

Public Humanities at NYU

NYU Center for the Humanities | Fall 2023

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1. Introduction

Overview

Founded in 2007, the Center for the Humanities fosters and enhances the humanities at NYU through programs and activities promoting interdisciplinary dialogue, research, and teaching. Within this mission, the Center has a record of supporting faculty and students undertaking public humanities work (PH). In recent years, this has primarily been in conjunction with the Humanities Centers Initiative (HCI), a consortium of eight universities located in New York state, of which NYU is a member. The Consortium, overseen by Humanities New York (HNY), was launched in 2012 with funding from the Andrew W. Mellon Foundation and the Whiting Foundation to support humanities institutes, faculty, and graduate students in their commitment to public engagement. Until 2021, HCI annually awarded two Public Humanities Fellowships to NYU doctoral students, the recipients of which participated in the Center's Fellowship program alongside Faculty and Doctoral Fellows. HCI also offers Public Humanities Grants and Community Partnership Grants to graduate students.

Numerous factors suggest that a survey of public humanities activity across NYU is now a timely undertaking. On an institutional level, these include changes in HCI/HNY's programming due to funding constraints (i.e., pausing the fellowship program); the launch in 2020 of the Graduate School of Arts and Science's Public Humanities Initiative, supported by a Mellon Foundation grant; and an awareness that the Center lacks a full picture of what the PH landscape at NYU holds, and thus how we might support initiatives, whether these are undertaken individually or within existing institutional structures.

More broadly, we note that discussions on the state of the humanities in both higher education and the public sphere – and how these meet – are ongoing nationally. These discussions acknowledge the multiple unfolding catastrophes of the moment (e.g., the legacies of slavery; the effects of climate change, neoliberalism, etc.) and view the humanities as offering possible solutions for a more sustainable future for all. Organizations such as the National Humanities Alliance and the Consortium of Humanities Centers and Institutes are devoting resources to supporting public humanities research and activity, and leading scholars are calling for a reframing of the humanities that breaks down barriers between universities and publics in order to better meet the challenges of the current moment.¹ In order to join this conversation, we have conducted a survey of PH work at NYU and produced this report of our findings and recommendations.

The Survey

In spring of 2022 we contacted colleagues on the Washington Square campus who we knew were involved with PH projects or programs to discuss their work. Understanding that the term public humanities is applicable to a wide range of activity, we asked broad and open-ended questions. We also did not define the term public humanities for respondents, but asked them to give us their own definition. These were our survey questions:

¹ See, for example, the Summer 2022 issue of *Daedalus* on "The Humanities in American Life: Transforming the Relationship with the Public." In this report we refer to the contributions to this issue made by Judith Butler and Susan Smulyan.

1. What public humanities activities are you currently involved with at NYU?
2. What are some of the needs of your activities? How might the university support your efforts?
3. How would you like to see the public humanities expand at NYU?
4. In a few sentences, how would you define the public humanities?

The survey was launched via the Center for the Humanities' newsletter in the spring of 2022. The initial response was, in a word, lackluster, so we spent the following fall semester combing through NYU websites to compile data on PH initiatives. Of the programs and activities offered through NYU (primarily those based in New York City), we selected 128 programs in which there is evidently a relationship between scholarly and humanistic pursuits and engagement with the public (see Appendix 1). In the spring of 2023, we contacted faculty associated with these initiatives and invited them to complete our survey. Altogether, we had 29 respondents. (This data has been anonymized and is presented as Appendix 2.) This report interprets both the data we gathered through research and the information provided by our survey respondents. While this data is by no means exhaustive, we nevertheless believe that our findings and recommendations will be useful in determining how the Center might develop programs to support PH initiatives at NYU.

Acknowledgments

The Public Humanities at NYU survey was undertaken with the assistance of three of the Center's Doctoral Fellows: Wendy Lotterman (spring 2022), Samuel Chan (AY23), and Rajgopal Saikumar (AY23). Natasha Roy, one of the Center's Undergraduate Fellows (Spring 2023), was also indispensable in the final stages of research. This report was written by Molly Rogers, Associate Director of the Center for the Humanities, and Tierney Brown, PhD candidate in Anthropology. We are grateful to all our respondents for taking time to speak with us and/or complete our survey.

2. Definitions

Knowing that the term *public humanities* may be applied to a wide range of methods, activities, and positions, we asked faculty to give us their own definition of public humanities. Responses provided a fertile starting point for our analysis of the collected data. One respondent, who we contacted because we felt their work was a good example of PH, stated that this was not a term they had even considered, let alone applied to their work. (They kindly completed our survey anyway.) Other respondents clearly embraced the term and had a very specific idea of its meaning, although those ideas varied significantly between them. Below are some of the responses we received to our question, *What is Public Humanities?*, together with our gloss on the definitions faculty provided.

Public Facing vs. Collaborative Scholarship

Quite a few respondents defined public humanities as humanities research and outcomes that are specifically *public facing*. This is scholarly work that appeals to audiences outside the university:

- *Creative scholarship **projects intended for wide, public audiences beyond the ivory tower, beyond the limits of our campus borders.***
- ***Public-facing** humanities projects, projects that bring humanities content to those outside of colleges and universities.*
- ***Taking Humanities research and methods to broader publics.***
- *Key to 'public humanities' is **an events space genuinely geared to a public audience, yet featuring scholars, along with a robust online presence.***
- ***Publicly oriented scholarship** that seeks to **expand the reach of the humanities beyond academe.***

Other respondents saw PH work as an active collaboration with public individuals or groups, whether this was integral to the research methodology, focused on specific outcomes, or intended to explore new questions for the humanities that reflected shared concerns within and beyond academia:

- *It's **scholarly work in conversation with the public.***
- *It could include public-facing scholarship (like a blog), but in its most robust form public humanities involves **collaborative knowledge making amongst groups of people in academia and in the community.***

We also note the use of the word “engage” in many respondent’s definitions:

- *Public humanities are projects that center **engagement with communities beyond those usually included in the academy.***
- *Humanistic inquiry directed at the public or **engaged with the public.***

To *engage* could signify a passive relationship with the public (i.e., simply public facing), or it could indicate active collaboration. Discussions on public humanities often place these approaches in opposition (passive vs. active). Such is the case with Susan Smulyan who, in her paper “Why Public Humanities,” reflects on defining the public humanities:

“My definition moves away from the translational – the explanation of university-generated ideas to the public – and imagines the humanities as a process of discovery undertaken by collaborative groups – including university faculty, staff and students – with communities outside the campus.”²

² Susan Smulyan, “Why Public Humanities?” *Daedalus* 151: 3 (Summer 2022): 125.

While our analysis also tends to reify this opposition, we have found that in actual practice the terms faculty use to describe their work are flexible and that PH work may well involve both active and passive modalities.

Ethical Scholarship

One through-line connecting many of the definitions we received is the idea that PH work should be an example of responsible scholarship. Whether the goal is to find an audience or to collaborate, many scholars are concerned with **the public good**, as one respondent put it. Some respondents specifically advocated *situated* conversations, that is, collaborating with groups and communities that are either geographically, historically, or thematically linked to the university:

- *In my practice, Public Humanities is rooted in the conviction that university research, teaching, and service must be **engaged with surrounding communities**.*
- *Public Humanities is a set of institutional and individual initiatives to 1) bring research, debates, and primary sources of academics to a broader audience; and 2) have **academics reflect on how their research and writing intersects with political and social concerns at multiple scales (national, city, international) and across disciplines and fields**.*
- *Public Engagement is about access – diversity, representation of diverse communities – **it's about NYC demographics being represented inside the university**.*

Other ethically-minded approaches were more generalized, but no less pointed in their objective of producing accessible and inclusive scholarship:

- *I'd say that if public humanities scholars attempt to engage the public at large in conversation around issues which we are studying, that we then have a **responsibility to write and communicate in accessible language and media**; and avoid the academic and critical jargon we use amongst our colleagues.*
- *Knowledge exchange is an important part of public humanities, but more so are the questions of **ethics, equality, equity** as specialists and non-specialists and institutions with highly variable access to resources collaborate.*
- *Defining new humanities projects and questions by **integrating viewpoints of publics whose voices or stakes have been ignored**.*

These approaches are meant to rectify problems of exclusivity and inaccessibility evident in academia generally, and in the humanities more specifically.

Interdisciplinary Scholarship

Although interdisciplinary work is standard practice for many scholars, some respondents considered the goal of PH to be that of *extending the impact of the humanities into other academic or professional disciplines*. This approach could be said to broaden the definition of *the public* to include academic peers (whether faculty, staff, or students) in order to inculcate the value of the humanities across disciplines:

- ***Humanistic presentations in departments not usually considered humanities.***
- ***Public Humanities to me is the study and practice of intersecting disciplines across the social sciences and humanities, which go beyond the connections made in liberal arts style college learning to connect applications of art, literature, drama, therapeutic practice, and social intervention development into tangible solutions for the public good.***

Several examples of interdisciplinary activity also surfaced in our data. In this report, however, we will not explore interdisciplinarity as a significant characteristic of PH work, as we believe it is a general methodology of the humanities, and because we have found other markers to be more helpful to our project of understanding the range and focus of PH work at NYU.

Summary

From respondents' definitions we were able to gain an idea of what it is that faculty value in their public humanities work, including (perhaps especially) the ethical underpinnings of engaging with individuals or groups outside the university. This then provided us with a guide to understanding the data we collected on public-oriented programs and projects, leading us to identify the following characteristics of PH work at NYU: **Modalities, Methods, Publics, and Positionality**. These are explored below, and they may be understood as indicating (respectively) the What, How, Who and Why of public humanities. Brief case studies are also presented in order to illustrate each characteristic with examples gleaned from our research.

We also note here that public humanities work often overlaps with digital humanities (DH). Regarding **method**, for example, digital media may provide a modality to present findings, but digital tools may also provide powerful methodological tools for analyzing data. While this frequent confluence of PH with DH is a rich source of potential for future consideration of their characteristics and definition, we do not explore this in detail here.

3. Characteristics

i. Modalities: The What? of Public Humanities

Two principal modalities of Public Humanities work at NYU are evident: public-facing scholarship (which we call **presentation**), and **collaboration** with people outside academia. To this we add a third: the **incorporation** of PH in university curricula.

(a) **Presentation**, or public-facing scholarship, seeks an audience for academic research outside of academia, for example through events, websites, blogs, or podcasts. This work is directed at the public, but not necessarily devised specifically for them; its appeal may be a happy consequence of the work or connection with current events. Public-facing scholarship seeks to break down the barrier between the university and the public through intentional practices such as the use of accessible media and language, but often assumes that members of the public are or will be interested in the subject matter or will happen upon these resources.

Case Study

Modality: Presentation

Case Study 1: Casa Italiana Zerilli-Marimò programs [*On the Italian Stage*](#) and [*Opera to the People*](#) bring Italian Culture to the public, and even the public to the opera. These programs use recordings and scholar perspectives to share the contributions of Italian art with local groups, and also offer tickets to performances to the community.

Case Study 2: The Hagop Kevorkian Center for Near Eastern Studies' spring 2023 event series [*Senses of the Political: The View from North Africa in Light of the Arab Spring*](#) invited a curated group of artist/educators, scholars, designers, journalists and more to expand the conversation around the "political." These events were open to the public, and some recordings are available on YouTube.

(b) **Collaboration** entails activity undertaken by scholars in partnership with members of the public not possessing academic expertise. One respondent called this form of public humanities *the most robust*, presumably because the engagement between scholar and public is active, generative, and builds from a shared interest.

Case Study

Modality: Collaboration

[*The Literacy Review*](#) is an annual journal edited by Gallatin students that publishes work by students from adult literacy programs around New York City. The program also hosts workshops for the teachers of literacy programs.

(c) **Incorporation** includes curricula and degree or certificate programs that center public outcomes. Some programs position PH as offering a set of skills that students may acquire; other programs prioritize the application of scholarly analysis and insight to public institutions and outcomes through engaged internships or collaborative projects. Finally, some bring community scholars or experts into the university through events or other programming aimed towards students. The incorporation of PH into university curricula is understood to be, in part, a response to declining opportunities for tenure-track jobs for PhDs.³ We address this further under **Positionality: Skills Development**, below.

³ See Smulyan, "Why Public Humanities?," 128.

Case Study

Modality: Incorporation

The Mellon-funded [NYU Public Humanities Initiative in Graduate Education](#) (PHIGE) incorporates public humanities in different ways: the certificate program and faculty workshops allow students to reflect on the theory and practice of PH; while the fellowship program allows PhD candidates the opportunity to apply their skills by working directly with an institution.

We note that the Modalities described above (**Presentation, Collaboration, and Incorporation**) map neatly on to the different **Methods, Publics** and **Positionalities** described below. We recognize that a modality may be both an approach that shapes one's understanding of what public humanities is, and also a method for doing that work: collaboration, for example, is both an attitude and a practice. We therefore acknowledge the apparent redundancy of terms used in this report but believe that these terms can help us to understand the great variety of public humanities work at NYU. In other words, they help us to consider how **collaboration** as a **modality** and a **method** might also be **incorporated** into the curriculum.

ii. Methods: The How? of Public Humanities

In reviewing our data, we identified five different methods that PH programs or activities employed to accomplish their goals: **Public Events, Media Production, Collaborative Research, Instruction, and Applied Skills**.

(a) **Public Events** are perhaps the most frequently occurring form of **presentation**, particularly on the institutional level; but while the public *may* attend a panel discussion or lecture, it seems that few actually do so. The pandemic changed the demographics of public events (and then changed them again, as we returned to campus), highlighting the question: *How public are public events, really?* One respondent to our survey specifically noted the poetics of space in public events, distinguishing between an event space genuinely geared to a public audience (i.e., in a public space), as opposed to on-campus events.

Case Studies

Method: Public Events

Case Study 1: The [Gallatin Gallery](#) draws on the strengths of the school to present a curated series of student shows, events, and workshops that are free and open to the public. The modality here is one of **presentation** in so far as programming is determined by Gallatin faculty and students, with the public playing a passive role.

Case Study 2: Another example of a public event staged in **collaboration** with a non-academic organization / community group is the Center for the Humanities' event [Let the Record Show: William Olander, Curator, Critic, Activist](#), organized with the NYC-based AIDS/HIV awareness organization [Visual AIDS](#).

(b) **Media Production** is a form of **Presentation** widely undertaken by NYU faculty. Websites and podcasts are particularly favored as a means of engaging the public with scholarly knowledge. This method often re-fashions scholarly work typically appearing in peer-reviewed publications to produce content that is accessible to the non-expert public. This work is often perceived as less formal, more creative, suited to particular contexts, and it is typically not included in tenure review; it may, however, be an expected or even required outcome of grant-funded research.

Case Studies

Method: Media Production

Case Study 1: [*Pioneering Women of American Architecture*](#) is a website and podcast that profiles the work of fifty American women architects. The project involved considerable research into the contributions of historical figures whose work has been left out of the academic and disciplinary cannon and takes an **ethical stance** on the importance of bringing underrepresented voices to light.

Case Study 2: The [*Ecologies of Migrant Care*](#) initiative undertaken by the [*Hemispheric Institute*](#) aims to research, document, and make visible the region-wide humanitarian emergency resulting from the ongoing expulsion of refugees and migrants from Central America, and responses to this situation by individuals, communities of faith, non-governmental organizations, and social movements across the region.

(c) **Collaborative Research** is the investigation of questions designed by or with non-academic individuals or groups, and/or pursued in partnership with those individuals or groups. As a method of PH, collaborative research maps closely onto the modality **Collaboration**, yet working in partnership with the public to garner new knowledge is both an *approach* that shapes one's very understanding of what public humanities is, and *method* for doing that work.

Case Studies

Method: Collaborative Research

During the pandemic lockdown, the Asian/Pacific/American Institute at NYU launched [*A/P/A Voices: A COVID-19 Public Memory Project*](#), collaborating with scholars, artists, writers, and community organizers to document A/P/A experiences in the unprecedented moment of trauma on a personal and global scale. An important aspect of the research process was its framing as an **ethical project** bringing concepts of care, consideration, and community into research design and into the long-term management of the research outcomes with partner institutions.

(d) **Instruction** includes in-class curricular approaches to PH where the concepts of PH are explored conceptually rather than put into practice. The Faculty of Arts & Science's Advanced Certificate in the Public Humanities is one example, but we also recognize courses, scholarships, grants, and working groups that make public engagement skills part of university training repertoire. The method of Instruction maps onto the modality **Incorporation** but may include elements of the other modalities.

Case Studies

Method: Instruction

Case Study 1: Tisch's [MA Program in Arts Politics](#) provides students with the tools and curricular resources they need to become professional arts activists. This program **incorporates** different approaches to PH, including **collaboration** and **presentation**, and also enables students to gain skills in different methods of PH (e.g., **media production**, **collaborative research**, etc.).

Case Study 2: The History Department's [Archives and Public History Program](#) prepares students for successful careers as archivists, museum curators, documentary editors, cultural resource managers, historical interpreters, and media specialists. Courses emphasize a solid grounding in historical scholarship, intense engagement with digital technologies, and project-based learning.

(e) **Applied Skills** also incorporates PH into curricula, but unlike instruction it emphasizes activity over intellectual consideration. These programs support students or faculty as they bring their scholarly perspective to public institutions/organizations. They require students, faculty, and partner organizations to articulate a set of aligned goals. NYU has a reputation for innovative degree programs that allow students to receive **instruction** and then apply the skills they have learned outside of the university with the benefit of academic supervision and support. Such programs often draw on the specific resources offered by New York City.

Case Studies

Method: Applied Skills

Case Study 1: Gallatin professor Dianne Ramdeholl's undergraduate course "[Race, Social Justice, And Adult Literacy](#)" interrogate(s) the relationship between adult literacy and inequitable power systems, structural racism, and other larger institutionalized inequities using the framework of Critical Race Theory. As part of the course, students undertake 20 hours of volunteer work, bringing what they have learned through **instruction** into the community.

Case Study 2: Undergraduates in the department of Social and Cultural Analysis (SCA) have the opportunity to utilize their skills for credit by completing ten hours of fieldwork. The "[SCA Theory and Practice: The Internship Program](#)" places students with agencies relevant to their chosen career path. Work for the internship is done in **collaboration** with the host organization, but also suggests future employability to the student.

iii. Publics/Beneficiary: The Who? of Public Humanities

Upon reviewing our data, we considered the intended audience, collaborator, or beneficiary of each program or activity. The answer to the question *Who is the public in public humanities?* often relates to the ethical positioning of projects and programs, particularly those that seek to incorporate or amplify historically excluded or disadvantaged groups; it also links closely with

the methods used. Responses generally fell into three categories: a broadly framed **general public**, a more **specific public**, and those working with **adjacent** non-scholar publics, which we define below. We also note the centrality of **students** to PH work at NYU.

(a) Programs that seek to engage with the **general public** usually do so by making content accessible through language and platform choices (e.g., a public-facing website, accessibly-written podcast). This often aligns with the **Presentation** modality, and those **methods** (i.e., **public events** and **media production**) that effectively broadcast scholars' findings.

Case Study

Public/Beneficiary: General

In the [Steinhardt NYU Jazz Interview Series podcast](#), David Schroeder (Music, Steinhardt) interviews *"leading exponents of jazz music on a steady basis discussing their careers and the state of the music industry."* This **media production** makes the insights of experienced musicians and exclusive consortium spaces available to a broader public audience, available through the website and podcasting platforms.

(b) Many initiatives involve working with a **specific public**, as defined by the topic or location of engagement (e.g., a fair hosted within a historic neighborhood, media produced in collaboration with descendant communities). This work often maps onto the **Collaboration** modality and may engage a wide variety of methods.

Case Study

Public/Beneficiary: Specific

Beginning in 2015, the [NYU Prison Education Program](#) has worked with the New York State Department of Corrections and Supervision at Wallkill Correctional Facility as a college-in-prison program *"to expand access to higher education within communities impacted by the criminal justice system, to address inequalities within our NYU community, and to model how a research institution can advance solutions to real world problems."* NYU faculty and staff bring free courses to incarcerated and formerly incarcerated students, illustrating the value of a liberal arts education and reflecting on the systemic inequalities produced by prisons in the US. As an **ethical** commitment to specific groups (and society-at-large), this **incorporated** program of **instruction** leverages the resources of the university to provide opportunities to a locally situated community, that faces systemic disadvantages.

(c) Programs working with or for groups **adjacent** to the scholarly community identify other professionals (e.g., artists), academic colleagues in other disciplines, and students as publics in so far as they are located outside conversations typically occurring between scholars. These projects continue to bring innovative perspectives within cultural and academic spheres.

Case Studies

Public/Beneficiary: Academic Adjacent

Case Study 1: With [Feminist Constellations](#), an **event series**, the Center for Latin and Caribbean Studies brings together scholars in feminist theory and activists and organizers working at the forefront of community movements to build connections and innovate in methodologies. *“By bringing together feminist and anti-racist activists, community leaders, and scholars across the Americas, FC seeks to bolster north-south alliances through dialog, knowledge sharing between academia and social movements, and forging innovative justice-seeking methodologies and pedagogies.”*

Case Study 2: The [NYU Global Asia/Pacific Art Exchange \(GAX\)](#) is an annual inter-institutional gathering aimed at academics across university and national borders as well as their collaborators in arts and public facing institutions. The gatherings generate research, publications, exhibitions, and other projects to strengthen international networks of scholars and curators, and create ongoing dialogue between colleagues, arts communities, and wider publics.

(d) **Students** play an important role in the public humanities at NYU. Students are not only an audience sought by many public-facing programs directed at expanding the scholarly community’s reach (e.g., **event series**); they are also the focus of capacity-building programs that **incorporate** PH into the university (e.g., certificate and degree programs). Such programs enable students to meet the demands of contemporary challenges and expectations of job markets, and they drive the on-the-ground application of **skills** toward public or community outcomes (internships, fellowships, volunteering, curation, and writing; see the **Positionality Skill**, below). In many cases, students are **collaborators** on PH projects through graduate jobs, research assistantships, and fellowship positions.

Case Studies

Public/Beneficiary: Students

Case Study 1: Each year the Center for the Humanities offers a [Public Humanities Grant](#) to graduate students. These competitive grants, made possible by the Humanities Center Initiative (run by Humanities New York), are intended to support a student project, which may be either a form of **presentation** or **collaboration**. Students who are awarded grants (typically two each year) receive **skills** training from Humanities New York

Case Study 2: [New York Asian City](#) invites students to conduct **collaborative** research in their neighborhoods around New York City and create **events**, **media products**, and other resources for collective participation, distribution, and use. The initiative grew out of Tandon’s [Vertically Integrated Projects](#), and so has connections with **incorporation**, as well as the other modalities of PH (i.e., **presentation** and **collaboration**).

iv. Positionality: The Why? of Public Humanities

The definitions we received through our survey offered insights into the *Why?* of public humanities. We used these to identify three core positions that reflect the aims and orientation of the PH program or activity: an **ethical project**, **skills development**, and **pure research**. These orientations are not mutually exclusive but may coincide or overlap.

(a) **An Ethical Project:** Many faculty view their PH work as ethically-driven, often shouldering the social responsibilities of the university in the process. As responsible scholarship, such work offers genuine benefits to groups who may historically have been either excluded from or dispossessed of the space – whether that of the university or, indeed, of Manhattan. An ethical positionality seeks to reify the moral imperative of higher education through scholarly work that addresses injustice, past or present.

Case Study

Positionality: An Ethical Project

The Latinx Project (TLP) seeks to reframe how the university conceives of itself. As well as its topical focus on Latinx art, culture, and scholarship, the Project's [Artist-in-Residence](#) program invites artists into the university *"to shape contemporary/historic dialogue surrounding Latinx Art & Culture."* The program leverages resources to give people from outside the NYU community power to change the narrative within the university. TLP explicitly addresses and finds ways to redress histories of violence and dispossession.

(b) **Skills Development:** Communicating or working with the public requires a different approach than is used for academic-oriented work. This may entail recasting research findings in accessible language and presenting these through popular media. There is also a movement to reconceptualize the very content of PH work (which may in fact be done with the public, or for their benefit). For example, one respondent to our survey noted how PH work pushed them to *reflect on how their research and writing intersects with political and social concerns.*

Case Study

Positionality: Skills Development

Gallatin's Urban Democracy Lab offers a [Doctoral Fellowship in Urban Practice](#) which **incorporates** into the curriculum **collaborative research** projects. Fellows move between working on a community-engaged research project and designing their own undergraduate course. *"The program is intended to help prepare the next generation of scholars who will bridge the divide between disciplines, between practice and scholarship, and between universities and community stakeholders."* While it includes research and ethical positions, the fundamental assertion of the program is that these are **skills** that should be valued within academia.

The focus on skills is especially present in programs for students, which frame PH as a means to expand employment opportunities: this is PH as professional development, and it is particularly apparent with respect to graduate programs. This positions PH not only as scholarship that reaches outside the academy, but also tacitly recognizes that the academy cannot employ everyone it has trained.

(c) **Pure Research:** This modality positions public humanities as a joint venture in knowledge-making undertaken with individuals or groups situated outside the university. Mapping onto both the modality and the method of **collaboration**, these endeavors produce new questions, methods, and data of humanistic inquiry.

Case Study

Positionality: Pure Research

The [Abolition H-Lab](#), administered by the Center for the Humanities, is a collaborative exploration of how the humanities can advance liberation and emancipation. The Lab seeks to create ways for academic and non-academic communities to co-produce research questions and collective forms of transformational change. Faculty and students in the Lab work alongside activists and other community partners to forge a humanities-based pedagogy centered on struggles against state violence. This nascent project promises to break down barriers between activism and academe by creating spaces and opportunities for true collaboration and pure research.

We recognize that pure research in the humanities is a rare thing (the Abolition H-Lab, described above, was donor funded); but in an atmosphere in which the value of the humanities seems to be constantly questioned, the need for pure research in collaboration with the public is needed more than ever.

Summary

These characteristics – **Modalities, Methods, Publics, and Positionality** – are apparent across PH programs and activities at NYU. Having established this common terminology, we are better able to understand the range of PH work and make recommendations for how the Center for the Humanities might support existing endeavors as well as create pathways and opportunities for new work.

5. Findings and Recommendations

In our survey we asked faculty: *What are some of the needs of your activities? How might the university support your efforts?* Answers to these questions often indicated a need for funding and time (which often requires funding), but there is also a need for recognition – for the work in some way to *count*:

"I need time, mostly, and sometimes money. The work I do is not as budget intensive as the hard sciences, but in the coming years it's going to involve a good bit of travel and some equipment. One of the most useful things the university could do is reduce my teaching and service load or allow some of this work to count towards service."

This remark points to a host of possible responses, all of which we believe could be addressed by establishing a **Working Group on the Public Humanities at NYU**. A group comprised of senior leadership, faculty, and students from across the institution would develop university-wide initiatives in support of existing PH work and create opportunities for new endeavors. We recommend that this Working Group undertake the following:

1) Formulate a working definition of public humanities for NYU. In the absence of a consensus of what *counts* as PH work, we found that some faculty had not considered their work as public humanities and thus did not consider themselves eligible for applicable resources. Others cast their work as PH, but in fact had little to no engagement with the public. A working definition would ensure there is common understanding across NYU of the *possibilities* of public humanities.

One respondent to our survey noted:

"I would like to see more conversations across disciplines to define PH as well as discipline-specific debates on what constitutes PH. I think these discussions will lead us to better define how PH can expand within NYU."

This remark further suggests that the definition decided upon by the Working Group should not be fixed but evolve as a result of ongoing discussions.

2) Establish a rubric for recognizing public humanities work. This rubric might expand upon the terms described in this report to facilitate the evaluation of PH innovation and success, and thereby generate new initiatives. PH projects do not always measure well against standard metrics, such as the number of participants, value of external grant awards, site of publication, etc. A rubric that recognizes the many ways in which PH projects build community and contribute to knowledge within and beyond academia would help to foster such work.

3) Create a position responsible for supporting and connecting public humanities work across the institution. Faculty we surveyed suggested there would be better appreciation for their projects, as well as more resources and inspiration for project development, if they were in regular communication with colleagues undertaking similar initiatives:

"Financial support for panels and workshops within and across departments is good; but most importantly is regular communication and town halls so faculty understand and shape what Public Humanities means."

“Cohort support—ways to connect with likeminded faculty. Ways to publicize and share projects among NYU faculty and school communities.”

A dedicated position that highlights, supports and connects the varied and often invisible PH work being undertaken across the university by faculty and students would be of tremendous value to all stakeholders. We have in mind as models the Director of Digital Humanities (a faculty position in FAS) and the Director of Undergraduate Research (an administrative position in the Provost’s Office). A Director of Public Humanities would provide a centralized and inclusive platform to connect faculty and students across schools and campuses so they might share experience, resources, and ideas.

4) Create and fund programs that build capacity in public humanities. The Center for the Humanities is ideally suited to carry such programs forward, as we do with other initiatives. One program might offer seed grants and fellowships; another could meet the labor need identified by one of our respondents:

“What I really need is staff—preferably a postdoc—because I don't have time to do all the things we could do. I would love university support to build out the initiative. Perhaps the university could support someone (or multiple someones) at the Humanities Center whose job it would be to staff various small public humanities projects across the university.”

Other respondents mentioned the need for financial support for outcomes particular to community-oriented work, such as honoraria and travel reimbursement for unsalaried project partners (e.g., artists, writers, and community activists), as well as funding for dissemination platforms (e.g., websites and events). Especially desirable is university support for ethically oriented projects, particularly those addressing entrenched historical and ongoing structural violence.

5) Explore avenues for institutional recognition of public humanities work. Overwhelmingly, faculty responding to our survey expressed a need for the labor that goes into their PH projects to be recognized and valued:

“More consideration of public humanities service commitments; more university support of community facing service including partnerships outside NYU; more consideration given to the value of different kinds of PH work, especially creative and collaborative work, as alternatives to peer-reviewed research.”

Such recognition should be both formal (e.g., an integral part of contract and tenure review) and informal (e.g., celebrating good work), regardless of whether the work is directly supported by the university. Calls for a reassessment of what *counts* towards tenure are not new. As Susan Smulyan stated recently: “Tenure requirements represent a retrograde way of defining and

evaluating faculty work while public humanities points to a new, more expansive definition of scholarship.”⁴ Many of our respondents would agree.

We believe that given the work already occurring at NYU, the university can be a leader in promoting institutional change by recognizing the intellectual value of PH work. Faculty are already doing the work despite the fact that it is not recognized. To formally recognize the work would give faculty time back and allow public humanities to flourish to the benefit of all. There is also a need to address the question of “whether and how we should train graduate students to do this kind of work if it does not count or if such training exists only as a back-up plan for PhDs who cannot find tenure-track jobs (the so-called alt-ac track).”⁵

5. Conclusion

We undertook this study because we have seen for ourselves the effect public humanities work has on individuals and institutions, and while the word *transformative* seems to have lost its meaning through overuse, when applied to public humanities it is almost always an understatement. Collaboration between scholars and individuals or groups situated outside the university bears fruit in important ways that warrant nurturing. Why? Because the university is already porous: no campus is a fortress, and no community forged within the university does not also intersect with myriad other communities. For this reason, *not* engaging the public would likely be at the university’s own peril. As Judith Butler noted: “...perhaps there is no future for the humanities without first recognizing the relation between universities and their publics.”⁶ Given the many and intersecting crises we face today, we would revise this to say: perhaps there is no future *at all* if we do not cultivate this relationship. Faculty and students in the humanities are already doing this essential work. They need the university’s support.

⁴ Smulyan, “Why Public Humanities?,” 129.

⁵ Ibid., 128.

⁶ Judith Butler, “The Public Futures of the Humanities,” *Daedalus* 151:3 (Summer 2022): 47.

Appendix 1: List of Programs Reviewed at NYU (Fall 2022-Spring 2023)

Name	School / Unit	Type of Program
SCA "Theory and Practice" Internship Program	CAS	Internship
Prison Education Program	CAS	Program
Public Humanities Initiative Doctoral Fellowship	GSAS	Internship
Advanced Certificate in the Public Humanities	GSAS	Program
M.A. Program in Archives and Public History	GSAS	Program
Advanced Certificate in Archives and Public History	GSAS	Program
Experimental Humanities and Library and Information Science Dual Degree	GSAS	Program
Master of Arts in Global Journalism & Near Eastern Studies	GSAS/Arthur L. Carter Journalism Institute/Hagop Kevorkian Center for Near Eastern Studies	Program
Great Hall Exhibitions	Institute of Fine Arts	Public events or programming
Daniel H. Silverberg Lectures	Institute of Fine Arts	Public events or programming
Walter W.S. Cook Annual Lecture	Institute of Fine Arts	Public events or programming
IFA Contemporary Asia	Institute of Fine Arts	Public events or programming
Latin American Forum	Institute of Fine Arts	Public events or programming
The Roberta and Richard Huber Colloquium on the Arts and Visual Culture of Spain and the Colonial Americas	Institute of Fine Arts	Public events or programming
Topics in Time-Based Media Art Conservation	Institute of Fine Arts	Public events or programming
Samuel H. Kress Lecture	Institute of Fine Arts	Public events or programming
NYU Curatorial Collaborative	Institute of Fine Arts, Steinhardt	Public events or programming
Race, Social Justice, and Adult Literacy	Gallatin	Course
Global Fellowship in Human Rights	Gallatin	Fellowship
Global Fellowship in Urban Practice	Gallatin	Fellowship
Doctoral Fellowship in Urban Practice	Gallatin	Fellowship
Gallatin Embedded Internships	Gallatin	Internship
Pioneering Women of American Architecture	Gallatin	Podcast
Gallatin Galleries	Gallatin	Public events or programming
Gallatin Arts Festival	Gallatin	Public events or programming
Literacy Review	Gallatin	Publication
MA in Arts Politics	Tisch	Program

Undergraduate minor in Arts Politics	Tisch	Program
ITP Camp	Tisch (ITP/IMA)	Course
Red Burns Fellowship	Tisch (ITP/IMA)	Fellowship
The Coding Train	Tisch (ITP/IMA)	Project
BA Internship	Tisch (Kanbar Institute of Film and Television)	Internship
Fusion Film Festival	Tisch (Kanbar Institute of Film and Television)	Public events or programming
First Run Film Festival	Tisch (Kanbar Institute of Film and Television)	Public events or programming
Game Design Internship	Tisch (NYU Game Center)	Internship
Curating Performance Symposium	Tisch (Performing Studies)	Public events or programming
PRAXIS, INC	Tisch (Performing Studies)	course/working group
Salon Series	Tisch (Performing Studies)	Public events or programming
DPI Future Imagemakers	Tisch (Photography & Imaging)	Course
NYU Creative Arts Therapies Consortium	Steinhardt	Research
Art + Education MA Fieldwork	Steinhardt, Art + Education	Internship
Visionary Studios	Steinhardt, Art + Education	Public events or programming
NYU Virtual Art Program	Steinhardt, Art + Education	Public events or programming
Costume Studies MA Internship	Steinhardt, Costume Studies	Internship
Kaleidoscope Dancers	Steinhardt, Dance Education	course/project
Educational Communication and Technology MA Fieldwork and Internship	Steinhardt, Educational Communication and Technology	Internship
NYU Jazz Podcast	Steinhardt, Jazz Studies	Podcast
Girls Electronic Music Stars (GEMS)	Steinhardt, Music Technology	Public events or programming
Music Therapy Summer Intensive	Steinhardt, Music Therapy	Public events or programming
MA in Performing Arts Administration	Steinhardt, Performing Arts Administration	Program
BA/MA Dual degree in Theater and Performing Arts administration	Steinhardt, Performing Arts Administration	Program
Performing Arts Administration MA Internship	Steinhardt, Performing Arts Administration	Internship
MA in Visual Arts Administration	Steinhardt, Visual Arts Administration	Program
Visual Arts Administration MA Internship	Steinhardt, Visual Arts Administration	Internship
The Georgina & Charlotte Bloomberg Public Service Fellows Program	Wagner	Fellowship
David Bohnett Public Service Fellowship	Wagner	Fellowship
Lisa Ellen Goldberg Fellowship	Wagner	Fellowship

Henry Hart Rice Urban Studies Fellowship	Wagner	Fellowship
Ellen Schall Experience Fund	Wagner	Internship
Foreign Language and Area Studies (FLAS) language Fellowships	Hagop Kevorkian Center for Near Eastern Studies	Fellowship
Kevorkian Center Language, Research and Professional Development Student Grant	Hagop Kevorkian Center for Near Eastern Studies	Grant/award
Falak Sufi Scholarship and Memorial Essay Prize	Hagop Kevorkian Center for Near Eastern Studies	Grant/award
Concentration in Museum Studies	Hagop Kevorkian Center for Near Eastern Studies	Program
Public Events series	Hagop Kevorkian Center for Near Eastern Studies	Public events or programming
Events programming	Institute of French Studies	
MA in Library Science/French Studies	Institute of French Studies	Program
Research Colloquium series	Center for Latin American and Caribbean Studies	Course
CLACS Tinker Foundation Field Research Grants	Center for Latin American and Caribbean Studies	Grant/award
Feminist Constellations	Center for Latin American and Caribbean Studies	Public events or programming
Colombian Studies Initiative	Center for Latin American and Caribbean Studies	Public events or programming
Fellowship in Advanced Research	NYU Jordan Center for the Advanced Study of Russia	Fellowship
Fieldwork & Language Training Fellowship	NYU Jordan Center for the Advanced Study of Russia	Fellowship
Jordan Center Post-Doctoral Fellowship Program	NYU Jordan Center for the Advanced Study of Russia	Fellowship
Short-Term Fellowship Program	NYU Jordan Center for the Advanced Study of Russia	Fellowship
Visiting Scholars	NYU Jordan Center for the Advanced Study of Russia	Fellowship
Events Programming	NYU Jordan Center for the Advanced Study of Russia	Public events or programming
CSAAD Artist-in-Residence	The Center for the Study of Africa and the African Diaspora (CSAAD)	Fellowship
Events Programming	The Center for the Study of Africa and the African Diaspora (CSAAD)	Public events or programming
TLP Artist in Residence	The Latinx Project	Fellowship
Intervenxions	The Latinx Project	Publication
New York Global Asia City	New York Center for Global Asia	Project
Afro-Asia Interactions	New York Center for Global Asia *Abu Dhabi	Workshop
C.V. Starr Fund for A/P/A Research	Asian/Pacific/American Institute at NYU	Grant/Award
A/P/A Voices: A COVID-19 Public Memory Project	Asian/Pacific/American Institute at NYU	Project

Virtual Asian American Art Museum (VAAAM)	Asian/Pacific/American Institute at NYU	Project
NYU Global Asia/Pacific Art Exchange (GAX)	Asian/Pacific/American Institute at NYU	Public events or programming
Oral History podcasts & audio documentaries	Glucksman Ireland House	Podcast
Oral History of Irish America Project	Glucksman Ireland House	Project
Black, Brown and Green Voices	Glucksman Ireland House	Project
periferias, the podcast	KJCC: King Juan Carlos I of Spain Center	Podcast
KJCC Poetry Series	KJCC: King Juan Carlos I of Spain Center	Public events or programming
Digital Spanish Poetry Archive	KJCC: King Juan Carlos I of Spain Center	Project
LMF Cinémathèque	La Maison Française	Public events or programming
Africa House Bergman Summer Fellowship	Africa House	Fellowship
NYU Africa House fellowships	Africa House	Fellowship
Festival Neue Literatur (FNL)	Deutsches Haus	Public events or programming
DAAD visiting scholars and fellows	Deutsches Haus	Fellowship
Viennale Erste Bank Film Award	Deutsches Haus	Fellowship/Grant or award
Events programming	Deutsches Haus	Public events or programming
Writers in Residence	Deutsches Haus	Fellowship
On the Italian Stage	Casa Italiana Zerilli-Marimò	Public events or programming
WHAT MAKES IT ITALIAN? Music + Art	Casa Italiana Zerilli-Marimò	Public events or programming
Italian book club	Casa Italiana Zerilli-Marimò	Public events or programming
Opera to the People	Casa Italiana Zerilli-Marimò	Public events or programming
Events programming	Casa Italiana Zerilli-Marimò	Public events or programming
Small grants	19 Washington Square North (NYU Abu Dhabi center in NYC)	Grant/Award
Faculty fellowships	19 Washington Square North (NYU Abu Dhabi center in NYC)	Grant/Award
Exhibition Program	19 Washington Square North (NYU Abu Dhabi center in NYC)	Grant/Public event
Events and exhibitions	19 Washington Square North (NYU Abu Dhabi center in NYC)	Public events or programming
Disability Covid Chronicles	Center for Disability Studies	Project
The Social Life of Climate Change	Institute for Public Knowledge	Project
Race and Public Space	Institute for Public Knowledge	Working Group/Consortium
NYLON	Institute for Public Knowledge	Working Group/Consortium

The Global New Right	Institute for Public Knowledge	Working Group/Consortium
Undergraduate Urban Humanities Research Fellowship	Institute for Public Knowledge (Via NYU Cities Collaborative initiative)	Grant/Award
Summer Graduate Urban Public Humanities Fellowship	Institute for Public Knowledge (Via NYU Cities Collaborative initiative)	Internship
Think About It with Uli Baer	NYU Center for the Humanities	Podcast
Humanities Centers Initiative Public Humanities Grant	NYU Center for the Humanities	Grant/Award
Undergraduate Humanities Fellowship Program	NYU Center for the Humanities	Fellowship
Digital Humanities Seed Grants	NYU Center for the Humanities	Grant/Award
Events programming	NYU Center for the Humanities	Public events or programming
Graduate Student Award for Summer Research on Migration	NYU Migration Network	Grant/Award
Faculty Colloquium for Research Development Award	NYU Migration Network	Grant/Award
NYU Migration Network Podcast Workshop	NYU Migration Network	Podcast/course
Events programming	The Hemispheric Institute	Public events or programming
HemiPress	The Hemispheric Institute	Publication
The Hemispheric Institute Digital Video Library (HIDVL)	The Hemispheric Institute	Project
Ernie O'Malley Family Research Grants	The New York University Division of Libraries/Glucksman Ireland House	Fellowship/Grant

Appendix 2: Survey Responses (Spring 2022 & Spring 2023)

Minor edits have been made to remove identifying references, as well as in spelling for clarity. Responses have been loosely grouped thematically for ease of reading; emphasis added is our own.

In a few sentences, how would you define the Public Humanities?

- Taking Humanities research and methods to broader publics. Defining new humanities projects and questions by integrating viewpoints of publics whose voices or stakes have been ignored. Finding ways to integrate and acknowledge "public" memories and knowledge of material or urban pasts into scholarship that is more accessible through digital projects. Knowledge exchange is an important part of public humanities, but more so are the questions of ethics, equality, equity as specialists and non-specialists and institutions highly variable access to resources collaborate.
- Interdisciplinary: humanities + xx (in our case design)
- Humanistic presentations in departments not usually considered humanities
- Public Humanities to me is the study and practice of intersecting disciplines across the social sciences and humanities, which go beyond the connections made in liberal arts style college learning to connect applications of art, literature, drama, therapeutic practice, and social intervention development into tangible solutions for the public good.
- Creative scholarship projects intended for wide, public audiences beyond the ivory tower, beyond the limits of our campus borders. It's scholarly work in conversation with the public.
- Humanistic inquiry directed at the public or engaged with the public.
- Key to 'public humanities' is the interactive presence of all these elements: scholarship and research; an events space genuinely geared to a public audience yet featuring scholars, along with a robust online presence.
- Publicly oriented scholarship that seeks to expand the reach of the humanities beyond academe.
- public-facing humanities projects, projects that bring humanities content to those outside of colleges and universities
- Public humanities are projects that center engagement with communities beyond those usually included in the academy.
- To my knowledge, public humanities is the practice of cultural enlightenment through education and interaction in the community utilizing the arts and other forms of activities and events. I am a music educator specializing in teaching vocal technique, repertoire, acting and performance practices as an embodied practice. There are significant cultural and historical elements inherent in these practices and in the information as well as the art form.
- Taking Humanities research and methods to broader publics. Defining new humanities projects and questions by integrating viewpoints of publics whose voices or stakes have been ignored. Finding ways to integrate and acknowledge "public" memories and knowledge of material or urban pasts into scholarship that is more accessible through digital projects. Knowledge exchange is an important part of public

humanities, but more so are the questions of ethics, equality, equity as specialists and non-specialists and institutions highly variable access to resources collaborate.

- It could include public-facing scholarship (like my blog), but in its most robust form public humanities involves collaborative knowledge making amongst groups of people in academia and in the community.
- I would define the Public Humanities as applied research that engages with culture, history, philosophy, education, and the arts. Very much in line with Steinhardt's strategic goals.
- PH concerns the various modes of interaction between the university community and the public sphere, as joined through creative projects.
- Public engagement in multiple forms about the meaning of human existence, being part of communities, and making sense of social contexts and structures.
- PH is a set of institutional and individual initiatives to 1) bring research, debates, and primary sources of academics to a broader audience and 2) have academic reflect on how their research and writing intersects with political and social concerns at multiple scales (national, city, international) and across disciplines and fields.
- Public Humanities offer a window to what we do here at NYU and what is unique about the work, study, and research opportunities available to faculty and students due to our location and access to New York City. My ... series would not be as robust on any other campus as NYC is the mecca for jazz music in the world.
- Public Humanities offer a window to what we do here at NYU and what is unique about the work, study, and research opportunities available to faculty and students due to our location and access to New York City.
- There is no one definition, but in my practice PH is rooted in the conviction that university research, teaching, and service must be engaged with surrounding communities, especially in areas like ethnic studies, where our very epistemologies and critical horizons are inseparable from the evolving histories of marginalized communities. Many foundational figures in my field were practitioners, whether archivists and librarians, cultural workers and community institution builders, and/or creative artists and writers, and all these practices should be part of PH. In that sense, I locate PH at the epistemic borderlands of the research university.
- Public Engagement- it's about access- diversity, representation of diverse communities, it's about NYC demographics being represented inside the university, Latinx people are almost 28% of NYC population and had no dedicated programming or space at the university before (this) project.
- Creating access to all of the elements and facets of being human and how to provide support for all who want to be engaged in these areas of history, culture, art, science etc. society and culture is richer when we are all engaged
- Further, I'd say that if public humanities scholars attempt to engage the public at large in conversation around issues which we are studying, that we then have a responsibility to write and communicate in accessible language and media and avoid the academic and critical jargon we use amongst our colleagues.
- Actively creating or participating in cultural expression in the now -

- As above, I am not sure because for me all humanities are public and any humanities that are not genuinely open to the public (events, publications, etc.) are a problem.
- Requires more time than I have right now.
- Surely this is a longer conversation.
- Excellent projects
- [Britannica has a pretty good definition](#), to start with; I guess to that I'd add that humanities should be prepared to look at human activities through the lens of "all languages and literatures, the arts, history, and philosophy", including those developed in the sciences, politics, law, economics, and other disciplines.

What are some of the needs of your activities? How might the university support your efforts?

- I need time, mostly, and sometimes money. The work I do is not as budget intensive as the hard sciences, but in the coming years it's going to involve a good bit of travel and some equipment. One of the most useful things the university could do is reduce my teaching and service load or allow some of this work to count towards service.
- My research account pays for the annual WordPress premium fee. It'd be great if my work on the blog counted more in my annual merit review.
- More consideration of Public humanities service commitments; more university support of community facing service including partnerships outside NYU; more consideration given to the value of different kinds of PH work, especially creative and collaborative work, as alternatives to peer-reviewed research.
- Teaching relief so that we can find time to do this.
- The Initiative has a perfectly programming fine budget from Gallatin, but what I really need is staff--preferably a postdoc--because I don't have time to do all the things we could do. I would love university support to build out the initiative. Perhaps the university could support someone (or multiple someones) at the Humanities Center whose job it would be to staff various small public humanities projects across the university.
- Publicity, administrative support, funding, web design support
- Funding for student mentors
- The German Department just initiated a Public Humanities Internship at Deutsches Haus for our graduate students paid for from endowed funds (one student/semester, 10 hours per week, starting in Fall 2022)
- Graduate assistants that include MFA students and even advanced undergrads.
- Apart from the events that will take place in DC at the museum, (a former fellow) and I have planned an excellent array of public programs for Spring 2023 at NYU... We have received enthusiastic support from NYU colleagues in Environmental Studies, History, Art History, Anthropology, and other units. Currently, we're working on "implementing" the events and seeking co-sponsorship and funds, applying for the NYU green grant, and ironing other details. ... (their) PH fellowship concludes on May 17, 2022, and I cannot realize the ambitious programming we're lining up all by myself).

- We need funding to bring dance to more children in NYC and to provide resources to schools through our programming. It would be very helpful to have travel funds to reach out to communities who lack dance programming and to be able to do our (...) model on a larger scale. I need another full-time faculty line as we are growing our program and are engaging in new initiatives that need more support.
- Small grant funding--While the DH grant is available, public humanities may not always meet those requirements.
- Cohort support--ways to connect with likeminded faculty.
- Ways to publicize and share projects among NYU faculty and school communities.
- Financial support for panels and workshops within and across departments is good; but most importantly is regular communication and town halls so faculty understand and shape what Public Humanities means.
- Outreach, publicity, further spaces for talks and events, budget.
- Your initiatives are not directed towards faculty or lecturers working in the global sites
- Provide funding for outreach so that we can take this work into the community
- Dissemination platforms to non-academic audiences, primarily to law enforcement and legal audiences
- All faculty, staff, and adjuncts who must travel to school sites should be financially compensated for travel expenses and time
- we need an operating budget to support Latinx studies-- all we do is through Mellon and Ford grants
- Paying writers an honorarium would support writers from diverse backgrounds. We'd appreciate funding for that effort.
- Support our (...)’s budget—the needs are detailed there.
- More financial support for events + inclusion in public humanities networks beyond French Studies.
- We will benefit from a subvention for the edited volume that will emerge from the papers presented at our workshops
- by endorsing campus poetry readings as co-sponsor
- I am beginning to run out of funding.
- It is always helpful if funds are available to help subvention translation and publication of books.
- Space
- How nice to hear:
 1. Develop grief and loss and creative transformation creative workshop -series such as creating interactive installation or banners- activities, walking tour, cabaret,
 2. Poetic writing workshops on grief loss and creative transformation or can be celebration joy etc..
 3. Interested in creating student presentations in windows

4. Archives -
5. and also creating class art, activism, and the archive
6. Listening session
7. Would need to know more what you are thinking of or issue and then create in a more conscious way

How would you like to see the Public Humanities expand at NYU?

- More university support of community facing service including partnerships outside NYU; more consideration given to the value of different kinds of PH work, especially creative and collaborative work, as alternatives to peer-reviewed research; more recognition given to ethnic studies as historically public-facing, crucial, and often institutionally marginalized.
- I've never heard this title - so I can't speak to how it should expand. But it does speak to a lack of communication across departments at Steinhardt about all that we do - and I started taking classes in Steinhardt (then, the School of Education) in the 1997-98 academic year.
- I'd like to see more projects talked about, shared, and happening across campus, including the Libraries as co-PIs and collaborators. Many librarians are doing innovative creative research and scholarship and are not always seen as peers by fellow faculty members.
- I would like to see more conversations across disciplines to define PH as well as discipline-specific debates on what constitutes PH. I think these discussions will lead us to better define how PH can expand within NYU. Also, I think this initiative to list one's PH projects is a great way to create a master list of NYU PH projects (across faculty and students).
- It would be wonderful to see greater cross-departmental engagement. As our program (graduate studies in art history) is housed in a self-contained building on the Upper East Side, and therefore apart from NYU's main campus, it would be advantageous to have ways of sharing our work and events with the greater NYU community (and most importantly, vice versa!) by drawing upon shared interests.
- It might be interesting to consider some sort of ongoing mechanism to celebrate the publications, films, etc., of NYU faculty.
- I think it is important for the project to grapple with international contexts and not be only US-focused. It is also good to offer students concrete skills and CV building opportunities (I like the internship model).
- I'd like to see a less adversarial or defensive attitude toward the sciences among humanities scholars. I see a lot of humanities scholars lately trying to define how they are not like the science scholars in their methods. But methods are just tools. We need methods from both camps, and others, to do our work well. More time spent learning where disciplines can gain from each other's expertise would be good. More incentive from the university for disciplines to work together in substantive ways would be good.
- I would like to see a cross collaboration between programs/schools, for example: The study of a specific language, poetry, literature and how it is realized in text, spoken theatre, dance and vocal music. This could be done with any and all peoples across a spectrum of society, related to history, specific events or other.
- More conferences and multi-modal presentations on interdisciplinary work that engages arts with humanities
- expanding inspiration - creativity initiatives - having a creative campus. this would be an intersectional way of creating pedagogy and creative response opportunities

- A regular, in-person workshop for interested faculty would be great. An identifiable seminar room could add visibility.
- INCLUDE THE ARTS - Artists, MFA students, BFA students are involved in Social Practice Projects but are left out of Public Humanities.
- List up-coming readings in public humanities
- I would like to see more partnerships between NYU and groups such as the ones I direct. Also, we teach a class with many interesting guests from the field and look at ways to extend this beyond our students
- Making public engagement a criteria for tenure and promotion evaluations.
- I have long thought that if NYU would add public intellectual activities such as programming (which I have been extensively involved in for years) to the AMI, faculty would pay more attention to "public humanities."
- A grant for public humanities publishing initiatives like ours would be great. Also, administrative and publicity support?
- Providing opportunities to those teaching globally
- More funding opportunities in violence research with a focus on non-health outcomes (i.e., more focus on social, structural outcomes) and more funding avenues for international students
- Ethnic Studies and Latinx Studies is KEY -- and there's been a historic disinvestment in Latinx Studies that we're trying to address- and NYU should support to ensure we don't lose all we've built-- Finally.
- More money, more power, being inclusive in terms of race and gender.
- By supporting local programs for area schools and students to know more about NYU, admissions steps and process and financial aid counseling
- Developing community-based projects
- Greater access to a public beyond the university.
- I have not had any assistance from the university so far to promote, advertise, or disseminate my series over the years. Fortunately, I have developed a following of over a million viewers around the world who have found my series simply by surfing on YouTube.
- Surely this is a longer conversation.
- I have no particular thoughts on this.