

**Institute on the Public Humanities for Doctoral Students**  
Simpson Center for the Humanities, University of Washington  
September 12-18, 2008  
**Institute Readings and Writing Prompts**

*The readings for this week are intended to provide background context and information, and where possible, a common vocabulary and set of problematics to guide our discussions. They have been deliberately front-loaded, so that we can begin by surfacing issues, questions, and differences, and return to them throughout the week. Please begin reading early! The writing prompts for each day will suggest some of the ways we propose to focus discussions for that day. Please prepare by writing informally in response to these prompts--we will be drawing on your responses periodically. For your writing pleasure, we have included a journal; the discussion board would also be a fine place to post your thoughts.*

**Friday, September 12**

**PUBLIC SCHOLARSHIP AND/AS CULTURE WORK**

*This first--and longest--set of readings provides a number of different entry points into contemporary conversations about scholarly practices of engaged research and teachings and the institutional histories that condition them.*

*We begin with three keyword entries on "community," "culture," and "public." While they provide introductions to central terms and debates across areas of contemporary inquiry, including those of the Institute, they are not encyclopedic definitions. Instead these keyword entries represent open-ended, partial inquiries into a mobile, historical, and contested vocabulary and its situated usages. Consider where the authors' accounts are borne out and also where you might begin to qualify, revise, or otherwise elaborate them.*

“Community” (Miranda Joseph), “Culture” (George Yúdice), and “Public” (Bruce Robbins).  
Keywords for American Cultural Studies, co-edited by Bruce Burgett and Glenn Hendler (New York: NYU Press, 2007). *For more on "keywords," see* [www.nyupress.org/keywords](http://www.nyupress.org/keywords).

*All the remaining articles focus on questions of ‘public scholarship,’ broadly construed. As you read, keep track of the vocabularies each one employs, as well as the frameworks, rubrics, values, and practices they indicate. Note overlaps, convergences, parallels, and disjunctures between and among these usages. What seems familiar or unfamiliar from the standpoint of your disciplinary, professional, and extracurricular experience? What questions do the documents raise for you about your own academic and non-academic frameworks for and modalities of research, teaching, and engagement?*

Ien Ang, “From Cultural Studies to Cultural Research: Engaged Scholarship in the Twenty-first Century.” *Cultural Studies Review* 12:2 (September 2006): 183-197. (16 pp)  
[organic intellectual, service, outreach, policy, interdisciplinarity, applied research, engaged/socially cosmopolitan/cultural research, progressive social change]

J. Coates, M. Dodds, J. Jensen, “Isn’t Just Being Here Political Enough? Feminist Action-Oriented Research as a Challenge to Graduate Women’s Studies.” *Feminist Studies*

- 24.2 (Summer 1998): 333-346. [action-oriented research, pedagogy, praxis, theory, activism, institutionalized exclusion, social change] (13 pp)
- Julie Ellison and Timothy K. Eatman, "Scholarship in Public: Knowledge Creation and Tenure Policy in the Engaged University--A Resource on Promotion and Tenure in the Arts, Humanities, and Design." *Imagining America: Artists and Scholars in Public Life Tenure Team Initiative on Public Scholarship* (2008). (60 pp)
- J. Graybill, S. Dooling, V. Shandas, J. Withey, A. Greve, and G. Simon, "A Rough Guide to Interdisciplinarity: Graduate Student Perspectives." *BioScience* 56.9 (September 2006): 757-763. [transdisciplinarity; IDRT; problem-based research; policy; collaboration; cohort, team, program and institutional development; appreciative inquiry] (6 pp)
- Sonja Kuflinec, "Critical Relations in Community-Based Performance: The Artist and Writer in Conversation." *Animating Democracy*. <http://www.artsusa.org>. [community-based performance, documentation and assessment, civic dialogue, reciprocal ethnography, critical generosity/critical intimacy] (5 pp)
- Laura Pulido "FAQs: Frequently (Un)Asked Questions about Being a Scholar Activist" from *Engaging Contradictions: Theory, Politics, and Methods of Activist Scholarship*, University of California Press, 2008: 341-365. [scholar activist/activist scholarship, political engagement, social movement/ environmental justice activism, organic praxis, research, teaching, community service, accountability, reciprocity, ethics, skills] (24 pp)
- George J. Sánchez, "Crossing Figueroa: The Tangled Web of Diversity and Democracy." *Foreseeable Futures #4, Working Papers from Imagining America*. (Fall 2005). [service learning, community engagement, race, affirmative action, access, multicultural education, social change] (33 pp)
- We will be working with the final document, "Specifying the Scholarship of Engagement," in our Friday session. The co-authored article is a bit of framing on how we've used it in the past as well as a guide to how you might read the document and begin to situate yourself in relationship to it.*
- Miriam Bartha and Bruce Burgett, "Specifying the Scholarship Engagement: Using the IA Document to Teach Collaboration Practice and Institutional Development." *Imagining America Newsletter* (May 2007): 10-11, <http://www.imaginingamerica.org/IApdfs/07sp.no8.ia-newsletter.pdf>. (2 pp)
- Julie Ellison et al., "Specifying the Scholarship of Engagement: Skills for Community-based Projects in the Arts, Humanities, and Design." *Imagining America: Artists and Scholars in Public Life*, <http://imaginingamerica.syr.edu/specifying-scholarship.html>

**Morning Session Prep:** Please read the Rheingold article and familiarize yourself with the websites of the various projects that we will be engaging with, including: the Center for Communication and Civic Engagement, *What's the Economy for, Anyway?*, *Becoming Citizens*, *Puget Sound Off*, and *Civic Learning Online*. Think about how these projects use communication to promote civic engagement. Where do you think they could or should go next? Keep in mind that you will be asked to affiliate with one of the five projects at some point during the morning session.

**Writing Prompt:** In “Using Participatory Media and Public Voice to Encourage Civic Engagement” (2008), Howard Rheingold argues that all of us (students and teachers alike) should learn to use participatory media in a context of “public voice” if we are to become effective citizens in our hypermediated environment. “If print culture shaped the environment in which the Enlightenment blossomed and set the scene for the Industrial Revolution,” he writes, “participatory media might similarly shape the cognitive and social environments in which twenty-first century life will take place (a shift in the way our culture operates). For this reason, participatory media literacy is not another subject to be shoehorned into the curriculum as job training for knowledge workers” (99-100).

Rheingold specifically outlines a number of different ways that new media (such as blogs, wikis, RSS, tagging and social bookmarking, music-photo-video sharing, mashups, podcasts, digital storytelling, virtual communities, social network services, virtual environments, and videoblogs) can be used in the classroom. Do you already use or can you imagine yourself using new media in your own work? How so? What are some of the benefits and drawbacks of using new media in the type of work that you do? In what way does the new media shift the current or potential meanings and practices of literacy and citizenship?

**Afternoon Session Prep:** Please read “KCTS 9 Connects – About the Series” and watch the short video segment “Green Prison Reform.” Think about how you might publicize the work you are doing or would like to do via “KCTS 9 Connects.” What makes a good news segment? Are certain types of projects more conducive to television than others? What are the pros and cons of publicizing our work through the mainstream media?

### **Required Reading:**

Tim Jones, Introduction: “Public Scholarship and New Media” (July 2008).

Howard Rheingold, “Using Participatory Media and Public Voice to Encourage Civic Engagement,” *Civic Life Online: Learning How Digital Media Can Engage Youth* (MIT Press, 2008).

### **Required Web Browsing**

The Center for Communication and Civic Engagement <http://depts.washington.edu/ccce/>  
Becoming Citizens <http://depts.washington.edu/ccce/civiceducation/citizens.html>

Engaged Youth: Civic Learning Online <http://www.engagedyouth.org/>

Puget Sound Off <http://www.pugetsoundoff.org/>

What's the Economy for, Anyway? <http://depts.washington.edu/ccce/citizeneconomy/>

KCTS 9 Connects: About the Series

<http://www.kcts9.org/programs/productions/cnx/about>

### Required Viewing:

"Green Prison Reform," *KCTS 9 Connects* (June 20, 2008)

<http://www.kcts9.org/video/green-prison-reform>

### Recommended Reading:

Lance Bennett, "Changing Citizenship in the Digital Age," *Civic Life Online: Learning How Digital Media Can Engage Youth* (MIT Press, 2008)

<http://www.mitpressjournals.org/doi/pdf/10.1162/dmal.9780262524827.001>

<b>Tuesday, September 16</b>	<b>Museums and Public Pedagogies</b>
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**Morning Session Prep:** *For this session with the education and curatorial team of American Sabor, please read Miller's "Museums" and the excerpts of the NEH grant for American Sabor. Familiarize yourself with the American Sabor sound modules/documentaries, and curriculum that can be found online. Reflect upon your visit to the exhibit this summer and think about where this exhibit began (NEH grant) and where it ended (your visit to EMP). What goals were accomplished? How did it change?*

**Writing Prompt:** *"The museum calls upon democratic rhetoric associated with access, an open space for the artifactually occasioned site of public discussion. But as a pedagogic site, it functions in a disciplinary way to forge public manners. A contradiction ensues between exchange and narration or reciprocity and imposition, such that an opportunity for the public to deliberate on some aspect of cultural history is opposed to an opportunity for museum magistrates to give an ethically incomplete citizenry a course of instruction. The binary, or course, can itself be made more subtle. Consider the varied histories that underpin Holocaust memorials in the United States to recall the dead, to remember the self as survivor or liberator, to constitute the US as the preserve of freedom par excellence, to draw tourists, to be a community center, to stress religious or ideological affiliations, and to obtain votes. All these decisions are made 'in political time, contingent on political realities.' Yet this 'political time' is rarely made explicit to visitors" (Miller, 149).*

*In considering the museum as a space deeply connected with cultural policy, Miller discusses: (a) how museums have navigated through the "conventional binary of museum discourse" that "opposes populist entertainment against étatiste instruction," (b) how museums have changed over time in regards to the use of physical space and the various modes of disseminating information, and (c) the politics that surround these highly contested spaces. In what ways did American Sabor navigate between the cultural and political spaces inherent in this exhibit? How did the EMP use the physical and technological spaces for disseminating scholarship and educating the public? How effective were they and in what*

ways? After reading Miller's article, what questions are left in your mind about the exhibit, and approaches taken or not taken?

**Afternoon Session:** You will be meeting with education and curatorial staff for the upcoming exhibit at EMP/SFM, "...Be Very Afraid: Horror and the Supernatural." Please read the exhibit concept document: you'll be asked to apply the educational ideas generated in morning session towards this exhibit.

### **Required Reading, Viewing, and Listening:**

Amanda Soto, "Introduction: Museums and Public Pedagogies" (August 2008).

Toby Miller and George Yudice, "Museums," *Cultural Policy* (London: Sage, 2002): 146-164.

NEH grant for American Sabor, excerpts.

American Sabor catalog (on-line):

<http://www.empsfm.org/documents/press/AmericanSaborCatalogue.pdf>

American Sabor Sound Modules and Documentaries:

[http://kexp.org/learn/docu\\_american\\_sabor.asp](http://kexp.org/learn/docu_american_sabor.asp)

American Sabor on-line curriculum and resources:

<http://www.empsfm.org/education/index.asp?articleID=1060>

American Sabor online course for teachers (private link; in testing)

<http://www.empsfm.org/education/onlinecourse.asp?courseID=2>

SFM exhibit concept document (short version): "...Be Very Afraid! Horror and the Supernatural."

### **Recommended Reading:**

SFM exhibit concept document (long version): "...Be Very Afraid! Horror and the Supernatural."

Excellence in Practice: Museum Education Principles and Standards. (2006). *MUSEUM NEWS-WASHINGTON*. 31 (2), 77-78.

Animating Democracy case studies, for the following, available online at

[http://www.artsusa.org/animatingdemocracy/reading\\_room/case\\_studies/visual\\_arts.asp#hag](http://www.artsusa.org/animatingdemocracy/reading_room/case_studies/visual_arts.asp#hag)

*MACLA/Movimiento de Arte y Cultura Latino Americana*

"Public Faces, Private Lives: Making Visible Silicon Valley's Hybrid Heritage," Lynn E. Stern

*The Andy Warhol Museum*

"The Warhol: Museum as Artist: Creative, Dialogic & Civic Practice," Jessica Gogan

*The Jewish Museum*

"Mirroring Evil: Nazi Imagery/Recent Art Case Study: The Jewish Museum, New York City," Jeanne Pearlman

**Wednesday, September 17**

**SCHOLARSHIP/COLLABORATION/PRACTICE: THE UNIVERSITY'S FUTURES**

*Returning to campus, we revisit our framing readings and questions: (1) how might generative, cross-community collaborative practices be productive of and conceptualized as scholarship (in the sense of research, teaching, and/or engagement)? (2) How can educational institutions better support these forms of scholarship in and across diverse communities and constituencies?*

*As you read the materials for today and think across the readings and experience of the week consider what we mean when we call something scholarship, research, or practice.*

**Morning Session Prep and Prompt:** *Please read the two interviews and isolate one passage that you find particularly resonant after our discussions on Friday and our site visits on Monday and Tuesday.*

“Art Gave Permission to Agitate: An Interview with Pam Korza.” *New Formations of Cultural Studies: Collaboration, Practice, Research*, co-edited by Burgett, Kanta Kochhar-Lindgren, Bartha (In Progress).

“Lateral Moves – Across Disciplines: A Conversation with Randy Martin.” *New Formations of Cultural Studies: Collaboration, Practice, Research*, co-edited by Burgett, Kanta Kochhar-Lindgren, Bartha (In Progress).

*Next, read through the materials specific to the project teams: Teaching Racial Literacy, Difficult Dialogues, Human Rights, Public Culture, and American Sabor. How might these activities model, extend, or develop new modalities for public and/or community-based research and pedagogy? Where do you think they could or should go next? (Later in the morning session, we will ask you to affiliate with one of the four projects.)*

**Readings:**

**Teaching Racial Literacy/Teachers for a New Era:**

<http://depts.washington.edu/wactl/tne/about/index.html>

Under “Research”, see the report on “The Experience of Students of Color in the UW TEP--Implications for Pedagogy;” under “Study Groups,” see the Urban Study Group; under “Program Development,” see the Seattle Community College/UW Partnership Pathway.

**Re-Writing Difficult Dialogues: Community Collaborations, Oral Histories, Performing Stories:** Proposal to Humanities Washington (July 2008); Syllabus, SISSE 490

**Human Rights, Public Culture:** Proposal to Simpson Center for the Humanities

**American Sabor** (see previous).

**Afternoon Session Prep and Prompt:** *Refer back to Imagining America’s Tenure Team Initiative Report and George Sanchez’s essay from Friday’s readings. What would a university that placed collaborative, project-based and action-oriented research and teaching at its core look like? From your current position within the University of*

*Washington, how do you see yourself working "with" and "against" the institution as it currently exists? What would you need to change in your own work--conceptually and methodologically--to engage more fully in public forms of scholarship? What small or large actions--among students, faculty, staff, and administrators--could more fully enable and encourage this sort of cultural work and public scholarship?*

**Thursday, September 18**

**THE PUBLIC WORK OF CULTURAL ENGAGEMENT: WHAT NEXT?**

*We close our discussions by revisiting questions regarding project development, professional development, and institutional development, and by imagining next steps. Readings over the week have indexed different kinds of interdisciplinary and intersectoral labor and suggested ways in which departments, disciplines, and institutions will need to change in order to facilitate the types of engaged culture work and public scholarship we have explored during the Institute.*

*What spaces and resources have they identified for such work? How would you assess their proposals for change? What additional spaces, resources, skills, and career pathways will need developing? How will our pedagogical practices (either in or outside the classroom) need to change to enable our students to hone the skills and knowledge required for this type of work?*

*Rather than responding directly to these questions, please prepare for this concluding discussion by revisiting the brief biographical statement you submitted in June. Casting yourself forward imaginatively to 2013, write three different ideal career profiles for yourself (one paragraph for each). You can refer to the professional biographies for the Institute's co-directors and resource people as models. The three sample job letters included in this section of the reader may also give you ideas about how you can recast your interests and experiences toward different ends.*

*After you complete this exercise, consider the following related questions: 1) What institutional changes in higher education or elsewhere have facilitated your success? 2) What have you done (could you do) to initiate, support, or further these changes? 3) How has your understanding (and practice) of research and pedagogy, conceived broadly, shifted in the interim?*

Miriam Bartha, three letters in search of a job.

**Contexts**

J. Coates, M. Dodds, J. Jensen, "Isn't Just Being Here Political Enough? Feminist Action-Oriented Research as a Challenge to Graduate Women's Studies." *Feminist Studies* 24.2 (Summer 1998): 333-346.

George J. Sánchez, "Crossing Figueroa: The Tangled Web of Diversity and Democracy." *Foreseeable Futures* #4, Working Papers from Imagining America. (Fall 2005).

J. Graybill, S. Dooling, V. Shandas, J. Withey, A. Greve, and G. Simon, "A Rough Guide to Interdisciplinarity: Graduate Student Perspectives." *BioScience* 56.9 (September 2006): 757-763.

Julie Ellison and Timothy K. Eatman, "Scholarship in Public: Knowledge Creation and Tenure Policy in the Engaged University--A Resource on Promotion and Tenure in the Arts, Humanities, and Design." *Imagining America: Artists and Scholars in Public Life Tenure Team Initiative on Public Scholarship* (2008).

Julie Ellison et al., "Specifying the Scholarship of Engagement: Skills for Community-based Projects in the Arts, Humanities, and Design." *Imagining America: Artists and Scholars in Public Life*, <http://imaginingamerica.syr.edu/specifying-scholarship.html>

### ADDITIONAL READINGS AND RESOURCES

*The readings listed above will be available on-line through e-reserves, as are readings from previous Institutes, and readings recommended by 2008 Institute fellows.*

*To access the collections:*

*Go to <http://eres.uwb.edu/eres/default.aspx> to connect to Electronic Reserves and Reserve Pages. You will be asked to enter your UW NetID and password. (Or, through the University of Washington main page, click on "Bothell", then "Library", then under Resources, "Reserves/Course Readings," then "Connect to Electronic Reserves (E-Res).")*

*Click on Electronic Reserves and Reserve Pages. Choose "Instructor," type "Burgett," and hit "Enter."*

*Choose the folder "Cultural Studies" by clicking on it or on "UWB" at the left.*