

# Imagining America

Artists and Scholars in Public Life



Imagining America:  
Artists and Scholars in Public Life National Conference

## Culture, Crisis, and Recovery

Thursday, October 1, through Saturday, October 3, 2009

New Orleans, Louisiana



Welcome to Imagining America's 2009 conference and tenth anniversary celebration. As this program reflects, IA is a healthy and growing consortium, building on the strong foundation of its beginning years. Whereas early conferences featured conversations about tenure and promotion for engaged scholarship, this gathering begins with a workshop about concrete action steps that various campuses have taken to ensure that faculty are properly rewarded for such work. The question of how to assess excellence in public practices and scholarship has hovered over many meetings; this year, we engage all attendees in a plenary session to help move a new assessment initiative forward. And whereas the PAGE summit is now a staple of our annual conference, this year IA Research Director Tim Eatman has begun investigating the career trajectories of past PAGE Fellows, the better to specify the diverse professional paths of engaged practices.

This year's conference continues the IA tradition of stimulating and innovative discussion. The sessions notably reflect greater community engagement in IA itself, as evidenced by the number of panels that non-higher education partners are co-facilitating. Particularly given our conference theme, the significance of cross-sector partnerships in the face of crises in the physical world, such as hurricanes and floods; in academia, such as the declared challenge to the humanities; and in the financial sector, has seldom been greater than now.

Instituted last year in Los Angeles, this year's conference also features a day in the city at large, in keeping with IA's embrace of the diverse locations where knowledge generation takes place. In addition to experiencing the venues where we will hold sessions in the 6th Ward, you may participate in one of two bus trips, one focused on cultural and historic sites and the other on design/build projects since Katrina. We are grateful to Ron Bechet of Xavier University of Louisiana and Dan Etheridge of Tulane University, respectively, for coordinating these tours, and, indeed, for co-guiding this year's entire conference with IA staffer Kevin Bott. Thanks, too, to the Tulane Center of Public Service for their role in assisting with conference logistics.

Given this year's emphasis on the role of culture in the face of crisis and recovery, we are delighted that Dr. Michael White, who holds the Keller Endowed Chair in the Arts and Humanities at Xavier University and is a scholar and practitioner of jazz clarinet, will deliver the keynote. That presentation, delivered through words and music, will be followed by a reception celebrating the publication of IA Board chair George Sanchez and Drew University's IA representative Amy Koritz's new book, *Civic Engagement in the Wake of Katrina*. We'll also take the opportunity to toast IA's first ten years. We will join together once again at the end of the conference at the Porch Cultural Organization, where we will experience a New Orleans second line performance.

A sign of IA's growth is the inevitability of staff changes. Associate Director Juliet Feibel, who referred to her many years as conference organizer as "cruise director," has contributed to much more than the recreational component of IA's journey. In June she will embark on a different trip, with her family, to Thailand and Vietnam, and thus will step down from IA. We will miss her greatly and want to acknowledge her extraordinary contributions to this organization.

Enjoy the conference!!

A handwritten signature in black ink that reads 'Jan Cohen-Cruz'. The signature is written in a cursive, flowing style.

Jan Cohen-Cruz

On the cover: Willie Birch, *The Revolution Got Soul, Soul, Soul* (2004)  
25.5 x 60 inches, acrylic and charcoal on paper, Arthur Roger Gallery, New Orleans.

Willie Birch was born in New Orleans and resides in the 7th Ward. His work has powerful political, sociological, and spiritual meaning that is anchored in the daily life and celebratory rituals of New Orleans.



## Culture, Crisis, and Recovery

# Conference At-a-Glance

### Thursday, October 1

#### Ongoing Registration/Breakfast

Welcome and Opening Remarks

PAGE (Publicly Active Graduate Education) Summit

Tenure Team Initiative Workshop

Consortium Representatives Luncheon Meeting and Plenary Session:  
Strategies for Organizing Your Campus IA Initiatives

#### Lunch

Concurrent Sessions 'Unbounding' Engagement: Public Scholarship and the Formation of College Unbound  
Crafting a University-Based, Community-Centered Artist-in-Residence Program  
Getting It Wrong: How We Fail, and What We Learn

Concurrent Sessions Carpetbagging to Recovery?  
Affinity Group Round Tables  
Community Arts in Rural America: Stories from the Field

### Friday, October 2

#### Ongoing Registration/Breakfast

Concurrent Sessions Engaged Scholarship in Support of Disaster Recovery: Institutional Approaches from  
Harvard, Bard, and MIT  
Participatory Action Research and PhotoVoice: Documenting Cross-Community Dialogue and  
Models of Women's Leadership Development  
Building Community or CVs? Reinvigorating and Marginalizing New Orleans Artists Post-Katrina  
(Re)Building Memory: The Mart Black History Project  
Beyond the Rhetoric of Crisis—Strategies for Future Success in the Humanities

#### Poster Presentations Viewing and Coffee Break

Concurrent Sessions Youth Voice as Community Voice? A Tale of Two Community Performances  
Reflecting on and Projecting from 4+ Years of Post-Katrina Community-Engaged Design  
Class Divide and the College  
Religion and Civic Engagement: Faith and the Post-Katrina Response  
Publicly Active Graduate Education: "Those Who Dare Teach"

Lunch **Imagining America Plenary Session: Assessing the Practices of Public Scholarship**

# Conference At-a-Glance

Concurrent Sessions     Drama as Recovery  
From Milwaukee to New Orleans: Organizing a Public Scholarship Project Within and Between  
Campuses and Communities  
Urban Instrumentation: Three Scales of Strategic Intervention  
Traversing Parallel Lines: High School Partners Write About Geometry Across Backyards  
Civic Engagement in the Wake of Katrina

Late Afternoon Session     **Keynote Address and Conference Reception at the Louisiana State Museum**

**Saturday, October 3**     **Registration and Breakfast, *Omni Hotel and African American Museum***

Concurrent Sessions     Cultural History Bus Tour  
Strong in the Broken Places: Performance, Perception, and Public Policy  
Engaging Contradictions and Building Community  
Public Humanities in Theory and in Practice: Building Cultural Collaborations in  
Providence, Rhode Island  
Building Reciprocity and Assessing Impact: Case Studies of University-Community Partnerships in Ohio

## **Lunch**

Concurrent Sessions     From Community to Stage: Developing Curriculum for University-Community Cultural Arts Partnerships  
The Cultural Equity Forum  
How to Cross the Street in a Flood: Challenges and Opportunities of Community-Based Practice  
in a Time of Crisis  
New Visions for Long Distance Partnerships Involving New Orleans Youth  
A Model for Global Backyards: Artists Engage a Post-industrial City

Concurrent Sessions     Community-Based Design Bus Tour  
Art That Transforms: *HOME, New Orleans?* and Community Building Through the Arts  
Community, Faculty, and Students: Strengthening Learning, Engaging Communities  
Partnerships in Renewal, Recovery, and Resilience: Emergency Management, Trauma Therapy, and  
Cultural Arts in Response to Crisis  
Democratic Deliberation and Economic Empowerment in Public Scholarship:  
Some Lessons from the Lower 9th Ward

Performance     **Closing Performance at The Porch Cultural Organization**



# Thursday, October 1

*All events on this day will take place at the Omni Royal Orleans Hotel.*

**7:30 a.m. – 3 p.m.**

*Josephine Bonaparte Room*

### Ongoing Registration

Book tables from Maple Street Books and the New Village Press are open Thursday and Friday in the Josephine Bonaparte Room from 8 a.m. until 4 p.m. Also available will be a DVD and Curriculum Guide of Sekou Sundiata's *The America Project*.

**8 – 9 a.m.**

*West Salon*

### Continental Breakfast

Jan Cohen-Cruz, Director of Imagining America, will welcome us.

**9 a.m. – 5 p.m.**

*Orleans Room*

### PAGE (Publicly Active Graduate Education) Summit

This daylong Summit will provide a vital seminar and workshop forum in which PAGE Fellows, returning Fellows, and other graduate students and early-career scholars will explore the theoretical and practical language with which to envision and articulate public scholarship.

Imagining America invites all graduate students, early-career scholars, and other interested conference participants to attend the PAGE Summit.

**9 – 11:30 a.m.**

*Promenade Room*

### Workshop: Tenure Team Initiative on Public Scholarship

During the 2008-2009 academic year, Imagining America, in collaboration with Campus Compact, conducted six regional meetings to disseminate findings from the report "Scholarship in Public: Knowledge Creation and Tenure Policy in the Engaged University." Working with regional coordinators, these meetings brought together teams from eight to ten IA and CC member institutions to discuss best practices, focus points, and action plans for campus-based policy change in the effort to move the publicly engaged scholarship agenda forward. The report and outcomes from these meetings are available for download from the TTI web pages at [www.imaginingamerica.org](http://www.imaginingamerica.org).

This session will harvest gleanings from those meetings with an opening panel of individuals who participated in them, followed by thematic break-out groups designed to provide a hands-on experience to further one's own campus tenure and promotion initiative. We encourage participants to read the report and the regional meeting web pages prior to attending this session.

Presenters include report co-authors **Julie Ellison**, Director Emerita of IA and Professor of American Culture, University of Michigan, and **Tim Eatman**, IA Research Director, and Assistant Professor, Syracuse University; **David Scobey**, Donald W. and Ann M. Harward Professor of Community Partnerships and Director, Harward Center for Community Partnerships, Bates College; **Marc Cooper**, Professor of History, and **W.D. Blackmon**, Professor of English and department head, Missouri State University; and **Paul Teruel**, Director of Community Partnerships, Center for Community Arts Partnerships, Columbia College Chicago.

11:30 a.m. – 1:45 p.m.  
*Royal Garden Terrace*

## Imagining America Consortium Representatives Annual Meeting and Luncheon Plenary Session: Strategies for Organizing Your Campus IA Initiatives

At this lunchtime workshop, we will ask consortium representatives to create and discuss strategies for organizing Imagining America initiatives on a campus-wide basis. Many IA affiliates have one or two strong projects, but may not have taken IA to the level of a campus-wide, institutionalized organization with resources for sustaining momentum and engaging diverse faculty, students, and staff. Workshop facilitators will begin by sharing their experience at the University of Wisconsin-Milwaukee, including how project leaders cultivated partners, engaged the administration, used technology for outreach, chose emphases, and began long-term planning. Break-out groups will then discuss resources and obstacles on their own campuses and sketch out action plans that can be reported back for plenary session discussion.

Participants should browse <http://www.cc.uwm.edu/iauwmm> for background information.

This workshop and discussion will be facilitated by **Rita Cheng**, Provost; **Cheryl Ajiro**tutu, Associate Professor of Anthropology; and **Gregory Jay**, Professor of English.

11:30 a.m. – 1:45 p.m.  
*West Salon*

## Lunch

2 –3:30 p.m.

## Concurrent Workshops

*Chartres Room*

### 'Unbounding' Engagement: Public Scholarship and the Formation of College Unbound

This panel will explore new methods of public scholarship in curricular development through studying the formation of College Unbound, a new higher education curricular program and lab school in Providence, Rhode Island. In an effort to counter falling retention rates, College Unbound has crafted a rigorous, personalized program anchored in live-learning (internships) and public scholarship, in a myriad of learning environments. The program aligns students with faculty, advisors, and peers to tackle real-world problems in an effort to create a college that is applicable, accessible, and affordable. This student-centered, performance-driven, outcomes-based program allows students to further their sense of social responsibility and develop strong intellectual and practical skills across a range of curricular areas and research methodologies.

The three presenters will share personal stories of commitment to civic engagement, coupled with strategic methods to involve college freshmen in this new curricular model. Panelists will talk with audience members about approaches for engaging a wide public with new pedagogical models.

Panelists include **Adam Bush**, Department of American Studies and Ethnicity, USC, and Director of Curriculum, College Unbound; **Shanesha Brooks Tatum**, Program in American Culture, University of Michigan, and Director of Research and Evaluation, College Unbound; and **Timothy K. Eatman**, Assistant Professor, Syracuse University, Director of Research, Imagining America, and Advisory Board Member, College Unbound.

*Toulouse Room*

### Crafting a University-Based, Community-Centered Artist-in-Residence Program

The urgent question of how universities respond to local needs opens the potential for creative and productive collaborations. University-based artist-in-residence (AIR) programs, particularly those which focus on developing university-community partnerships, foster new possibilities to connect artists, university resources, and under-served communities in projects which support scholarship, creative work, and civic engagement and further the public roles of the arts, humanities, and social

# Thursday, October 1 Culture, Crisis, and Recovery

sciences. Such programs balance multiple accountabilities, creative collaborations, and sometimes competing responsibilities, often with very limited resources. What does it mean to design and implement a successful university-based community-centered AIR program? How do we define success for all participants?

The round table will present research findings from the Art of Regional Change (ARC), a joint initiative of the Humanities Institute and the Center for Regional Change at the University of California, Davis. ARC researchers spent one year conducting interviews with administrators and artists, and gathering materials about current artist-in-residence programs. After describing their findings, panelists will discuss their experiences as scholars and participants in AIR programs and community arts projects. Then, through dialogue with audience members, panelists will generate a series of “promising practices” to consider while envisioning and developing ARC’s own artist-in-residence program. Focus will be on the planning, development, implementation, and evaluation of AIR programs with particular attention to the challenges of meeting university, community, and artist needs.

Round-table participants include **Tiffany Gilmore**, English, University of California, Davis; **Stephani Woodson**, School of Theater and Film, Arizona State University; and **Michael Wilkerson**, Arts Management, American University.

*Promenade Room*

## **Getting It Wrong: How We Fail, and What We Learn**

The project is up and running: research is underway, the community is engaged, and multiple perspectives have been considered and included. And then . . . it all comes crashing down. Someone finds a heterosexist assumption in the paper. A major community partner drops out. No one shows up to the event.

There is often a reluctance to expose the vulnerabilities of a program, center, project, or organization. This workshop takes the subject of “failure” as its point of departure, and aims to create a blueprint that can be used as a pedagogical model for understanding and teaching failure within the context of publicly engaged practice. By working in small groups and as a larger collective we will address a series of questions aimed to stimulate fruitful discussion and debate:

- Are we able to define and thereby teach ways of failing within the field of public art and scholarship?
- How can we accurately and explicitly address project failures without the fear of recrimination or associations that comes with that type of disclosure?
- What specific vocabulary do we need to describe the best (and safest) way to approach a failed or failing project?
- How can we learn from the projects which were “mostly successful” yet contained elements of failure that may be known only to a select few?
- How might exposing these weaknesses and failures affect reputations and funding?
- What specific strategies and systems can we put in place to allow our projects to fail gracefully, ensuring the best possible outcome for community participants and ourselves?

This session was designed by **Nicole Garneau**, Center for Community Arts Partnerships, Columbia College Chicago; and **Sanjit Sethi**, Center for Art and Public Life, California College of the Arts.

**3:30 – 3:45 p.m.**

**Coffee Break**

3:45 – 5:15 p.m.

## Concurrent Sessions

*Chartres Room*

### **Carpetbagging to Recovery?**

When devastation hits a community, it is ostensibly a good thing that individuals and organizations from far and wide rush in to aid recovery efforts. However, in the initial surge of help, as well as for some years after the event, profound complexities and conflicts emerge between those on whom devastation has been wrought and those who arrive to “solve” the problem. How can partnerships between local and “outsider” organizations and individuals be effective? How does government intervention (or lack thereof) influence working relationships between new partners? Who should have final say in the direction recovery takes? This discussion will focus on the experiences of local leaders from a variety of industries, including the arts, the legal profession, and local organizing chapters.

Participants include **Ashna Bigard**, Community Organizer, New Orleans Parent Organizing Network; **David Finger**, Staff Attorney, Loyola University New Orleans College of Law; **Damekia Morgan**, NOLA Chapter Director, Families and Friends of Louisiana’s Incarcerated Children; and **Asia Rainey**, Founder, Artists in Action New Orleans, and 2009 Gulf Coast Fellow.

*Toulouse and Dauphine  
Rooms*

### **Affinity Group Round Tables: K-20 Partnerships, Certificates in Public Scholarship**

In this semi-structured session, participants come together to exchange ideas and to share their own challenges and innovations relevant to *one of two affinity groups*. These are fully participatory events with no formal presentations.

In the Toulouse Room, **Linda Stewart** (Kennesaw State University) and **Rachael Ann Gazdick**, (Say Yes to Education, Syracuse, NY) will make a few remarks about their own work and the challenges they’ve encountered in forming K-20 educational partnerships. In the Dauphine Room, **George Sanchez** (University of Southern California) and **Bruce Burgett** (University of Washington Bothell) will share brief thoughts about their experience developing certificates in public scholarship. Attendees will then be invited to share their own reflections and suggestions.

Imagining America will gather contact information from those who would like to participate in an ongoing discussion through an IA affinity group e-list on these subjects.

*Royal Garden Terrace*

## **Community Arts in Rural America: Stories from the Field**

Community arts programs are usually associated with urban centers where funding is more readily available and there is a larger cultural milieu that supports artistic practice. But relevant and compelling projects are taking place in rural areas where the impacts are striking—providing tangible evidence of the power of community arts to transform, create measurable change, and affect economic development. Panelists share examples of community arts projects in which universities collaborate with rural communities to help amplify and integrate rural voices and visions in dialogues about policy, economic development, and regional sustainability. Representing three different forms of community arts engagement, the presentations will focus on public art in Northwestern Pennsylvania, performing arts in the Midwest, and media arts in Eastern California, and will highlight successes as well as lessons learned. This interactive presentation includes exercises that explore what “rural” means and a facilitated group discussion on the unique challenges and benefits of working in rural areas.

Panelists include **jesikah maria ross**, Director, Art of Regional Change, University of California at Davis; **Amara Geffen**, Art Department, Allegheny College, Director of Arts & Environment Initiative, and Chair of Civic Engagement Council; and **Ashley Hanson**, Education Facilitator and Art Barn Curator, Black Dirt Theatre, Minnesota, and Applied Theatre Researcher, University of Manchester, UK.



# Friday, October 2

*All events on this day will take place at the Omni Royal Orleans Hotel*

7:30 a.m. – 3 p.m.

Ongoing registration

7:45 – 8:45 a.m.

*Grand Salon*

Breakfast

Welcome from **Ana Lopez**, Associate Provost for faculty affairs and executive committee member of the Center for Public Service at Tulane University.

8:45 – 10:15 a.m.

Concurrent Sessions

*Chartres Room*

**Engaged Scholarship in Support of Disaster Recovery: Institutional Approaches from Harvard, Bard, and MIT**

This panel compares the different strategies that three institutions—Harvard, Bard College, and MIT—have employed in mobilizing response to Hurricanes Katrina and Rita and the lessons and knowledge gained in the process. Panelists will focus on three areas:

- The institutional context out of which post-Katrina programming arose, and the departments, support, and individuals involved.
- The academic frameworks through which the college or university views its role: What disciplines have been brought to bear? What are the effects on the institution's curriculum as a whole and its research output—both intended and unintended?
- The impact of these partnerships on the revitalization of New Orleans communities: What, specifically, have community-based organizations gained from the institution's involvement? How is it being measured and evaluated? What are the terms of accountability and responsibility guiding the ongoing partnerships between these organizations?

The experience of these non-local colleges and universities partnering with neighborhood-based recovery organizations in New Orleans will serve as both a point of reference and a point of departure for the discussion. Throughout, emphasis will be on aspects of academic involvement in New Orleans' recovery that can be applied in other cities and other geographic and social contexts.

Discussants include **Doug Ahlers**, Adjunct Lecturer, Harvard Kennedy School; **Stephen Tremaine**, Director, Bard Urban Studies in New Orleans Program, Bard College; **Carolyn Wood**, Assistant Academic Dean, Harvard Kennedy School; **Karl Seidman**, Senior Lecturer, Department of Urban Studies & Planning, MIT; and **Pam Dashiell**, Chairman of the Board of Directors, Holy Cross Neighborhood Association.

Orleans A

## **Participatory Action Research and PhotoVoice: Documenting Cross-Community Dialogue and Models of Women's Leadership Development**

This participatory action research project involves collaborative work between African American and Latina health workers, who use photography and storytelling to identify, document, and respond to the psychological and social challenges facing them and their communities in the post-Katrina context. The participants develop and enhance their documentation and analysis skills as they discuss and negotiate meaning from their photographs, as well as identify action strategies to help improve local quality of life. Subsequent phases of the project will involve participants leading participatory action research workshops, enhancing their training, and broadening opportunities for cross-community dialogue and actions.

Panelists will share challenges encountered in organizing participatory action research, provide examples of the photography and narratives being created, and discuss how community-based participatory action research and the PhotoVoice methodology can create positive change within New Orleans.

Panelists include **Holly Scheib**, Tulane University School of Public Health; **Collying Salinas**, Promotora, Latino Health Access Network; **Pamela Dixon**, Walker-Talker, Health Care for All, Kingsley House; and **Kristina Gibson**, Walker-Talker Supervisor, Health Care for All, Kingsley House.

Toulouse Room

## **Building Community or CVs? Reinvigorating and Marginalizing New Orleans Artists Post-Katrina**

This panel explores the experiences of local documentary video producers, photographers, Social Aid and Pleasure Club members, and other artists amid post-Katrina destruction and the influx of outside artists and funding. The panel will feature the perspectives of local artists who continue to engage with post-Katrina themes. The discussion will include the ways in which the disaster opened up new opportunities for local artists while often simultaneously crowding out their voices, as artists from around the world entered the city. The panelists will also discuss examples of the "ownership of disaster" and territorialism projected by some local artists towards others.

Each participant will explore these general themes through discussions of specific areas of expertise. Topics and projects include:

- the arts and storytelling in post-Katrina self-documentation and healing;
- the Aorta Projects: an ongoing, grass roots, public art project whose mission is to participate in the physical and spiritual re-animation of post-disaster landscapes;
- efforts to maintain pre-Katrina artistic visions amidst a community of artists irreparably changed by the catastrophe;
- the roles of insider and outsider video documentary producers in interpreting the stories of Katrina's "flood sufferers" and;
- street performance as a means to encourage belonging and to rejuvenate a sense of participation and ownership in the city, particularly among African Americans of less privilege working to reestablish themselves in post-Katrina New Orleans.

Panelists include **Michael Mizell-Nelson**, Department of History, University of New Orleans and Hurricane Digital Memory Bank ([www.hurricanearchive.org](http://www.hurricanearchive.org)); **Kathleen Deshotel**, New Orleans artist and arts educator; **Molly Olsen**, Department of Hispanic Studies, Macalester College; **Maxx Sizeler**, New Orleans artist; and **Elizabeth Underwood**, Director, Aorta Projects, New Orleans (<http://aortaprojects.blogspot.com>).

*Orleans B*

## **(Re)Building Memory: The Mart Black History Project**

Panelists will discuss this cross-disciplinary, collaborative project, involving Mart residents, academics, and other local stakeholders, that documents the history of the black community in Mart, Texas. Compelled by omission of black residents and their contributions in fifteen historical display cases in the local library, Humanities Texas (NEH) provided a small grant to document Mart's overlooked black history.

Like many once-thriving small towns, Mart has experienced a decline in population and economic prosperity. What started as an art construction in an overgrown lot using found objects themed on family and memory, (Re)Building Memory has evolved into a wider community-building effort involving Baylor University, the Mart school district, the local library, and Mart residents yearning for change. The project has catalyzed and solidified relationships within Mart, and led to a number of positive actions, including:

- Mart student participation at the Baylor History Fair for the first time;
- the first permanent exhibit of Mart's Black History at the local library;
- a number of community clean-up initiatives, including one at the historic black cemetery, jointly organized by Mart residents and a Baylor University archaeology professor and her students and;
- training Mart residents in oral history interviewing technique by the Baylor University Oral History Institute.

Panelists include **Stephen Sloan**, History, Baylor University, and Director of the Oral History Institute; **Paula Gerstenblatt-Davis**, Social Work, University of Texas, Austin, and visual artist; **Cindy Hurth**, Mart Texas Resident and Community Activist; and **Janet Bridgewater**, Mart Texas Resident and Community Activist.

*Promenade Room*

## **Beyond the Rhetoric of Crisis—Strategies for Future Success in the Humanities**

It is time to move beyond the resurgent "crisis in the humanities" discourse circulating in major news venues as well as in departments and universities. The term 'crisis' does not describe the systemic challenges in the humanities over the last half century. Indicators include declining federal funding, a challenging job market for advanced degree recipients, universities shifting support to science and technology, and, recently, the global economic downturn, which is placing additional pressure on incoming humanists. Bypassing the crisis discourse doesn't mean ignoring the intensifying challenges facing the humanities across its various institutional locations. Instead, panelists in this session privilege a different approach: how do we create concrete strategies that address the key issues involved in current challenges? How have the historical humanities and the traditional disciplines changed, and what is driving their change? How has the public image of the humanities been defined according to a very narrow, elite, and exclusive view that may not largely exist? Finally, how do we turn our own and our various publics' attention to the real concerns for the humanities today, including plausible and sustainable solutions?

This panel takes up these questions in three different areas:

- remodeling research theory and practice to meet present and future challenges;
- critically assessing the funding sources available to the academic and public humanities in ways that put these challenges front and center in strategic planning and development and;
- contemplating how to shape critical thinking skills in the classroom and beyond to meet these and related challenges.

Panelists include **Gregg Lambert**, Founding Director, Humanities Center, Syracuse University; **Robert Fanuzzi**, St. John's College of Arts and Sciences, St. John's University; **Corri Zoli**, Grants & Research Program Coordinator, Syracuse University; and **Greg Thomas**, English, Syracuse University.

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10:15 – 11 a.m.

*Royal Garden Terrace*

## Poster Presentations Viewing and Coffee Break

Please take a moment to view these displays of projects, plans, and publications. Presenters from a wide array of institutions and organizations will be on hand to discuss their work.

11 a.m. – 12:30 p.m.

## Concurrent Sessions

*Chartres Room*

### Youth Voice as Community Voice? A Tale of Two Community Performances

In two university-community performance projects, youth are the conduits and connectors to a community's identity and its public voice. In performing the voices of a community to the community, are youth an untapped resource toward revitalizing and re-envisioning a community's landscape?

In this session, participants will learn about the process and productions of two community performances created in Toledo, Ohio, and Ypsilanti, Michigan. In both projects, local youth joined with university students to create performances of authenticity and possibility with, about, and for the community.

*Anywhere You Want To Go* was co-created by area youth and Eastern Michigan University graduate students in Educational Theatre and Performance. Participants sought to include the many voices of Ypsilanti, and to legitimize the presently and formerly trapped, transient, and transplanted people of the community. Interviews, landscapes, and re-storying exercises were used to develop this production.

*The Citizen Artist* is an innovative community-engaged course that pairs Bowling Green State University undergraduates with Toledo high school juniors in a collaborative theatrical endeavor. Looking through the lens of a justice-oriented citizen, students work collectively to investigate a challenging public issue and breathe life into their findings through an array of theatrical tools to honor the diverse perspectives of their community and to promote further understanding.

Session participants will be exposed to performance-devising strategies, the use of new media, funding resources, and the impact of both projects on the youth, the students, and the community.

The discussion will be led by **Jessica 'Decky' Alexander**, Communication, Media & Theatre Arts Director and Office of Academic Service-Learning, Eastern Michigan University; and **Kate Collins**, Department of Theatre and Film, Bowling Green State University.

*Orleans A*

### Reflecting on and Projecting from 4+ Years of Post-Katrina Community-Engaged Design

Panelists will present their interrelated community-engaged design work, executed through both academic and professional settings in New Orleans in the past 4+ years. They will discuss and seek feedback on lessons learned within a post-disaster context. **Derek Hoferlin** (Senior Lecturer, Sam Fox School of Design & Visual Arts, Washington University in St. Louis) will lead the panel, presenting his multi-scaled and multidisciplinary pedagogical approach of engaging students directly within the post-disaster reality at hand by working with community partners. His approach has produced work that spans various scales of urban design: at the micro, an actualized design-built project for a community garden; at the architectural, an adaptive re-use design for a nonprofit's historic structure; and at the macro, integrated water management strategies.

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Hoeflerlin will explain how these scales are mutually dependent and always inform one another, and how the different scales of design and engagement, based on myriad complex issues and contexts, oscillate between explicit and implicit community engagement. **Jessica Garz** (Program Manager, Transforma Projects, New Orleans, and Junior Research Assistant, The Urban Institute, Washington D.C.) and **John Kleinschmidt** (Waggoner & Ball Architects, New Orleans, and God's Vineyard Community Garden, New Orleans) will critically reflect and project on the continuity of their unique academic and professional relationships as former students of Hoeflerlin and will seek feedback from session attendees. The panelists will use their sustained and evolving engagement in Post-Katrina New Orleans as an opportunity to discuss how to build critically upon such precedent in other contexts, in New Orleans and beyond.

*Toulouse Room*

### **Class Divide and the College**

Can an arts center shape the way an elite learning institution engages with its rural community? With its Class Divide Programming Initiative, Dartmouth's Hopkins Center for the Performing Arts led a three-year project that engaged the college and community in a deeper understanding of socio-economic class through the arts. Inspired by the events of Katrina, the Class Divide resulted in the creation of new artistic work that heightens awareness of the challenges members of Dartmouth's broader community face. These artistic endeavors have motivated faculty to expand Dartmouth's curriculum toward a body of courses that focus on class, poverty, and privilege.

The panelists will share highlights of the project, including the honest and sometimes risky process of true institutional engagement, and lessons learned. Can a college where community engagement has traditionally been extracurricular integrate it into its core? Can the arts provide an opening for students who don't think of themselves as activists to become agents of change? Can an arts institution deepen its relevance to its campus and community? Should a college count its administrators as critical stakeholders in discussions about economic class? How are town/gown separations overcome creatively?

Panelists include **Margaret Lawrence**, Director of Programming, Hopkins Center for the Arts, Dartmouth College; **Annelise Orleck**, History, Dartmouth College; and **Joseph Clifford**, Director of Audience Engagement, Hopkins Center for the Arts, Dartmouth College.

*Orleans B*

### **Religion and Civic Engagement: Faith and the Post-Katrina Response**

Many students and faculty turn to religious convictions to describe their motives for involvement in engaged scholarship and in various recovery and service efforts. In response to the continuing repercussions wrought by Hurricane Katrina, an interdisciplinary team from Vanderbilt University recently partnered with Desire Street Ministries, a local organization in New Orleans' Lower 9th Ward. This panel will explore some of the questions about the relationship of faith and civic engagement that surfaced during the conception and implementation of Vanderbilt's partnership with this faith-based organization. Panelists will explore the question of how to create effective partnerships with communities of faith, and address some of the constraints, challenges, and possibilities of working across divides such as religion, race, class, and region.

Panelists will consider a number of framing questions before opening the conversation to the larger audience. These include:

- What are the religious roots of American responses to crisis?
- How has Katrina expanded or changed the way we "imagine" America and how we "imagine" our neighbor?
- Is civic engagement one way to bridge the gap between the secular and the sacred?
- What are the potentials and limitations of interfaith civic engagement?

# Friday, October 2 Culture, Crisis, and Recovery

This panel will be facilitated by **Graham Reside**, Vanderbilt University Divinity School. Participants include **Carol Muller**, Music, University of Pennsylvania; **Bakh Mirkasimov**, Economics, Vanderbilt University; **Brandon McCormack**, Religion, Vanderbilt University; **Michael Cowan**, Institute for Ministry, Loyola University; **Petrice Sams-Abiodun**, Executive Director, Lindy Boggs Center for Community Literacy, Loyola University; and **Marcia Peterson**, Executive Director, Desire Street Ministries.

*Promenade Room*

## **Publicly Active Graduate Education: "Those Who Dare Teach"**

In his 1990 Carnegie Foundation Report "Scholarship Reconsidered," Ernest Boyer quotes an anonymous TA, who writes of his graduate experience that "teaching is considered secondary at best, with the implication being that those who aspire to teach or who enjoy it are not good scholars or intellectuals. The department gives double messages about teaching. It does not want to shortchange undergrads, but it is suspicious of those who care deeply about teaching" (p. 69).

This year's PAGE panel features the work of three 2009 PAGE Fellows, all of whom have designed and implemented innovative pedagogy within and outside the academy during their graduate training. **Catherine Michna** (English, Boston College) will discuss her class, "Why New Orleans Matters." **Genevieve Carpio** (American Studies and Ethnicity, University of Southern California) will speak about the implementation of a year-long undergraduate archival collaboration between USC and the Southern California Library for Social Science and Research. And **Dana Edell** (Educational Theater, New York University) will share her work as a community-based educator within the nonprofit, performing arts/education organization, *viBe Theater Experience*.

In presenting three original models of pedagogy, the PAGE panel will highlight strategies in the TA section, in the seminar space, and outside of the university that these graduate students have employed to great success. These panelists encourage a discourse that will foster new teaching collaborations between professors, administrators, and graduate students, and promote a renewed commitment to teaching's role in graduate training.

This panel—whose subtitle cites the book of the same name by Paulo Freire—will be moderated by PAGE Associate Director **Adam Bush** (Department of American Studies and Ethnicity, University of Southern California).

**12:30 – 2:45 p.m.**

*Grand Salon*

## **Lunch**

**1:15 – 2:45 p.m.**

*Grand Salon*

## **Imagining America Plenary Session: Assessing the Practices of Public Scholarship**

The purpose of this conference-wide plenary session is for attendees to help shape IA's next national action research project, which will explore how to anchor excellent public scholarship and practice in higher education curriculum by assessing its impact on student learning, faculty development, and the public good. This initiative emerged from the 2007-2008 Curriculum Project, supported by the Nathan Cummings Foundation. Curriculum Project researchers gathered information on the current state of community cultural development (also known as community-based art) education across the country. The project's report, *Culture and Community Development in Higher Education*, is available on IA's web site.

Building on this research, as well as two new essays by Gregory Jay and Rob Corser on publicly engaged pedagogy in the humanities & design/architecture respectfully, the new initiative seeks to create metrics for excellence in public engagement and pedagogy integrating the arts,

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humanities, or design. This initiative will articulate appropriate means of evaluating *engagement objectives*, including faculty growth, student learning, and community outcomes and impacts. It will also gauge institutional change across pedagogical scales ranging from the assignment or course to the department or university. See Jay and Corser's essays on IA's web site.

In order to identify IA's unique role in developing assessment models, we'll begin the session by rearticulating our mission, vision, and values, setting the stage for "state of the field" remarks concerning engaged courses and projects in our three disciplinary arenas as well as across these fields and as incorporated into social sciences and other disciplines. Small, facilitated focus groups will then discuss current methods of evaluating public scholarship for faculty, students, and community members, as well as metrics for tracking institutional change, and strategies for IA's future research and delivery on this topic.

Presenters include **Bruce Burgett**, vice-chair of IA Board, UW-Bothell; **Dudley Cocke**, artistic director, Roadside Theater; **Jan Cohen-Cruz**, IA director, SU; **Rob Corser**, Architecture, UW-Seattle; **Sylvia Gale**, Associate Director, Bonner Center for Civic Engagement, University of Richmond; **Fluney Hutchinson**, Economics, Lafayette College; **Gregory Jay**, English, UW-Milwaukee; **Pam Korza**, co-director, Animating Democracy Initiative; and **George Sanchez**, chair of IA Board, University of Southern California.

3 – 4:30 p.m.

## Concurrent Sessions

*Chartres Room*

### Drama as Recovery

Three drama practitioners with in-service teaching experience in New Orleans and with marginalized youth in Arizona explore the theme "Drama as Recovery" in this participatory workshop. Though none of the co-facilitators are Registered Drama Therapists, we have used drama in educational and therapeutic contexts with children, young adults, and teachers to "recover" in various ways. Recovery of identity, community, and artistry are just a few of the themes that session participants will explore through creative movement and verbal improvisation.

Post-demonstration discussion will include a critical examination of the work, an investigation of how participation and assessment might be documented, and the development of equity in community-campus partnerships.

Participants include **Johnny Saldaña**, School of Theatre and Film, Arizona State University; **Margaret McLaughlin**, School of Theatre and Film, Arizona State University; and **Xanthia Walker**, School of Theatre and Film, Arizona State University.

*Toulouse Room*

### From Milwaukee to New Orleans: Organizing a Public Scholarship Project Within and Between Campuses and Communities

What are some of the lessons learned about building multi-campus partnerships and community collaborations in the wake of Hurricanes Katrina and Rita? After the storms, the University of Wisconsin-Milwaukee (UWM), like many institutions of higher education across the nation, began mobilizing an immediate response to hurricane victims. The Office of the Provost provided the leadership for campus-wide efforts to address this national disaster. A task force was formed to coordinate campus efforts and discuss strategies for immediate and long-term planning efforts focused on multi-institutional collaborations and community partnerships. Lead faculty established contacts with colleagues in Louisiana and began outreach to community groups in New Orleans. A winter-term course now brings students to New Orleans where they engage in community-based projects that support their participation in knowledge creation.

The panel presentation will focus on the growing importance of public scholarship as a campus-wide discussion. Breakout sessions will include administrators, students, and community representatives who will engage participants in discussions of building institutional infrastructure, coordinating community partnerships, implementing curricular collaboration, and demonstrating outcomes of students' learning through active civic engagement.

Panelists include Provost **Rita Cheng**, UW-Milwaukee; **Cheryl Ajitotutu**, Anthropology, and Associate Director, Cultures and Communities Program, UW-Milwaukee; and **Joyce Marie Jackson**, Geography and Anthropology, LSU-Baton Rouge.

Breakout group facilitators include **Gregory Jay**, English, and Director, Cultures and Communities Program, UW-Milwaukee; **Laura Pedrick**, Special Assistant to the Provost, UW-Milwaukee; **Monique Hassman**, Anthropology, UW-Milwaukee; **Karondellet Womack Williams**, Anthropology, LSU-Baton Rouge; and **Valerie Schexnader**, Lower 9th Ward Resident and UWM's Community Scholar in Residence (2009).

## *Orleans A*

### **Urban Instrumentation: Three Scales of Strategic Intervention**

While the nation's most popular metropolitan hubs are experiencing steady population increases, signifying a potential end to suburban flight, many of the country's older industrial cities continue to see population decreases. Confronted with shrinking populations and decreased tax bases, many of these "rust belt" cities, such as Flint, Michigan, and Youngstown, Ohio, search for strategies that will instigate a healthy and vibrant future based on their new reality.

Not all of these urban renaissance strategies are implemented by local governments. Syracuse University, resident of such an archetypal rust belt city, has invested in two areas of the city with the goal of cultural and economic revitalization. Panelists will discuss a selection of initiatives that operate at various scales: from the large, where a fresh urban design identity is created through streetscape improvements, to the small, where permeable pavement is tested on a private driveway. All of the projects demonstrate that when a university unites the right partners and leaders they can catalyze urban change through academically charged interventions. Recognizing the tenuous state of the post-industrial city, each intervention is adaptable to existing conditions, never calling for the complete remaking of a place, but building on the strength of what is already there.

This conversation will be facilitated by **Joe Sisko**, Senior Designer, UPSTATE: A Center for Design, Research, and Real Estate at the Syracuse University School of Architecture; **Eric Persons**, Director, Community Engagement and Economic Development, Syracuse University; and **Ana Fernandez**, Project Manager, Syracuse Center of Excellence.

## *Orleans B*

### **Traversing Parallel Lines: High School Partners Write About Geometry Across Backyards**

How do math students marginalized by scores, social class, ethnicity, and geography collaborate and solve problems through the opportunity to write to one another across "vast backyards"?

This session introduces a partnership between several disparate and institutionally misunderstood cultures. Two classes of high school students—one from rural Iowa, the other from urban Boston—spent four months writing about geometry with low-tech media (paper, pencil, and the U.S. Postal Service) and "distance education" technologies (Skype, webcams, disposable cameras, and e-mail). The goal was to link writing and math in order to investigate the effect of the correspondence on students' understanding of mathematical concepts. Furthermore, the project team

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sought to bridge the cavernous gap between the institutional cultures of math and English, which often involve misunderstandings, fears, and prejudices hidden in academia's backyard. The team was cross-disciplinary: a professor of English, a professor of math education, two high school teachers, and about 80 students.

"Traversing parallel lines" offers an appropriate geometric metaphor, helping to define and articulate participants' community heritage. The classes are parallel in curricular goals, students' age range, and socio-economic status, but separated by farms, mountains, cities, states, and broad cultural differences within the standards-based, public category of "in crisis" or "at risk."

The presenters will discuss highlights from the project, including: students' own "picture postcard memoirs" of their "made and natural environments" and their partners' reactions; timeline and exercises; a list of valuable resource materials across the disciplines; and plans for the future.

This discussion will be led by **Bonnie S. Sunstein**, English and Education, University of Iowa; and **Arthur W. Hunsicker**, Mathematics, Revere High School, Revere, Massachusetts.

*Promenade Room*

### **Civic Engagement in the Wake of Katrina**

This round table is the culmination of a multiple year project that has produced the book, *Civic Engagement in the Wake of Katrina*, co-edited by Amy Koritz and George Sanchez. This is the first volume in a new book series on civic engagement by University of Michigan Press. This book is a collection of essays by academic and community practitioners of civic engagement in New Orleans both before and after the Katrina disaster. Each author recounts their journey through the disaster, their response to the disappearance and dispersal of communities, the rebuilding of civic networks, and the legacy of coping with a major disaster for practitioners of civic engagement.

Each panelist will comment on a set of similar questions:

- How did you personally deal with the Katrina disaster and how did that affect your own civic engagement work?
- What innovative and creative responses to civic engagement did you witness or participate in during the aftermath of Katrina?
- What civic engagement strategies did not work and how did you and your organizations respond?
- What long-term lessons should be learned by the civic engagement community about dealing with massive disaster from New Orleans?
- How can these lessons inform day-to-day practice in civic engagement?

This round table will be moderated by **Amy Koritz**, English, and Director, Center for Civic Engagement, Drew University, and **George Sanchez**, American Studies and Ethnicity, University of Southern California, and Director, Center for Diversity and Democracy. Speakers include **Carol Bebel**, Executive Director, Ashé Cultural Arts Center; **Richard Campanella**, Associate Director for Geographical Analysis, Center for Bioenvironmental Research, Tulane and Xavier Universities; **Mat Schwarzman**, Director, Crossroads Project for Art, Learning, and Community; and **Kyshun Webster**, Chief Executive Officer, Operation REACH, Inc.

4:45 – 5:45 p.m.

*The Cabildo*

## Imagining America Keynote Address

**Michael White** will deliver the 2009 keynote address, "Traditional New Orleans Jazz as a Metaphor for American Life." Dr. White is Professor of Spanish and African American Music and the Keller Endowed Chair in the Arts and Humanities at Xavier University. He is an acknowledged expert of traditional New Orleans jazz and an innovative jazz clarinetist in his own right. Professor White is a 2008 NEA National Heritage Award winner.

Dr. White will be introduced by **Nick Spitzer**, Professor of American Studies and Communication at Tulane University, and host of NPR's *American Routes*.

The keynote will take place at **The Cabildo**, the flagship building of the Louisiana State Museum. Constructed between 1795 and 1799 as the seat of the Spanish municipal government in New Orleans, the building has been the site of many nationally significant events. The Louisiana Purchase was signed here, and it served as the home of the Louisiana Supreme Court where decisions in the Slaughterhouse and Plessy vs. Ferguson cases were handed down.

The Cabildo is about three blocks from the Omni Royal Orleans. Exit the hotel and head left to Chartres Street. Make another left and walk three blocks to Jackson Square. The Cabildo is at the corner of Chartres Street and St. Peter Street.

5:45 – 7:30 p.m.

*The Cabildo*

## Reception

Following the keynote address, join us for a reception celebrating the launch of *Civic Engagement in the Wake of Katrina*, a new book co-edited by Amy Koritz and George Sanchez. We will also celebrate Imagining America's 10th Anniversary! Hors d'oeuvres and soft drinks will be served.



## Culture, Crisis, and Recovery

# Saturday, October 3

This day's events begin with breakfast at the Omni Royal Orleans Hotel. We will then depart by bus for concurrent sessions, which will take place in two sites of cultural community engagement located in the Tremé neighborhood: **The New Orleans African American Museum** (1418 Gov. Nicholls St.) and **The New Orleans Jazz & Heritage Foundation** (1225 N. Rampart St.). Map enclosed.

- 7:30 – 9:15 a.m.**  
*Josephine Bonaparte Room*
- Ongoing registration**
- 7:45 – 9:15 a.m.**  
*Grand Salon*
- Breakfast**  
**Ron Bechet**, Xavier University, will orient us to the Tremé neighborhood with remarks during breakfast.
- 9:30 – 9:45 a.m.**
- Depart by bus for neighborhood sites in Tremé**
- 9:45 a.m.**
- Cultural History Bus Tour**  
This guided tour will be led by two local scholars, **Ron Bechet** from Xavier University and **Gregory Osborn** from the New Orleans Public Library. The bus will depart from the Omni Royal Orleans Hotel. Space is limited. People interested in this tour can sign up at the registration table beginning on Thursday morning.
- 9:45 – 11 a.m.**  
*Entrance,  
African American Museum*
- Registration**
- 10 – 11:30 a.m.**
- Concurrent Sessions**
- African American Museum  
Gallery*
- Strong in the Broken Places: Performance, Perception, and Public Policy**  
Panelists will present excerpts and discuss three projects that use performance as methodology and as a form of public scholarship.
- In *Beneath the Rising Sun*, scholar-artists Ruth Nicole Brown and Claudine Taaffe interrogate the ways in which educational policy, community, family, and popular culture mediate Black girls' lived experience.
- Ferne Caulker-Bronson will present video excerpts of *Forgotten*, and discuss making the "real" alive for contemporary students by translating the experience of being stranded on a rooftop during Hurricane Katrina through the art of choreography.
- Robbie McCauley will talk about and perform an excerpt from *Sugar*, a solo performance piece about her own experience of diabetes and the larger story of health disparities in this country as determined by race, class, and culture.

# Saturday, October 4 Culture, Crisis, and Recovery

This panel will be moderated by **Maureen Shea**, Department of Performing Arts, Emerson College. Speakers and performers include **Robbie McCauley**, Department of Performing Arts, Emerson College; **Ferne Caulker-Bronson**, Dance, University of Wisconsin-Milwaukee, Peck School of the Arts; **Ruth Nicole Brown**, Educational Policy Studies and Gender and Women's Studies, University of Illinois; and **Claudine Candy Taaffe**, Educational Policy Studies, University of Illinois.

*African American Museum  
Shotgun House*

## **Engaging Contradictions and Building Community**

How can we recognize the contradictions in our work, engage ethical and accountable practices, and develop university-community partnerships that reach beyond projects and toward systemic change? In this round table, participants will take on difficult and charged issues such as gentrification, equity, and power dynamics, and talk candidly about the challenges and opportunities for creating truly reciprocal work in communities. How can we work with integrity within the contradictions that often exist between community arts partnerships focused on positive community change and university and other development plans that threaten to displace community members? A short panel presentation will prompt a round-table discussion that seeks to engage attendees.

The panel will be facilitated by **Caron Atlas**, Project Director, Pratt Center for Community Development's Arts and Community Change Initiative. Discussants include **Randy Martin**, Chair, Art and Public Policy, NYU Tisch School of the Arts; **Robin Keegan**, Deputy Director, Louisiana Redevelopment Agency; **Stephanie McKee**, Director, 7th Ward Neighborhood Center and New Voices Fellow; and **Anusha Venkataraman**, graduate student, Pratt Institute Graduate Center for Planning and the Environment. This session is part of a national series of round tables that the Pratt Center for Community Development's Arts & Community Change Initiative organized in 2009.

*Jazz & Heritage Parlour A*

## **Public Humanities in Theory and in Practice: Building Cultural Collaborations in Providence, Rhode Island**

Since 2005, Brown University's graduate program in public humanities (administered by the John Nicholas Brown Center for Public Humanities and Cultural Heritage) has run collaborative projects that examine, preserve, and interpret cultural heritage. Such collaborations operate as praxis-oriented classrooms for undergraduate and graduate students and as laboratories that incubate further inquiry and engagement. This panel brings together public humanities students and faculty to talk about lessons learned through these collaborative initiatives. The session will begin with an overview of the public humanities model developed by the JNBC, emphasizing how the program connects the university's teaching mission to the needs of RI cultural organizations. M.A. students and a recent graduate will describe local projects where they juggled multiple demands and constituencies, cooperating with artists, public school teachers, and community members in order to create exhibits, web sites, oral history collections, and educational programs. Discussing the impact of these activities within Providence and on the field of public humanities, panelists will present ways that student projects can serve as the basis for sustained and mutually beneficial partnerships between universities, communities, and cultural organizations.

Panelists include **Steven Lubar**, Department of American Civilization, Brown University, and Director, JNBC; **Micah Salkind**, Public Humanities, Brown University; **Aliza Schiff**, Summer Youth Programs Manager, City of Providence Department of Art, Culture + Tourism; **Reina Shibata**, Public Humanities, Brown University; **Meghan Townes**, Public Humanities, Brown University; and **Anne Valk**, Associate Director for Programs, JNBC.

*Jazz & Heritage Parlour B*

## **Building Reciprocity and Assessing Impact: Case Studies of University-Community Partnerships in Ohio**

Panelists will discuss the various impacts universities have on communities, and the potential for engagement through local arts and culture. Three community-university relationships will be discussed during this session, all representing the possibility of developing mutually beneficial partnerships: The Ohio State University and Weinland Park; the University of Cincinnati and Clifton; and Xavier University of Cincinnati and Evanston. Panelists will explore socio-cultural concerns, including those regarding race, class, and gender, and frame the work as an attempt to reverse the unfortunate trend of universities causing community problems. Panelists will share their experiences and perspectives, and engage the audience in dialogue to further consider the potential of community arts and culture to create reciprocal relationships built on trust and mutual benefit. Topics will include:

- the incompatibility of university and community schedules and structures;
- power relations inherent in university-community partnerships;
- issues of race, class, and gentrification and;
- intention and theory versus reality.

Finally, panelists will explore how the process of engagement can be enhanced through emphasis on local arts and culture that utilize methods such as participatory action research, asset-based service-learning, and collaborative artmaking.

Panelists include **Karen Hutzell**, Art Education, The Ohio State University; **Catherine Girves**, Director, University Area Enrichment Association; **Vesta Daniel**, Art Education, The Ohio State University; **Frank Russell**, Practice in Planning and Urban Design, University of Cincinnati and The Uptown Communities, and Director of University of Cincinnati Community Design Center and the Niehoff Urban Studio; **Loring Resler**, Art Education, The Ohio State University; **Julius Jefferson**, Vice President, Weinland Park Civic Association; **Kelly Phelps**, Art, Xavier University (Cincinnati); and **Mrs. Adkins**, Evanston Community Council.

**11:30 a.m. –  
1:30 p.m.**

### **Lunch on your own**

Local vendors will sell food and beverages outside the African American Museum.

**12:30 – 3 p.m.**

### **Concurrent Sessions**

*African American Museum  
Gallery*

## **From Community to Stage: Developing Curriculum for University-Community Cultural Arts Partnerships**

Junebug Productions (JPI) is a professional African American arts organization located in New Orleans. Its mission is to create and present artwork of the highest quality that encourages and supports African Americans in the Black Belt South who are working to improve the quality of life available to themselves and others who are similarly oppressed and exploited. John O'Neal, Artistic Director, co-founded the Free Southern Theater in 1963 as a cultural arm of the southern Civil Rights Movement.

Junebug Productions seeks to pass on the learning and skills developed over 45 years of creating theater for social change. To that end, JPI is opening **The Free Southern Theater Institute (FSTI)**, a nationally significant and unique educational program, and a community-centered laboratory for the creation of new work. The FSTI is open to both community and university students. In an effort to further develop FSTI curriculum, Junebug Productions is conducting workshops across the United States.

# Saturday, October 4

Culture, Crisis, and Recovery

In this workshop, JPI will provide information about current FSTI courses, and students will share their own work and performances. The session will then open to the participants and, in question-guided small groups, build on the ideas and areas of study that JPI is considering. The small groups will then report to the larger audience. The session will conclude with group dialogue that seeks to build consensus around the findings.

This workshop aims to further develop the many current discussions about community and culturally based courses. JPI will produce a report from the session to share with Imagining America participants.

Workshop facilitators, from the Junebug Productions staff, are **John O'Neal**, Artistic Director; **Theresa Holden**, Free Southern Theater Institute Director; **Terry Scott**, Managing Director; and **Kiyoko McCrae**, Program and Community Engagement Director.

*African American Museum  
Patio Garden*

## The Cultural Equity Forum

The Cultural Equity Forum will further local and transnational efforts to achieve cultural equity as a basic human right in the face of the past thirty years of hyper-capitalism which has undermined non-profit arts and cultural organizations and warped higher education's civic priorities. The Cultural Equity Forum builds on the energy of last year's *Voices from the Cultural Battlefield Forum* at the Imagining America national conference in Los Angeles, which was a spirited conversation over two days that displayed the richness of experience among the myriad community activists and engaged academics assembled. It also will build on the *Voices* convening hosted by the National Performance Network's New Orleans 2008 conference. As in LA, the 2008 New Orleans forum drew a large number of local community organizers and artists; in New Orleans, many serve in both capacities.

**Jack Tchen**, New York University, will frame this economic analysis. **Randy Martin**, also from NYU, will consider the implications for higher education and an alternative university-without-walls. **Carlton Turner**, Executive Director of Alternate ROOTS, will explore the economic analysis as it pertains to New Orleans. Participants will analyze strategies for physical and cultural reconstruction. What is the role of race and class in current re-building initiatives? In the vision of re-building New Orleans, how is social and economic justice being addressed?

1:30 – 3 p.m.

## Concurrent Sessions

*African American Museum  
Shotgun House*

## How to Cross the Street in a Flood: Challenges and Opportunities of Community-Based Practice in a Time of Crisis

Iowa's devastating "500 Year Flood" in June 2008 triggered an acute crisis within the state, producing in many a drowning sensation all together too common in modern life. With a diverse range of approaches and projects, five panelists from Iowa will reflect, in brief presentations, on their practice-based research and creative activities, highlighting socially-engaged projects. These projects combat the sense of alienation associated with aging; examine the isolation of incarcerated women; confront the specter of loss for cancer patients; tackle the Sisyphean task of coordinating ambitious, commercially non-viable, avant-garde collective projects; and highlight the need for greater global connection. In each of these projects, campus-community partnerships have resulted in the breakdown of conventional roles for artists and audiences.

The title for the panel is derived from "How to Cross the Street," a trail-blazing initiative in the 1990s concerning community-based practice, funded by the List Foundation and led by a nationwide consortium of arts organizations and schools.

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Panelists include **Jeremy Chen**, Art Department, Grinnell College; **Elizabeth Oakes**, Violist, Maia Quartet, string quartet in residence, The University of Iowa; **Jonathan Rattner**, Film Studies, Vanderbilt University and Producer, Iowa City Senior Center Television; **Rachel Williams**, Art Education, The University of Iowa; and **Jon Winet**, The University of Iowa School of Art and Art History Inter-media Area Head and Director, The Writing University Experimental Wing.

*Jazz & Heritage Parlour A*

## **New Visions for Long Distance Partnerships Involving New Orleans Youth**

The challenges facing those seeking funding for community-engaged work demand new approaches to understanding and carrying out projects. Panelists will engage the audience in brainstorming and developing specific approaches for actuating long distance, community-university partnerships. The particular focus will be on partnerships committed to serving New Orleans youth, and on supporting and strengthening local leaders' initiatives.

Panelists will share work they have undertaken in response to Hurricane Katrina, and provide details of their various university-community partnerships. The audience will then be divided into small groups and, guided by questions and prompts provided by panelists, discuss potential areas for long-distance youth education and enrichment focused collaborations. Finally, each group will report their results/findings to the larger group for feedback and discussion. The goal will be to leave the room with at least four specific initiatives that will begin in spring 2010.

This workshop will be led by **Ifeoma Nwankwo**, English, Vanderbilt University, and Founding Director, Voices from Our America.™ Workshop participants include **Keith Cartwright**, English, University of North Florida; **Kareem Jordan**, Criminal Justice, University of North Florida; **Christopher Harter**, Amistad Research Center, Tulane University; **Brian Boyles**, Program Director, Louisiana Humanities Center; **Shannan Cvitanovic**, YMCA Educational Services (YES!), New Orleans; **Tiffany Powell**, New Orleans area nonprofits; and **Sara Massey**, Communities In Schools, New Orleans.

*Jazz & Heritage Parlour B*

## **A Model for Global Backyards: Artists Engage a Post-industrial City**

With a unique lens, artists have responded to Syracuse's crisis of economy, civic participation, and public education through innovative curriculum, community partnerships, and artist-directed projects. Marion Wilson will begin by introducing MLAB (mobile literacy arts bus), a 1984 RV that SU artists and architects renovated into a mobile classroom, community gallery, digital lab, and library for the Syracuse city school district. Panelists will introduce a number of artist-driven projects including:

- a community radio project used, in part, to create an oral history of former residents of Syracuse's 15th ward who were displaced by the construction of Highway 81;
- the Lake Project, a studio art class, in which artists and environmentalists studied the history of Onondaga Lake, the polluted layers of which tell a particular city history;
- Say Yes to Education, Inc., Syracuse University, a district-wide program promoting lifelong success for Syracuse school district students and their families by dramatically increasing both high school and college graduation rates.

Discussants include **Marion Wilson**, Sculpture Department, and Director of Community Initiatives in the Visual Arts, Syracuse University; **Rachel Gazdick**, Executive Director, Say Yes to Education in Syracuse; **Sarah McCoubrey**, Department of Foundations, Syracuse University; **Joanna Spitzner**, Department of Foundations, Syracuse University; and **Natalia Mount**, Executive Director, Red House Arts Center.

**3 – 3:15 p.m.**

**Break**

3:15 – 4:45 p.m.

## Concurrent Sessions

Entrance,  
African American Museum

### Community-Based Design Bus Tour

This guided tour will be led by **Dan Etheridge**, Adjunct Assistant Professor of Architecture and Associate Director of Tulane City Center at Tulane University. The bus will depart from the African American Museum. Space is limited. People interested in this tour can sign up at the registration table beginning on Thursday morning.

African American Museum  
Gallery

### Art that Transforms: *HOME, New Orleans?* and Community Building Through the Arts

*HOME, New Orleans? (HNO?)* is a community-based, arts-focused network of artists, neighbors, organizers, schools, and universities that brings diverse constituencies together in long-term collaborations to create positive change in New Orleans. Formed in 2006 as a catalytic initiative to spark arts-focused community development in post-Katrina New Orleans, *HNO?* is committed to forging a healthier New Orleans through art and community activities that move local participation forward in strengthening, revitalizing, and rebuilding community.

*HNO?* includes four neighborhood projects led by local artists, a steering committee, and higher ed-based faculty. The diverse programs of *HNO?* are firmly situated in distinct New Orleans neighborhoods, and thus, take various forms, according to the needs and goals of community partners.

Panelists will discuss the various *HNO?* programs and projects, present video highlights of the work, and share assessment data. The panel discussion will address art that transforms and is envisioned to cross scholarly and artistic boundaries in areas of creativity, sustainability, and community coalition building.

Panelists include **Ron Bechet**, Art, Xavier University; **Edward Buckner**, Director, The Porch, and Co-Director, Original Little 7 Players; **Rachel Carrico**, *HNO?* Project Manager, and representative for Ashé Cultural Center; **Rashida Ferdinand**, Director, Historic Lower 9th Ward Council for Arts and Sustainability; **Barbara Hayley**, Dance, Tulane University; **Kathy Randels**, Artistic Director, ArtSpot Productions; **Ashley Sparks**, Ensemble actor and director, ArtSpot Productions.

African American Museum  
Shotgun House

### Community, Faculty, and Students: Strengthening Learning, Engaging Communities

At Columbia College in Chicago, public scholarship is integral to teaching and learning. Opportunities for students and faculty encompass community-based research, university-community partnerships, experiential learning, and service learning. We nevertheless are struggling to find common language in response to the Obama administration's call to service. Engagement in multiple campus initiatives, both locally and nationally, results in struggles to measure and sustain cooperative public relationships. In this round table, panelists will discuss the varied commitments to public scholarship on college campuses, the conceptual overlap between processes, how well they integrate into teaching and learning, and what constitutes success.

Each presenter will discuss their specialty and its relevance to the campus experience for staff, faculty, students, and community partners. The following questions will guide us:

1. What is your definition of engagement? In the school, in the classroom, in community?
2. How do different forms of engaged scholarship support one another? What is the arc of learning during public engagement?
3. How do you measure student learning? Community relationships? Inroads to revitalization? What else do you assess?

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Panelists from Columbia College in Chicago include **Lott Hill**, Director of the Center for Teaching Excellence; **Paul Teruel**, Director of Community Partnerships; **Dia Penning**, Associate Director of Civic Engagement; and **Cynthia Weiss**, Associate Director for School Partnerships/Project AIM.

*Jazz & Heritage Parlour A*

## **Partnerships in Renewal, Recovery, and Resilience: Emergency Management, Trauma Therapy, and Cultural Arts in Response to Crisis**

One year after Hurricane Katrina, nonprofits and governments alike were struggling to redress the suffering caused by Katrina's destruction. This workshop will focus on a two-day cultural arts intervention, an effort that was part of a larger action research project that sought to:

- generate organizational resilience within the Southeast Louisiana Chapter of the American Red Cross;
- address the impact of Hurricane Katrina on its organizational functioning and;
- catalyze healing of staff members within the organization.

This initiative was undertaken through a collaboration between an academic team skilled in organizational behavior and development, trauma therapy, and disaster management; a skilled team of cultural arts trainers, performers and facilitators with extensive experience in organizational and personal renewal; the music department of a local university; and the local chapter of the American Red Cross.

We will explore the theory and research that informed this intervention, the formation and challenges associated with its institutional partnerships, and the participatory processes those partnerships entailed. Finally, why should the cultural arts be so transformative under these circumstances, and what critical skills are essential in facilitating such a focused *catalyst action* of the arts? Participants will have the opportunity to take part in one or more arts-based exercises as a basis for their consideration of these questions.

Discussants are **Laura Olson**, Research Scientist, The George Washington University Institute for Crisis, Disaster, and Risk Management; **John J. Cimino, Jr.**, President & CEO, Creative Leaps International; **Kay Wilkins**, CEO, Southeast Louisiana Chapter of the American Red Cross.

*African American Museum  
Patio Garden*

## **Democratic Deliberation and Economic Empowerment in Public Scholarship: Some Lessons from the Lower 9th Ward**

A diverse group of stakeholders from New Orleans' Lower 9th Ward (L9W) and students and professors from Lafayette College discuss their collaboration in ongoing L9W urban ecology and economic empowerment public scholarship projects. The aim of the collaboration is to promote co-learning and knowledge-making about how best to facilitate the pursuit of the ambitions of L9W residents for the recovery and redevelopment of their communities, post-Katrina. This is achieved by partnering the localized knowledge and creative human capital of community residents with the disciplinary human capital of Lafayette students and faculty. This process rests critically on the conciliant properties of the applied humanities and liberal learning, fostering an environment in which the diverse experiences, lenses, and community ambitions of the participants can negotiate ideas and achieve consensus on community values, will, and goals.

# Saturday, October 4 Culture, Crisis, and Recovery

Panelists will discuss L9W residents' post-Katrina community goals of strengthening local democratic practices, improving entrepreneurial capacity, and balancing the competing demands of the built and natural environments and their own well-being needs. Projects discussed include:

- urban farms and backyard gardens as social architecture, food security, and enhancers of community well-being;
- youth and community development through an experimental school at the former Blair Grocery;
- the L9W Village as a vehicle for developing social community capital;
- Center for Sustainable Engagement and Development, L9W "green" redevelopment goals and;
- the architecture of community voices and culture in designing the St. Claude Avenue Grocery and Life Style Center.

Participants include **Charles Allen III**, Chair, Lower 9th Ward Stakeholders Coalition and Associate Director, The Tulane-Xavier Universities Center for Bio-environmental Research; **Jenga Mwendo**, Chief Organizer of the Lower 9th Ward Backyard Garden Network; **Nate Turner**, Head of the School at Blair Grocery, L9W; **Fluney Hutchinson**, Economics and Business, Lafayette College; **David Veshosky**, Civil and Environmental Engineering, Lafayette College; and **Katherine Reeves**, student and member of the Economic Empowerment and Global Learning Project Team, Lafayette College.

**4:45 p.m.** Buses depart African American Museum for The Porch Cultural Organization.

**5 – 7 p.m.** Closing Performance: The Porch Cultural Organization

We'll end the conference by coming together for a taste of New Orleans culture featuring The Big Seven, a brass band and second line, and youth from The Porch's own theatre troupe.

Events organized by **Edward Buckner**, Director, The Porch.

Ongoing shuttle service will be available to the Omni Royal Orleans Hotel.



Imagining America: Artists and Scholars in Public Life National Conference

## Culture, Crisis, and Recovery

# Sunday, October 4

**9 a.m. – noon**  
*Royal Garden Terrace*  
*Omni Royal Orleans*

**National Advisory Board Breakfast Meeting**

**Imagining America  
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2009-2010

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Professor, Department of Economics & Business  
Lafayette College

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Co-Director, Animating Democracy Initiative  
Americans for the Arts

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