# Public Humanities and Publication

## Publishing and the Public Humanities Working Group

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## Summary

### Kath Burton and Daniel Fisher

Across the humanities, faculty and students are engaging diverse communities in and with their research, teaching, preservation, and programming[1]. This scholarship, which can be broadly grouped together as public and publicly engaged humanities work, advances community life and the diversity and inclusivity of the humanities. It also, significantly, bridges the divide between research and practice, positioning experts from academy and community at the center of public narratives around the value of the humanities in society.

Public humanities work encompasses humanities research, teaching, preservation and programming, conducted *for* diverse individuals and communities. Publicly engaged humanities work, meanwhile, encompasses humanities research, teaching, preservation and programming, conducted *with* and *for* diverse individuals and communities. It aims to be mutually beneficial. It is integral to a faculty member or student's academic discipline, deepening and broadening the horizons of their scholarship. It serves the public good in both its *processes* and *outcomes*, directing the resources of the humanities to address society's most pressing challenges.

The breadth of public and publicly engaged humanities work is staggering and developing on a global scale.[2] Humanities for All (http://www.humanitiesforall.org/), an initiative of the National Humanities Alliance funded by the Andrew W. Mellon Foundation, collects over 1800 examples from the United States alone. A 2019 Routledge, Taylor & Francis Collection, produced in collaboration with the National Humanities Alliance, brought together recently published articles and book chapters featuring public and publicly engaged humanities work (https://think.taylorandfrancis.com/publicly-engaged). This collection showcases the possibilities— and wide range of format and venue—for publishing publicly engaged humanities work.

This paper, building on the work of Humanities for All and the 2019 Routledge, Taylor & Francis Collection, explores the challenges associated with the publication of public and publicly engaged humanities scholarship.  It is the product of a working group convened in February 2020 by Routledge, Taylor & Francis and the National Humanities Alliance to identify and discuss model practices for publishing on public and publicly engaged humanities work in higher education. Its central thesis is this: the spread of publicly engaged work via academic publication holds the potential to benefit all, across communities and humanities disciplines. For communities, publication of public and publicly engaged scholarship can help communicate about the impact of this work and to seed and inform future projects, programming, research and teaching. It can also offer fora to inform contemporary debates, amplify community voices and histories, and preserve culture in times of crisis and change[3]. For scholars and publishers, publicly engaged work holds the potential to

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[1] For clarity, we refer throughout this document to 'public and publicly engaged humanities work' to describe the scholarship that encompasses research, teaching, preservation and programming *for* and *with* diverse communities.

[2] The breadth of programming across the world is clear, evidenced in the Public Humanities Network meeting at the 2020 CHCI Conference: https://vimeo.com/418540257

[4] Daniel Fisher, "Goals of the Publicly Engaged Humanities," *Humanities for All* (Washington, DC: National Humanities Alliance, 2018): https://humanitiesforall.org/essays/goals-of-the-publicly-engaged-humanities

lead to—and indeed to enhance—academic publication.[4] Scholarly communications, including publication in books and journals, plays important roles for individual scholars' career progression[5]. More broadly, it is also critical for the development of emerging fields like the public and publicly engaged humanities[6].

And in drawing out the challenges associated with doing publicly engaged humanities work, we examine how established publishing practices – such as validating and maintaining integrity via peer review; raising the profile of the processes, outcomes, and overall impact of work; and, no less importantly, serving the needs of individual scholars in the context of traditional expectations for tenure and promotion – are evolving and embracing new forms of knowledge production that exemplify public and publicly engaged work in the humanities and help define the field of public humanities. The intersection of public humanities and publication is therefore the focus of this working paper[7].

*Publicly engaged work is about process and methodology as much as it is about outcomes.*

There also exist challenges particular to publicly engaged scholarship that make publication more complex and indeed more important. For example, publicly engaged work is about process and methodology as much as it is about outcomes. What options exist for including all aspects of a project's processes and methodologies, including failures and adjustments where applicable? Further, publicly engaged scholars work often with scholarly and public partners who are collectively engaged in building the public humanities as a field of research and practice; how can all the voices involved in a project's lifecycle be included in a project's publication? And how can publicly engaged scholars effectively communicate their work within their scholarly communities and beyond to a larger public? With these and related questions as our starting point, this group will synthesize objectives and promising practices for publishing that features publicly engaged humanities research, teaching, preservation, and public programming.

In each segment of the paper we explore a specific challenge associated with public humanities and publication: Publishing Lifecycle, Value, Inclusivity and Process. Following a similar structure in each segment, authors outline the context of the challenge and the model practices that have been implemented to make the publication of public and publicly engaged humanities work stronger and more inclusive. To introduce the central thesis of this paper Friederike Sundaram and Darcy Cullen explore the goals and challenges of writing for and with partners in non-academic roles. In "Public Humanities and the Publishing Lifecycle" the authors discuss how to encourage models for rethinking inherited approaches to publication format, peer-review, access and preservation, and marketing and distribution. In "Value of Publishing Public Humanities Scholarship," Catherine Cocks and Anne Valk reflect on the value of publishing public and publicly engaged humanities work considering how such publications can address multiple audiences, both inside and outside of academia; the forms they can take; and the wide-ranging purposes they can serve within the lifespan of a project. In "Capturing the Process of Public Humanities Scholarship," Barry M. Goldenberg and Dave Tell address the process and inherent complexity and at time messiness of the

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[4] A note here on definitions. We aren't seeking to make distinctions between publicly engaged and public humanities per se but recognise there are distinctions.
[5] Institutional guidelines are starting to emerge that support effective evaluation processes for publicly engaged work: https://www.purdue.edu/engagement/scholarship/evaluate.php
[6] Institutional guidelines are starting to emerge that support effective evaluation processes for publicly engaged work: https://www.purdue.edu/engagement/scholarship/evaluate.php
[7] The role of libraries and scholarly societies in crafting evaluative standards for publicly engaged scholarship as well as in public engagement activities is also an important facet of the cultural change required. The Library Publishing Coalition work emphasizing collaboration echoes the model practices explored in publicly engaged work: https://librarypublishing.org/

public humanities and its relationship to the types of work published within the public humanities. Engaging with these features as virtues, they show that practices should render the messiness of the endeavor with as much clarity as possible.

It is indeed the messiness of public humanities scholarship that enables it to expand of knowledge beyond previously configured conclusions and to illuminate issues that plague all humanistic inquiry. This messiness allows for published works to take more malleable forms of dissemination that emphasize non-linear engagement, more open community collaboration, and process-focused scholarship. In "Inclusivity in Publishing Public and Publicly Engaged Humanities Scholarship," meanwhile, Janneken Smucker and Rebecca Wingo discuss the challenges inclusive and mutually beneficial publication of publicly engaged scholarship, focusing on the structures that undergird the valuation and evaluation of public and publicly engaged humanities scholarship.
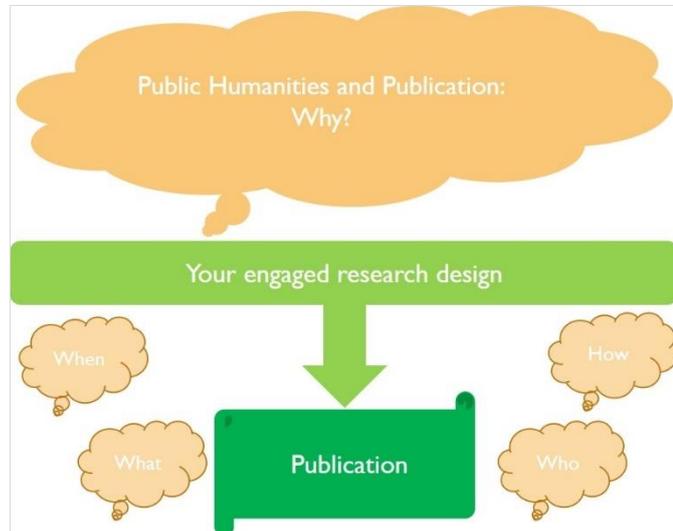


In this paper's conclusion, we offer an early illustration of a publication pathway for public humanities scholars and publishers. This is based on foundational questions associated with doing publicly engaged work: why, when, what, how and who to engage with during your engaged research design.

By clarifying the purpose of public humanities publication (the "why?" In the above illustration) when embarking on engaged research design situates publication more centrally within the framework of a project. By interrogating the role that publication plays in publicly engaged work much earlier in the process, scholars can address the foundational questions related to the purpose of their work. In turn, publishers have clearer sight of the work being done and can adapt workflows, formats and business models to accommodate the diversity of content now emerging in public humanities. It could be said that the foundational questions noted above apply across all scholarly communication. The question we are posing here is, then, around sequencing. Typically the decision to publish occurs partway through or at the end of a project. As engaged work requires greater integration of partners, processes and practices throughout the lifecycle of a project, does it follow that any publication involving engaged partners, processes and practices would do the same? We will return to this question in the conclusion as we explore the development of a public humanities publication pathway.

Thinking differently about publicly engaged practices and publication is a facet of this working paper. Within this context we pose some broader questions about the nature of publicly engaged scholarship and publication and recognize that thinking differently about the humanities is much broader than publication alone, not least in how we collectively address diversity, equity and inclusivity in our work and publications. Conversations within and beyond publicly engaged scholarly communities are engaging with these issues[8] and there is more work to be done specifically to

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[8] A piece written by public historian GVGK Tang and published on NCPH's History@Work blog on "public history's columbusing problem:" https://ncph.org/history-at-work/we-need-to-talk-about-public-historys-columbusing-problem/ another version of Tang's piece was also published in the June issue of Public History News: https://ncph.org/wp-content/uploads/2020/05/2020-June-Newsletter-Final-Web.pdf

address the ethics of publicly engaged and racial and regional diversity, as well as the significant role that scholarly societies, librarians and funders play in addressing the growth of public and publicly engaged humanities.

The scope of this paper is therefore simultaneously narrow and broad. It explores three distinct areas of challenge involved in publishing public and publicly engaged humanities scholarship. These areas of challenge are critical but represent only some of the many innovations needed as the field grows. At all levels, they intersect with practices of review, tenure, and promotion in higher education. While publicly engaged scholarship has proliferated, there remains concern among scholars about how this work is measured and credited to them in the context of the three traditional expectations for faculty promotion and tenure in the humanities: research, teaching, and service. The conventional units of measurement for research in the humanities remain single-authored monographs and journal articles. Public and publicly engaged work is often collaborative and published in non-traditional formats. It is also as much about process as it is about research outcomes. Public and publicly engaged work can encompass all three traditional expectations, but too often fails to be accorded the weight that befits its labor as scholarship with both the academic and public value. Publishing on publicly engaged scholarship in monographs and journal articles can address existing expectations, as standards and recommendations developed by scholarly societies become more widely implemented.[9]

The model practices and ideas that follow highlight how public humanities is developing as a field. They are presented here to showcase the exemplary work that pioneers in the field have completed and to interrogate the diverse views on publicly engaged work in the humanities. By way of conclusion, we offer some thoughts on the considerations public humanities scholars might make in determining their route to publication. And introduce an engaged publication pathway for further interrogation.  With this paper we welcome the continued conversation around the intersection of public humanities and publication.

Author bios

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[9] See, for example, the American Anthropological Association's "Guidelines for Tenure and Promotion Review: Communicating Public Scholarship in Anthropology" or the joint report from the American historical Association, the Organization of American Historians, and the National Council on Public History.

# Introduction: Public Humanities and the Publishing Lifecycle

## Friederike Sundaram and Darcy Cullen

Publishing plays a crucial role in connecting scholarship to its audience. In the public humanities, that audience expands beyond the academy, an expansion that impacts every aspect of the publishing process and what publishers consider when incorporating public humanities work into their programs.

## Scope

There are four areas of interest covered in this piece that are central to the discussion of the role of publishing in the public humanities. They cover the life cycle of a publication, from conception to preservation, touching upon the major points publishers consider and provide for in the scholarly communications landscape. They are: What formats relevant to the public humanities does the publishing landscape need to support? What constitutes meaningful peer review in the public humanities? Are there special considerations to be taken into account for accessing and preserving public humanities work? And finally, how are public humanities formats marketed and distributed effectively and in line with the goals of the works themselves?

## Model Practices

In the following, we suggest new ways of thinking and additional factors to consider when publishing public humanities work, based on the life cycle of a publication as outlined above, drawing on our experience at Stanford University Press and the University of British Columbia Press (UBC Press).

### *Format*

Publicly engaged scholars produce work in new formats that are not yet universally supported by academic institutions. Conventional single-author print books are joined by or give way to print-plus-digital and digital-only publications or "born-digital" publications, which are designed in and for a digital environment, featuring multimedia, dynamic content, data sets, or other tools to shape, use, and navigate the contents. Different publishers are able to cater to different subsets of these established and new formats, depending on the expertise available and the capacity to adapt to evolving needs. Seeking out collaborations across campus, with libraries, or with outside funding agencies to support new formats and business models is a key activity in developing capacity for the public humanities. At Stanford University Press, with the support of two consecutive grants from the Andrew W. Mellon Foundation, we are building a digital publishing program (https://www.sup.org/digital/) of interactive scholarly works. The program is not exclusively dedicated to the public humanities, but it offers an ideal home for this kind of work. Our publications are open access, allowing audiences to engage with our content without paywalls. Interactive formats can more easily cater to different audiences, incorporating scholarly arguments and community resources. We are collaborating on campus with Stanford University Libraries on preservation and archiving our publications. Our FAQs (https://www.sup.org/digital/faq/) explain the scope of our program and our blog (http://blog.supdigital.org/), features content especially about our archiving and preservation efforts.

At UBC Press, with partnerships and the support of the Andrew W. Mellon Foundation, we recently launched RavenSpace (http://www.ravenspacepublishing.org/), a platform and model of publishing for community-engaged, interactive works in Indigenous studies. We recognized the need for publishing practices to adapt to the new kinds of scholarship and the ethical and methodological considerations particular to working with Indigenous peoples and their cultural heritage. Across North America and the world, scholars and Indigenous communities are working together to design

and carry out research projects, and they are harnessing digital technologies through local initiatives or in concert with organizations and institutions, using new media as a means to animate rich cultural legacies and to bring heritage and scholarship into new and useful contexts. For Native American and Indigenous[10] communities, these collaborations lead to a wide range of practical ends – in education, cultural programming, land use, and digital capacity building, to name a few. These communities have a stake in the research undertaken with and about them. With RavenSpace, we set out to provide a model of publishing that supports collaboration through to publication and incorporates multiple forms of expression, providing more equitable access to the publishing process and addressing the needs and expectations of Indigenous audiences. It brings together community consultation, collaboration, multimedia and web-based features, as well as built-in tools for respecting Indigenous intellectual property and cultural heritage protocols. Since the time of contact with settler populations, cultural content has been stolen, misappropriated, and misrepresented, and this historical context demands that Indigenous concepts of ownership, access, use and protection of cultural heritage and intellectual property be reflected in the scholarly communications framework.

With RavenSpace, authors can choose how they present content in linear and non-linear ways and can tailor paths through the content for distinct audiences, namely: scholars, Indigenous nations and organizations, and instructors and their students. In turn, readers are given options for exploring, navigating, and learning from its works. For community-based and public humanities projects, this aspect of the format can help to ensure that the fruits of research are made available – in relevant and useful ways – not only to academia but also to Indigenous non-academic audiences to support their goals, thereby improving the reciprocal flows of knowledge, ideas, and materials across communities of practice, inside and outside the university.  For these resource-intensive works, we are expanding the publisher skill-set – both through combining Indigenous frameworks with conventional practices in our processes and in broadening our network of freelancers to include, for example, not only copy-editors and designers but also web developers and video editors, among others. We are also forging new and deepening existing partnerships with other campus units and external organizations who bring expertise and shared values in support of the production and dissemination of the works.

Beyond collaborating across campus on the publishers' level, the authors' institutions also play a crucial role in laying the groundwork for public humanities' work to be published. Authors are best served by institutional support systems, for example within libraries, as is the case at Brown University (https://library.brown.edu/create/cds/) and Emory University (https://digitalscholarship.emory.edu/), that help them build projects that can be distributed online. Since that solution is not often available at smaller institutions, another option is to make training available to faculty members for learning how to use out-of-the-box technology solutions such as Omeka (https://omeka.org/), Scalar (link), or Mukurtu (https://mukurtu.org/). Similarly, adequate support is needed for community participation in the publication process. Having institutions develop and maintain community outreach partnerships or other mechanisms to maintain community research relationships through to publication activities is an invaluable resource for authors wishing to engage in public humanities works.

Alongside practical support from publishers and authors' home institutions, those institutions must develop guidelines for evaluating scholarship that does not come in established formats. Beyond the single-author monograph, collaborative work and work in non-traditional formats requires new

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[10] In Canada, the constitutional term encompassing First Nation, Métis, and Inuit peoples is "Aboriginal," however the preferred and more commonly adopted term is "Indigenous."

guidelines for evaluating publicly engaged scholars' tenure and promotion cases. Institutions with a mission to serve the public and the community in which they are located are called upon to recognize this work as part of their faculty's research output, as discussed in

the summary above. Professional societies are well positioned to support such efforts in validating public humanities work. The American Historical Association makes available its guidelines for evaluation here: https://www.historians.org/jobs-and-professional-development/statements-standards-and-guidelines-of-the-discipline/tenure-promotion-and-the-publicly-engaged-academic-historian .

*Peer review*

Peer review in scholarly publishing often means that an author's peers, other scholars, are also the future audience of the project. That makes peer review a kind of user testing. Peer review is an opportunity to understand and anticipate the readers' needs. In public humanities, each publication typically seeks to reach a wider range of readers than the average monograph directed at scholars. How can the peer review process extend community engagement into publication and foster reader engagement?

When the audience is not the academy, and the author is a member or is collaborating with a community, who should be considered an expert and a peer in evaluating a project? Publishers conducting review for public humanities may want to call upon other scholars doing public humanities. But they may move beyond that to receive feedback from the future audience of a project. How do community members evaluate the work? Does it speak to them? Do they have concerns about the way the material is presented? Daniel Skinner and Berkeley Franz's Not Far from Me: Stories of Opioids and Ohio, (https://ohiostatepress.org/books/titles/9780814255384.html), and edited volume from the Ohio State University Press, grew out of community engagement of the publisher, showcasing local stories brought to them by the community.

Another consideration when conducting peer review is the timing of the review. Given the importance of inclusivity, should peer review be conducted earlier in the process, to ensure newly emerging methodologies have ground support? Furthermore, can peer review also be considered part of the feedback after a project is released, especially when it is a project that is intended to evolve and grow continually with community input?

The first RavenSpace publication, *As I Remember It: Teachings from the Life of a Sliammon Elder* https://ravenspacepublishing.org/publications/as-i-remember-it/ , can illustrate these questions in concrete terms. The academic review conformed to the standards of the Association of University Presses' Best Practices in Peer Review https://peerreview.up.hcommons.org/ and drew on guidelines for evaluating digital scholarship. Supplementing this academic perspective was a process of community review, thus ensuring that the concept of validation by one's peers was applied to both the academic author and the community-based authors. It responded to the cultural protocols of the authoring group's nation, built on established relationships, recognized community-based expertise, and solicited feedback from the use community. The review unfolded in two stages: The first sought feedback on a "slice" – that is, a fully functioning section of the digital book (showing content, features, navigation, relationships between content) placed in the context of the publication's architecture – which informed the rest of production.   The second brought the completed work to the reviewers prior to proofreading and troubleshooting. This method allowed

UBC Press to better understand the different audience needs and to incorporate the comments and suggestions before major development work was fully under way.

Timing peer review appropriately for public humanities projects is one consideration when working in close collaboration with community partners. Another challenge emerges around the use of technology to potentially facilitate a more open form of peer-review for authors who want to engage with a broad community and in an open and inclusive way. While open peer review is a relatively new concept in the humanities, there are some notable experiments, within digital humanities communities in particular, and as evidenced in a recent summary https://scholarlykitchen.sspnet.org/2020/03/04/guest-post-open-peer-review-in-the-humanities/) from  Seth Denbo. Peer review in the humanities is a fundamental part of scholarship and an essential part of validating and improving work prior to publication. With the growth of online platforms that facilitate forms of open peer review  (such as post-publication peer review (PPPR)[11]) and the enhanced metadata to identify roles and responsibilities in the creation of a paper (as with the CrediT Contributor Role Taxonomy) is there an opportunity for the public humanities to develop a robust form of open peer review? One that that embodies core values of inclusivity, community and quality and recognizes all contributions? Further, what structures can be implemented to ensure broad engagement with open peer review and by extension its rigor?

### *Access and Preservation*

Publishing is inherently about the dissemination and sharing of knowledge, ideas, and information, fostering dialogue and debate while making an enduring addition to the scholarly and public record. Are there special considerations for access and reach of public humanities publications?

Access to a publication and materials within a publication may look different, depending on the type of material, and the communities they serve. (Similar considerations apply to primary source materials in the public humanities that are not digital. But because such original material does not become part of a publication, we are focusing on digital or digitized material only in this section.) For example, research in Indigenous studies in Canada is guided by ethical principles known as OCAP (ownership, control, access, and protection), aimed at addressing issues of Indigenous privacy, intellectual property, data custody, and secondary use of Indigenous knowledge, heritage, and cultural forms of expression. What does this mean for publishing? How are tensions between improved access, copyright law, and Indigenous ownership protocols addressed in publication? What risks and benefits does the digital form and circulation of content pose?

Related to questions of access and ownership is archiving and preserving materials. The task of creating adequate solutions for accessing and preserving public humanities work is daunting no doubt. Technology solutions such as Mukurtu, https://mukurtu.org/about/, developed by Warumungu community members together with Kim Christen and Craig Dietrich, and the Traditional Knowledge Labels, https://localcontexts.org/, that emerged from that work and been adopted by communities and institutions (as well as by the aforementioned RavenSpace), take into account questions of access from the outset, building the groundwork for decisions made about preservation and archiving in the long term.

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[11] See the DARIAH webinar on benefits and challenges of PPPR for the humanities:  https://campus.dariah.eu/resource/an-editorial-and-technical-journey-into-post-publication-peer-review-pppr

Preservation of materials for the public is a key role of libraries, and traditionally publishers have relied on libraries to preserve their print publications. In the world of digital publication, publishers are joining forces with libraries and preservation specialists to chart a path for the future preservation of such materials. Stanford Press's collaboration with Stanford Libraries allows for long-term archiving of all assets included in a publication in the Stanford Digital Repository. We ensure that publications are created with long-term sustainability and ease of archiving, as far as possible, in mind. The New York University Library coordinated with preservationists at Portico https://www.portico.org/ and CLOCKSS https://clockss.org/ in a research project during 2019-2020 to investigate and test the preservation of digitally complex works provided by participating university presses. Out of this work will result a set of guidelines for authors and publishers, so that preservation can be anticipated into the publishing workflow and during the development of a digital publication. As the roles and relationships evolve in different parts of the research and publication chain, these kinds of initiatives have the benefit of offering some ways of coordinating our efforts to ensure a strong infrastructure for the future of scholarly communications.

*In the world of digital publication, publishers are joining forces with libraries and preservation specialists to chart a path for the future preservation of such materials.*

### Marketing and Distribution

The standard publishing business model has long been based on a pay-to-read model (sales representing a large portion of revenues) and on static formats – the print book or its equivalent ePDF or ePub, purchased or else accessed through a subscription. Interactive and platform-based publications offer more than content, they offer features and tools, and they currently sit outside the established chain of distribution. They call for alternative approaches to marketing, distribution, and reader engagement, and present a way to reward usage, interaction, and accessibility. In addition, Open Access business models propose that access to content be made available for free to audiences. This aligns with both the spirit and methodologies of publicly engaged humanities work. In light of that, new ways are being piloted to cover the costs of publishing, including "pay-in-the-middle" membership models and "read and publish" agreements, where libraries contribute towards the costs of publishing rather than pay subscription access fees. Will such models of distribution and funding, or new partnerships and forms of promotion help public humanities publishers to engage academic and non-academic audiences?

Important aspects of public humanities publishing include audience engagement and enhanced access to diverse voices and records. As publishers, our relationship with readers is often mediated, by libraries, booksellers, and large commercial aggregators. How can we engage directly with audiences? When is it most effective to do so? How can the authors' networks and the partnerships of the research we publish be leveraged to facilitate this kind of engagement? What is the role of the institution in supporting engagement with non-academic audiences? What metrics and data can be made available to us and help in creating marketing and distribution strategies for wider public access to knowledge and research outcomes?

## Closing Statement

To close, we return to the beginning: to publish a digital work, where does an author start? In the research that UBC Press conducted for RavenSpace among scholars, university administrators, librarians, and publishers, and through formal and informal discussions with authors and with other university presses involved in cutting-edge, born-digital publishing, we have learned that there is a role for publishers to initiate faculty and collaborators into the digital process. Publishers can

provide expertise, guidance, and training in how to plan for the publication and to prepare their scholarship for its eventual interactive format. This entails developing standards and guidelines but can also extend to delivering workshops and offering training.

At Stanford University Press, we relish the opportunity to craft this new publishing space together with our authors, building on their needs and ideas to learn what is missing and to advise what can be done. It is a creative and responsive space in which the public humanities and university publishing come together to seed innovation through conversation and exchange.

Public humanities work connects scholarship with wide-ranging groups, both as audiences and as partners. This broadening of the academy impacts every aspect of the publishing process, offering opportunities to rethink inherited approaches to publication format, peer-review, access and preservation, and marketing and distribution. These open new horizons for both presses, enriching publications and making them more accessible and inclusive.

## Author Bios

Friederike Sundaram is Senior Acquisitions Editor for Digital Projects at Stanford University Press. She has been building the digital projects program for the Press since November 2015, collaborating with authors on developing a new genre of scholarly publication that delivers ideas via both content and form.

Darcy Cullen is Assistant Director, Acquisitions at UBC Press and the founder and Principal Investigator of RavenSpace. She has been publishing in Indigenous studies for over fifteen years, initiating partnerships locally and internationally to respond to the new needs and expectations of authors, support collaborative authorship, and develop new and respectful ways of publishing research for the benefit of all those who wish to learn and share knowledge.

# Value of Publishing Public Humanities Scholarship

## Catherine Cocks and Anne Valk

In its broadest sense, publishing offers public humanities practitioners many opportunities to expand the visibility and impact of their work.  Whether appearing during or after a project is completed, blogs and social media posts, scholarly books and articles, white papers, or podcasts and exhibits can all document a project, share its outcomes, offer guidance to other practitioners, or critically assess its outcomes. Collaborative projects that connect academic scholars with partners who represent organizations from outside the academy, the kind highlighted in this report, can reap the benefits of publishing; at the same time, the inclination to publish and the writing and publication processes can highlight questions, challenges, and disparities that distinguish academic and community partners. Indeed, these differences may even become exacerbated as a result of the effort to publish.

In this section, we consider the overlapping and distinct ways that community and academic partners may understand the potential benefits of publishing.  Defining the value of publishing publicly engaged humanities work entails considering how such publications can address multiple audiences (inside and outside of academia), take multiple forms, and serve different purposes within the lifespan of a project. These considerations about audience, format, and purpose emerge in the process of writing and preparing publications, in negotiating with publishers, and in the production and distribution of the finished publications.

## Scope

For academic scholars and administrators, the publication of publicly engaged humanities work can fulfil many of the same purposes as more traditional scholarly publishing in the humanities: to contribute to production of new knowledge that can enrich the world and lead to novel understandings of history, culture, and society. Publications also enable communication and conversations among scholars and convey disciplinary content to researchers and students. Not least, publications frequently are valued as a primary way to gauge a scholar's contributions to academia and a key measure for evaluation that's tied to grants, hiring, retention, and promotion practices.

However, the spirit driving this kind of work—the goal of benefiting the public—entails much broader aspirations than scholarly knowledge production. Whether through books and articles or less traditional formats (e.g., podcasts,

> *The spirit driving this kind of work—the goal of benefiting the public—entails much broader aspirations than scholarly knowledge production*

blog posts, digital archives and exhibits), publications growing out of publicly engaged projects aim to engage audiences in addition to scholars, and often seek to connect public and scholarly conversations on issues of public concern. For publicly engaged projects that are explicitly framed as serving a "public good," publications may contribute insights, methods, engagements, connections, and shared discovery and problem solving intended to strengthen community development or address public concerns. This might include, for example, publications that document pop-up museums preserving and publicizing the stories of marginalized or minority communities; strategies for making old age a time of meaningful social interaction and artistic creativity; and community book clubs enabling the intergenerational discussion of class, gender, and social change.  In short, such publications aim to circulate the project's benefits and lessons broadly in order to catalyze more public engagement. Their value is civic as well as scholarly.

In addition to their civic contributions, publicly engaged humanities publications can tangibly impact community organizations, ideally helping to expand their capacity to advance their mission. For non-academic participants, sharing information about publicly engaged projects through publishing might bring added publicity and visibility, which could, in turn, help projects gain the backing of funders and other supporters.  Partnerships between a university and a community organization, for example, can strengthen the organization's bottom line by enhancing a project's public profile with potential funders or expanding its ability to build relationships with new stakeholders. Being engaged in publishing can provide additional opportunities to carefully evaluate a project's impact, thereby assisting participants in considering sustainability, outcomes, and next steps.

Publishing might serve these interests at multiple points in a project's development, not solely at the completion of a particular academic research effort. For example, blogs, online exhibits, and short articles can document a project throughout its life by preserving its achievements or material elements, showing how and why it unfolded "behind the scenes," and demonstrating its impact. A book, website, or digital exhibit can be an archive of a project, extending its life and keeping it available after the project itself has ended or moved on. In these ways and more, publications might amplify the project's positive public impact.

Unlike solely academic research collaborations, the diverse contributors to a publicly engaged project may differ in their view of both the process and the value of publishing. Partners outside academia may not feel comfortable writing or even feel the need to write as a means to share the results of a project. Community partners may turn instead to public gatherings, artistic output, media interviews, and other preferred means of sharing their work and promoting their aims.  In contrast, the scholar-participant may experience professional pressures that compel them to write; or they may enjoy the opportunity to preserve, analyze, and reflect on the project in print. Disciplinary and institutional standards will influence scholars' expectations about the writing process, the preferred form of publication, and their perception of the quality of a publishing outlet. For example, many humanities scholars receive little encouragement from their institutions to co-author publications or are actively discouraged from dedicating time to scholarly projects that will not result in a peer reviewed publication. Even those who are committed to writing and publishing collaboratively may need to recalibrate their expectations to account for the additional time and procedures involved.

Thus publishing out of publicly engaged projects may require innovations in practice and in genre if they are to reflect and express the collaborative nature of the work. For example, Annie Valk, a historian, has worked with Holly Ewald, an artist who has organized community gatherings and creative exhibits to share her work (http://www.upparts.org/publications.html). To produce several co-authored articles emerging from their collaborative oral and community history project, they developed a process that allowed both Ewald and Valk to comfortably participate and contribute their ideas. After intensive brainstorming sessions, Annie wrote a draft that her artist collaborator reviewed. The publication was not complete until both partners agreed that it reflected their vision and viewpoint; and both were recognized as authors in formal attributions.  Co-authorship reflected their intellectual and creative exchange, and the writing became an extension of the relationship at the core of the project.

Multiple forms of publication and collaborative authorship may raise questions about intellectual property and copyright (another way of understanding value) for the publisher and the participants. Who does a piece of writing belong to and who works directly with the publisher to produce the publication? Project partners should resolve such issues before negotiating with a publisher. Project partners should also discuss issues of access to the publication, as most publishers need to sell the

works they publish in order to recoup the costs of production. If the price of a book or an article's appearance in a subscription-only journal will prevent some partners, participants, or affected communities from reading it, project partners may need to obtain grant funding to make it open-access or arrange for discounted subscriptions or bulk purchases on behalf of a community. Alternatively, self-published formats may be preferred for their accessibility, even if these do not have the same credibility as a peer-reviewed publication from an academic standpoint.

Relatedly, partners and the organizations they represent may find that they hold conflicting or contradictory understandings of the value of publishing.  For example, community partners may resist a scholar's efforts to critically analyze a publicly engaged project, fearing that the lack of an uplifting assessment might jeopardize support they need from funders and their stakeholders.  The community partner may even see the scholarly impulse toward critique as a usurpation of the project or a betrayal of supposedly shared aims for the scholar's gain. At the same time, the community organization's pursuit of civic aims may conflict with the academic partner's commitment to the production of knowledge. Or scholars based at universities may find their project exploited as positive PR by an employer eager to showcase their investment in, and service to, local communities.  Such dilemmas demonstrate the complications of defining the value of publication and highlight the necessity of open communication and a commitment to reciprocity and mutual benefit that form the core of successful collaboration in public humanities praxis.

## Model practices

The key to meeting the challenges posed by conducting publicly engaged work and determining value for all is frequent honest conversations among the project partners about their goals and motives for doing the work. Project participants should think early in their process about whether to publish, in what forms, and when. Below we offer some examples of what public humanities scholars might address in their projects and a few exemplary projects that have addressed the challenges.

### *When to publish, what to publish*

When and how often do project partners want or need to publish? Scholars need to publish to keep their jobs and advance their careers, but publicly engaged work is usually time-consuming and unfolds over years. Its demands can lengthen the time that scholars need to produce publishable work and add to their workload without advancing their careers. Other partners may regard publication (particularly scholarly articles and books) as optional or unnecessary. At the same time, how can the work speak effectively to multiple audiences? A publication that serves scholars may not be accessible or appealing to community partners, funders, or non-specialist readers generally (because it doesn't "sound like" their project, focuses on academic issues peripheral to their interests, or is published in a specialized outlet such as an academic journal).

As their site-specific, participatory theater project was winding down, the organizers of the Penelope Project reached out to the editors of the University of Iowa Press's <Humanities and Public Life series>. Series editor Annie Valk and University of Iowa Press acquisitions editor Catherine Cocks joined the project partners in a workshop to discuss the value of publishing a book and what it might look like. While the Penelope Project partners defined what a book could do that their theatrical performances, paintings, weavings, poetry, college courses, and a documentary film could not, Valk, series co-editor Teresa Mangum, and Cocks guided them toward a model of a multi-vocal, multi-genre edited collection that would be manageable for the press and appealing to a range of readers. See Anne Basting, Maureen Towey, and Ellie Rose, eds., The Penelope Project: https://www.uipress.uiowa.edu/books/9781609384135/the-penelope-project

*Capturing diverse voices of participants*

Whose voice animates the publication, or who is the public face of the project? How can partners share authority in writing about their work, mitigating or overcoming any historical or situational inequities? It can be difficult to reproduce the different perspectives of project participants on the page. Two obvious means of doing so, multi-author and edited volumes, can be uneven, less readable, and harder to pull together than a single-author narrative. In an account of her successful efforts to commemorate the 1911 Triangle Shirtwaist Factory fire, which caused the deaths of 146 people, most of them young immigrant women, author Ruth Sergel devised a compelling compromise among these forms. Beginning by chalking the names of the dead on the streets outside the buildings where they had lived in New York City, she eventually forged a coalition of more than 250 partners who staged multiple events during the 2011 centennial. Detailing the methods and attitudes required to make democratic, collaborative public art, she chose to write most of the book herself while including short "postcards" from others who participated. This approach produced a strong narrative in a single, compelling voice, while also showcasing the variety of motives and voices of those who joined her. See Ruth Sergel, See You In the Streets (https://www.uipress.uiowa.edu/books/9781609384173/see-you-in-the-streets).

Gabrielle Bendiner-Viani developed her project, Contested City (https://www.uipress.uiowa.edu/books/9781609386108/contested-city), out of a course she taught to undergraduates at New York's New School, tracing the history and politics of neglect, displacement, and gentrification in the Seward Park neighborhood. Her students engaged with the residents through exhibits, surveys, tours, and other activities that empowered the local people to assert their own values and demands in the planning process. Mirroring this highly collaborative, democratic approach to urban planning, Bendiner-Viani incorporated the materials created by her students and community participants in putting the book together.

*Shared authority*

How do the project partners and publishers decide on the form for a publication and evaluate its quality? If partners have distinct ideas about what constitutes a "good" way of publishing the outcomes of publicly engaged projects, how can these be managed or overcome? Who should take the lead in determining how a project's research gets interpreted? Sharing authority in creating a publication is a way to deepen the relationships at the heart of the collaboration and to expand participants' understanding of and investment in it or causes it intends to address. Such sharing must be guided by an "ethic of care"[12] and begin by recognizing and mitigating the systemic and situational hierarchies in which the partners are embedded. In order to include the voices of project participants, not only academic scholars and representatives of partnering organizations (cultural institutions, non-profits, social service agencies, etc.), some projects design ways to include participants in the act of collecting and preserving, interpreting, and presenting.  In Chicago, for example, historian Jennifer Brier and designer Matt Wizinsky worked with a group of women living with HIV/AIDS to collect life stories, personal photographs and other materials to create I'm Still Surviving[13] Brier and Wizinsky intentionally developed an inclusive process that would not be extractive and invited their collaborators to work together to co-author three different public displays: a book featuring the oral histories and photographs, a short film with photographs and audio excerpts from the oral histories, and a pop-up exhibition that displayed examples of all the materials (sound, image, text) and was installed at public libraries and art centers around the city.

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[12] See Brown, 2020: https://ncph.org/conference/other-programs/an-evening-with-aleia-brown-twitter-chat/
[13] *Oral History Review* blog accessed 16 December 2020: https://oralhistoryreview.org/ohr-authors/still-surviving/

Significantly, this work also included an Oral History Review article (Brier, 2019)[14] and blog post surfacing and discussing their methodology.  By working together to produce these displays, all participants benefitted by furthering their understanding of each other's experiences and developing a shared analysis of public health concerns and policies and their impact.

## Concluding statement

The different aims, formats, creative methods, and audiences of these publications pose significant challenges for project partners and publishers. As they discuss working together, they may need to address issues falling into three main categories: what and when to publish, how to capture the diversity of voices involved, and ways to share authority. The publications that emerge from such discussions best express the scholarly and the civic values of publicly engaged humanities endeavors.

## Author Bios

Catherine Cocks is editor-in-chief at Michigan State University Press. She has worked in scholarly publishing for almost twenty years.

Anne Valk is Professor of History and Executive Director of the American Social History Project at the CUNY Graduate Center. An oral historian, she has taught publicly engaged and community-based classes and worked with a variety of community organizations to undertake local history projects.

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[14] Jennifer Brier (2018) "I'm Still Surviving": Oral Histories of Women Living with HIV/AIDS in Chicago, The Oral History Review, 45:1, 68-83, DOI: 10.1093/ohr/ohy003

# Inclusivity in Publishing Public and Publicly Engaged Humanities Scholarship

## Janneken Smucker and Rebecca Wingo

Public and publicly engaged humanities scholarship is distinguished in part by its inclusivity, bringing together—and serving the interests of—diverse partners across academic and community contexts. Inclusivity in the context of the publicly engaged humanities and publication could be stated as making visible diverse contributions that lead to richer debates and knowledge sharing for the public good. Academic publication in a variety of forms, from journal articles and monographs to blogs and exhibits, can play an important role in the ongoing development of the field of the publicly engaged humanities. It can surface methods and outcomes to enrich not only publicly engaged work but all work across the disciplines.

This section discusses the challenge of inclusive and mutually beneficial publication of publicly engaged scholarship, focusing on the structures that undergird the valuation and evaluation of public and publicly engaged humanities scholarship.

## Scope

Writing for a public audience takes many forms: blogs, digital history, exhibitions, journal and magazine articles, news columns, white papers, etc. The accessibility and flexibility of this work holds a certain appeal, but when considering publicly engaged humanities publishing, the structures that govern the work of academic and community partners are not always shared. Academic partners need to publish in ways that are legible to their departments and institutions, and community partners often focus on publications that reach the widest audience. These tensions do not have to be at odds, however, as the values of inclusivity and mutual benefit can extend to publishing, honoring the needs of all partners. In order to do this, changes must be made in (1) the types of publications and labor that count in an academic setting; and (2) the valuation of co-creation and co-authorship.

## Publications for the Academy

For academic partners, it is important that public and publicly engaged humanities scholarship advance professional objectives. Writing a solo authored journal article or monograph can be a laborious process, but it is also a standard activity which fits neatly into the structures and traditions of academic work. However, some university's existing reappointment, tenure, and promotion standards, as discussed may not weigh public or publicly engaged scholarship or collaborative work as highly as it may regard peer reviewed articles and monographs.

For example, the Oral History Review solicits guest contributors for its blog to complement and supplement its peer reviewed articles. Some write extensive, engaging pieces, with accompanying audio and visual material (http://oralhistoryreview.org/oral-history-projects/documenting-tears/), equivalent to the work put into a journal article itself. But what does this blog post mean to the author if their home institution does not give them "credit" in terms of tenure and promotion? When it comes to publicly engaged humanities and the types of publications that have the widest reach, not only does the academic community devalue some of these scholarly outputs, but the labor of their production is often rendered invisible by Recognition, Tenure and Promotion.

Complicating matters, many public engagement projects require teams that can include activists, archivists, digital humanities specialists, librarians, and external scholars. Teams work together, not individually, to build successful projects, and it is difficult to parse out where one person's labor ends and another's begins. Rewards and accolades should be shared among all contributors. The shared

bylines and credit are necessary for creating lasting trust with communities and the public more broadly, but shared credit tends to "count" less in the scholars' respective departments. In scholars' efforts to avoid discounting community partners' labor, the academy renders scholars' labor invisible.

Further, the academy rarely rewards scholars for the labor they put in behind the scenes to build a co-creative and productive partnership. The time spent attending community events and meetings, in planning meetings, and coordinating the project does not fit into a journal article or book. However, these building blocks of trust are vital to partnerships.

### Co-Authorship and Co-Creation

By the same token, a focus solely on professional "credit" can lead to a lack of inclusion of community participants. Academic partners must recognize that community members are not rewarded

*Academic partners must recognize that community members are not rewarded for their scholarly contributions in the same way that academics are*

for their scholarly contributions in the same way that academics are. Yet, their inclusion inherently strengthens the scholarship produced. When these publics participate, how can we be sure that their voices are represented and their contributions are given proper credit and acknowledgment?

The incentives are low for citizen scholars to publish with academics. Publishing rarely earns money, nor does it typically further community partners' careers. However, co-authoring with community partners puts into practice the ethos of many publicly engaged scholars to de-center themselves and push the voices of the community to the fore. This is essentially the translation of shared authority into academic practice. The how of co-authoring with community partners, however, is a practice that deserves more attention.

Publicly engaged humanities scholarship that prioritizes inclusion makes sure that the voices of all participants, particularly those perspectives that may otherwise be marginalized or left out, are heard and acknowledged. Only in rebuilding academic systems to share credit can we facilitate a more inclusive practice of publicly engaged scholarship and a culture of co-creation in publishing.

### Looking Forward

When scholarship does not look like something familiar, universities may not know how to give it the credit and recognition it deserves. There is hope for change, though, regarding Recognition, Tenure and Promotion. The American Historical Association (AHA), National Council on Public History (NCPH), and the Organization of American Historians (OAH) jointly produced a report on Tenure, Promotion, and the Publicly Engaged Academic Historian (https://ncph.org/wp-content/uploads/Engaged-Historian.pdf) that highlights the invisibility of a lot of publicly engaged work and emphasizes its value.

Still, much of the onus of publicly engaged scholarship falls on scholars themselves. Scholars have to prove the merit of the work they do choosing digital platforms and applications, networking with individuals and organizations outside of academia, and translating academic concepts to non-academic audiences. They must convince tenure and promotion committees that this work is part of their scholarly agenda. Educating colleagues and administration takes time and energy, in a way that simply publishing a peer reviewed article would not.

Academics produce publicly engaged scholarship because it is gratifying and mirrors the very tenets of public humanities practices. But gratification does not move careers forward, it just makes them more enjoyable.

## Model Practices

Model practices are difficult to establish for publicly engaged publishing, in part because the practices of inclusion vary so widely. Not all community-engagement practices will work for all communities. Not all deliverables look the same for all publicly engaged scholarship. By way of illustration, here are a few ways scholars addressed the challenges we outline above in their projects:

A prime example of publicly engaged scholarship borne of genuine co-creation and a shared authority between academics and their community partners is the SNCC Digital Gateway (https://snccdigital.org/). One of the end results was a working paper co-authored by 16 SNCC veterans and their academic partners called Building Partnerships Between Activists and the Academy (https://snccdigital.org/resources/lessons-learned/), which details the elements of the collaboration that made the partnership mutually beneficial. They outline what the activists saw as good qualities in their university partners (established methodology, institutional support, etc.), and what the university partners admired about their activist partners (organization, flexibility, etc.). Each side of the partnership earned the others' respect through shared values and mission, ultimately creating a collaboration built through shared governance, ownership, and decision-making.

Another example is New Roots/Neuvas Raíces[15] (https://newroots.lib.unc.edu/), created by the University of North Carolina (UNC), Latino Migration Project, Southern Oral History Program, and UNC Libraries. It is a partnership between members of a multinational community and two academic centers at UNC. One of the primary ways through which it makes multiple voices heard is through bilingual publishing. It furthers its effort at inclusion by making its resources available in a form accessible to those without internet connections (this project made PDFs and MP3s available to download, rather than stream, and also offered USB drives for places in Latin America who inconsistent internet). To further it as a scholarly endeavor, its co-creators from across institutions published a journal article (https://www.tandfonline.com/doi/full/10.1093/ohr/ohz011) documenting its project design, and the decisions that have made it stand out for its inclusion and community engagement.

Oral history classroom projects with community partners share some common elements that make them a good model for publicly engaged scholarship that benefits and credits university scholars, students, and community partners. The Louie B. Nunn Center for Oral History at the University of Kentucky Libraries has partnered with faculty and students at both University of Kentucky and West Chester University to develop sustainable multi-semester projects. Both The Jewish Kentucky Oral History Initiative (https://kentuckyoralhistory.org/ark:/16417/xt7w6m33529z) and Philadelphia Immigration (http://phillyimmigration.nunncenter.net/) partner with the archive to train students to conduct new oral history interviews and create Oral History Metadata Synchronizer indexes of the interviews. Both projects publish digital stories, exhibits, and podcasts drawing on the interviews. Exemplifying oral history's tenant of shared authority, all parties receive credit. See Sustainable Stewardship: A Collaborative Model for Engaged Oral History Pedagogy, Community Partnership, and Archival Growth (https://www.tandfonline.com/doi/full/10.1093/ohr/ohy052), allowing scholarship/teaching to dovetail and scholars to receive academic recognition.

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[15] Hannah Gill, Jaycie Vos, Laura Villa-Torres & Maria Silvia Ramirez (2019) Migration and Inclusive Transnational Heritage: Digital Innovation and the New Roots Latino Oral History Initiative, *The Oral History Review*, 46:2, 277-299, DOI: 10.1093/ohr/ohz011

The examples above include both public and publicly engaged humanities scholarship. While all the projects have a digital component, we do not believe that public or publicly engaged scholarship must include a digital component. For the purposes of this whitepaper, however, being able to link to concept-in-practice is important.

## Concluding Statement

There is no one-size-fits-all model for the publication of publicly engaged work, just as there is no one-size-fits-all model for recognition of the work that undergirds it. The academy needs to make space for the unconventional; in pushing its boundaries we push our scholarship, and everyone benefits.

The burden of change rests unevenly with the publicly engaged scholars. Change needs to be multi-directional, accounting for systemic shifts as well as individual advocacy.

## Author Bios

Janneken Smucker is a professor of history at West Chester University and serves as co-editor of the Oral History Review.

Rebecca Wingo is an assistant professor of history and the director of public history at the University of Cincinnati.

# Capturing the Process of Public Humanities Scholarship

## Barry M. Goldenberg and Dave Tell

This section addresses the messiness of the public humanities and its relationship to the types of work published within the public humanities. We believe that the messiness (or complexity) of public humanities scholarship is one of its virtues, and that publishing practices should render the messiness of the endeavor with as much clarity as possible. It is indeed the messiness of public humanities scholarship that enables it to expand knowledge beyond previously configured conclusions and to illuminate issues that plague all humanistic inquiry. This messiness allows for published works to take more malleable forms of dissemination that emphasize non-linear engagement, more open community collaboration, and process-focused scholarship.

### Scope

All research is complex. Insofar as research involves investigation into unknown domains, it cannot be explained in advance. Unlike elementary algebra equations (or elementary social studies), in which all the variables are

> *The more that research pushes beyond well-established domains … the more the unknowns proliferate.*

given in advance, scholarship in the humanities involves the gradual accumulation and gradual recognition of theretofore unknown variables. The more that research pushes beyond well-established domains (that is, the more generative that research becomes), the more the unknowns proliferate. And the more that variables proliferate, the more complex and messy scholarship becomes, too.[16]

Scholarship in the public humanities accelerates the increase of unknown variables. In comparison to traditional humanities scholarship, public humanities involves methodological practices particularly prone to generate variables. Public humanities scholarship is often collaborative. This collaboration brings scholars from diverse institutional settings together (like the authors of this section). It also brings scholars into local communities. And specific communities, no matter how homogenous they may appear, are best understood as variable multipliers. No matter how much advance reading is done or how much prior planning happens, the experience of being on-site in local communities always involves intellectual surprises (if it did not, it would not be worth doing). Local knowledges, local fault lines, local politics, and local customs remake the assumptions of scholars at every turn. To honestly represent a local community requires, as Barry Goldenberg has written elsewhere, "a necessary comfort with the unknown."[17]

While a complete list of unknown variables faced in public humanities scholarship is, by definition, unknown, the following categories are consistent generators of unknowns:

Unknown people: Often there are surprise agents or actors, within university spaces but also particularly beyond them, that emerge over the duration of a project. For example, these unknown people may include family members or relatives of a project who appear and have different motives for the scope of a project—or, perhaps, offer conflicting information of a particular narrative.

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[16] Worth noting in the current climate the effect of COVID-19 as a significant 'unknown' – what effect this is having on resources, missions, commitments to multiple stakeholders

[17] Barry M. Goldenberg (2019) Rethinking historical practice and community engagement: researching together with 'youth historians', Rethinking History, 23:1, 52-77, DOI: 10.1080/13642529.2018.1494934

Unknown "archives" (both traditional and non-traditional): Whether historical archives or through a person/group's ethnographic "archive" as developed over time (i.e., ethnography, qualitative methods, etc.), sources of information often appear in unplanned and perhaps unknown places that can alter a project in a variety of ways (i.e., scope, time, etc.).

Unknown time commitments and differential chronologies: It is not uncommon for publicly engaged scholarship to have approximate dates or time frames for completion. Even when offered in good faith, such time frames hide the messiness of this work; moreover, always consider that public collaborators may have vastly different priorities.

Unknown political environments: The context in which scholars produce academic work greatly affects the content, purpose, and goals of it. This is particularly true in publicly engaged work where policies and rhetoric at the local, state, and national levels often directly affects lay people who participate in these projects.

Unknown interpersonal relationships (i.e., collaboration): Collaboration in itself is messy and complex. Preparing for the unknowns—tensions, politics, personnel changes—of collaborative work is also necessary. Again, consider the ways in which the goals of the "public" differ from that of scholars.

Unknown institutional barriers: Publicly engaged scholarship usually transverses both academic and public spaces. Issues of funding, campus politics, and institutional policies are always in flux in ways that increase malleability.

While the above list may to some appear as a case against public humanities scholarship because of all the unknowns, we hold that the increased complexity/messiness of public humanities scholarship is one of its virtues. This is for two reasons. First, the more variables taken into account, the more valuable the scholarship. It is precisely the variables that allow for the expansion of knowledge beyond previously configured conclusions. Second, the visibility of unknown variables in public humanities scholarship illuminates issues that plague all humanistic inquiry, albeit at lower levels of intensity. The sheer speed at which variables increase in public humanities scholarship makes it an ideal venue for thinking explicitly about method in all humanities work.

The increased complexity of public humanities scholarship should impact what we publish. Rather than treat the proliferation of variables as an unfortunate methodological hurdle that can be overcome with rigor and written out of the final document, we believe that the process (with all its messiness) should be reflected in the final product. That is, public humanities scholarship challenges the distinction between process and product. Our published products should be designed in such a way as to document messiness rather than resolve messiness. Documenting the impact of proliferating variables (in diverse forms in various fields) is a key part of the publishable contributions of publicly engaged scholarship.

## Model Practices

In this section we submit examples of public humanities projects that recognize complexity in their design.

First, consider the Emmett Till Memory Project (https://tillapp.emmett-till.org/),  a mobile application by Dave Tell designed to capture local histories of the 1955 murder of Emmett Till in the Mississippi Delta. This project was faced with a very basic form of messiness. Different communities in the Mississippi Delta remembered the story differently. Even answers to the most basic questions about the murder (like the number of accomplices, or the site of the murder) shift as one moves

from community to community in the Delta. In the context of a "post-truth" age, there have been voices calling for the project to share a single "true" account of the murder. Convinced that a single account, regardless of its veracity, would undermine the complexity of the story and erase the truth that the story is contested locally, the ETMP chose to incorporate the complexity into its design. With the affordances of GPS technology, the ETMP calibrates the story of the murder to a user's location in the Mississippi Delta. For example, a user standing at the trial site will get the jury's version of the story, while a user standing at the site where the black press lodged will get their version of the story. As the user moves, the story shifts. And as the story shifts, the user is confronted with the messiness of the story as it exists in the Mississippi Delta.

Second, consider The Kiplings and India: A Collection of Writings from British India, 1870-1900 (https://scalar.lehigh.edu/kiplings/index). Created by Amardeep Singh, the site is designed to capture the complexity and messiness of writing about empire. To understand the politics of empire requires canonical writers like Kipling and an apparatus that foregrounds the intellectual and material gap between the colonizers and the colonized. That is, alongside Kipling, one needs both his critics and a mechanism to move quickly between various forms of empire writing. Using Scalar as a platform, Singh designed multiple pathways through the archive, making it possible to visualize (literally) the multiple truths of empire writing. Consider, for example, his visualization of famine (https://scalar.lehigh.edu/kiplings/famine-1).  At a single glance it provides perspectives from multiple Kiplings, from local people, and from post-colonial critics. This empowers the user to move themselves through the complexity of the topic, rather than have the complexity resolved into a single linear account.

Third, consider the DC/Adaptors (http://www.dcadapters.org/home), a public project by Matthew Pavesich to document how residents of Washington DC have appropriated (or adapted) the iconic three-star DC flag for their own purposes. The complexity of this project resides in the fact that there is not a single way to organize the adaptations of the flag that does not lose a crucial variable. Many flag adaptations are signs of neighborhood pride. However, if the project were simply organized by neighborhood, it would lose the equally relevant distinctions between adaptations that were part of a political campaign, those that were motivated by commercial interests, and those that were primarily aesthetic (street art, graffiti, personal adornment). Yet, focusing on purpose or neighborhood threatens to erase distinctions between digital and material adaptations or between those in public, private, or liminal settings. Even more, private may mean something different in different neighborhoods. And how to localize digital adaptations? Critically, Pavesich does not resolve these questions. By creating interactive, user-driven visualizations (http://www.dcadapters.org/charts), the project allows users to organize the data in their own interests, to navigate the messiness as they please.

Fourth, consider On the Line: How Schooling, Housing, and Civil Rights Shaped Hartford and its Suburbs (https://ontheline.trincoll.edu/), an open-access, born-digital, book-in-progress by Jack Dougherty and contributors, that explores the relationships between housing, schooling inequities, and suburbanization in Connecticut. The productive messiness of this project manifests in a number of ways, particularly Dougherty's transparency in acknowledging what has still yet to be written and/or fully understood within this rich history. Notes and "to-do" items are littered all through the book's incomplete "sections," illustrating to readers how documenting and then synthesizing a century of discriminatory housing policies, community stories, and historical maps is complex. Dougherty also invites readers to contribute to the project's maps as well as provides tools to teachers and researchers to further explore unanswered questions (https://ontheline.trincoll.edu/teaching-researching.html). By explicitly making publicly accessible

his GitHub databases, in-progress Google Docs, and various brainstorming notes within the text, Dougherty highlights the range of messy processes of engaging in highly collaborative and community-based research. This also provides readers the option of engaging with this research in a range of formats, such as formal (or informal) text, maps, images, or data.

Finally, fifth, consider the Youth Historians in Harlem (YHH) project founded by Barry Goldenberg (and continued by the Harlem History Education Project: https://harlemeducationhistory.library.columbia.edu/collection/yhh). YHH is a collaborative public history project between faculty, graduate students, and young people. These ongoing collaborations have resulted in public-facing Omeka exhibits, walking tours, and community presentations. However, YHH is a project that relies on the unknowns in the process, such as unknown institutional barriers and unknown workflows among groups generally not in partnership in university spaces. Without documenting the granular processes of how these groups worked together (or how the collaboration came about), as Goldenberg does in Rethinking History (https://www.tandfonline.com/doi/full/10.1080/13642529.2018.1494934), it would be impossible to fully grasp the significance of the collaboration or the potential community impact of the disseminated scholarship. Without process, these unknowns would be erased and the messiness of the entire project would be lost.

## Concluding Statement

In all of the above, the messiness of the process is foregrounded in the final product. Without foregrounding the messy proliferation of variables, scholarship might appear polished. But we believe that polished humanities scholarship is the conceptual equivalent of science's black box: an object that can be judged only by its outputs. Faced with a polished account, the end-user of a project cannot see the variables at work in the process of knowledge construction. And without being able to engage the variables, the user (or reader) will be unable to judge whether the outputs are in fact appropriate conclusions. Faced with a polished account, in other words, the user can only accept or reject the outputs; thoughtful engagement with the process of knowledge construction is impossible.

As a counterpoint to the limitations of polished scholarship, consider each of the above projects. By foregrounding the messiness of research, each of these projects increases the agency of the user, who is confronted with options rather than a prematurely settled account. This is the promise of the public humanities. As an enterprise wedded to specific communities and necessarily entangled in the proliferation of variables, the public humanities just might guide the humanities writ-large into new models of publishing.

## Author Bios

Barry M. Goldenberg is a Research Fellow at the Institute for Urban and Minority Education (IUME) at Teachers College, Columbia University, where he previously founded Youth Historians in Harlem (YHH), a public history project that engaged high school students in collaborative historical research with university scholars. Barry's forthcoming book, Strength through Diversity: Harlem Prep and the Rise of Multiculturalism is under contract with Rutgers University Press, and his research on Harlem Prep has been featured in various digital spaces. Barry has also published widely-cited scholarship on pedagogy and history education in academic journals such as Urban Education, The Social Studies, and Voices from the Middle. Barry continues to serve as an adjunct professor at El Camino College, proudly teaching United States history to community college students.

Dave Tell is Professor of Communication Studies and Co-Director of the Institute for Digital Research in the Humanities at the University of Kansas. He is the author of Confessional Crises and Cultural

Politics in Twentieth Century America (Penn State University Press, 2012) and Remembering Emmett Till (University of Chicago Press, 2019). Remembering Emmett Till was listed as a 2019 book of the year by the Economist and winner of the Mississippi Historical Society's 2020 McLemore Prize. Professor Tell is a former fellow of the National Endowment for the Humanities and a codirector of the Emmett Till Memory Project. His writing on the Till murder has been published in the New York Times, Chicago Tribune, Atlantic Monthly, LitHub and a wide range of academic journals. He is a past president of the American Society for the History of Rhetoric and the inaugural Public Humanities Officer for the Rhetoric Society of America.

# Conclusion: Catalyzing change for the public humanities and publication

## Kath Burton and Daniel Fisher

Through this exercise, our working group has identified a vast array of challenges associated with publication and public and publicly engaged humanities scholarship.

The four areas of challenge this working paper discusses, Publishing Lifecycle, Value, Inclusivity and Process, emerged as primary areas of concern for participants in the working group. They are by no means the only challenges that the working group discussed. And they are challenges that have only been broadened during the global crises of 2020-2021. Ultimately, however, we believe that the discussion of model practices for addressing the challenges outlined in this paper would serve as a useful first step towards catalyzing change in publication and public and publicly engaged humanities scholarship.

Building on this work, we wish to conclude by highlighting two areas for future work. The first is training, how scholars can develop the skills and dispositions necessary for public and publicly engaged humanities scholarship. The second concerns pathways to publishing on public and publicly engaged humanities scholarship, which we believe serves scholars as individuals and as collectives building sustainable and impactful practices.

## Digging into the specifics: what resources exist for public humanities scholars?

At the foundation of many of these areas of challenge is the question of training. What programs and resources are available for humanities scholars to develop skills and dispositions for both practicing publicly engaged humanities scholarship and publishing it across all its varied modalities? This is not atypical for an emerging field of scholarship. While notable public humanities programs are starting to emerge and gather traction in terms of funding, programming and student numbers, there is a scarcity of training resources, materials and programs specifically geared towards publication.

The challenge of training is in some ways rooted in graduate education in the humanities. Humanities scholars are formed and socialized as professionals through their graduate work, as they act the part by writing essays, presenting at conferences, and teaching while producing a dissertation in the course of their doctoral training. Dissertations are a genre unto themselves, but they are inspired by and very often lead to published books and journal articles. They involve publicly engaged research and programming relatively rarely, a shift in focus that reflects the landscape of graduate education in the humanities—though there are field and centers where that changing (e.g. https://www.brown.edu/academics/public-humanities/graduate-program/graduate-certificate). The publicly engaged scholars that these programs produce are driving change in the humanities, but not nearly as many as conventional humanities research PhDs. This is not a problem by any means, but it does lead to a small population of scholars with the skills and dispositions to perform publicly engaged research and fewer still who perhaps publish anything from the publicly engaged aspects of their work. In terms of the scope of this challenge, the availability of specific graduate courses in the public humanities is one limitation on the publication of publicly engaged scholarship. Courses, like the Graduate Certificate Program in Public Humanities at Brown noted above, now include training around specific 'hands-on' methods in the public humanities, evolving from the digital humanities and offering a non-traditional outlet for potential publication in new digital formats.

While this challenge is certainly rooted in the scale of public humanities programs, the variety of modalities used by scholars to publish their engaged work creates an additional challenge, as each requires its own set of knowledge, skills, and abilities. Training and resources for these activities are available outside the humanities, though they are increasingly being brought in in formal ways. Campus-based initiatives like the Institute for Social Change at the University of Michigan or the Faculty and Graduate Institutes on Engagement and the Academy at the University of Iowa offer training in the methods of publicly engaged humanities, including some modalities of publishing discussed above. Specific modalities are also the focus of developing programming in higher education. The National Humanities Center (US) and San Diego State University Digital Humanities Center held a virtual convening for graduate students focused on podcasting featuring Barry Lam, philosophy professor and host of the Hi-Phi Nation podcast. More broadly, however, learning about modalities like podcasting can be productively done outside of the humanities. Although some training in effective methods for doing publicly engaged work is becoming more widely available, where publication fits into a publicly engaged research cycle is not always clear.

***We call on the public and publicly engaged humanities community to help build up the initial list of courses and programs that we have identified to date. You can find the initial list here.***

## Pathway to publication in the public humanities

Publication is a part of scholarly life, substantiates research outcomes and justifies future funding and support structures and can lead to career progression. Starting from the premise that formal training for publishing engaged research on graduate programs represents a necessary area of growth, how might we adapt existing publication resources and training to suit the diverse range of outputs now emerging in the public humanities? Where is the overlap and what are the notable differences?

As illustrated in the model practices outlined above, publication using non-traditional modalities is a significant facet of publication in the public humanities (see the range of engaged projects curated in Humanitiesforall.org). Public humanities publications can and increasingly do have their origins in the digital, such as, online exhibitions, digital archives, blogs and social media, podcasts, video and documentary film. More traditional research outputs, for example, journal articles and books, are more likely to be covered in graduate training and there are many resources available to prospective authors on 'how to get published'. And useful initiatives such as 'think, check submit' (https://thinkchecksubmit.org/ or the AUP's new site https://ask.up.hcommons.org/) which provide clear pathways to publication in books and journals.

Typically, these pathways will identify the author journey in terms of a linear cycle which starts with an idea and moves through locating the right outlet for publication and on to submission and evaluation. Traditionally, how-to-get-published training, guidance and resources focus on the end product or outcomes (e.g. research articles and books) and effectively communicating ideas that emerge as a result of research. We can perhaps look to publication traditions in social and health sciences [18] to see where there is overlaps with the public humanities. These existing traditions point to similarities with public humanities and publication, for example how to organize a manuscript when writing about community-based participatory research, but there are notable differences in how publicly engaged work in the humanities is designed. These differences point to a set of initial publication questions that draw on the intrinsic value of public humanities as outlined by Cocks and Valk in the Value segment:

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[18] NCBI guidelines for writing manuscripts on community-based research: https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4304664/

- Why do you want to publish your engaged research?
- Design your publication objectives: what do you want to say and in what format do you want to say it?
- Getting started: when do you think about publication?
- What counts as publication: how are you going to publish your work?
- Knowing your audience: who are you intending to reach, with whom are you authoring/publishing?

Whereas traditional publication pathways may encourage engagement with the specific publication outlet (e.g. the age, history, affiliation and scope of a journal), what these questions suggest is that the shape of a publicly engaged pathway for the humanities is very different to traditional publication pathways. Public humanities publication is embedded throughout engaged research and happens at various stages in the research cycle; moving the why/what/when/how/who of publication nearer the beginning of the cycle[19].

***We offer the following illustration of a public humanities publication pathway for feedback and critique: [Public Humanities Publication Pathway]***
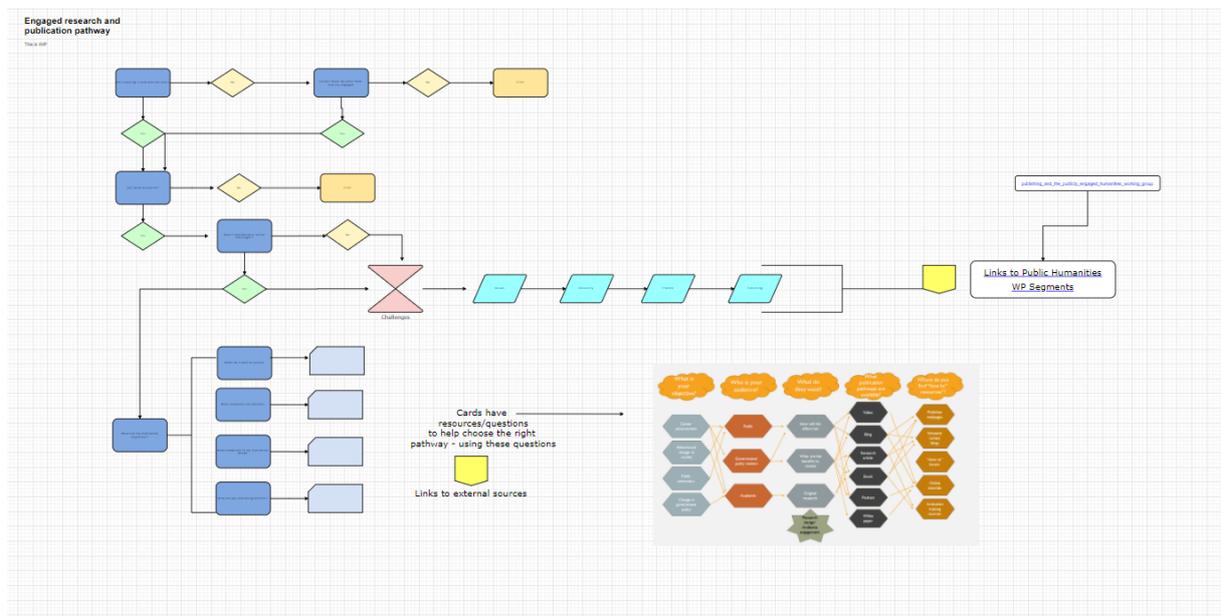


### *A next step … there may be more!*

We offer this initial survey of model practices and outline a potential new publication pathway to highlight the importance of publicly engaged research in the humanities.

Throughout this working paper, we have explored the challenges associated with the publication of publicly engaged work in the humanities. We have provided model practices to illustrate how publicly engaged work can lead to successful publication and feed into institutional credit and reward mechanisms. As noted above, the intrinsic Value of public humanities is woven tightly into the foundational structure of publication (p10) and provides a framework for conceptualizing the

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[19] The processes and collaborative approaches of publicly engaged work are well-aligned with open research practices. Exploring how humanistic frameworks can inform science and vice versa could be useful here. For example, embedding contributor roles in publication (as with the CRediT taxonomy http://credit.niso.org/ has been an important part of demonstrating collaborative work which could also support public humanities scholars make the case for the work being done.

work as well as its outcomes. As illustrated in the Process segment of this working paper, the early stages of public humanities work are dynamic and often involve the creation of publishable outputs along the way (p21). Exploring Inclusivity emphasizes knowing your audience and defining impact (p17) as perhaps ways in which to foreground participation in the publication of publicly engaged scholarship in the humanities. And in drawing aspects of process, inclusivity and value together, we see how Publishing traditions for public humanities have evolved to support the expansion of and enduring connections to engaged work through digital dissemination and preservation (p8).

In outlining a possible framework for public humanities and publication more work needs to be done to develop the discussion (including further dialogue with a broader range of stakeholders e.g. library and information professionals, scholarly society executives and community partners). As well as creating resources to support the development of the field, for and with public humanities communities, and catalyzing further cultural change to support the recognition of the public humanities as a fundamentally rewarding and creditable field of scholarship.

Throughout 2020, members of the Public Humanities and Publishing working group have engaged in conferences and workshops to promote greater dialogue around public and publicly engaged scholarship and publication[20].  During these discussions we have discussed aspects of the working paper that have contributed to this current version.

Our gratitude is extended to all participants, advisors and commentators for their generous engagement with this work.


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[20] Altmetrics 7: AM Panel and National Humanities Conference 2020

# Appendix 1: Foundational Value Questions for Publication and Public Humanities (Cocks and Valk)

Whose voice animates the publication, or who is the public face of the project? How can partners share authority in writing about their work, mitigating or overcoming any historical or situational inequities?

How can the work itself express the different voices of partners and participants while still cohering narratively? A book, article, or website that captures the multiple perspectives of a collaborative can be hard to read and may dilute the power of a project's central message.

How can the work speak effectively to multiple audiences? A publication that serves scholars may not be accessible or appealing to community partners, funders, or non-specialist readers generally (because it doesn't "sound like" their project, focuses on academic issues peripheral to their interests, or is published in a specialized outlet such as an academic journal).

What is the readership or market for a print publication? Even non-profit publishers need to recoup the cost of publication, and a book that no one reads benefits neither the project partners nor the publisher.

When and how often do project partners want or need to publish? Scholars need to publish to keep their jobs and advance their careers, but publicly engaged work is usually time-consuming and unfolds over years. Its demands can lengthen the time that scholars need to produce publishable work and add to their workload without advancing their careers. Other partners may regard publication (particularly scholarly articles and books) as optional or unnecessary.

What is the value of publication to project participants and stakeholders? If they define that value in contradictory ways, how can these differences be managed or overcome?

How do the project partners and publishers decide on the form for a publication and evaluate its quality? If partners have distinct ideas about what constitute a "good" way of publishing the outcomes of publicly engaged projects, how can these be managed or overcome?

How broadly accessible will the publication be, and how will the project partners and publishers address inequities or inconsistencies in access?

What is the purpose of describing a publicly engaged project's methods and impact, given that they cannot be "replicated" in the scientific sense? Who benefits from publishing such an analysis?

How can project partners make sure that focusing on what worked or setting up models, particularly in seeking additional funding, generating community support, or fostering similar initiatives, doesn't discourage attention to what didn't work and sideline critical reflection on the process and the outcomes?

How can project partners ensure that the value of their publications to institutions (such as scholars' home universities) is not reduced to PR, again discouraging critical reflection and potentially making community partners feel exploited or ignored?