

Placing the Humanities: New Locales, New Meanings

Description of the Project

1. Rationale

We are applying to the Simpson Center for funds in order to share costs with the NEH in support “Placing the Humanities: New Locales, New Meanings,” a Faculty Humanities Workshop series devoted to forging new public forums for the humanities, both on and off our campuses. We have been in contact with a senior grants administrator at the NEH who has provided feedback on a first draft of this proposal. We will submit our final proposal to the NEH on April 19, 2004, and will hear back about it by late summer. As we explain in our budget narrative (see Appendix A), we are requesting both cost-sharing with the NEH and contingent support even if NEH funds are not available. We are particularly interested in the latter for two reasons: 1) We will need to begin to plan for the September events even before we hear from the NEH; 2) Several of the proposed speakers can usefully contribute to other projects on our campuses, most notably the Simpson Center’s “Institute on the Public Humanities for Doctoral Students” and the tri-campus African Studies project (coordinated, in part, by two participants in this workshop series, Lynn Thomas and Ron Krabill).

“Placing the Humanities” is a series of nine workshop events intended to investigate the links between Public Humanities scholarship and Creativity Studies in order to develop new humanities-based pathways between our campuses and the larger communities we serve. Since their inception, the humanities have always been about the public good in one form or another. Due to a complex series of developments in mid to late 20th century educational institutions, however, a split occurred between the practice of the humanities on campuses and in communities. With the recent emergence of the Public Humanities as both an area of scholarly research and a provocation to institutional innovation, the distance between gown and town is lessening and the potential for the reinvigoration of the humanities as a field of participatory study has dramatically increased. We are now at a time when the relationship between the humanities, communities, and universities has an opportunity to be re-imagined and re-made.

Over the course of the 2004-2005 academic year, our workshops will bring together faculty from three local campuses (University of Washington/Bothell, University of Washington/Seattle, and Cascadia Community College) as we work collaboratively to achieve what William Paulson has referred to as “an enlarged humanism [that] locates our creative and constructive tasks as human beings not just in an aesthetic, intellectual, or even cultural sphere but in the entire project of making and remaking the social, cultural, and material collectives to which we belong” (191). In keeping with this expansive vision, the question that informs our inquiry will be broad: *How can the best traditions of humanities-based scholarship be (re)integrated into public conversations that emerge within diverse practices of place and community?* This breadth will be counter-balanced by a second, more practical question intended to ground these general references to “diversity” and “community”: *How can we, as scholars working in institutions of higher education located in the Pacific Northwest, most effectively engage with and learn from local community workers and sites?*

Because we are most interested in the interplay and tension between these two questions, the location of individual workshops will be critical. Approximately half of the nine events will be held at the U.W. Bothell campus. Co-located with Cascadia Community College (twelve miles from U.W. Seattle), this relatively young institution was founded in 1990 to serve non-traditional students. As evinced by the curriculum of the Interdisciplinary Arts and Sciences program that lies at its core, a significant part of U.W. Bothell’s mission is to integrate time- and place-bound students’ rich life experiences with current learning in the interdisciplinary humanities in order to build a stronger sense of intellectual, professional, and civic engagement. These workshops will be led by internationally renowned scholars of the Public Humanities: Julie Ellison, Ngugi wa Thiongo, and Keyan Tomaselli (see below for brief biographies). The remaining events will be held at regional sites where humanities-based inquiry intersects with creative and community practices: the Panama Hotel, the Richard Hugo House, the Tulalip Tribes Cultural Museum, and the 911 Media Arts Center (see below for brief descriptions of these sites). These sessions will be moderated by workshop members and will include both scholars and community workers.

The overarching goal of the workshop series will be to provide faculty at the three institutions with an opportunity to bridge the organizational divides among the campuses and the sites, to develop models for integrating community workers into classrooms as well as providing students with access to community sites, and to advance the diverse research agendas of individual workshop participants. In the case of faculty from Cascadia and Bothell, this opportunity will be particularly welcome. As at most community colleges, Cascadia faculty have very limited opportunities for professional development. Though better supported, faculty at Bothell have significantly higher teaching and administrative loads than their colleagues at Seattle. The workshop series will help to overcome these institutional obstacles to collaboration, while also integrating the participants into Public Humanities initiatives which are currently in development at the Bothell and Seattle campuses, including a “community-based” Cultural Studies M.A. in the Interdisciplinary Arts and Sciences Program at U.W. Bothell, a “Sci-Arts Eco-Cultures” pilot project for a regional art and environment research center at U.W. Bothell, and various Public Humanities initiatives run out of the U.W. Simpson Center for the Humanities, most notably its Public Humanities Professorship and its week-long, mid-September “Institute on the Public Humanities for Doctoral Students.”

2. Content and Design

The workshop series will draw on humanities content from three areas: A) Scholarship on the Public Humanities; B) Scholarship on Creativity Studies; C) Scholarship on the “locations” and “social geographies” of humanistic practices. (For a schedule of events, see Appendix B.)

A) Public Humanities (Workshops to be held in early September and late April):

Workshop participants will engage in a process of consultation about the Public Humanities, in order to educate faculty and community participants about the genealogy and current forms of the field. The recent history of the Public Humanities can be marked, among other events, by two significant dates: the 1988 American Council of Learned Societies’ “National Task Force on Scholarship and the Public Humanities” (written by James Quay and James Veninga) and Julie Ellison’s founding of the *Imagining America* project in 1999.

The ACLS Taskforce Report suggests that current trends in migrations, population growth, information technologies, and media create a demand for multicultural, civic, and community literacies. It is, the authors of the Report claim, only through the development of the Public Humanities that such demands can be addressed. Following up on this insight, Ellison focuses on the role of the humanities in the public making of culture that she identifies as a “politics of educated hope”: “Public scholarship is grounded in local partnerships; dedicated to diversity; and based on a concrete grasp of the ‘new cosmopolitanism’ that reveals the connections between the local and the global” (7). *Imagining America* attempts to realize this vision through a national consortium of public-oriented humanities projects, all of which are intended to promote the production of new, humanities-based knowledges and practices that will transform the public good by generating and maintaining pathways for local and global collaborations.

JoLynn Edwards, the Director of U.W. Bothell’s Interdisciplinary Arts and Sciences program, will moderate the first workshop in September, while Elizabeth Thomas will moderate the concluding session in April. The readings for the first will include the ACLS Task Force report; Thomas Bender’s “Politics, Intellect, and the American University, 1945-1995”; and selections from both Harry C. Boyte and Nancy N. Kari’s *Building America: The Democratic Promise of Public Work* and David Damrosch’s *We Scholars: Changing the Culture of the University*. Using a reading circle format, we will work in small groups to discuss the readings, reach a consensus on key themes and questions, and then generate a shared list of follow-up questions and activities. In the first workshop, this process will enable us to develop a working knowledge of the genealogy, concepts, and basic scholarly literature on the Public Humanities. In the last, it will allow us to draw tentative conclusions, to determine the next steps we will take, and to assign tasks to various participants.

B) Distributive Creativity and the Public Humanities (Workshops to be held in mid-September, mid-November, and early March):

In these workshops, led by Julie Ellison, Ngugi wa Thiongo, and Keyan Tomaselli, we will focus on how to deploy – and to modify – the knowledge we are gaining about the Public Humanities in

collaboration with others, especially our partners in the community, to address questions of fundamental public concern. The literature now collected under the rubric of Creativity Studies suggests that the relationship of the humanities to the transformation of the public good is inextricably linked to the question of creativity, while also adding that the discourse of creativity must be revised to meet the conditions of our historical moment. The emergence of the term “creativity,” especially as it designates its own field of study in institutions of higher education, occurred in the context of the post-World War II division of the humanities and the (social and natural) sciences into discrete fields of inquiry. In order for us to reclaim an egalitarian and community-based notion of distributive creativity for the work of the Public Humanities, the current literature suggests that we will need to detour briefly through two of the keywords which informed that division: “imagination” and “making.”

Rather than thinking about creativity as an antithesis to rationality, this literature understands “imagination” to be what David Hammond has called the “inscape” of rationality, an integral aspect of the enterprise of understanding the world, as well as being able to make aesthetic and ethical judgments in that world. In its turn, “making” does not stand opposed to “thinking.” The collaborative construction of new social forms, which is what this literature means by making, depends on individual and collective effort that draws from a range of archives, including the historical, textual, visual, media, and kinetic. In each of these archives, the humanities and the (social and natural) sciences can be seen not as disciplinary adversaries, but as partners. This is the moment when a redefined study of “creativity” meets the Public Humanities in an effort to transform the common good. The corresponding shift within the philosophy and practice of aesthetics can guide us to an understanding of creativity that it is linked not only with individual production, but also to new models of a distributive creation of everyday life and social institutions.

In this literature, collaboration across disciplines and institutions, crossings between the local and the global, and a re-imagined sense of place are all equally vital to sustainable practices of cultural production and creation. As we explore how best to nurture these practices, the three workshops will be organized around talk and large/small discussion formats, with action items generated at their

conclusions. In them, we will focus our questions about and study of the implications of Public Humanities and creativity around three topic areas: community literacy and practice with Julie Ellison; multicultural literacy and practice with Ngugi wa Thiongo; civic literacy and practice with Keyan Tomaselli. General shared readings will include Kieran Egan's "A Short History of the Imagination," Seyla Benhabib's "The Liberal Imagination and the Four Dogmas of Multiculturalism," and selections from Robin D.G. Kelley's *Freedom Dreams: The Black Radical Imagination*. Readings specific to each workshop leader will include Julie Ellison's "Humanities and the Public Soul," selections from Ngugi wa Thiongo's *Moving the Centre*, and selections from Keyan Tomaselli's *Media, Democracy, and Renewal*.
C) On-Site: New Locales, New Meanings (Workshops to be held in mid-September, mid-November, and early March):

In these four workshops (two paired with the mid-September event and one each at the events in mid-November and early March), we will engage directly with our community partners' work-sites and will concentrate on developing strategies for co-imagining responses to issues of common concern, mapping possible implications, and then enacting at least initial stages of the changes proposed. While the focus of these discussions will vary across the sites, we will be consistently interested in how different locations of humanistic practice produce diverse forms of cultural literacy and opportunities for engagement. At each site, we will include an individual who is involved in its day-to-day activities and a local scholar who has worked intensively with it. General readings will include selections from materials such as Edward Casey's *Getting Back into Place: Toward a Renewed Understanding of the Place World* and Andreas Huyssen's *Present Pasts: Urban Palimpsests and the Politics of Memory (Cultural Memory in the Present)*. Additional site-specific readings are listed below.

The two sites we will engage in the mid-September workshops are the Panama Hotel and the Richard Hugo House. The sites for the mid-November and early March workshops will be the Tulalip Tribes Cultural Museum and the 911 Media Arts Center respectively. All of the on-site workshop sessions will begin with a tour of the site, followed by a talk/presentation, discussion, and synthesis oriented toward follow-up activities.

Located in Seattle's International District, the Panama Hotel was once the home for several generations of Japanese immigrants, Alaska fisherman, and international travelers. It is currently an ongoing preservation project supported by the City of Seattle Office of Arts and Cultural Affairs, a cultural center/museum, and a functioning hotel. This site visit will enable workshop participants to grapple with questions about how the Panama Hotel stages the recovery of cultural memory in the present. This discussion will help us to refine our thinking about both community-based humanities practices and their corresponding demands for multicultural literacies. External participants at this event will include Gail Dubrow, a faculty member in the Architecture, Landscape Architecture, Urban Design and Planning at U.W. Seattle, and Barbara Goldstein, the Director of Public Art projects at the Office of Arts and Cultural Affairs who worked with Dubrow (and Donna Graves) on *Sento at Sixth and Main: Preserving Landmarks of Japanese American Heritage*. Selections from *Sento* will provide the readings for this workshop.

Located in Seattle's First Hill neighborhood, the Richard Hugo House is dedicated to promoting writing as a form of collaborative inquiry and to supporting individual writers of all ages in relationship to diverse communities. It offers courses based on specific areas of inquiry, readings by individual authors, and community discussions. While it runs many of its own programs, it also provides space for writing groups within the community to hold their own functions. This workshop will allow us to focus on community-based creative centers as they link writing practices to local literacies and populations. External participants at this event will include Shawn Wong, a member of the Creative Writing faculty in English Department at U.W. Seattle and board member of the Hugo House, and Frances McCue, the founder and executive director of Hugo House. Selections from Wong's co-edited *Aiiieeee! An Anthology of Asian American Writers* will provide the readings for this workshop.

Located on the Tulalip Reservation, the Tulalip Tribes Cultural Museum is an important site for the housing, exchange, and creation of new ways of understanding the significance of Native cultures. Specifically, the Museum is dedicated to the location and retrieval of artifacts and documents that have passed out of Tulalip tribal hands, to the promotion of tribal artists' interests, to enhancing the recognition

of Tulalip identity and pride in surrounding communities, and to the dissemination of the tribal language of lushootseed. This site visit will focus on the importance of Native language and its connections to cultural revitalization, oral traditions, and museum work. External participants at this event will include Alexandra Harmon, a faculty member in American Indian Studies at U.W. Seattle and author of *Indians in the Making: Ethnic Relations and Indian Identities Around Puget Sound*, and Toby Langen, the Director of Education and Outreach at the Museum. Readings will include selections from Christine Kreps's *Liberating Culture: Cross-Cultural Perspectives on Museums, Curation, and Heritage Preservation*, Barbara Kirshenblatt-Gimbal's *Destination Culture: Tourism, Museums, and Heritage*, Harmon's *Indians in the Making*.

Located in downtown Seattle, the 911 Media Arts Center offers video showings, classes, and an online media archive exhibit. It is both a gathering point for local media practitioners and a significant node within information networks that span diverse geographies. A visit to this site will enable workshop participants to explore the effects of innovative media technologies on local literacies and to think about how these technologies build new senses of place and interconnection. The workshop will also help us to surface assumptions about media access that inform many discussions of civic literacy, including multicultural and community literacies. External participants at this event will include Lance Bennett, the Director of the U.W. Seattle Center for Communication and Civic Engagement, and Gretchen Ludwig, the Education Director at 911 Media Arts. Selections from Bennett's *Mediated Politics: Communication in the Future of Democracy* will provide this workshop's readings.

3. Institutional Context:

As one of two new U.W. campuses, U.W. Bothell was founded in 1990 with an official Mission Statement dedicating the institution to “serv[ing] college age and established adult students, as well as the community at large, by providing access to a premier institution of higher education,” while also “foster[ing] productive relationships with the employment community and promot[ing] a strong public service commitment.” Fifteen years later, the institution is now co-located with Cascadia Community

College on a campus with new buildings, flexible teaching and meeting spaces, and state-of-the-art technology. These attributes, combined with the campus's regional positioning twelve miles from U.W. Seattle, provide the flexible institutional infrastructure required to host workshops that cut across both traditional disciplinary lines and campus-community divisions. The campus's commitment to innovative interdisciplinary teaching and scholarship will also enable significant follow-up activities housed at U.W. Bothell, in addition to those located at the intersections of U.W. Bothell, U.W. Seattle, Cascadia Community College, and the various community sites.

4. Project Co-Directors, Workshop Leaders, Site Visit Participants, Workshop Participants:

A) Project Co-Directors: Bruce Burgett and Kanta Kochhar-Lindgren

1) Bruce Burgett is an Associate Professor of American Studies in the Interdisciplinary Arts and Sciences Program at the U.W. Bothell, where he is currently coordinating the development of the "community-based" M.A. in Cultural Studies mentioned above. He is Graduate Faculty in the English Department at U.W. Seattle, and has published widely on American Cultural Studies, Gender and Sexuality Studies, and Critical Race Studies.

2) Kanta Kochhar-Lindgren is an Assistant Professor of Performance Studies in the Interdisciplinary Arts and Sciences Program at the U.W. Bothell, where she is the Project Director for the "Sci-Art Eco-Cultures" pilot program mentioned above. She has published articles on disability, performance, and creativity studies.

B) Workshop leaders: Julie Ellison, Ngugi wa Thiongo, Keyan Tomaselli

1) Julie Ellison, Ph.D. is Director of *Imagining America* and Professor of English Language and Literature at the University of Michigan. She has published widely, and her most recent scholarly book is *Cato's Tears and the Making of Anglo-American Emotion* (1999).

2) Ngugi wa Thiongo, Ph.D. is the Director of the Center for Writing and Translation at UC-Irvine. He has written numerous books, including *Decolonizing the Mind; The Politics of Language in African Literature; Moving the Centre; Penpoints, Gunpoints, and Dreams: Towards a Critical Theory of the Arts and the State in Africa*, and several novels, such as *A Grain of Wheat* and *The River Between*.

3) Keyan G. Tomaselli, Ph.D., is Director and Chair of Communication, Culture and Media Studies at the University of KwaZulu-Natal in Durban, South Africa. He has worked in the film industry and was co-writer of the new South African government's White Paper on Film. His books include *The Cinema of Apartheid* (1988) and *Appropriating Images* (1999).

C) Project Research Coordinator: This individual will work with the co-directors and other workshop participants by assisting in the planning and scheduling of events and travel, attending events, compiling project reports, and creating and maintaining a project archive.

D) Site Visit Participants: Gail Dubrow, Barbara Goldstein, Shawn Wong, Frances McCue, Alexandra Harmon, Toby Langan, Lance Bennett, and Gretchen Ludwig. (For brief biographies, see Appendix C.)

E) Workshop Participants (For brief biographies, see Appendix D).

5. Evaluation

Evaluation will consist of the following: a final report from each workshop participant, an enumerative report from the co-directors quantifying overt outcomes, such as new courses, new campus-community partnerships, new research activities, including articles and applications for spin-off grants, and other action items. These reports will be used in a self-study written by the co-directors.

6. Follow-Up and Dissemination

The follow-up on the workshop's activities and dissemination of its findings will take at least three different forms, all of which will be foci of discussion at the workshop's concluding session in April.

In terms of course and curriculum development, the co-directors will coordinate an upper level course in the Public Humanities that will be cross-listed with the U.W. Bothell Master of Arts in Policy Studies and, potentially, a Humanities Graduate Seminars run at the Simpson Center. This course will be available to qualified graduate students, public intellectuals, and community workers. As a whole the workshop series will also further work both on the curriculum for the (pending) U.W. Bothell M.A. in Cultural Studies and on articulation procedures for students moving from Cascadia Community College

to either U.W. Bothell or U.W. Seattle upon the completion of their A.A. degree.

In terms of coordination among the campuses and community sites, participants in the workshop will generate a series of action items to build and maintain sustainable pathways along which faculty, students, and community workers can travel. These pathways may include internship and service-learning opportunities for qualified students, formalized procedures for class visits to the sites and community workers' visits to classrooms, the integration of community participants into various on-campus planning processes, the inclusion of faculty in the development and maintenance of Public Humanities sites, and the development of regional centers for this type of inquiry such as the "Sci-Arts Eco-Cultures" pilot project.

In terms of the dissemination of the workshop's findings and the future of the workshop as a collaboration, the directors will co-author an article based on the workshop's findings. In addition, they and the workshop participants will present those findings at various conferences, and collaboratively seeking further funding for related projects from sources such as the Rockefeller and Ford Foundations, other NEH initiatives, and the local Kongsgaard-Goldman Foundation.

Appendix A: Project Budget Narrative

In addition to funding from the NEH to support this Faculty Humanities Workshop, we are also requesting funding from the Simpson Center. On this page, we have included the totals for both budgets as well as the overall project budget total. As noted below, we have calculated cost-sharing on the following three items: Julie Ellison's 3-day stipend; the Project Research Coordinator; and the On-Campus Meeting Room Costs. The third day of Ellison's visit will allow her to contribute to the Simpson Center's "Institute on the Public Humanities," while Thiongo and Tomaselli will be able to contribute to the tri-campus African Studies initiative currently being coordinated by Lynn Thomas and Ron Krabill, among others. All three should be able to give public lectures, at either U.W. Bothell or U.W. Seattle, during their visits. As we noted above, we are also requesting a contingent commitment of some portion of the overall budget from the Simpson Center in case we do not receive NEH support. This will allow us to plan over the summer for the September events and, if necessary, to run a less-costly version of the series as a whole.

A. NEH Budget

Two Course Releases for Co-Directors (Bruce Burgett and Kanta Kochhar-Lindgren):	\$12,400
$\$6,200 \times 2 = \$12,400$	
Summer 2005 Support for Co-Directors (one month each):	\$14,773
Bruce Burgett: $\$6361 + 21.7\% \text{ benefits } (\$1380.34) = \$7741.34$	
Kanta Kochhar-Lindgren: $\$5778 + 21.7\% \text{ benefits } (\$1253.83) = \$7031.83$	
Stipends for Twenty Workshop Participants:	\$10,000
$\$500 \times 20 = \$10,000$	
Stipends for Visiting Scholars:	\$3,000
Julie Ellison: $2 \text{ days} \times \$500 = \1000 (\$500 cost-shared with the Simpson Center)	
Ngugi wa Thiongo: $2 \text{ days} \times \$500 = \$1,000$	
Keyan Tomaselli: $2 \text{ days} \times \$500 = \$1,000$	

Stipends for External Faculty and Community Workers: \$350 x 8	\$2,800
(Gail Dubrow, Barbara Goldstein, Shawn Wong, Frances McCue, Toby Langan, Bill Erdly, Lance Bennett, Gretchen Ludwig)	
Travel, Lodging, and Food for Visiting Scholars (three nights each):	\$4,696
Airfare: 2 Domestic (\$500)/1 International (\$1500) = \$2,500	
Ground Transportation (to/from Airports): \$60 x 6 = \$360	
Lodging (3 Nights each): \$136 x 9 = \$1,224	
Per Diem (4 Days each): \$51 x 12 = \$612	
Project Research Coordinator (Sept 1-June 30): \$9173 (cost shared with Simpson Center)	\$1,300
15 hours/week x 43 weeks x \$13/hour = \$8,385	
Benefits (calculated at 9.4%) = \$788	
Meeting Space Costs for 5 On-Campus Workshops (cost shared with Simpson Center):	\$500
Room: \$250 x 5 = \$1,250	
Equipment (microphones, audio/visual): \$250 x 5 = \$1,250	
Total Direct Costs:	\$49,469
Total Indirect Costs (51.6%):	\$25,526
NEH Total Budget:	\$74,995

B. Simpson Center Budget

Summer 2004 Stipends for Co-Directors to Support Planning: \$1,500 x 2:	\$3,000
Stipend Julie Ellison: 1 day x \$500 (cost shared with NEH):	\$500
Project Research Coordinator (Sept 1-June 30): \$9173 (cost shared with NEH)	\$7,873
15 hours/week x 43 weeks x \$13/hour = \$8,385	
Benefits (calculated at 9.4%) = \$788	
Workshop Series Events Costs:	\$7,750
Receptions (post-workshop): \$150 x 3 = \$450	

25 Breakfasts for 6 workshops: $\$250 \times 6 = \1500	
25 Lunches for 8 workshops: $\$500 \times 8 = \$4,000$	
6 Dinners with Visiting Scholars (with project co-directors and moderators): $\$300 \times 6 = \$1,800$	
Poster:	\$2,000
Meeting Space Costs for 5 On-Campus Workshops (cost shared with NEH):	\$2,000
Room: $\$250 \times 5 = \$1,250$	
Equipment (microphones, audio/visual): $\$250 \times 5 = \$1,250$	
Publicity and Mailings:	\$600
Simpson Center Subtotal:	\$23,723
C. Total Project Budget	\$98,318

Appendix B: Project Timeline

September 7: Public Humanities Workshop I (JoLynn Edwards moderates):

September 10-11:

Day 1: Julie Ellison visits for day-long workshop (Kanta Kochhar-Lindgren moderates)

Day 2 (Part I): Panama Hotel Workshop: Gail Dubrow and Barbara Goldstein (Bruce Burgett moderates)

(Part II): Richard Hugo House Workshop: Frances McCue and Shawn Wong (Jeanne Heuving moderates)

November 12-13:

Day 1: Ngugi wa Thiongo visits for day-long visit (Kanta Kochhar-Lindgren moderates)

Day 2: Tulalip Reservation Cultural Center Workshop: Alexandra Harmon and Toby Langan (Bill Seaburg moderates)

March 4-5:

Day 1: Keyan Tomaselli visits for day-long workshop (Ron Krabill moderates)

Day 2: 911 Media Art Center: Lance Bennett and Gretchen Ludwig (Kari Lerum moderates)

April 30: Public Humanities Workshop II (Elizabeth Thomas moderates)

Date for reporting: June 30, 2005

Appendix C: Brief Biographies of Site Visit Personnel

Panama Hotel Site Visit:

1) **Gail Dubrow** is a Professor of Professor of Architecture, Landscape Architecture, Urban Design and Planning, and an Adjunct Professor of Women Studies and History at U.W. Seattle, the author of *Sixth and Main: Preserving Landmarks of Japanese American Heritage* (2002), and the editor, with Jennifer Goodman, of *Restoring Women's History through Historic Preservation* (2003).

2) **Barbara Goldstein** is the Director of Public Art projects at the City of Seattle Office of Arts and Cultural Affairs.

Richard Hugo House Site Visit:

1) **Shawn Wong** is a Professor of English at U.W. Seattle, the author of novels, poetry, and short stories, and the editor of several collection of Asian-American literature, including *The Literary Mosaic: An Anthology of Asian American Literature* (1995).

2) **Frances McCue** is the Executive Director of the Richard Hugo House and the author of *The Stenographer's Breakfast* (1992). She is co-director of the Rendezvous Room Reading Series, and associate editor of *The Seattle Review*.

Tulalip Tribes Cultural Museum Site Visit:

1) **Alexandra Harmon** is an Assistant Professor of American Indian Studies at U.W. Seattle and the author of *Indians in the Making: Ethnic Relations and Indian Identities Around Puget Sound* (1999).

2) **Toby Langen** is the Director of Education and Outreach at the Tulalip Tribes Cultural Museum.

911 Media Arts Center Site Visit:

1) **Lance Bennett** is Ruddick C. Lawrence Professor of Communication and Professor of Political Science, and is the author or editor of six books, including *Mediated Politics in the Future of Democracy* (forthcoming).

2) **Gretchen Ludwig** is the Education Director at 911 Media Arts Center.

Appendix D: Brief Biographies of Workshop Participants

A. Criteria for Selection

We have chosen and recruited workshop participants based on three criteria: 1) We wanted individuals from all three campuses, including tenure-track faculty, part-time faculty, and academic staff; 2) We wanted individuals from diverse disciplinary and scholarly backgrounds, all of whom have some experience with Public Humanities initiatives and/or scholarship; 3) We wanted individuals with potential to follow up on the workshop series through the further development of existing institutional and scholarly projects located at the U.W. Bothell campus and at the interstices between the three campuses and their community partners. The third of these criteria explains why the bulk of the workshop participants hold at least one of their appointments in the U.W. Bothell Interdisciplinary Arts and Sciences (IAS) program.

B. Brief Biographies of Participants

1) **Constantin Behler** is an Associate Professor who teaches comparative literature and film studies in the IAS program at U.W. Bothell. His is the author of *Nostalgic Teleology: Friedrich Schiller and the Schemata of Aesthetic Humanism* (1995).

2) **JoLynn Edwards** is the Director of the IAS program at U.W. Bothell and the author of *Alexandre-Joseph Paillet: expert et marchand de tableaux a la fin du XVIIIe siecle* (1996). Her research interests focus on art and luxury goods markets in pre-revolutionary France.

3) **Mike Gillespie** is a Senior Lecturer who teaches philosophy and cultural and environmental studies in the IAS program at U.W. Bothell. His current research and writing explores everyday perceptions of environmental issues and environmental justice.

4) **David Goldstein** is a Lecturer who teaches American and Ethic Studies in the IAS program at U.W. Bothell, where he is currently coordinating service-learning projects across academic programs. He publishes principally on ethnic American literature.

5) **Jeanne Heuving** is an Associate Professor who teaches literature and creative writing in the IAS program at U.W. Bothell. She is the author of *Omissions Are Not Accidents: Gender in the Art of Marianne Moore* (1992) and a member of the Seattle-based Subtext poetry collective.

6) **Philip Howard** is an Assistant Professor who teaches courses on new media and political communication in the Department of Communication at U.W. Seattle. His research focuses on ethnographic and social network analyses of new media technologies.

- 7) **Gray Kochhar-Lindgren** is an Independent Scholar. He is the author of *TechnoLogics: Ghosts, the Incalculable, and the Suspension of Animation* (forthcoming), and *Narcissus Transformed: The Textual Subject of Psychoanalysis* (1993).
- 8) **Bruce Kochis** is an Assistant Professor who teaches in the Master of Arts in Policy Studies in the IAS program at U.W. Bothell. His research involves comparative analysis of the construction and implementation of human rights in developed and developing societies.
- 9) **Ron Krabill** is an Assistant Professor who teaches media and cultural studies in the IAS program at U.W. Bothell. His research interests focus on post-apartheid South Africa, social movement theory, and the impact of electronic media and on social life and action.
- 10) **Sarah Leadley** is the American Studies Research Librarian and Head of Reference and Instruction Services at U.W. Bothell and Cascadia Community College.
- 11) **Kari Lerum** is an Assistant Professor who teaches gender studies, qualitative research methods, and sociology at U.W. Bothell. Her research interests include the social-labor history of sex work and the use of film and video as mean of challenging social science methods.
- 13) **David Ortiz** is founding faculty at Cascadia Community College where he teaches speech communication, media studies, and multicultural issues. He holds degrees in speech communications from California State University, Long Beach, and liberal arts from Orange Coast College.
- 14) **Debora Barrera Pontillo** is founding faculty at Cascadia Community College where she teaches drawing, painting, performance art, installation art, Chicana/o studies, and race, class and social change. She holds a Master of Fine Arts degree from the University of Wisconsin.
- 15) **Becky Rosenberg** directs the U.W. Bothell Writing Center and Teaching and Learning Center. She has a Ph.D. in History, but her current research and teaching interests focus on pedagogical approaches to writing instruction that recognize and value diverse literacies.
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