HUMANITIES FOR THE PUBLIC GOOD INITIATIVE

GUIDE TO THE HUMANITIES PROFESSIONAL PATHWAY SUMMER

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A NOTE FROM THE DIRECTOR


When I put out the call for the first class of Humanities Professional Pathway Fellows a year ago, my goal was that the fellowship would equip humanists with resources to take a direct role in making a wiser world. That, after all, is the overarching aim of the public humanities movement in higher education.

Now, I know that the first class of fellows lived up to that lofty promise. They manifested the best spirit of a public research university through their socially engaged, technically impressive, and deeply useful summer public humanities projects, and are carrying that work into teaching, research, writing, and service.

These 12 fellows from 7 doctoral programs in the College of Arts & Sciences included ethnographers, archivists, artists and performers, digital humanists, and community-engaged educators. Some were working in ways consistent with methods in their home disciplines, and some were forging new paths; all were proving the value of high-level engagement with art, music, literature, stories, and cultural questions in everyday public life.

I’m so proud of what they’ve been able to accomplish, together with institutional partners, faculty mentors, and their deeply heartening support of one another. They took a further step this fall, in bridging their summer projects into a course on public writing, an experiment which is ongoing. The humanities in higher education has, I believe, actually never been “out of touch”--but with projects like these getting integrated into graduate study, it’s never been less so.

These fellows, their projects, and their mentors in the institutions from, with, and through which they worked and learned, have much to teach us. We can make a start on the pages ahead.

Yours in public humanity,

[Signature]

ROBYN S. SCHROEDER, PH.D
HUMANITIES FOR THE PUBLIC GOOD INITIATIVE DIRECTOR
COLLEGE OF ARTS & SCIENCES, UNC-CHAPEL HILL
THE 2018 HUMANITIES PROFESSIONAL PATHWAY FELLOWS

GRADUATE FELLOWS & THEIR INSTITUTIONAL HOSTS

- Kiara Childs, Triangle Women in STEM
- Erica Fedor, Next Level
- Grant Glass, Digital Robinson Crusoe
- Anusha Hariharan, Tamil Nadu Dalit Women’s Movement
- Sonny Kelly, Fayetteville-Cumberland Arts Council
- Meli Kimathi, BUMP the Triangle
- Abigail Lee, Friday Center Correctional Education Program
- Lara Lookabaugh, Toj Coman Women’s Collective
- Isabell Moore, Duke Center for Documentary Studies
- Emily Sferra, Playmakers Repertory
- Carlos Serrano, Campaign for Racial Equity in Our Schools
- Joanna Sierks Smith, Firsthand Foods
THE 2018 PROGRAM AND BEYOND

AWARD SELECTION CRITERIA
Fellows' proposed projects were selected on criteria including potential for positive public impact; integration of the project into candidate research and teaching agendas; and the general plausibility of the proposal turning into a successful project. Across the pool, the committee looked for diversity in the candidates' home departments, and in the communities their projects would reach.

NORTH CAROLINA & THE WORLD
Ten of the twelve fellows worked on projects primarily located here in the state of North Carolina, with the remaining two working with community groups in Guatemala and India.

COLLABORATIVE FUTURES
We expect to select 10 fellows to do collaborative public projects for summer 2019, with a call to open and circulate in mid-January. Look for the call and for info on the next information session at hpg.unc.edu/hpp!

ABOUT THIS GUIDE

GRAD VOICES
Listen to fellows explain their projects in their own terms

FUTURE FELLOWS
See the realm of the possible for your project proposals (due April 1st, 2019!)

UNC FACULTY
Understand the benefits of engaged humanities research projects for your advisees
ABOUT KIARA

Kiara Childs is a doctoral student in the Communication studies Department at UNC-Chapel Hill. Childs is a media scholar in training who seeks to research ways Black women create voice and countercultures through social media.

Before pursuing her doctoral degree, she received a BA in Journalism and Mass Communication and Gender and Women’s studies from the University of Wisconsin-Madison. When she is not engulfed in her work, she loves to indulge in skin care, tacos, and reality TV.

THE PROJECT: TRIANGLE WOMEN IN STEM-WOMEN OF COLOR CONNECTION

This summer, I was granted the opportunity to work with Triangle Women in STEM, an organization dedicated to connecting women of all ages in STEM careers. Triangle Women in STEM takes advantage of the Triangle’s notoriety of a quality STEM workforce and works to differentiate the region for women in STEM by partnering with universities, nonprofits, and the local government to provide opportunities for women.

My project was to help build social media engagement with communities of color by helping pitch initiatives and creative ways to engage with those communities. As a doctoral student, I research how voice operates through social media and this project provided experience doing the opposite: curating spaces for the marginalized. I mostly spent the summer getting their social media off the ground (established follower lists and explaining features to take advantage of) and pitching ideas for using the events as places to establish social media engagement.

One of the biggest projects I worked on was their #InternSpotlight which was social media campaign to highlight interns across the Research Triangle Park. I was able to establish a partnership with #SistasinSTEM during this campaign as well.
KIARA'S ADVICE

Choose your supervisor carefully
Try to vet your project supervisor if you do not have a prior relationship with them. Similar to choosing an advisor, try to ask questions about their mentoring style (hands on vs hands off), if they have mentored before, and their interests as well. Discuss project expectations upfront, so you can negotiate roles and duties.

Think about institution size
Bigger institutions mean there may be more people to go through, which can transform the flow of projects. It is important to be knowledgeable about how many people you are working with under your assigned supervisor.

Advocate for yourself
If you find your project is not fulfilling your goals, think of alternative projects to patch to your advisor. For example, if you want more of the experience in social media content curation but your current role isn't that, ask if you can do a week of this.

WHAT'S NEXT

Social Media Research and Future Projects
As a doctoral student, my goal is to perfect as many skills as possible, on top of writing and research. My collaboration with Triangle Women in STEM was my first experience working alongside an established organization. Although the work I did with Triangle Women in STEM does not further my research, this experience helped build my content management skills. As much as I enjoy researching social media, I enjoy creating and producing content for these platforms as well. Triangle Women in STEM gave me a chance to pitch ideas to build social media engagement, which will help with other professional opportunities in the future.

RELEVANT LINKS

Triangle Women in STEM: trianglewomeninstem.org
ERICA FEDOR

Musicology

ABOUT ERICA

Erica Fedor is a musicologist who aims to engage a variety of communities and publics through her research, writing, and scholarship. Her dissertation explores U.S. government-sponsored music diplomacy initiatives in the early-to-mid 2000s.

Erica holds a B.A. in English with Honors and Music with Honors from Wake Forest University and an M.M. in Ethnomusicology from Florida State University. Before beginning doctoral study, Erica spent a year teaching English at a grammar school in Dobruška, Czech Republic through a Fulbright English Teaching Assistantship.

THE PROJECT: NEXT LEVEL CULTURAL DIPLOMACY

For my project, I worked with Next Level, a cultural diplomacy initiative managed by the U.S. Department of State’s Bureau of Cultural and Educational Affairs, Meridian International Center, and UNC- Chapel Hill. I focused on the implementation and execution of U.S. residencies for both U.S. and international hip-hop artists. These included Next Level Global, a multi-week artistic and professional development program that brings international hip-hop artists to the U.S., and the Next Level 5.0 Orientation, which focuses on preparing U.S.-based hip-hop artists for their upcoming international residencies.

Assisting my project advisor, Mark Katz, with these two events allowed me invaluable opportunities for prepare me for a career in international exchange after I receive my PhD. I am particularly grateful for the opportunities for in-depth institutional learning and experience, as well as the expansion of my own professional network.
**ERICA'S ADVICE**

**Institutional learning is critical (and takes time!)**
As a graduate student accustomed to a somewhat limited view of what counts as a "product" (seminar papers, conference presentations, etc.), I began my project thinking of institutional learning as something separate. However, the opportunity for institutional learning is not one to be undervalued or minimized. Take the time to really get to know how your institution works and make connections with the people involved. You will come away with significant insights and connections that will continue to inform your scholarship and your career path long after the summer is over.

**Reach out to your HPP cohort**
Perhaps my biggest regret from the summer is not getting together in person with the other members of my HPP cohort more often. Having a community of scholars across disciplines united by shared visions and goals is tremendously inspiring and deeply humbling.

**WHAT'S NEXT**

**Thinking Beyond "Alt-Ac" Frameworks**
Before this summer, I knew I was interested in career paths outside of academia. But after working with Next Level and connecting with folks at Meridian International Center and the State Department, I feel newly emboldened. I reject the destructive and pervasive ideas that "going alt-ac" is represents some kind of failure, and that an interest in public writing is somehow antithetical to excellent scholarship. The skills we cultivate as graduate students and scholars—particularly our ability to address and engage a diversity of audiences—are practical and transferrable to a variety of fields, both in academe and beyond.

**RELEVANT LINKS**

Next Level:
www.nextlevel-usa.org
ABOUT GRANT

Grant Glass is a PhD student in the department of English and Comparative Literature at University of North Carolina, Chapel Hill. He is Assistant Director of the Digital Literacy and Communications Lab and is an Assistant Project manager for the William Blake Archive.

His dissertation project, "Pirating Texts" traces the thousands of pirated, republished, abridged, imitated, and translated editions of Daniel Defoe’s The Life and Surprising Adventures of Robinson Crusoe (1719) to show how these various editions often reflect the place and time of their production and consumption.

This digital public collaborative project helps to trace the origins of "Robinsonade" mythologies back to the ways that they consume and repurpose the story of Robinson Crusoe through a variety of different mediums such as movies, T.V. shows, video games, and books.

I used the HPP fellowship to begin to build a Zooniverse site for identifying Robinsonades, which will enlist the help of the public to in identifying different Robinsonades in multiple different types of media forms. The data that I will extract from the Zooniverse project will help me understand how pervasive the story of Crusoe is by tracking the Robinsonades that the public provides.

I have also been developing a companion application that helps create a real-world bridge to the project by creating an interactive walking tour of Robinson Crusoe Island that highlight scenes from the novel and Robinsonades. During the summer, I was able to learn critical front-end development including HTML, CSS, and Javascript. In addition, using Python to call APIs from a number of different databases in order to populate the Zooniverse site with content provided me with many daily triumphs and frustrations.
**GRANT'S ADVICE**

**Invest in your own growth**
As a graduate student, I always feel compelled to clearly convey a return on investment (ROI) - this fellowship is different, the ROI is YOU!

**Be patient with yourself**
Take your time and know that one summer is not enough time to complete your project.

**Expect to learn what you didn't expect to learn**
This experience gives you time to figure out what you don't know and the time to learn, so use it! For me, I spent much of my summer learning about web development—something I was not expecting, but it became the greatest takeaway from this fellowship. Understanding how user design shapes public communication and understanding has influenced the ways and forms in which I plan on communicating my research.

**RELEVANT LINKS**

Digital Grant Glass: digitalgrantglass.com

Pirating Texts: orgilbatzaya.github.io/pirating-texts-site/

Tracing the Reception of Robinson Crusoe: www.zooniverse.org/projects/grant-glass/robinson-crusoe

An interview with Grant Glass: triangeldh.org/pirating-texts-an-interview-with-grant-glass-2/

Carolina Digital Humanities Initiative: cdh.unc.edu/

**WHAT'S NEXT**

**Website & App Launch + Dissertating**
Since the experience is closely tied to my dissertation research, its completion and my graduation are contingent on one another. I am continuing to work on the Zooniverse website and application for “Pirating Texts” and hope to launch them in time for the 300th anniversary of the printing of Robinson Crusoe this summer 2019.

Longer term, I hope to move beyond just writing a traditional academic dissertation, by involving and communicating with the public on my research. If we want to engage the public with our research, then we are going to need to develop new methods of inquiry and write differently.
THE PROJECT: DALIT FEMINIST ACTIVISTS’ DIGITAL ARCHIVE

My project involved working with Dalit feminist activists on building a digital archive of Dalit activist history in Tamil Nadu. Dalit is an umbrella term for erstwhile untouchable castes in India. Dalit histories have often been obscured by mainstream historical narratives in India, another aspect of the marginalization that Dalit communities experience. However, in the last few decades, India has witnessed large-scale Dalit assertion and multiple struggles that emerged from the community.

This archive was conceptualized to extend this vein of Dalit assertion, where Dalit women activists could narrate their struggles themselves. The idea to create this archive arose a few years ago, as activists and I together wondered how the Tamil public could get to know about Dalit women’s activism. The archive consists of a range of materials, textual, aural, and visual: handbills, pamphlets, booklets produced by the movement, transcripts of oral history interviews with activists. It will also consist of posters and photographs, visual representations of a movement’s history. Where permissible, the archive will consist of audio clips of songs.

The activists also intend to use digital media, and this archive, to build solidarity with Black activists around the world, and engage global race-caste comparison in ways that aid their goals.
ANUSHA'S ADVICE

Keep discussing, document disagreement.
As I started collecting materials for this project, I realized how difficult it was going to be to actually create a cohesive narrative. Much of these materials exist as private holdings, and some of them make publics privy to intimate lives of activists who already belong to a marginalized group. The politics of exposing these lives to the public eye has been repeatedly visited since last summer by activists and myself. While there is no sure answer to this, the emergent discussions are valuable in conceptualizing the form that this archive will take. My advice here is to keep discussions alive and document the process of disagreement, confusion and deliberation; even if the “end goal” of the project is taking longer to execute. What is of importance is deliberation of the ethics of creating knowledge for publics, rather than ticking tasks off a list.

Be aware of ethics and political uncertainties.
A bigger challenge that we have faced with this project is to gauge at what point it is safe for this archive to acquire digital presence. Currently, India has a right-wing regime that punishes dissent, especially by communities that are marginalized in the region. The activists I work with may have to pay the cost of having their lives and work exposed to a larger public, in digital form which has a wide reach. Digital media, therefore, has a range of positives and negatives that are shaped by the context in which they are produced and consumed. Again, my advice would be to stay attentive to political uncertainties and be aware of the ethics of knowledge production in such a context.

RELEVANT LINKS

More on Anusha:
https://gradschoolmagazine.unc.edu/2017/04/global-scholars/

WHAT'S NEXT

Continued collaboration
Currently, we are still at the stage of acquiring and curating materials for this archive. Some material has been destroyed due to repeated cyclones and the lack of monetary resources to safeguard fragile papers, posters and so on. Some other material may not acquire digital form in the next few years, as long as India experiences a right-wing regime. However, this archive has been conceptualized with the knowledge that these ethical deliberations are valuable, and these political hurdles exist. Activists and I hope that over the next two-three years, we will have materials together that could be curated as an exhibit in their office in Tamil Nadu, and eventually acquire digital presence when there is a change in political regime in the region.
THE PROJECT: TALKING "THE TALK" IN FAYETTEVILLE, NC

The "Talking The Talk" project mobilizes my one-person performance piece, "The Talk", toward positive change on a local scale. "The Talk" is an autethnographic journey of my own experience growing up a Black male in the U.S. and my struggles to prepare my children to survive and thrive in a racialized America. After each performance, I facilitate a critical conversation with audience members to discuss the causes, effects, and possible solutions to ills, like the School to Prison Pipeline, that plague marginalized youth in America.

Working closely with the leadership of Fayetteville Urban Ministry’s Find-A-Friend youth program and the Fayetteville/Cumberland County Arts Council, I coordinated three community performance and post-show community conversations during the summer of 2018. My supervisor, Shauna Hopkins, the Find-A-Friend Director, guided me in the process of recruiting youth to serve on my technical team, as well as procuring a venue and audience for the youth show.

Later, I worked with the Fayetteville Cumberland County Arts Council outreach team, consisting of Adrienne Trego and Ashanti Bennett, to market and produce two performances and community talk-backs in September. These performances also served as fundraisers for Find-A-Friend.

SONNY KELLY
Communication

ABOUT SONNY

Sonny Kelly is a PhD candidate and storyteller whose career goals include becoming a professor, performer and youth intervention program practitioner who shares and witnesses the stories of diverse communities.

Sonny practices participatory action research in Fayetteville, NC, serving as an artist in residence with the Fayetteville Urban Ministry Find-A-Friend program, and developing original performance pieces for, and with, diverse communities. These endeavors have allowed Sonny to employ live performance, theatrical training, photography, ethnography and focus group work to delve into the causes, effects and possible solutions to the social ills that challenge marginalized youth of color.
SONNY'S ADVICE

Center your purpose, and then modify your margins
My project survived early miscommunications because I was both clear and flexible. I listened to multiple sponsoring agencies' angles on my work, and considered which angles best fit my purposes. And I developed an elevator speech and shared that narrative clearly and concisely.

Make connections with your primary academic project
In the midst of this project, I drafted a short IRB-approved survey to distribute to adults after each performance. The results of these surveys will help me to develop a deeper understanding of the power of this kind of performance to effect social change.

Connect your work to action!
One question that I often receive after performances is, "So, now that we’ve talked, what do we DO?" I am learning to anticipate this question with an ask of my own after each show. I have asked for funds to support local youth-serving organizations, for participation in local campaigns for police accountability, and for audience members to start new critical conversations about race and equity in their own personal spheres of influence.

WHAT'S NEXT

Keep Talking, Start Dissertating
Since this summer, I have scheduled several performances that will take place in Fayetteville, Raleigh, Chapel Hill, and Durham.

In addition to adding to the body of data that I will analyze for my dissertation, this experience has also sharpened me as a performer, activist, and engaged community member. I have only begun to talk The Talk!

RELEVANT LINKS

Sunny Kelly's Website: SonnyKelly.com

Fayetteville-Cumberland Arts Council
www.theartscouncil.com

Fayetteville Urban Ministries' Find-a-Friend Program:
https://www.fayurbmin.org/find-a-friend
MELI KIMATHI

Communication

ABOUT MELI

Meli Kimathi—a nonprofit manager, educator and social worker by training, lifetime learner and wandering soul by experience—labors at the intersections of race, gender, and culture to activate wisdom, words, and ways for community-rooted possibilities.

She researches the use of personal musical practices for mental health maintenance and political solidarity and in praxes of palliative care for our dying master narratives. Meli is currently a Doctoral Student in Communication at UNC-Chapel Hill, where her public humanities scholarship explores the healing work of DJs through African diaspora music in live party spaces.

THE PROJECT: BUMP SUMMER CAMP SUSTAINABILITY PROJECT

BUMP the Triangle is a community music education organization whose “mission is to foster urban youth empowerment through African Diasporic music and mentoring by promoting musical proficiency, cultural literacy and resilience.”

The summer camp was an intensive program for instilling African-derived cultural and communal values and expressions into young people through and alongside music and art. In just a week, students had the opportunity to learn about the concept of diaspora and their location within it, to build community with a diverse group of peers and adults, gain exposure to musical instruments, artists, and songs, and to learn about artistic techniques and to use all of the above to create and perform an "informance" they shared with parents at the end of the final day.
**MELI'S ADVICE**

**Be flexible.**
The nature of small community nonprofits is that there is always more work to do and less structure to support the work, than staff would prefer. Allow your pathway to unfold differently from how you proposed.

**Inhabit your Fellow role in all its complexity (or lack thereof).**
For the duration of the summer and even beyond, I have been constructed as a Pathway Fellow in the context of BUMP. This has meant that I could function as an employee, as an artist/expert, or as a naïve intern as needed in the moment. I found that it allowed for maximum freedom and capacity to access resources and exercise choice.

**Talk to Everyone**
I built into my workplan the goal of learning from BUMP’s constituencies about summer camp. I ended up learning much more broadly about the organization’s history and its synergy with partner organizations by introducing myself and BUMP to everyone I came into contact with, and asking for follow-up conversations with those who had ever interacted with BUMP before.

**WHAT'S NEXT: MELI'S VISION**

**Against Gentrification & Toward Bolstered Black Communities in Durham**
I believe that there is no place better than Durham to elevate African diaspora culture into a critique of gentrification, and the active bolstering of our own black communities.

My vision for BUMP summer camp is that it become the domain of the Durham community, transcending the purview of a single nonprofit organization. I imagine this showcase to be something campers would reconvene to put on during Black August as part of the festivities.

This could be accomplished by convening a committee of camp supporters from among the partner organizations BUMP currently works with, and strategically recruiting others with relevant connections for space, publicity, and music. The committee approach would not only aid us in gathering resources to support camp, but also to recruit participants and guest artists.

**BUMP: THE TRIANGLE**

"We envision resilient and empowered youth engaged with communities, growing together in artistic & intellectual excellence through music of the African Diaspora."

**RELEVANT LINKS**

BUMP the Triangle  
[www.bumpthetriangle.org](http://www.bumpthetriangle.org)
ABIGAIL LEE

English & Comparative Literature

ABOUT ABIGAIL

Abigail Lee holds an M.F.A. in poetry writing and is a doctoral student in the English & Comparative Literature department. She studies contemporary multi-ethnic literature, with a focus on film, TV, and new media representations of cross-cultural exchange between racial and ethnic groups. As a teacher, she is committed to a praxis of critical and liberatory pedagogy. Recently, Abigail was named a 2018 PAGE fellow by Imagining America.

THE PROJECT: ENGLISH COMPOSITION COURSE IN NORTH CAROLINA PRISONS

With the support of Dr. Raphael Ginsberg, the Associate Director for Correctional Educational Programs (CEP) at UNC's Friday Center, I worked on several projects over the course of the summer—the most significant being re-imagining possibilities for teaching a credit-bearing, UNC Writing Program-approved ENGL 105 course in a prison setting.

ENGL 105 is the introductory composition course required of all undergraduates at UNC. This makes offering it in our higher ed prison program especially important, as the CEP works to treat incarcerated students just like on-campus UNC undergraduates and aims to eventually be able to offer a degree-granting program to North Carolina prisoners. But, there are several challenges to offering this course in prison, including the compressed course timeline, the lack of adequate library resources, and the fact that NC inmates are barred from accessing the internet.

I developed a syllabus for ENGL 105 in prison, offering creative solutions to meet these challenges. I also considered implementation, approval, and assessment of this course. In addition, I completed drafts of an orientation packet for new CEP instructors, surveyed previous instructors on their experiences and advice, and built resources in light of recent research on best practices for prison education programs.
ABIGAIL'S ADVICE

Establish a regular schedule of meetings with your supervisor.
Because I didn’t work at the CEP office, it was important to have a recurring meeting time with my supervisor to move my projects along. Pro tip: get your supervisor’s summer travel schedule if they plan to be away, so that you can work that into your plan.

Take time each week to reflect, for your project & for your well-being.
Integrating your project goals with your personal intentions makes it a more meaningful, kind, and humane process. I tried to set a few project-specific goals for the next week, then end with a personal goal or intention.

Fostering meaningful relationships with your partners and supervisors.
Chose to work with an organization where you can establish a foundation for a continued relationship. I had taught in NC prisons with the CEP program previously, and I plan to work with my HPP project supervisor again next summer in another capacity.

WHAT'S NEXT

Teaching, Collaborating, Strong Relationships
I hope to receive approval to teach a pilot section of the composition course next semester. Working through the specific pedagogical challenges and invitations offered by teaching in a prison classroom has also fed back into the teaching I do on campus, as I think through what liberatory pedagogy means in each context. It’s made me a more creative and thoughtful instructor.
THE PROJECT: PARTICIPATORY PHOTOGRAPHY WITH THE TOJCOMAN GUATEMALAN WOMEN'S COLLECTIVE

In this project, I partnered with a women's collective in Toj Coman Guatemala to explore and concerns of its members through photography.

Toj Coman is a Mam community in Guatemala’s Western Highlands. The women's collective previously built a public well and water tank for the community and now, continues to maintain the tank and work in textiles and organic agriculture.

The purpose of the photography project was to establish a long-term collaborative partnership with the organization that would contribute to both my dissertation and the collective's goals. The president of the collective served as my supervisor, and with her guidance, I conducted three focus groups with collective members over the course of 4 weeks in the community. In these focus groups, collective members discussed and decided on themes for the photography project, practiced using cameras, discussed the photographic results, and gave feedback on my final report of the project.

By partnering with the organization through the framework of the Humanities Professional Pathway Award, I was able to work with the women's collective and in a more collaborative partnership and ensure that my work was contributing to the organization’s goals as well as my research objectives.
**LARA'S ADVICE**

**Be open to ideas and possibilities that could take you in unexpected directions.**

I was uneasy at first about one photo theme proposed by the organization, a public water tank completed in 2005. To me, the tank seemed like a closed chapter, but I had to run and drill through the course of our focus groups and conversations that the tank provided space to imagine and work towards future initiatives for women in the collective.

**Be patient.**

Not everyone is on a graduate student schedule, and sometimes working is waiting. I found that the women’s collective were not able to meet and work together frequently, and I had to adjust to their schedules during our project.

**Try.**

I initially wasn't sure the women's collective would meet the requirements of an "institution" as the grant defined it, but it did! The resulting partnership was really valuable.

**WHAT'S NEXT**

**Toward a Digital Humanities Exhibit & Dissertation Proposal**

This project is ongoing. I am working via e-mail with the collective's president and my graduate advisor to create a digital humanities representation of the photographs. My initial goal was to generate a dissertation topic collaboratively with the Toj Coman Women's Collective. We haven't done that concretely at this point but it’s an on going process.

**RELEVANT LINKS**

Lara’s website:
laralookabaugh.web.unc.edu/

Lara’s podcast:
femaletroubleradio.tumblr.com/
ISABELL MOORE

History

ABOUT ISABELL

Isabell’s doctoral research focuses on LGBTQ organizing for racial and economic justice since the ’70s. She serves as a field scholar with the Southern Oral History Program.

Isabell holds a BA in History-Sociology from Columbia University, an MA in Women’s and Gender Studies from UNC Greensboro. She has taught at a variety of levels, and worked for non-profits and social change organizations.

She has been involved in activism for many years in her hometown of Greensboro, NC, where she continues to live with her five year old son.

THE PROJECT: SNCC DIGITAL GATEWAY OUTREACH & ADVOCACY

During my fellowship with the Center for Documentary Studies (CDS), I focused on supporting efforts to spread the word about the Student Nonviolent Coordinating Committee (SNCC) Digital Gateway Project (https://snccdigital.org/). The SNCC Digital Gateway (SDG) is a public-facing digital archive and exhibit created through an innovative collaboration between scholars and SNCC veterans.

The slogan of the project is “Learn From the Past, Organize for the Future, Make Democracy Work,” all concepts that get to the heart of why I decided to pursue the study of history.

In my role, I did research for and helped write and edit a forthcoming article on how the SDG collaboration between veteran activists and scholars worked, researched information about the Mississippi Freedom Democratic Party at the 1964 Democratic National Convention, observed a “critical oral history” group interview session, and developed a plan for a social media campaign to make a wider audience of contemporary students and activists aware of the SDG.
ISABELL’S ADVICE

When proposing your project, follow your heart
Try to connect your original passions (that drew you to graduate study) to the organizations or people who share that passion, and try to find a home base for the summer that will allow you to engage the work you really care about.

Allow things to unfold
Instead of completing one giant singular project as originally planned, I helped out with several shorter and interrelated projects all on the theme of spreading the word about the SDG. At first I worried that I was not being helpful enough, but once I relaxed and accepted that both Robyn and Wesley were happy with my work, I was able to enjoy and soak in all the learning that was available to me.

Take advantage of Robyn’s wisdom
One of the most useful things about the HPP program is mentorship from Robyn Schroeder. I got advice from her on time management, setting goals for the summer that included my HPP fellowship but went beyond it, and on the particulars of the social media project I was working on. Her support and ideas were a major part of the learning process for me.

WHAT'S NEXT

Ongoing Work, New Relationships & Thinking
Because I got so much out of the summer experience, I am continuing to help CDS implement the social media plan for publicizing the SDG. Getting to see the behind the scenes of a digital exhibit, and the inner-workings of an equitable activist-scholar collaboration opened up new ideas for me about my future research and how I can bring together scholarly and social movement realms. I also built relationships with a variety of people in the orbit of the SNCC Digital Gateway, especially my supervisor, Dr. Wesley Hogan.

RELEVANT LINKS

SNCC Digital Gateway:
snccdigital.org

SNCC Legacy Project:
www.sncclegacyproject.org

Center for Documentary Studies:
documentarystudies.duke.edu

"For me, just getting to be around people interested in bridging activist and academic spaces was invaluable. I focused on connecting with and getting to know these ‘kindred spirits,’ and as a result had an amazing learning experience that helped clarify and bolster my purpose in my PhD program."
THE PROJECT: A TALE OF TWO SCHOOL DISTRICTS--RACE AND PUBLIC EDUCATION IN CHAPEL HILL & CARRBORO

My summer project was conducted in the spirit of “activist scholarship.” I worked in collaboration with the Campaign for Racial Equity in Our Schools (CFRE), a local community group formed in response to the educational injustices that Black and Latinx students and families face in the Chapel Hill-Carrboro school district.

In the course of the project, I collected audio-visual material to examine how socially constructed hierarchies have impacted the educational experiences, daily life, and political organizing in the Chapel Hill-Carrboro area. And I held a workshop broadly about racial equity in public education.

My overall goal was to provide the space for research participants to engage in a space where expression through artistic forms of photograph, literature, or poetry is developed to create a tool for local organizing. This work also added nuance to my doctoral research by allowing me to build relationships and work outside of traditional methodologies.
**CARLOS’ ADVICE**

**Building trusting relationships with your community organization/members.**
The tension between the academy and community is not a myth. You have a chance to deconstruct those power dynamics by becoming involved with a community group and/or community struggle. Take advantage of that!

**Be ready to call an “audible.”**
Forming relationships and establishing yourself with your organization can be challenging at times. In other words, if you think things are going slow or you ran into a dead end, you have enough time to try something different if your original idea isn’t going as planned.

**Share ideas with friends, colleagues, supervisors.**
This isn’t a one person show! I learned this summer that having a group of people that can listen to your ideas and thoughts was so beneficial. Your crazy idea might not be so crazy after all!

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**RELEVANT LINKS**

Campaign for Racial Equity in Our Schools:
www.facebook.com/campaignforracialequity/

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"My project is fundamentally premised on the transformative potential of education happening beyond the walls of a formal institution. Given the uneven educational realities in this university town, I am determined to bridge the intellectual work happening at UNC to the community struggles that are occurring all around us."

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**WHAT’S NEXT**

**Ongoing Work, New Relationships & Thinking**
As I have already done with the CFRE, I will continue to form alliances and solidarities with community organizations working around education injustices in the area. During the summer, I conducted a workshop at the Youth Organizing Institute’s Freedom School at Chapel Hill and I plan to offer more collaborative workshops on topics such as racial capitalism, the purpose of schooling, and community resistance against education inequities to maximize the direct benefits to community members. With the audio-visuals materials I have collected, I am thinking about establishing an online/social media platform to publish the stories I’ve collected that would be accessible to the community.
THE PROJECT: PLAYMAKERS REPERTORY PEDAGOGICAL GUIDES

I worked with the Playmakers Repertory Company (PRC) to provide pedagogical support to K-12 student attendees through the creation of teaching and study guides. Each season, PRC offers an educational program of matinees for middle and high school students with the purpose of "encouraging the creative and cultural growth of students." For the 2018-2019 season, PRC offered three works to matinee attendees: Ken Lutowig's Sherwood, The Adventures of Robin Hood, Dominique Morisseau’s Skeleton Crew, and Bertolt Brecht's The Life of Galileo. I consulted PRC’s dramaturg faculty and local teachers to gain a better understanding of PRC’s productions and North Carolina Common Core Standards.

For each production, I created two guides: one for teachers and one for students. The teaching guide included a synopsis, a biography of the playwright, explanations of relevant themes, suggested texts to teach along with the play, and classroom activities. The classroom activities were created based on North Carolina’s Common Core Standards and included writing prompts, skits, and research projects. The study guides for students included a synopsis, biography of the playwright, an informative essay, and activities to guide the students’ understanding of the performances. Each informative essay was crafted to provide context to the play. For example, the informative essay for Skeleton Crew, which shows Detroit autoworkers on the brink of the 2008 recession, gave a brief history of the auto industry in Detroit.

Both guides also included two prompts for student essay contests. The contests invited both creative and analytical writing and were open to any student who attended the matinees. The essay contests invited students to think deeply about the performances.

The guides had a wide reach; around 870 students and teachers attended the two Sherwood matinees, while 205 attended the Skeleton Crew matinee.

ABOUT EMILY

A life-long Ohioan until 2017, Emily graduated from Denison University with degrees in English and Religion and earned her Master’s degree at Ohio University. Her doctoral research centers on eighteenth- and nineteenth-century British women writers, gender politics, and adaptations. She helps to facilitate UNC’s annual Jane Austen Summer Program, which invites scholars, secondary school teachers, and Austen fans to collaboratively discuss and celebrate the author’s work, and is passionately committed to teaching strategies which connect first-year students with broader campus resources.
EMILY'S ADVICE

Be flexible
My application for this project was very ambitious. Over the summer, I realized the timeline of finishing the project would make several elements of it impossible. I checked in with my supervisor and determined what was the most important to the institution.

Ask for help when you need it
I approached my supervisor about the teaching guide because I wasn’t sure what would be the most useful for my audience. She put me in touch with a local high school teacher who brought me up to speed regarding common core standards. As a frequent attendee of the matinee, this teacher was able to give informed opinions about what activities and formatting would be most useful. After this meeting, I was able to craft the guides confidently.

Take time for yourself
I’m the kind of person who works right up to the deadline, no matter what. As the summer progressed, I felt anxious that I was spending all of my time on my project and not enough time preparing for my courses in the fall. In July, I implemented a rule: I would read for two hours every evening. I ended up reading Middlemarch on my back porch and by the pool. Through balancing other work and me-time in the one of my summer goals, I felt refreshed and ready to tackle my project-work each morning.

WHAT'S NEXT

Pedagogy & the Plays of the Future
While my summer project is over, the Playmakers’ need for teaching and study guides is ongoing, as new plays are performed each year. Whether or not I will be working with PRC in the future, I hope to have provided useful models for guides and activities.

This project has taught me quite a bit about crafting successful classroom activities and engaging students with theatrical productions. As I take my English 105 students to a PRC production each semester, I will be carrying these lessons with me in the future as I strive to become the best instructor I can be.
Although my research focuses on meat production, when I applied for this grant, I had no direct experience in the industry. I realized I had hit the limit of what I could learn from books; to get a richer sense of the challenges that structure the complex process of raising, slaughtering, and processing animals, I needed to observe from the inside.

Through the Professional Pathways fellowship, I was able to work for three months with Firsthand Foods, a Durham based meat distributor that works to bring meat from pasture-based farms and small-scale processors to Triangle area restaurants and retailers. Initially, I approached the company with an open-ended proposal: I wanted to learn about how their business worked, and I was willing to step in wherever they needed help. One of the company’s founders, Jennifer Curtis, was willing to sit down with me and draw up a list of potential projects. Over the course of three months, I wound up doing everything from stocking inventory and running sausage sampling events to conducting interviews and writing blog posts for the company’s website. Along the way, I was also able to sit in on meetings and join team members on visits to farms and processing plants. By wearing so many different hats throughout the summer, I was able to get a dynamic sense of all of the pieces that need to fall into place for small-scale whole animal utilization to work. I was also able to contribute meaningfully to a mission-driven business I believe in.

Joanna Sierks Smith
Religious Studies

ABOUT JOANNA

Joanna Smith is a Ph.D. candidate in the Religious Studies department at the University of North Carolina at Chapel Hill. Her research and teaching focus on the themes of violence, prohibition, and animality with in and American religious history.

She is currently working on a dissertation that uses models of sacrifice to examine industrial slaughterhouses as sites of the hidden sacred.

Through her work in the public humanities, she explores opportunities for academic and activist cross-pollination between scholars and local communities of farmers, processors, retailers, and chefs.
JOANNA'S ADVICE

Speak up!
Once I saw clearly where the company's needs and my skills matched up, I was able to begin pitching projects to my supervisor. If I hadn't been proactive, I wouldn't have gotten to work on what turned out to be some of my most exciting projects.

Stay present.
Once you get into a rhythm on a project, it's easy to tune out. Fight that urge! The more you can stay alert, observant, and open, the more opportunities you'll see open up.

Remind Yourself Why You Are Here
It can be productive to get into the weeds in a project like this, but remember to pop your head up from time to time to refocus on what excited you about the project in the first place.

WHAT'S NEXT

Research That Matters to People and Animals
This project still shapes my day to day work. It helped me to gain fluency in the language and processes of the industry, strengthened my professional skill set, and opened up a robust network of relationships. It also grounded my research in lived experience by deepening my understanding of the particular challenges of bringing meat from small-scale farms to consumers.

Most importantly, though, it lit a fire under me, electrifying my research and writing. Given that my research focuses on the exploitation of both animal and human bodies, I now see it as both an ethical and an intellectual imperative to engage collaboratively with local communities. Seeing the passion and dedication in the businesses and advocacy movements that have sprung up around local meat affirmed my commitment to scholarship with an activist backbone.

RELEVANT LINKS

Firsthand Foods: firsthandfoods.com