Episode 94: Joli Jensen

# KL: Katie Linder

# JJ: Joli Jensen

# KL: You’re listening to “Research in Action”: episode ninety-four.

# [intro music]

# Segment 1:

# KL: Welcome to “Research in Action,” a weekly podcast where you can hear about topics and issues related to research in higher education from experts across a range of disciplines. I’m your host, Dr. Katie Linder, director of research at Oregon State University Ecampus. Along with every episode, we post show notes with links to resources mentioned in the episode, full transcript, and an instructor guide for incorporating the episode into your courses. Check out the shows website at ecampus.oregonstate.edu/podcast to find all of these resources.

On this episode, I am joined by Dr. Joli Jensen. The Hazel Rogers professor of media studies and founder and director of the faculty writing program at the University of Tulsa. Joli is the author of *Write no Matter What: Advice for Academics* from the University of Chicago Press. As well as four books and many articles about the aspects of media, culture and society.

Joli, thanks so much for joining me on the show today.

**JJ:** Thank you glad to be here.

**KL:** So I am so excited to have you on the show. I know you have a recent book out and it is focused on things like writers block and supporting academic writers. And so I wanted to start with that. Some of the ways you are supporting the faculty writers at your institution, because I know you have some structures there that are helping to support academic writers.

**JJ**: Absolutely. I’m here at the University of Tulsa. I decided that it was really necessary to offer more explicit support to faculty writers. So I proposed and was able to design and direct the faculty writing program. So I have lots of experience now in what makes a successful writing program that ended up in my book but came out of a direct desire to help my colleagues. So are you interested in some of the features then [**KL:** I would love to hear some of the features. Tell us more]. Oh great. Okay well I have summarized some of the article for the Chronicle Veta called “Aiding the writing stall professor”. But I will just hit the highlights right now. My sense is depending on your institution you can focus on at least four areas. And depending on the resources you know the balance of those. But the first is obviously to have some kind of resource center where faculty can anonymously almost come and look at advice books. You know there is a lot of shame when faculty are having struggles with writing, and any faculty writing program should offer many points of access. So here at TU we have a small room in the library, which is a nice place for it. Which is full of every advice book that I think is of help. So that faculty can come and browse and get some ideas and understand the variety of techniques and possibilities and just you know the ways you do this available to them. But I also offer a series of workshops. And I think workshops are a wonderful way for faculty to meet each other and understand they are not alone with their writing issues that they are widely shared. So I have come up with workshops on dealing with stalled projects, on understanding an overcoming writing myth that we all succumb to, suggestions for writing space and time and energy. And I also have the more traditional planning workshops for the semester or for sabbaticals or for summers. So the workshops and resource center are very common. I also include I love talking individual with people. So I personally give them confidential consultations. I think it is very important that faculty know that they are confidential, that I as a senior faculty member would never serve on a review committee for them or a small university, which would be a reasonable concern, but that I am really their just to help them with their writing and its completely confidential. And then finally probably the most important element I believe is fostering writing groups. Small faculty writing groups that are focused on process rather than on content. I think a lot of people understand writing groups to be sort of showing and critiquing your work there is no sure way to get people stalled than that. So a much better process I believe is to focus on goal setting and accountability. Um which is now what we have, relatively our university is very small, four active writing groups and they form. Some stay on year after year, some form for a semester or for a summer. They are always very helpful to the participates. So those are the main elements the writing groups, the individual consultations, workshops and I think having a home or resource center where people can just drop in and look at the available advice books without anyone ever seeing them as a very useful feature. This needs to be faculty run separate from any kind of administrative assistance. In other words insistence it should not be ever remedial it should never be linked in with graduate student training. Many universities somehow grow a faculty writing program out of a graduate student writing program. I think it is very important to keep them separate and keep it faculty run.

**KL**: Well this sounds fascinating and I love to hear the different layers you are offering. We do have a couple Research in Action episodes on writing groups. So we’ll make sure to link to those in the show notes for folks who might be interested. [**JJ:** Great! Wonderful.] But I am curious because I know you have this new book out and you mentioned in this library. What are some of your favorite books you recommend to faculty, who are kind of thinking about you know doing some professional development on their own for their own writing?

**JJ**: Well um the books I was asked one point by Vieta to come up with ten essential guide books. And so obviously I forgot to put my own on that list [laughs] I like to have the right no matter what especially for academics my own book. I also like Robert Boice’s *Professors as Writers*: *Self help guide to productive writing*. I also think Paul J. Silvia’s *How to Write A Lot* is full of good ideas, Helen Sword, who has written more about content, but has a lovely new book, *Air & light & time & space: How Successful Academics Write*, but there is a lot of interviews of people who are already successful writers. So it’s very inspiring if you are already a writer the stall can be a little over whelming. The complete opposite end of the spectrum. Eviatar Zerubavel *The Clockwork Muse: A Practical Guide to Writing Thesis, Dissertations, and Books*. He extremely, almost mechanical about it and very productive in interesting ways full of good advice. I like those in terms of productivity. If you have writer’s block issues, and we will talk about that a little bit more I hope today. I think Rosanne Banes, *Around the Writers Block*: *Using Brain Science to Solve Writers Resistance* has some good tips. And *Unstuck: A Supportive and Practical Guide to Working Through Writers Block* by Jane Ann Staw have both been very helpful to my colleagues. And then also the understanding a lot of people are embarrassed they don’t really know how to do a lot of the academic writing nuts and bolts. So I think its been useful. The four books I recommend for that, One is Wendy Belcher’s, which that you mentioned *Writing Your Journal Article In Twelve Weeks* that one just really helps people. From *Dissertation to Book* by William Germano is a pretty good overview. And *They Say / I Say: The Moves that Matter in Academic Writing* has been helpful to a lot of people in the sciences haven’t really thought it through, like this and its helpful. And Beth Luey’s, *Handbook for Academic Authors* I think is also a good overview. So if the university only has a small budget I would say those eleven books would be an ideal start.

**KL**: Awesome. Well we will link to those in the show notes to people who want to follow up. I am curious, Joli, what are some of the most pressing needs you are seeing among faculty writers? What are some of the greatest concerns?

**JJ**: You know writers come to me feeling they are the only people in the word having these problems. So part the most important message I can offer is that writing is always challenging to even the most prolific writers, but the difference is that we’ve learned techniques to deal with the challenges we have. So there is no reason to keep this all secret. Faculty just must feel that they don’t have the right stuff if they are stalled or resistant or frustrated or getting rejections from journals. The whole thing seems very so the biggest need is to know you are not alone there are strategies and techniques. The other is to not fall for the delusion that binge writing is the way to write. So many of us were trained as students to write to deadline in these big spots of time and somehow believe that we write best under pressure. And there is almost no evidence for this being an effective long term strategy. If you are a faculty member you have to think long term. And so the magic sentence is write productively we need brief frequent rewarding encounters with a project we enjoy. So that should be high reward, low stress. And of course we know that academic live actually encourages exactly the opposite. Now infrequent long, unrewarding, high stress encounters are projects that we naturally come to dread and loath because it is so unpleasant trying to do this binge writing with them. In the end that’s the most pressing need I think to understand we have been given the wrong message all along about how to get writing done. We imagine we will get writing done in the summer or over Christmas break and really we need to learn how to write as part of our everyday life in academia. And that whatever problems we encounter we are not alone all writers encounter these and the difference is finding ways around them.

**KL**: Alright so I would love to hear more about many how your experience is working with these faculty writers lead to your most recent book project. So can you tell us a little bit more about that?

**JJ**: Sure, I grew up with a writing-stalled father. My father had writers block. It absolutely colored our lives together and to watch his struggle up close. Little did I know I would end up in academia and that I would end up with this. But I think it was in the back of my mind all along. For reasons that are kind of intriguing my disorientation advisor was also classically blocked in a way that became increasingly painful, for his many students because he was brilliant and wrote these, when he finally was able to get an essay out they were brilliant and influential, but he had I believe a number of book contracts when he died that had been unfulfilled for years. So it is, I knew growing up there was something that could really, really shadow form in academics life. And then you know watching colleagues lie/mislead/assume/claim they were doing writing they were not until finally you realize that they wrote an imaginary book that happened with some close colleagues. Then tenure decisions, painful tenure decisions where you have to deny someone ten year because they simply haven’t been writing when they claim they have been. All of that I think what I saw as an I can do something. The final moment was when someone said “Oh you wouldn’t understand Joli. You write with no problems at all”, and I thought how could they possibly think that? And then I realized I wasn’t talking about my writing struggles. So all of that plus the fact that they noticed I was going overboard heeding my undergrad, with their writing projects. And they were not particularly interested but I had all this writing stuff to offer people who are also, who are colleagues. So all that lead to me realizing that this was a gift I had to just a real passion for it and a love helping people find ways out of this dilemma. So that’s how it all came to be. One more bit to that which is a visiting colleague a guy named Ed Lineanthol in the history department at Indiana came to talk about something very different to us nn honors course I was teaching and I had handed out a “how to complete big long projects” a handout I had been using for a while with my students. And he just causally said “You know this would make a great book”. That seed I think also finally took root, as I say in my acknowledgements never underestimate the power of an encouraging word to a colleague. So we should all be noticing and encouraging each other. And who knows where that will go.

**KL**: Hmm I love that. I am wondering how you hope the book will help support faculty writers? What do you really hoping they are going to get out of it?

**JJ**: You know I think the key for me would be two words I want to de-mystify the writing process and I want to encourage academic writers. To see the real power of writing and to not see it as something they have to do to keep their jobs. A strategic orientation I think really makes academic writing a kind of soul-less experience. Instead I want us to remember that writing is an opportunity, really, to engage others and engage ourselves with ideas we cared about at least when we are in the field and continue to care about I hope. It’s an opportunity for engagement, not this albatross that somehow can darken and ruin our lives, because we feel like when we are stalled. So yeah, that’s what I want. The feedback I am getting which is so gratifying. Is that because I use personal antidotes as well as you know what ever evidence is out there as well as the experience of my colleagues and myself. That’s very engaging and accessible and personal in a way that people find extremely just, I am getting extremely wonderful people who are letting me know how much it’s helping them. So that means a lot to me.

**KL**: That is awesome. Well we are going to dive a little bit more into the concept of writers block in the next segment. But first we are going to take a brief break, back in a moment.

[Music plays]

# Segment 2:

**KL**: Joli, one of the things I am fascinated about with your work is how you are really interested in writer’s block and helping people who maybe feel a little bit stalled in their work in writing. First I just want to define writers block. What does that mean for you?

**JJ**: Well I know there is a big debate out there that even exists and all that. But I definitely, if we call it instead of writer’s block, writer’s-stall or writing-avoidance and maybe that’s the word we can use from here on. In it’s all over the place and it just means finding ways not to write and they are often very creative and they are often very convincing. But many, many people in academic life say they are too busy to write. And so that “too busy” is obviously with teaching service, family obligations. They are too busy this week but maybe next week. Or they are too busy this semester but maybe next semester. Or they are too busy right now but of course their summers are too busy, but sabbaticals. So um that avoidance that is a kind of delusion. There is also another way people avoid is to say “I need to do more research” or “The field is changing so fast, I need to keep gathering information” that is a separate form of avoiding the actual writing. Anyway, that we don’t write it seems to me can be called writer’s block, but that makes it way too real and hard to get around. If you think of a staller as avoidance, it allows you to move towards writing in particular ways.

**KL**: Alright so I am wondering if you have some key reasons that writers are experiencing this so you talked about kind of the different ways we might define it, but what are some of the ways that might lead to a situation?

**JJ:** Well you know I mentioned earlier the writer’s myths that we all live by and I think it’s very important to recognize that. We are often under a kind of spell or trance or delusion we take for granted and think it’s real. So in my book I separate this out into particular myths and suggest that we fully need to challenge them and I offer what I call taming techniques which I will talk about in a minute. But for right now the first thing we need to do it seems to me is I call it “draining the drama”. Some of these have been in essays and the other chronicle that you could link to. Anyway draining the dramas we make this into a huge deal you know it feels like it sometimes our tenure decisions depending on it our sense of respecting the field or contributing. We need to stop looking at writing as this major test of our ability being in academic. And think of it as an opportunity for conversation and think of it as a much more workman like attitude towards it. So we would never go into big dramatic self-doubt over whether we can build a bookshelf, we would just learn how to build a bookshelf, get help from professional carpenters. Recognize we aren’t in the mood for a bookshelf now but we should get our tools together. You know that kind of stuff. And if we applied that to writing, the drama would be a lot less. Another sort of element that I think sort of helped is that we think it has to be the greatest thing in the world this magnum opus the field changing intervention. In my field people loved that word for a while all this marshal imagery and you know we are just writing we aren’t necessarily having to change the world we are trying to contribute to a conversation about the world and our scholarship no matter the field. And to get it down to what I all right size with a little pun W.R.I.T.E. don’t know if that is original to me but I like it so you are getting projects the right size so they are right to write. Obviously the imposter syndrome is huge most of us feel we are about to be found out, so if you never write a project you never have to be found out by someone who might not be the most brilliant person that walked the earth. So the imposter syndrome is probably one of the dominant myths that we have to write this world changing thing that is brilliant and perfect in every way. My favorite myth, the one that I have succumb to over and over again, is that I can’t start writing until I take care of all these little details in my life. Once the desk is clear, then I can start writing, well obviously our inbox is never empty, your desk is never cleared you just got to get rolling. The hostile reader fear a lot of us are afraid of being criticized and being found wanting and some of us have been evirated by nasty nasty critics. You have to be able to recognize that can happen and that isn’t about you, it’s about the project and often it has nothing to do with your project. No matter how angered or offended somehow trip someone else’s trigger. Work can speak for its self. Not to let yourself succumb to that fear. We are always comparing ourselves to each other. I think writing triggers a lot of “well so-and-so wrote twelve articles in four years and I only wrote”. You got to stop looking at other people and just decide, what’s the work that I can do, what’s the writing that I have, what do I have to say? A lot of people, this isn’t me, but I certainly hear this from others are perfectionist and want to have that perfect sentence and want to have that and they never get started. So obviously you find work around stating in the middle of your project finding the perfect first sentence after you have written the other sentence. A bunch of bad first sentences that kind of thing. And finally as I mentioned earlier of a surely there is one more source out there that will finally make this all make sense, so you better not write until you finish your research. The research never ends. I really believe we have to have an overlap between the writing and research process. So those are some of the myths that I think most develop peoples writing. I have a number of techniques I can suggest that help people who are stalled.

**KL**: Well that is exactly where we are headed next because I know there are people who are listening to this thinking “That is me I have those things help me figure this out”. So I am wondering if there are some strategies that you can suggest that writers can apply to become unblocked from these certain scenarios you describe.

**JJ**: Absolutely. I am a firm believer in what I call “The three taming techniques”. These I called and used myself when I was blocked in my dissertation and they have been mainstays ever since. So the three techniques are ventilation file—I will explain these in a minute—the fifteen-minutes-a-day and the project box. So um you know how long ago this is because I am actually an analog, not digital with the project box, but it can be done digitally. Let’s start with the first ventilation file, this is the magic key. This is from David Sternberg’s, *How to Complete and Survive a Doctoral Dissertation*, and it’s got to be pretty old because I read it in the eighties. It is a suggestion that when you can’t write on your project, you instead write out when you can’t write. So I’ve adjusted the ventilation file to be a kind of stream of consciousness writing. That you are simply expressing your frustration of you can’t write and why you can’t write, why the project might have been the stupidest thing in the world, why you shouldn’t have gone into academic life. Whatever you want to write about that has to do with your inability to write can go in the ventilation file as can your hostility to colleagues, your sense of worthlessness it does not matter. This is a fifteen minute process of dumping things in words that you can burn, tear up, or save. Whatever you want to do with it. But it is a way to ensure that your still project connected without actually having to trigger all your fears and your demons. You are just expressing them you are making room for them as I had suggested inviting your demons in for tea. So the ventilation file in combination with the fifteen minutes a day is fool proof I believe because all you need to commit to is writing fifteen minutes a day. You don’t have to commit to anything longer. So if you are toxically stalled all you are being asked to do is write fifteen minutes a day about how you hate being toxically stalled, that gets you rolling again. If you can’t do that then we will talk later about it and other options. But the fifteen minutes a day is to say you set your timer the Pomodoro Technique, you know you just set your timer and write for fifteen minutes. Either in your ventilation file or on your project you can stop guilt-free and go about your day after that. With the third element project box. I haven’t read this elsewhere, I believe. But for me this is extremely important and effective. And for most of the people that I talk with most of us have a work space that just is a big old mess. Its eruptible, unorganized and even if it is on your laptop it is just a bunch of files perhaps labeled in weird ways it’s not at all inviting. The project box the key elements is that everything is organized in your project and you can open and close it. So one of the ways I actually choose you know a hanging file box with hanging files. Even though I do things electronically and don’t always print things out my ventilation file is there some hand written outlines ideas. I have a series of files I physically can open this box and feel like now I am engaging with the project and very importantly when I am done with my fifteen minutes or my writing session I close the box. I am finished I let it just sit there. But it is a very inviting and organized. One of the ways people have adapted this which I just love is they sign in as a different user so they are on a different and they are in there writing different in there project space. So they open up to a lovely organized set of files on their laptop that is just their project. I just think this is a wonderful idea. Those are the three taming techniques and what that does is help you reconnect with your project without the drama and intensity. It becomes a daily thing like walking your dog rather than this big wrestling match with this demon project.

**KL**: I love all those suggestions. And your project box actually reminds me a lot of Twyla Tharp in her book *The Creative Habit* she talks about that putting all of her projects into a box [**JJ:** Ahhh wow great]. So for folks who are interested in that technique can check that out as well we will link to that in the show notes. [**JJ:** Absolutely]

**JJ**: I have a little bit more to say about a stall because there is such a thing as a toxic-stall. I talk about it a little about this in my book. So there is also a workshop that I offer and we start out with these reconnect techniques. And when you reconnect with your project you really can’t get past the ventilation file. It is possible that your project is way too large or miss-shapen in some way for you. And so another option when I worked in visual with people is to find what I call “follow the wilt, find the heart of the project, and let it reconfigure around the passion or emotionally heart. A lot of us stay with an outline we had because our dissertation advisor said we should or because the committee approved it because that’s what the book contract says. And it stops because we really have a chapter or a section that it doesn’t need to be there, but this is all unconscious. So reconsider an abandonment project reconfigure it so it’s connected to what it is you really want to say. It is possible and I certainly have a mountain of evidence in my personal life. That a project has served its purpose and it’s not its purpose is to become a book or to become an article. We tend to keep trying to turn that dead project live again and it seems to me after we try to reconnect and after we have tried to reframe or refigure if we still don’t want to do the project we should let it go. Because there is other projects waiting for us. I describe in my book a kind of ritual process that you don’t need to burn it unless this is what you want to do there is wonderful stories of people doing such things. But I say wrap it all up in a nice box and a nice label and a note to yourself about how if you do ever get interested in this again or really want to write it here’s where you start and here’s where you want to do. But put it aside let it be there, but not in front of you making you feel like you are not a writer because it is blocking and in your way. Instead turn to a project that you can’t you are eager to do, you can’t wait to get started on. And that way you will be a productive academic writer.

**KL**: I think one of the things you pointed out, Joli, is how much emotion is tied into writing and these blocks I think really get tied in with in some cases some real trauma around writing. Especially around things like dissertations. I am wondering if you have specific techniques that are really, do you see that is tied in with this idea of letting go? If you just get to a place like you really feel you can’t move forward, because of the negative emotions you attach to a particular project.

**JJ**: I do. It is interesting there is so many ways around it. I have witnessed people befriend there project just through talking with it about it. Because I find it interesting and somehow it makes it safe again. But I have also watched as people are liberated when they let go of dissertation. It doesn’t need to become a book. Everyone says it does, but many people are just exhausted by that by the time they finish there dissertation. It’s risky, but if you are passionate about a project that is the one you should write “first book” or “dissertation book”. That kind of thing. I think we are all, if we operate out of fear we are much more likely to stall. If we operate out of, as you were saying, with the emotions that sudden sense of interest or engagement having something to say we are much more the whole writing process just unfolds very, very different way. So the emotional that’s were writing group can help to because when you have others who hear you and are listening they really can hear our doubts and hear your fears and be reassuring. Like any kind of support group in a way that can be very liberating rather than just staying alone and trying to avoid all these feelings. It just doesn’t work.

**KL**: I could talk about this with you all day [*Laughs*]. Are there other things you want to mention about writers block before we wrap up this section?

**JJ**: Um I guess just once again to say that none of us are alone in this and to remind yourself the power of the ventilation file. That really saving that you can burn it if that is what you want to do or cross it all out or throw it away. But I save my ventilation file and find I can highlight and see my demons the kind of myth or illusion I am falling for as I am writing as I go back to it. It can also be a real resource for self-understanding. So don’t think that is a silly exercise a lot of people just feel like “oh that is just kind of weird”, but don’t its really powerful.

**KL**: Well, Joli, thank you so much for your practical tips and talking about the different things that people can do within their own institution, but also through your book we will defiantly be sure to link to that in the show notes for folks who might be interested. Thanks so much for taking the time to join me today.

**JJ**: Aww thank you it’s been a delight.

**KL**: Thanks also to our listeners who are joining us for this week’s episode of “Research in Action.” I am Katie Linder and we will be back next week with another episode.

[Music plays]

# Show notes with links to resources mentioned in the episode, a full transcript, and an instructor’s guide for incorporating the episode into your courses, can be found at the show’s website at [ecampus.oregonstate.edu/podcast](http://www.ecampus.oregonstate.edu/podcast).

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# Bonus Clip:

**KL:** In this bonus clip for episode 94 of the “Research in Action” podcast, Dr. Joli Jensen discusses her interest in public scholarship. Take a listen!

Joli, I know one of your recent interests has been in public scholarship and you also started an initiative around this at your institution and I am wondering if you can tell me a little bit more about that.

**JJ**: You bet! I would love to. I really care deeply about the public understanding more about what we know in the academy. And it’s always considered to me kind of a mote around each university. And there is also you know a lot of concern with faculty members when journals get ahold of their research. They sometimes can make it kind of embarrassing hash of it simplified and sensationalized. And I found a number of faculty especially after tenure are really drawn to the idea of sharing their ideas, but don’t know how to. They want to find ways to write what they care about or are passionate about from their research, but they are relatively clueless about how to do what can be called academic journalism. So because I had a background in journalism and one point in my life thought I would be a science writer and because I am in media studies and understand a little bit more about what has been going on now in the new media age, I really saw an opportunity to develop this initiative that would take a handful of sixteen scholars a semester and help them no matter what their what their field find ways to connect with the public. So I can tell you a little bit about those workshops and see if you have any questions about it. Because the first thing I have to do is help faculty understand they can tell stories rather than just do the traditional research article structure. So to help them come up with a illustrative stories that really help the public… an audience really understands why this research is interesting what affect is has on them. It’s just amazing how bad we academics are at storytelling, but um once they get started it is amazing how people can come up with wonderful antidotes. So the second workshop focuses much more on content then and draws from the op-ed project that talks about the basic ways to write an op-ed. Because ultimately it you can write a good opinion piece, you can certainly write a good essay or magazine article or even a good book for a general audience. So the three elements that I think are key are antidote evidence, research evidence, and argument. And so I work with my colleagues to help them look at their research in view of series of antidotes that draw in evidence and make some simple single argument. The third workshop we focus on the process of [*indiscernible*] letters and how resistant faculty are to using the same content over and over in different venues. From a journalist or any kind of freelance writing of course expects we are going to write the same journal ideas but present it in different ways depending on the venue. Faculty members think in terms of referee journal article, grant proposal, you know that’s sort of it maybe a book. So it has been really fun to work with people to imagine the variety of ways they can get there ideas out there. So that’s where I am with that it is just getting started and the response has been really good. I am learning it’s just how much we focus on academic publication and how exciting an opportunity is for the faculty to learn the basics of how to do what could be called academic journalism. Turning them into public scholars rather than what I would call through this in public intellectuals I want. I am starting a battle here to keep the terms separate. Because public scholarship is from our own research sharing our research findings sharing our scholarship findings. Pubic intellectuals are people who think that because they have a PhD in something they can talk about the world. Maybe they can maybe they can’t but that’s a very different role I wanted to understand anyone can be a public scholar. All they need to learn is how to narrative it in ways that can reach a general audience.

**KL**: So I am curious, Joli, if you have also found that there are certain kinds of technology skills or social media skills or other kinds of things that people need to learn or become more comfortable with when engaging in public scholarship.

**JJ**: Absolutely. Not everyone is going to want to devote the energy they would need to become skilled craftsmen at this, at public scholarship. But there are many people who are certainly the younger scholars, because they are already familiar with social media. Are much more comfortable with this than older scholars. But many scholars take to this the magazine articles they read for years or the fiction writing. What they have never done is what could be called is x-ray reading, and this is out of the non-fiction writing world. Where you look at an article I would say a scientific article you enjoy. And figure out how did this writer do this you know [Laughs]. And you basically realize or you tell a story and then they sneak in the evidence without a footnote. And then they make the argument that is kind of implicit. And so it is learning it’s like watching a movie for the first time from the editor’s point of view. Rather than the director or the actors its learning how to see how non-fiction narratives are structured. And learning those narrative non-fiction techniques and learning how to deploy them. It’s very exciting for someone I think how is in mid-career who maybe be tired of writing with the same old referrer or journal. It’s a real exciting way to connect with people who are very excited to learn about your work with which they have no other way of reaching because they can’t, they just can’t understand the language the jargon we use within our fields.

**KL:** Well thank you so much for sharing more about this initiative, Joli.

**JJ**: I am happy to. Thanks for your interest.

[Music plays]

**KL**: You just heard a bonus clip from episode 94 of the research in action podcast with Dr. Joli Jensen discussing her interest in public scholarship.

Thanks for listening!

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