

Public: A Journal of Imagining America

VOL 2, ISSUE 2

Hybrid, Evolving, and Integrative Career Paths

Editorial by Jan Cohen-Cruz

In our call for this issue of Public, we asked: What alternatives to single-discipline job trajectories do public scholars and artists find and generate? What are ways of applying knowledge and skills associated with one arena to something else? In a gloomy academic job market, how are people finding satisfying positions? How can career paths evolve along with one's interests? In response, people submitted often-poignant stories of efforts to find or expand a position, and to seek out collaborators in order to make space in their work for multiple concerns.

Germane to this theme is interdisciplinarity. While not a sine qua non of public scholarship, interdisciplinarity is a familiar trope for artists and scholars concerned with problems that no one discipline can solve. As Public editorial board member and self-described scholar, organizer, and dumpster diver Jack Tchen put it in an email to me:

Some public artists and scholars begin with single-discipline framing, and others, like me, start with a problem they are trying to solve. Through a Deweyian learning-by-doing process, I discover my capacities and limits. We do what we must to make something happen, developing new capacities ourselves.

This issue of Public encompasses contributions from diverse constituents: graduate students scanning the professional horizons, not only in search of employment at all but also for jobs that allow them to pursue their multiple passions; administrators who also teach and teachers who also envision, organize, and carry out programs; artists and scholars who have found ways to further their inquiries through positions in higher education; and others who began in higher education but who have discovered satisfying career paths outside the academy.

Here's what you will find in this issue:

“The Future of Higher Education and Building Hybrid Careers: Reflections from Leaders in the Field,” and “Unbounded: Making Our Way to Public-Centered Work in the Arts,” both submissions by graduate students struggling in a market where PhDs are no longer presumed to lead to mono-disciplinary, tenured positions, and at the same time energized by new possibilities;

“Public Interest Design: Expanding Architecture and Design through Process and Impact,” an introduction to the breadth of possibilities subsumed in the notion of public interest design, and “Architecture as Acupuncture,” suggesting curative applications of architectural projects to the body politic. Both submissions articulate partnerships between design and architecture practitioners and people with other expertise and a move beyond the physical object as the sole aim;

An unexpected interdisciplinarity articulated in “From Nineteenth-Century Benevolence Literature to Twenty-First-Century Activism” on the part of a professor of nineteenth-century literature who has found in her work a source for contemporary activism;

Three submissions by people from related units of higher education who have sought out hybrid positions: “This Bridge Called My Job: Translating, Re-valuing, and Leveraging Intermediary Administrative Work” by administrators; “A Random Walk to Public Scholarship? Exploring Our Convergent Paths” by Museum Studies faculty; and “Three Voices: Curating Careers as Publicly Engaged Artists, Designers, and Scholars” by cohorts in art and design;

“Chronicle of a Career Suicide or My Life as a Culture Warrior,” the demise of a traditional scholarly position leading to a more satisfying professional pathway after various twists and curves;

Two reviews, one of *Bridge Conversations: People Who Live and Work in Multiple Worlds*, a book of exchanges between people who are themselves situated between multiple fields, and one of “Beautiful Trouble: Creative Action on the Page, in Person, and Online,” reflecting on a book, a conference, and a web initiative.

Welcome to the third issue of *Public*.

We are also pleased to announce the call for Volume III, Issue 2, “Local and International Public Scholarship and Creative Practice: Contrasts and Resonances.” Remember that we seek a full range of submissions, including language-driven scholarly essays, multimedia presentations, narratives, and critical reviews.

Jan Cohen-Cruz
Editor

Principle & Practices

- The Future of Higher Education and Building Hybrid Careers: Reflections from Leaders in the Field Alexandrina Agloro, Elyse Gordon, Sarah Melton, Janeke Thumbran, and Johanna Taylor
- Architecture as Acupuncture Shannon Criss and Nils Gore
- This Bridge Called My Job: Translating, Re-Valuing, and Leveraging Intermediary Administrative Work Miriam Bartha, Megan Carney, Sylvia Gale, Elizabeth Goodhue, and Amy Howard
- From Nineteenth-Century Benevolence Literature to Twenty-First-Century Activism Marie Troppe
- Public Interest Design: Expanding Architecture and Design Through Process and Impact Nadia M. Anderson

Case Studies

- A Random Walk to Public Scholarship: Exploring Our Convergent Paths Laura Holzman, Elizabeth (Elee) Wood, Holly Cusack-McVeigh, Elizabeth Kryder-Reid, Modupe Labode, and Larry Zimmerman
- Unbounded: Making Our Way to Public-Centered Work in the Arts La Tanya S. Autry and Kinh (TK) Vu
- 3 Voices: Curating Careers as Publicly Engaged Artists, Designers, and Scholars Susan Elizabeth Melsop, Sonia BasSheva Mañjon, and Kate Collins
- Chronicle of a Career Suicide, or My Life as a Culture Warrior Celeste Fraser Delgado

Reviews

- Crossing Bridges to Create Change Judith Jennings
- Beautiful Trouble: Creative Action Training on the Page, in Person, and Online Dana Edell

A Future-Oriented Democratic Revival

Editorial by Kathleen Brandt, Jan Cohen-Cruz, Brian Lonsway

This issue is aligned with the theme of Imagining America (IA)'s 2013 conference, "A Call to Action," described as a future-oriented democratic revival. We invited submitters both to look backward to sources, methods, and ideas that energize them—a revival—and to look forward to more effective and energizing ways to do their most meaningful work. The result is an issue that foregrounds innovative steps people are taking to honor and reinvigorate long-held commitments to humanities, arts, and design in public life.

The submissions in the first section come from the 2013 conference, as IA began to explore what it means for them to *organize*, which Marshall Ganz describes as "working with other people in a way that respects and enhances their agency and [one's] own at the same time" (Moyers 2013). In their submission, IA co-directors Timothy Eatman and Scott Peters "invite and challenge colleges and universities to see themselves as part of, rather than simply partners with, their communities." The conference keynote, a warm conversation between outgoing SU Chancellor Nancy Cantor and one of her core Syracuse partners, Chief Oren Lyons, a faithkeeper of the Turtle Clan, Onondaga Council of Chiefs, Haudenosaunee, follows. Lyons begins by emphasizing the centrality of art in a young person's development. Cantor concurs, and emphasizes central New York's "spiritual, environmental, artistic sense of values, of democratic purposes, of ways of coming together as a people." She urges the region "to return to those roots in lots of different ways, and allow the new roots of diversity to really take hold." Continuing IA's tradition of young scholars responding to the conference keynote, PAGE fellow Cecilia Orphan and IA Assistant Director Jamie Haft hone in on Cantor's and Lyon's critique of the cult of expertise and prestige. The section concludes with cultural critic Arlene Goldbard's description of the process she and her team undertook at the conference, tracking generative themes, issues, and action opportunities for post-conference follow up.

The Principles and Practices section (formerly "Features") emphasizes the integration of organizing into IA's ongoing commitment to public scholarship. Mary Rizzo exemplifies IA's growing partnerships with state humanities councils, which furthers the organizing component of IA's identity. Dana Edell, Adam Horowitz, and Cordelia Istel playfully document an imagined United States Department of Arts and Culture, suggesting the role of the imagination in organizing. David Scobey's "The Invitation" speaks to IA's commitment to the particularities of public scholarship. Anthropologist Michele Boyd foregrounds knowledge received through the senses, situating audiotapes as research ends rather than only as research means.

The notion of revival is expressed subtly throughout the issue, a sense that while committed to a democratic interpretation of their respective professions, contributors are looking to find more ways to effectively manifest that in the world. In the Resources and Case Studies section, Bob Leonard shares how he, a group of students, and local artists adapted theater exercises to a regional planning effort resulting in greater inclusion than surveys alone provide. Spanish

language teacher Felisa Guillen describes restructuring her class so that the translations her students do with educational, healthcare, and legal organizations position them as partners rather than helpers, developing relationships that will last beyond college. Stephani Woodson lays out her adaptation of criteria for arts pedagogy that IA director emerita Julie Ellison developed for public humanities courses. And Louisa McCall, co-director of Artists in Contexts, focuses on the explosion of artists aligning their work with people of other expertise in order to expand its usefulness.

In the last section, Lisa Yun Lee reviews *Design and Ethics: Reflection on Practice*, edited by Emma Felton, Oksana Zelenko, and Suzi Vaughan, and Bruce Burgett reflects on Richard Brodhead et al., *The Heart of the Matter: The Humanities and Social Sciences for a Vibrant, Competitive, and Secure Nation*, and Toby Miller's *Blow Up the Humanities*. Weaving through all the submissions is IA's touchstone: the centrality of arts, humanities, and design in its work, both within higher education and between it and the surrounding world.

With the new work published in this issue come new connections and relationships within the growing body of material that forms *Public*. We can now officially consider this repository to be an "archive," building on the collection of documents from our first, double issue. By integrating and displaying the newly published material with this archive, the data visualizations not only continue to provide a creative means to explore the journal's content, but offer opportunities to discover (or uncover) unanticipated connections between our submitters' ideas, geographies, affiliations, and subjects. Additionally, with a greater body of content come more possible channels of exploration.

We encourage you to consider how the interactive access to this archive can be used as a tool as well as a resource; how online media and the networks they help establish have played a role in recent social and political events. How, as a public scholar, might you discover such networks through your own work and expand your base of collaborators? How might the interactive visualization of *Public*'s content help serve as a form of validation and contextualization for work that is operating outside the bounds of disciplinary scholarship, methodology, or organizational structure?

We have taken the opportunity of this second issue to rigorously update the metadata that is used to describe all of the published work so that the two information visualizations will be able to provide richer, more meaningful interconnections within the growing archive of published work. We hope that future submitters will consider the value and potential of metadata as an integral component of their work, expanding their sense of the multiple ways that their ideas may be expressed online. We have worked to be inclusive of alternative forms of publication, and have developed peer-review and editorial processes that include a full range of digital media.

Michelle Boyd's submission, with its rich use of audio, is a reminder of the special role of sound in in the world. In honor of the 50th anniversary of the Civil Rights Act, and given our foregrounding of organizing in this issue, we close with Bernice Johnson Reagon on the role of singing in the Movement:

Sound is a way to extend the territory you can affect. . . .
And certainly the collective singing people do together
Is a way of announcing that we are here,
That this is real

And, so anybody who comes into that space,
As long as you're singing,
They cannot change the air in that space.
The song will maintain the air
As your territory. (1991)

Click to hear Bernice Johnson Reagon sing:
<http://www.bernicejohnsonreagon.com/audioPlayer.shtml>

If you enjoy this issue, please pass it on to friends and colleagues. Thus far *Public* has been viewed across the United States and in 38 countries around the globe.

And click here for a link to the new call for submissions to Volume 3, Number 1: *Organizing. Culture. Change.*, our next issue aligned with the theme of Imagining America's 2014 conference in Atlanta, GA.

Front Matter

- A Future-Oriented Democratic Revival Kathleen Brandt, Jan Cohen-Cruz, and Brian Lonsway
- Invitation for A Democratic Revival Timothy Eatman and Scott J. Peters

Conference

- 2013 National Conference Opening Keynote Oren Lyons and Nancy Cantor
- Keynote Responses Jamie Haft and Cecilia M. Orphan
- Call and Response: IA's Conference Experiment Arlene Goldbard

Principles & Practices

- United States Department of Arts and Culture: An Act of Collective Imagination Dana Edell, Adam Horowitz, and Cordelia Istel
- More than Fun and Games?: Play, Public Humanities and Engaged Democracy Mary Rizzo
- The Invitation David Scobey
- Good Tape: Methodological Lessons from Working in Audio Michelle Boyd

Case Studies & Resources

- Building Home: Dramaturgy for Theater as Civic Practice Robert H. Leonard
- Specifying the Scholarship of Engagement 2.0: Skills for Community-based Projects in the Arts and Design Stephani Etheridge Woodson
- Finding Meaning Requires Collaboration: Translations for Language Enrichment and Community Engagement Felisa Guillén and Jessica Galvez
- Transforming Ways and Things Louisa McCall

Reviews

- The Heart of the Matter by Richard H. Brodhead and John W. Rowe + Blow Up The Humanities by Toby Miller Bruce Burgett
- Design and Ethics: Reflection on Practice, edited by Emma Felton, Oksana Zelenko and Suzi Vaughan Lisa Yun Lee

Works Cited

Marshall Ganz. *Moyers & Company*. By Bill Moyers. May 10, 2013. Transcript and video, 33:44. <http://billmoyers.com/segment/marshall-ganz-on-making-social-movements-matter/>.

Reagon, Bernice Johnson. 1991. PBS. *The Songs are Free: Berenice Johnson Reagon with Bill Moyers*. Public Affairs Television. Produced and directed by Gail Pellett. South Burlington, VT: Mystic Fire Video. <http://gailpellettproductions.com/the-songs-are-free-bernice-johnson-reagon-and-african-american-music/>.

Public: A Journal for Imagining America

VOL 1, ISSUE 1&2

Linked Fates and Futures:

Communities and Campuses as Equitable Partners?

Editor's Welcome, by Jan Cohen-Cruz

Welcome to the first issue of Public: A Journal of Imagining America! We aspire to be a space where a diversity of people exchange ideas and share projects integrating humanities, arts, and design in public life. We are mindful of the shortcomings of the very idea of a “public,” from which whole groups of people have historically been left out. We know that some publications are intended for people in higher education while others are for practitioners, and most all of them are discipline-specific, bringing to mind these recent exchanges:

A Leader in Community Arts: Will Public be an academic journal?

Me: If by academic you mean rigorous, asking questions from multiple perspectives, seeking a balance between action and reflection, and building on knowledge that precedes it, then yes. If you mean cut off from our shared lives, theoretical rather than practical, and in a language known only to those with graduate degrees in particular disciplines, then no.

A Leader in Engagement but Not the Arts (heard secondhand): Is she (me) only going to include submissions about the arts?

She (me): No. Having directed Imagining America (IA), I embrace the full range of disciplines in which our constituents are grounded, the dazzling array of partners with whom they collaborate, and their commitment to conjoin imagining with actions of all sort.

Me (asking myself): Is Public only going to publish material written by or about projects involving professors and university students?

Me (answering myself): No. People who are interested in “artists and scholars in public life” want to know about rich projects and debates in this spirit whether the academy is involved or not. Universities must evoke the universe, exploring significant initiatives whether or not they are involved in them.

Public, as a platform of Imagining America, a consortium of some hundred colleges and universities, reflects the organization's commitment to creating a vocabulary and sharing initiatives that illuminate the work of public scholarship, making it recognizable apart from service. We support boundary-expanding artists, scholars, and designers whose contributions do not always “count” as knowledge and pedagogy in the academy. We include contributors based on their insights, whether they come from lived experience, rigorous study, or both. We are multimodal in that we appreciate not only words but also still images and moving pictures, maps and orality, as expressions of what we know and how we know it. The discourse we seek goes in

both directions—by and for people in arts and cultural organizations, in colleges and universities, and in other public and community-based venues—with some submissions integrating several of these perspectives.

Submissions are peer reviewed but we recognize, importantly—as IA founding director Julie Ellison and current co-director Timothy Eatman note in *Scholarship in Public*—that one’s peers in public scholarship and practice are not all to be found in the academy. With reviewers from different professional and experiential locations, the likelihood of *Public* as a truly public journal increases.

This, our first publication, is a double issue, designed to present a range of subjects, formats, and contributors germane to the journal project. While twice as long as future issues, it is organized into the same five sections with which we expect to continue:

Editorials/Introductions: Here we frame the current issue. Cofounders and journal designers Kathleen Brandt and Brian Lonsway share design aspirations for *Public*. Jill Dolan, writing on “critical generosity,” articulates the constructive and rigorous criticism we hope will characterize *Public*. Given that our host, Syracuse University, is situated in what has been historically Haudenosaunee Nation territory, Phil Arnold, a spokesperson for the Nation, acknowledges values that *Public* embraces that have long underpinned the Nation’s way of life.

The 2012 IA Conference: As the journal of a membership organization, one of our two issues per year is aligned with our annual national conference. This issue takes up the theme of our 2012 conference in New York City—“Linked Fates and Futures: Communities and Campuses as Equitable Partners?” Conference cochair Randy Martin lays out the thinking that led him to propose this theme. Cochair Marta Vega offers brief yet trenchant remarks from the opening plenary followed by a response from a cohort of PAGE (Publically Active Graduate Education fellows). Jack Tchen recreates “Professor Jack’s Walking Tour,” a slide show and talk that prepared attendees for the site visits characteristic of IA national gatherings.

Features: An opportunity to think in depth and often from multiple perspectives, this section includes IA associate director Kevin Bott’s interview with Bill Aguado, former director of the Bronx Council of the Arts; a conversation between Pam Korza, codirector of *Animating Democracy*, and three members of the Cultural Studies Praxis Collective; Laura Browder and collaborators on an archive exploring civil rights in Richmond, Virginia; Madupe Labode and colleagues on a controversy around public art in Indianapolis that led to a conference cocurated by people from within and outside of the University of Indiana; Jocelyn Zanzot’s video-centered piece about the Mobile Studio in Alabama; and Vialla Hartfield-Méndez on the relationship between Emory University’s museum and the neighboring Latino/Hispanic community.

Resources and Exchange: Here, our focus is the presentation of innovative projects, research methods, cross-sector partnerships, syllabi, and assignments, often intended to start a conversation. Marc Schlossberg and Nico Larco describe the University of Oregon’s Sustainable City Year Program. Rebecca Yenawine’s video seeks a common language for practitioners of community arts. Patrick Lee Lucas shares a design course that brings his students into direct contact with local organizations. Ann Shostrum’s multimedia piece about the creation of an art

space on a vacant urban lot includes a range of individuals and organizations, including colleges and universities, united through commitment to their neighborhood. K. Valentine Cadieux describes a prototype for an interactive food system resource in *A Field Guide to Making Food Good*.

Reviews: These will be selected from works accessible to readers generally. Here Patricia C. Phillips writes about Shannon Jackson's *Social Works: Performing Art, Supporting Publics*.

I am deeply grateful to those who made this journal possible: Syracuse University Chancellor Nancy Cantor and Associate Provost Eric Spina, both of whose commitment to public scholarship are breathtaking; the ever-steady Chris Sedore and the persevering SU ITS team, featuring Beth Teska; former Dean of Libraries Suzanne Thorin, DeAnn Buss, the intrepid Suzanne Preate and her coworkers Nick Nosko, Russell Silverstein, and Sarah Theimer from the SU Libraries; the SU Press, especially editorial and production manager Kay Steinmetz, designer Lynn Wilcox, and editor-in-chief Suzanne Guidic; and our Engagement Scholar Ousman Diallo. I thank IA current directors Tim Eatman and Scott Peters, assistant director Jamie Haft, and associate director Kevin Bott. The journal's editorial board members have been stellar; Aimee Cox, Dana Edell, and Jack Tchen worked most closely with me on this issue. I especially throw my arms around Public cofounders and design editors Kathleen Brandt and Brian Lonsway, as engaged in content as they are astounding designers, for taking such an active role in bringing this initiative into being.

Thanks to all the submitters to this issue and to our second, Volume II Issue 1, "A Future-Oriented Democratic Revival," which is currently in peer review. [Click here](#) for the call for Vol. II, Issue #2 on alternative/hybrid/customized professional paths.

Front Matter

- Editor's Welcome Jan Cohen-Cruz
- What Color Is It? Kathleen Brandt and Brian Lonsway
- The Skä·noñh—Great Law of Peace Center—Welcomes Public Phillip P. Arnold
- Critical Generosity Jill Dolan

Conference

- Linked Fates and Futures: Communities and Campuses as Equitable Partners? Randy Martin
- Inquietudes – on Being Uneasy Marta Moreno Vega
- Reflections on Inquietudes: Response to Marta Vega's *Imagining America* Remarks Adam Bush
- Professor Jack's Walking Cure Jack Tchen and Noah Fuller

Principles & Practices

- Art Gave Permission to Agitate Miriam Bartha, Bruce Burgett, Pam Korza, and Elizabeth Thomas
- An Archive, Public Participation, and a Performance: Five Perspectives Laura Browder and Patricia Herrera
- The University Museum and Community Engagement Violla Hartfield-Méndez and Meghan Tierney
- Common Ground in Alabama Jocelyn Zanzot, Brandon Sams, and Daniel Scott Neil
- Hybrid Discourse: Exploring Art, Race, and Space in Indianapolis Modupe Labode, Laura Holzman, and Elizabeth Kryder-Reid
- Interview with Bill Aguado Kevin Bott

Case Studies & Resources

- The Sustainable City Year Program Marc Schlossberg and Nico Larco
- Views from the Ground: Defining a Language of Community Art Zoë Reznick Gewanter and Rebecca Yenawine
- Advocacy + Collaboration through Design Patrick Lee Lucas
- Rats to Arts Ann Margaret Shostrom
- A Field Guide to Making Food Good: An Interactive Tool for Participatory Research Supporting Difficult Conversations Kirsten Valentine Cadieux

Reviews

Social Works: Performing Art, Supporting Publics by Shannon Jackson Patricia C. Phillips