

# This American Life: How Are the Humanities Public?

JULIE ELLISON

## INTRODUCTION: MAPPING THE HUMANITIES

The Humanities in American Life (HAL) indicators that constitute Part V of the Humanities Indicators Prototype (HIP)<sup>1</sup> cut a broad swath across individual, familial, and community locations; across the life cycle of the word (spoken, written, read, and circulated through libraries); across generations, from youth to old age. They follow pathways through the nonprofit and public sectors. They scrutinize the more anonymous and generalized domain of measurable public opinion relating to controversial and classic books and contemporary art and culture. Combined with the rest of the HIP, the HAL data offer a look at the humanities as a social, intellectual, and creative practice that cuts across the public, private, nonprofit, and academic sectors. This perspective is of critical importance because it doesn't just capture the humanities in higher education and the humanities in public life as distinct entities but lets us examine the relationships between them. The HAL indicators, when put into dialogue with the academic data, illuminate this "shuttle zone" at the campus-public interface and offer the prospect of new research in the future focused on this contact zone.

I can't overemphasize the importance of this zone of translation between the

academic and public humanities. Not just the academic humanities but American higher education as a whole is undergoing a period of intensifying stress around its "social compact." This critical juncture, or even crisis, is manifest in many ways: the conflict over affirmative action ("Who Is College For?" asks a project of the National Forum on Higher Education for the Public Good<sup>2</sup>), the escalation of tuition and loan burdens, the fact that many universities are economic engines in their communities, the restructuring of

---

*The "rising generation" of humanities scholars is eager to engage directly with publics and communities.*

---

the professoriate, the remarkable transformation of community colleges into the twenty-first-century version of the GI Bill, and the intense anxiety, across all sorts of colleges and universities, around higher education's public mission.

The tensions between universities and the communities that surround them are deeply cultural and are definitely a matter for the humanities—and thus for the HIP. These tensions are shaped by the fact that college campuses themselves are "historic sites of conscience."<sup>3</sup> Campuses are intimate with and inseparable

from ongoing histories of race and ethnicity, migration and diaspora, and they are one of a number of places where these histories can be told and rectified. Other places where this work is done include public and nonprofit humanities arenas—libraries, museums, schools, historic and heritage sites, theaters, youth centers, festivals, and religious institutions. Each kind of humanist needs all the others.

The stress between campus and community is felt in particular ways in the humanities, and the humanities have powerful ways of investigating these tensions and working through them. This kind of inquiry into the public and educational place of the humanities and the actual making of public culture through humanistic projects cannot be carried out in colleges and universities alone; it can move forward only through collaborations across sectors. The HAL indicators, especially if expanded to focus more deliberately on the intersections between the public, nonprofit, and private humanities and the humanities on campus, can help to mediate a fraught period in higher education and in American culture generally.

The HAL data reveal itineraries for travel over terrain that I know well, not quantitatively but through communities of practice. For me, encountering the HAL portion of the HIP is like selecting the "hybrid" view in Google Maps,

revealing both the satellite image of a place and the overlay of highways and state lines. The data assembled here for the first time are projected over the complex features of the terrain to which they refer, allowing us to better navigate the land and see where the map is incomplete.

Let me place myself in this landscape. For ten years, I was paid to bridge the people and organizations that do the work of the humanities on different sides of the palpable boundary in American life between universities and an array of other culture-making institutions and communities.

I recently stepped down from the position of founding director of *Imagining America: Artists and Scholars in Public Life (IA)*, a consortium of 78 colleges and universities. Founded in 1999 as a partner program of the White House Millennium Council, the consortium strengthens “the public role and democratic purposes” of the humanities, arts, and design. Colleagues at IA’s member campuses pursue this aim by practicing, theorizing, and seeking legitimacy for “public scholarship”—knowledge making that is enacted through collaborations between the campus and public, educational, nonprofit, or private-sector partners. The Federation of State Humanities Councils and the National Assembly of State Arts Agencies helped to launch IA because I and many of my colleagues knew from personal experience that humanities councils serve as important sites of mediation between the academic and public humanities.

Directing IA was half of my job. The other half was, and is, the work of a Professor of American Culture, English, and Art and Design at the University of Michigan. This position, too, involves bridging. My current research and teaching center on cross-sectoral, intercultural writing and performance projects.

This professional trajectory—emphasizing projects, partnerships, and public work—is being pursued by a growing number of faculty, graduate students, and undergraduates, as well as by humanists in libraries, museums, K–12 schools, faith-based organizations, historic sites, and other locations of cultural production. The “rising generation” of humanities scholars is eager to engage directly with publics and communities. This generation is embodied by the graduate students served by the Woodrow Wilson Foundation’s Responsive Ph.D. and Humanities at Work programs, by the Center for Diversity and Democracy at the University of Southern California, by the Professional Development and Public Engagement program run by the University of Texas Graduate School, and by *Imagining America’s PAGE (Publicly Active Graduate Education) Program*. Since the founding of PAGE in 2004, almost 300 graduate students in the arts, humanities, and related fields have applied for a total of 60 fellowships. I am thinking of early career professionals in programs like these, along with other humanities constituencies, when I consider the uses of the HAL data and what researchers should study next.

#### USING THE DATA TO ILLUMINATE THE RELATIONSHIP BETWEEN THE ACADEMIC AND PUBLIC HUMANITIES

##### *A National Humanities Policy*

The HAL indicators of the HIP have the potential to turn the Humanities Indicators into the foundation for a national humanities policy that treats the academic and the public/nonprofit domains as parts of a greater whole. The Humanities Indicators as a whole, but particularly the HAL portion, is a resource that can support a cultural pol-

icy that is not just an arts policy. Cultural policy, from now on, can be grounded in good research on both the arts and the humanities, on the fluid relationships between the arts and humanities, and on the humanities as a knowledge economy that extends across the educational (K–16), public, and nonprofit sectors.

##### *The Mediating Role of State Humanities Councils*

The data offered in the HAL indicators give some tantalizing clues to the logic of the interface between the higher education and the public humanities. For example, [Figure V-12](#), “Percentage of State Humanities Councils Conducting Programs of Various Kinds, 2004” lists the kinds of projects funded by state humanities councils. The rankings of project types proceed from “reading and discussion programs” supported by 100% of state councils to “Collegiate” programs, down at the bottom, at 45%. The contrast is telling and bears a closer look. The lesson here, I would propose, is that academic humanities programs are not coming to humanities councils with convincing proposals for genuinely public programs planned and carried out with nonacademic partners. But we don’t know enough to say this for sure. In terms of understanding what is identifiably the “public humanities” for institutions such as libraries, museums, schools, media, historic sites, and also for universities and colleges, we need to refine and complexify this provocative data.

##### *Professional Development and Professional Education*

Linking workforce data<sup>4</sup> found elsewhere in the HIP with the HAL data could be useful in crafting coordinated approaches to professional development, including the launching of new graduate and professional programs at

universities and imaginative approaches to supporting “civic professionals” in the humanities across the life cycle of a career.<sup>5</sup> The data already suggest the possibility of linking generational cohorts of readers and writers with generational cohorts of cultural workers, for whom the humanities are not just an income, but also an identity. Adding to the data by tracking new academic programs will reinforce the connections between economic, professional, and intellectual development. Were I the dean of a school of information and library science, for example, I might see that it still makes sense in my part of the country to be training master librarians. A surge of new postgraduate programs suggests an appetite for cultural engagement among humanities, arts, and interdisciplinary majors. These include an MA program in community-based cultural studies; interdisciplinary museum studies programs; and programs in youth theater, community-oriented ethnic and American studies, and community cultural development and cultural policy.

#### *Trend Analysis for Cultural Agencies and Organizations*

The boards and staffs of cultural agencies and organizations need to understand particular publics, not a generic public. Some of the HAL data is regional; none is local. However, the Humanities Indicators present broad trends that illuminate and clarify local realities, whether neighboring conditions conform to or deviate from national patterns. If I work at a library, I need to know what questions to ask about local and regional patterns of engagement with the library as a point of Internet access, a cultural and community center, a safe space after school, an advocate for literacy and for the literary. While the HIP data on libraries<sup>6</sup> are not complete—libraries function as community cultural centers in ways that

are not entirely captured here—they are good value.

#### *Academic Planning*

For an academic, the most immediate use of the HAL indicators is to support strategic choices made by colleges and universities. The HIP data will assist decision-making about public engagement and community-engaged research and learning in the academy.

---

*Cultural policy, given the data from the HIP, can now be grounded in good research on both the arts and the humanities, on the fluid relationships between the arts and humanities, and on the humanities as a knowledge economy that extends across the educational (K–16), public, and nonprofit sectors.*

---

Many people are aware of the challenge of getting public engagement and campus-community partnerships right in the humanities. Department chairs, dean’s offices, and vice presidents for research are called upon to make decisions about how to support scholars whose research and teaching involve cross-sectoral collaborations. They are asking, what are the educational and cultural capacities and needs in this region, what are our institution’s strengths in the humanities, and where should we commit our energies and resources? The Humanities Indicators can inform both the ways in which these questions are asked and the ways in which they are answered.

The data also will be of use to educators trying to anticipate the orientation of incoming students to the humanities, whether those students are 18, 35, or 60 years old. What proposals for new

graduate or certificate programs should be implemented, based on student preferences for combining disciplinary and professional training? What regional opportunities might be available? Some universities are linking their “foreign” language curricula to the specific multilingual character of a particular metropolitan area. Being able to connect multilingualism to a complex understanding of literacy will make for more sophisticated partnerships in relevant communities.

#### AUGMENTING THE DATA RELATING TO THE CAMPUS-PUBLIC “CONTACT ZONE”

All the indicators in the HIP currently derive from existing data. Inasmuch as they raise further questions, they indicate the need for more abundant and wide-ranging information, call attention to the paucity of available data, and underline the importance of the Academy’s effort to gather the statistics that may enable fuller understanding of institutional and noninstitutional relations to the humanities. My wish list for future additions to the indicators focuses on data to address the following questions:

- Is performance integral to the humanities? Faculty in Latino studies are incorporating art installations and dance into their research; museums and libraries are becoming venues for music and film; high school English teachers incorporate spoken word into their pedagogy; historic sites feature reenactments and period characters; humanities councils fund the translation of oral histories into plays with the help of historians working with undergraduates and high school students; performing arts presenters build humanistic educational and engagement activities into artist residencies. The evidence is suggestive but not yet systematic that the

clear divide between the humanities and the arts is blurring in interesting ways. This is a challenge for humanities and arts departments in colleges and universities, for humanities and arts organizations in cities and towns; it is even more of a challenge in the places where town and gown, arts and humanities combine in hybrid projects that are confusing to funders and befuddling to deans. Good information that helps us map performance would be helpful.

- Who serves on humanities council boards? The boards of state humanities councils are important places of encounter among museum professionals, librarians and archivists, K–12 teachers, tribal leaders, business executives, community media center directors, and academic scholars from different kinds of institutions (community colleges, liberal arts colleges, research universities). What is the composition of the typical state council? What can councils learn from one another about building a diverse board?
- What humanities knowledge is supported by churches, mosques, synagogues, and temples? With what cultural organizations and educational institutions do they partner? How do they shape our students' approach to the humanities? These are sites of humanities creativity and learning, including work around literacy, church archives, historic preservation of the church building, music history, theological and ethical inquiry, reading and interpretation of religious texts, and youth performance. Their impact should be visible and better understood.
- Are we living in a distinctly narrative culture and, if so, what does this tell us about the humanities? Is there a rise in personal narrative, evident in the keeping of diaries, journals, scrapbooks, and the writing of memoirs, many privately published or posted online? Can we

capture information about the growth of storytelling festivals, of radio programs like those produced by Story Corps and *This American Life*? What about the proliferation of photovoice methodologies, not only in cultural arenas but also, for example, in public health?<sup>7</sup> What should we make of the use of story and narrative in humanities and social science pedagogy and scholarship?

- Can we enrich our knowledge of adult education by learning more about cultural travel sponsored by alumni associations, churches, and senior centers? Is this a domain of humanities work undertaken by both universities and community-based organizations? How do the two strands differ or, potentially, connect?
- Are we writing more, in and out of school? We are emailing, blogging, texting, and (as the Humanities Indicators Project itself shows) wiki-ing in addition to the more traditional activities of writing papers and reports, postcards and diaries. These digitally mediated compositions may constitute either an increase in writing or a shift to more social forms of writing that educators, publishers, software designers, and producers of communications technology will want to understand.<sup>8</sup>
- How are university humanities institutes and centers changing? What are they spending their time and money on and what public impact does it have? We are in the midst of a modest boom in the founding or redesign of humanities institutes. The shift is toward a strong public mission that goes far beyond the standard offer of the public lecture. These centers are offering public humanities institutes for graduate students with hands-on site visits, support for multi-year public projects, sabbaticals for community members with a research idea, undergraduate summer

institutes focusing on community practice, sustaining a Clemente Course in the Humanities in partnership with a state humanities council, developing “Teachers as Scholars”<sup>9</sup> programs and other alliances with K–12 teachers, and the list goes on. This cohort of humanities centers includes: the Center for the Public and Collaborative Humanities, Syracuse; the Institute for Public and Collaborative Humanities, Ohio State; the Institute on Ethnicity, Culture, and the Modern Experience, Rutgers–Newark; the John Carter Brown Center, Brown; the Center for the Humanities and the Public Sphere at the University of Florida, and the Simpson Center for the Humanities, University of Washington, among others.

- Finally, how many campus-community humanities partnerships are there? Is this a significant area of humanities growth? Is it becoming a field? What is the character of these campus-community projects? Are they a new kind of hybrid, vertically integrating teaching, research, and engagement, yielding diverse kinds of writing and dissemination?

#### BACK TO THE FRAMEWORK

The HIP is driven by the urgent need for good quantitative data about the humanities. But the conceptual framework for these data is also of critical importance. Humanists themselves will be the main users of these data and the closest readers of the text within which it is embedded, and they will care deeply about its arguments and ideas.

The introductory statement of the HAL section suggests by its rhetoric and by its omissions questions that subsequent refinements of the indicators might usefully engage. To separate “American Life” from academic life, as the section

implicitly does, is conceptually troublesome. Such trouble is perhaps inevitable. A massive set of statistics like that involved here certainly requires organization into subsets in order to be comprehensible, and the divisions used here reflect existing structures and discourses. At present, however, the terminology of the introductory section reinforces conceptual fuzziness. Let me mention some matters that would profit from further clarification.

“American life” is characterized as “daily life . . . beyond schools and government.” What are the implications of this demarcation? It locates colleges and universities outside of “American life,” instead of in it. And it divides the public realm from higher education. It defines American life as a zone of consumer, familial, personal, social, and civic behaviors that have in common only being nonacademic and nondisciplinary. *Life* is an evocative and resonant word (*living* usually being the colloquial opposite of *studying*), and *public* is vital to an understanding of the claims that will be made based on these data. But both terms need to be wrestled with at the outset. This is so not simply because terminological clarity is a good thing, but because dividing the world between academics and others—though this division is often deeply felt—erases the linkages, intersections, and flows that connect colleges and universities to other parts of American life.

Some of what is surveyed is not public at all: how many books people read, what languages they know, when aggregated, indicate socially significant trends but these are not public behaviors, at least not as represented here. The word “public” surfaces throughout, in the “public participation in the humanities” section, in the “public opinion” section, in the humanities councils section, and elsewhere. These section titles trade on the meanings that cluster around the

word *public*, but the explanatory sections that follow do not talk enough about those meanings.

Both “everyday” and “public” are the focus of debate by scholars, cultural commentators, and other humanities practitioners. *Public* can mean publicly funded, linked to a public cultural institution, occurring in a public space, or driven by an intentional commitment to the public good, thus bound up with citizenship, democracy, and civil society.

---

*The data offered in the HAL indicators give some tantalizing clues to the logic of the interface between the higher education and the public humanities.*

---

It can also mean “everybody”—generalized collectivities such as “the public” or “public opinion” or “general public.” Words like *community*, *participation*, and *engagement* relate to some forms of publicness but not others. At one point (in the section on Humanities Councils) a statement explains that state humanities councils “seek to involve the general public in the humanities.”<sup>10</sup> This positions the public as the beneficiary of an involved or participatory relationship to the humanities—an argument that is also used by, for example, humanities institutes in universities. The HAL indicators could invite users to approach the data in ways that lead us to these connections.

Everyday life also has many different meanings that could use sorting. De Certeau’s *The Practice of Everyday Life* probes the difference between people as consumers and people using “strategies” and “tactics” to negotiate social relations informally and in ad hoc

ways.<sup>11</sup> An important strand of work on the ethnography of everyday life focuses on documenting the stories of working people. *Everyday* is used in the HAL in this spirit, to refer obliquely to non-elites and to people who are not cultural professionals, as well as to the cumulative significance of choices of leisure-time activities, purchases, regular itineraries, and the sense-making that accompanies them. But all of this, in the introduction’s current form, needs to be inferred or intuited, when it could be made more explicit.

Thelan and Rosenzweig’s superb study, *Presence of the Past*, based on a national survey funded by the National Endowment for the Humanities, offers a model for thinking about a spectrum of cultural practices that are familial, individual, or dependent on mediating organizations and technologies (civil war reenactors, churches, historical societies, genealogy websites).<sup>12</sup> The authors have an exemplary way of making distinctions among different kinds of information. As it moves forward, I would like to see HIP doing similar work, acknowledging more clearly the different kinds of knowledge and the strategies of naming presented in the section introductions.

Why, really, are “public” and “everyday” so important? They matter because the production of cultural knowledge is changing. Cultural professionals, including scholars located in and out of the academy, are changing what they do, and other scholars are commenting on the emergence of a different kind of intellectual. The editors of a major new collection, *Museum Frictions*, point out the plural roles and sector-crossing practice of many contributors: “A number of authors combine the roles of scholar, practitioner, and activist . . . and blur assumed divisions among the museum, the academy, and engaged social action. [Their

accounts are] keenly sensitive . . . to different modes of knowledge.”<sup>13</sup>

Among the most common partner organizations for college and university humanists are precisely the institutions that are featured in the HAL: museums and heritage sites, and libraries and archives. To these, I would add: community arts organizations, independent media, schools, municipalities, activist groups, first peoples, and, increasingly, healthcare facilities.

This trend toward cross-sectoral projects is evident in the more “public” and “everyday” priorities of some American Council of Learned Societies associations. The 2008 call for papers issued by the American Studies Association urges members to propose “explorations of the project-based, community production of knowledge and our obligation and desire to participate meaningfully as intellectuals in the public, civic life of the world.” It concludes by pointing to work across sectors: “American Studies interests exist most vitally in public institutions and community organizations outside college and university contexts. Collaboration within and across institutional lines offers us one of our most important paths toward the future.”<sup>14</sup>

With collaborative public projects comes the diversification of works and artifacts that humanists make. The Modern Language Association task force on promotion and tenure testifies

to the need to recognize more varied portfolios and to honor work beyond the peer-reviewed journal article and the monograph.<sup>15</sup> Public scholars are finding that their work is structured by projects, and that projects generate knowledge in many forms: oral histories or ethnographies, program development and leadership, research in community archives that generates exhibitions or installations, festivals, K–16 curricula, plans for cultural districts, policy recommendations, digital resources.

University of Southern California professor George Sanchez reflects on the intercultural and cross-generational Boyle Heights project, dealing with the past, present, and future of a diverse neighborhood in Los Angeles. Sanchez surveys his plural roles and productions:

In the end, this decade-long project produced a wide range of public scholarship from many of its practitioners: a major museum exhibition [at the Japanese-American National Museum], a teacher’s guide made free to all teachers, high school student radio projects, undergraduate and graduate research papers, and hopefully, within a year or so, my own next book.<sup>16</sup>

Evan Carton and Sylvia Gale have issued a challenge: “The Humanities as a Social Practice.” Carton and Gale (respectively, director of the University

of Texas Institute for the Humanities and a doctoral student who has led major public partnerships through that institute) assert that “goods grow and services deepen . . . by infringement, divestiture, democratization.” The institute’s mission statement calls for “creating new, place-based forms of intellectual cosmopolitanism by enlarging the range of partners and peers and languages and public effects in our work.”<sup>17</sup>

It is not easy to construct indicators capable of tracking the shift to what Nancy Cantor, chancellor of Syracuse University, terms “scholarship in action,” occurring between as well as within cultural institutions.<sup>18</sup> But the shift is so prevalent, and its practices so specific, that the task is surely possible.

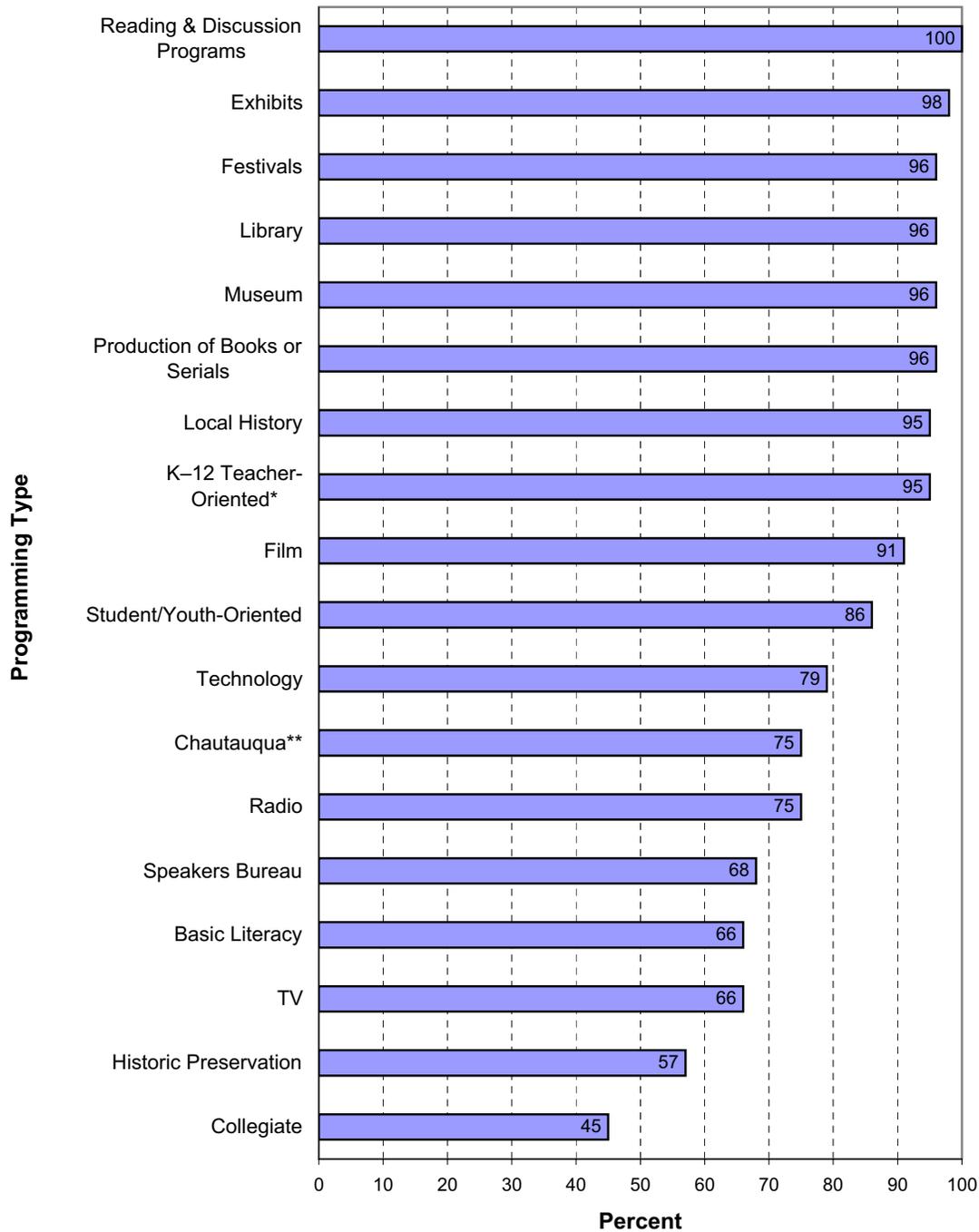
---

**Julie Ellison** is Professor of American Culture, English, and Art and Design at the University of Michigan. She is the founding director of *Imagining America: Artists and Scholars in Public Life*. Her current research interests focus on the linked discourses of race and imagination and changes in how cultural knowledge is made, especially in the context of higher education in the U.S. Her books include: *Cato’s Tears and the Making of Anglo-American Emotion* (1999) and *Delicate Subjects: Romanticism, Gender, and the Ethics of Understanding* (1996).

## NOTES

- <sup>1</sup> *Humanities Indicators Prototype*, [www.humanitiesindicators.org](http://www.humanitiesindicators.org) (American Academy of Arts and Sciences, 2008); hereafter cited as HIP.
- <sup>2</sup> “Who Is College For?” was asked as part of the Access to Democracy project (see <http://www.thenationalforum.org/OurEfforts/Proj/A2D/index.htm>).
- <sup>3</sup> See <http://www.sitesofconscience.org/> for information about the International Coalition of Historic Site Museums of Conscience, originally named the International Coalition of Historic Sites of Conscience. The organization defines sites of conscience as “museums that: interpret history through historic sites; engage in programs that stimulate dialogue on pressing social issues and promote humanitarian and democratic values as a primary function; and share opportunities for public involvement in issues raised at the site.”
- <sup>4</sup> See HIP, *Part III. Humanities Workforce*.
- <sup>5</sup> Scott Peters, Nicholas R. Jordan, Margaret Adamek, and Theodore R. Alter, eds., *Engaging Campus and Community: The Practice of Public Scholarship in the State and Land-Grant University System* (Dayton, OH: Kettering Foundation Press, 2005): 15. Peters and his coeditors refine William Sullivan’s term *civic professionalism* in characterizing university-based public scholars as civic professionals. See William M. Sullivan, “Engaging the Civic Option: A New Academic Professionalism?” *Campus Compact Reader*, special ed. (Summer 2003): 10–17.
- <sup>6</sup> HIP, *Part V. Section B. Public Libraries*.
- <sup>7</sup> See “Photovoice: Social Change through Photography,” a methodology inspired by photographer Wendy Ewald and developed by Caroline Wang, Professor of Public Health at the University of Michigan, <http://www.photovoice.com/>.
- <sup>8</sup> Alan Liu, “Beyond ‘Good Enough’ Knowledge: The Humanities and Public Knowledge in the Age of Web 2.0” (keynote address at the Te Whinga Aronui—The Council for the Humanities’ Transformations Congress, Victoria University of Wellington, New Zealand, August 28, 2007).
- <sup>9</sup> “Teachers as Scholars” is a program of the Woodrow Wilson National Fellowship Foundation, [http://www.woodrow.org/practice/development/seminar\\_network/index.php](http://www.woodrow.org/practice/development/seminar_network/index.php).
- <sup>10</sup> HIP, *Part V. Indicator V-12. State Humanities Council Programs*. A supplement to *Presence of the Past* is available online at <http://chnm.gmu.edu/survey/>.
- <sup>11</sup> Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley: University of California Press, 1984), 35–39.
- <sup>12</sup> Roy Rosenzweig and David Thelen, “Introduction: Scenes from a Survey,” in *The Presence of the Past: Popular Uses of History in American Life* (New York: Columbia University Press, 1998), 1–14.
- <sup>13</sup> Corinne A. Kratz and Ivan Karp, “Introduction,” in *Museum Frictions: Public Cultures/ Global Transformations*, ed. Ivan Karp, Corinne A. Kratz, Lynn Szewajka, and Tomás Ybarra-Frausto (Durham, NC: Duke University Press, 2006), 21.
- <sup>14</sup> “Even as initiatives in ethnic studies and international scholarship have moved forward, so too has the recognition that many American Studies interests exist most vitally in public institutions and community organizations outside college and university contexts. Collaboration within and across institutional lines offers us one of our most important paths toward the future. Independent scholars, K–16 educators, artists, and scholars based in museums, arts organizations, historical societies, and governmental agencies have all been important participants in recent American Studies work that crosses a range of institutional settings. Programmatic initiatives and active Site Resource Committees have made community-based collaboration a key theme in our recent meetings. Here too, much work remains to be done. At the same time, many American Studies scholars have continued the long-standing practice of demanding a role in civic life, in the broadest and most activist sense. If we reach out to students, publics, and communities, we also want—and need—to influence the leaders, officials, opinion-shapers, and constituents that make up civil society.” *American Studies Association Newsletter*, vol. 30, no. 3 (September 2007): 2.
- <sup>15</sup> MLA Task Force on Evaluating Scholarship for Tenure and Promotion, “Report of the MLA Task Force on Evaluating Scholarship for Tenure and Promotion” (Modern Language Association of America, 2007).
- <sup>16</sup> George Sanchez, “Crossing Figueroa: The Tangled Web of Diversity and Democracy,” *Foreseeable Futures* no. 4 (Imagining America, Syracuse, NY), 17. See also two additional essays by Sanchez, “Working at the Crossroads: American Studies for the 21st Century: Presidential Address to the American Studies Association November 9, 2001,” *American Quarterly*, vol. 54, no. 1 (2002): 1–23; and “What’s Good for Boyle Heights Is Good for the Jews’: Creating Multiculturalism on the Eastside during the 1950s,” *American Quarterly*, vol. 56, no. 3 (2004): 633–661.
- <sup>17</sup> Sylvia Gale and Evan Carton, “Toward the Practice of the Humanities,” *The Good Society*, vol. 14, no. 3 (2005): 38–44.
- <sup>18</sup> Nancy Cantor, “Scholarship in Action and the Expansive Mission of Higher Education,” (January 23, 2007), [http://www.syr.edu/chancellor/speeches/1\\_07\\_address.pdf](http://www.syr.edu/chancellor/speeches/1_07_address.pdf).

**Figure V-12: Percentage of State Humanities Councils Conducting Programs of Various Kinds, 2004**



\* Institutes, enrichment programs, and curricula.

\*\* Educational gatherings, often held outdoors, featuring lecturers and entertainers. Modern Chautauqua programs, modeled after a popular educational movement that began in the late-19th century, are designed to foster both appreciation of the nation's history and civic dialog around key issues of the day.

Source: National Endowment for the Humanities (NEH), Federal-State Partnership Division (data provided at the request of the Humanities Indicators).