the value and pleasure of public scholarship.

Consortia Partners: HENCE

The Higher Education Network for Community Engagement (H.E.N.C.E.) facilitates the exchange of ideas about campus-community involvement among many national institutions. It serves mainly as a connective force, "a loose organization of organizations," said *Imagining America* director Jan Cohen-Cruz, who attended their September 2007 conference.

At the September gathering (their second in H.E.N.C.E.'s history), certain questions emerged as H.E.N.C.E. worked to clarify its goals in the national campus/ community movement. What is the unique role of H.E.N.C.E.? How can H.E.N.C.E. make sure it does not overstep into the work of its affiliated organizations? How can it serve as a loose-knit communication structure to enhance each organization by making more visible the building national energy?

In an effort to answer some of these questions, conference participants broke into workgroups which focused on five priorities they identified: Advocacy and Policy, Scholarship and Research, Visibility and Dissemination, Accountability and Measurement, and Research Centers and Visible Networks. Together, these groups will continue to

enrich their understanding of the national movement in higher education toward community and public participation.

Some thirty-two groups constitute H.E.N.C.E., including campus-community consortia, professional journals, special centers at colleges and universities, and community councils. *Imagining America* is unique among them, says Cohen-Cruz, "as the only H.E.N.C.E. member focusing particularly on the humanities, arts, and design, thus keeping an awareness of cultural contributions to campus-community partnerships in the mix. H.E.N.C.E. members, a number of whom are advisors to our Tenure Team Initiative, are looking to us for leadership in this arena as well."

By collaborating, *Imagining America* and H.E.N.C.E. have great potential to explore their shared interests and achieve common goals. At the heart of these goals is the conviction that knowledge is for public use, and that building a bridge between academia and communities will strengthen both sides. As H.E.N.C.E. grows in strength and visibility, so will its mission be achieved by the dedication and cooperation of all its members.

Board Update

Imagining America announces the appointment of five new members to the National Advisory Board:

Carol Dandridge Charles, Managing Director of the Community Folk Art Center in Syracuse, began her Arts Administration career with the Alvin Ailey American Dance Theater and Dance Theatre of Harlem. She served as the Assistant Director of Communications for the City of Syracuse during Mayor Tom Young's administration. Charles has been honored by the YWCA and holds a position in the first Leadership Initiative for African American Museum Professionals.

Dudley Cocke, artistic director of Roadside Theater, a wing of Kentucky's Appalshop, has frequently collaborated on community-based projects with universities including Cornell, NYU, and William & Mary. He often speaks publicly about democratic cultural values, for example at Princeton University's 2004 Colloquium on Public and International Affairs and at the 2003 National Humanities Conference, where he delivered the annual CAPPS Lecture. For creating artistic opportunities with people whose stories have not been reflected in mainstream cultural institutions, Dudley received the 2002 Heinz Award for Arts and Humanities. His policy writings have been published widely, including by the Urban Institute, the Community Arts Network, Yale University, Americans for the Arts, the James Irvine Foundation, Grantmakers in the Arts, TDR, and American Theatre magazine.

Gladstone "Fluney" Hutchinson, associate professor of Economics and Business and former Dean of Studies, Lafayette College, specializes in public sector economics in Latin America and the Caribbean. As dean, Fluney focused on the use of art- and humanities-based pedagogies to imbue in first year students a sense of intellectual citizenship and public purpose. Sekou Sundiata's "51st (dream) state" was brought into a residency at Lafayette as part of this program. A consulting scholar for Imagining

America's National Tenure Team Initiative, Fluney's honors include Lafayette's 2001 Multicultural Award in recognition of outstanding service to international students and domestic students of color.

Pam Korza is co-director with Barbara Schaffer Bacon of Animating Democracy, a program of Americans for the Arts promoting civic engagement through the arts and culture. She was a co-writer and editor for Animating Democracy's books, including *Civic Dialogue*, *Arts & Culture: Findings from Animating Democracy*; *Critical Perspectives: Writings on Art & Civic Dialogue*, as well as a five-book case study series. Pam partners with Barbara in organizational assessment and planning, program design, and evaluation for cultural organizations, state arts agencies, and private foundations. Their consultancies include the New York State Arts Council and the Heinz Endowments Art & Culture program for developing strategic plans, and the New England Foundation for the Arts, to evaluate their Building Commu-

nity through Culture program. Pam serves on the board of the Arts Extension Service at the University of Massachusetts, Amherst.

George Sanchez is Professor of American Studies, Ethnicity, and History at the University of Southern California. He is currently director of USC's Center for Diversity and Democracy. Author of *Becoming Mexican American: Ethnicity, Culture and Identity in Chicano Los Angeles, 1900-1945* (1993), he co-edits the book series, *American Crossroads: New Works in Ethnic Studies* (UC Press). He is currently studying ethnic interactions of Mexican Americans, Japanese Americans, African Americans, and Jews in the Boyle Heights area of East Los Angeles, California in the twentieth century.

We also wish to express our deep gratitude to those Board members whose terms have concluded: Harry Boyte, Michael Frisch, Robert Hass, Julia Reinhard Lupton, Margaret Merrion, and Kathleen Woodward.

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