MITHIC
MIT Human Insight Collaborative

Humanities Cultivation Fund Sample Proposals

Title	**Public Histories of MIT**	11/21/2024
	by **Sana Aiyar** in **MITHIC Humanities Cultivation Fund**	id. 48889785

Original Submission

11/21/2024

Score	n/a
Project Name	Public Histories of MIT
Name of Project Lead	Sana Aiyar

Project Lead Unit	History
Other Collaborators	Emma Teng, T.T. and Wei Fong Chao Professor of Asian Civilizations, History Faculty
	Craig Steven Wilder, Barton L. Weller Professor of History, History Faculty
	Hiromu Nagahara, Associate Professor of History and Mitsui Career Development Professor, History Faculty
	Malick Ghachem, Professor and Head of History, History Faculty
	Jeffery Ravel, Emeritus Professor of History, History Faculty

Description of the Project	Public Histories of MIT brings together the initiatives of several faculty members of the History section that collectively offer a nuanced and multilayered lens into the making of MIT from an intimately local but deeply connected global perspective. These initiatives include MIT and Slavery, China Comes to Tech, South Asia and the Institute, and From Samurai into Engineers. Each of these projects have brought a historian's lens to what would otherwise remain the parochial institutional genealogy. Led by award-winning and internationally recognized scholars in the History Faculty, they have placed MIT's story at the center of America's history of freedom and unfreedom; modernization across the world facilitated by scientific and technological advancement; and the global alignment of MIT's motto, mens et manus, with epoch-changing nation-building during the fraught "American century". In all four projects, these histories are narrated through the people who have shaped MIT – its founders, faculty, students, and staff. As a disciplinary practice, historians tend to work individually rather than in teams. A planning grant will provide the space and time for us to engage one another as interlocutors to identify both the common threads and points of difference in our individual research. This intellectual synergy will serve as the foundation for a larger planning grant that we plan to submit in 2025.

In 2017 MIT president L. Rafael Reif initiated a project, MIT and Slavery, to research and publish any historical connections between American slavery and the development of the Massachusetts Institute of Technology. Professor Craig Wilder, dozens of MIT students, archivists and librarians, chaplains, and staff have uncovered how slavery influenced the establishment and early success of the Institute and how it shaped science and engineering in the Civil War era revealing the extent to which slavery and colonialism were neither history nor mere legacies as MIT entered its first decades in the 1860s and 1870s. Among the most sobering findings of this project was not only that MIT's founder, William Barton Rogers, had been a slaveholder, but that MIT's third president, Francis Amasa Walker, was an influential proponent of immigration restriction and an architect of the reservation system that still confines millions of indigenous Americans. Professor Wilder and one of MIT's Native American student organizations also created the Indigenous History of MIT course and project, which will add to the depth of this collaboration.

The racializing hierarchies of American society and politics embodied in the first presidents of MIT shaped the Institute they built. At the same time, students from Asia arrived at MIT within a decade of its founding, exposing the limits of exclusion and tensions of inclusion. While the research on MIT's connections with slavery was on-going in the classroom, Professor Emma Teng launched a public exhibition, China Comes to Tech at Maihaugen Gallery in 2017. This project showcased the lives and careers of Chinese and ethnic Chinese students at MIT between 1877 and 1931, at a time when anti-immigrant and anti-Asian politics in the United States resulted in the Chinese Exclusion Act of 1882 and the Asiatic Barred Zones of 1917. The exhibit demonstrated how these pioneering Chinese students contributed to China's modernization in science and technology during a pivotal moment when China was under assault by foreign imperialism while also bringing American ideals of democracy and cosmopolitanism back to China.

The global reach of MIT was the framework within which South Asia and the Institute: Transformative Connections uncovered the longstanding links between MIT and South Asia (India, Pakistan, Bangladesh, Sri Lanka, Nepal) that go back more than 140 years. Led by Professor Sana Aiyar in close collaboration with the MIT South Asian Alumni Association and MIT India, this project showcased the research of close to thirty students in a year-long exhibition in 2022-23. For Indians aspiring to freedom, technical education and skills were the need-of-the-hour to alleviate the poverty and underdevelopment facing their country after more than a century of colonization by the British. South Asians looked to MIT as a model institute where they could acquire this knowledge and the Institute served as a guide and partner in the challenging work of decolonization and nation-building that South Asians embarked upon.

Half a century earlier, Japan sent its citizens to MIT with the same aspirations. In 2024, Professor Hiromu Nagahara marked the 150-year anniversary of the graduation of MIT's first Japanese student with an online exhibition, From Samurai into Engineers: Eiichiro Honma and MIT's First Japanese Students based on student research in collaboration with MIT Japan. This project demonstrates how MIT's earliest Japanese alumni— and by extension MIT—contributed to Japan's dramatic transformation into an industrial power at the turn of the nineteenth century and, in turn, how these students also began transforming MIT into a global institution within the first decades of its inception. In November 2024, Professor Nagahara presented this research at a celebration of "150 Years of Japan and MIT" in Tokyo, organized by the MIT Club of Japan, which included the great grandson of one of first Japanese students to graduate from MIT in 1878 among the audience. MIT President Sally Kornbluth attended this important event, noting the significance of the enduring connections between the Institute and the wider world.

| Explanation of the Project's Importance | As historians who are experts in American, Chinese, Japanese and South Asian histories, our projects have considered MIT as a conduit that connected the scientists, engineers, and humanists at the Institute with the wider world. Through a close examination of archival material in MIT's own Distinctive Collections, we have gained insights into the transformational power of the scientific and technological knowledge gained at the Institute, and the making of MIT as a place where such knowledge was produced. By examining the historical processes, tensions, and conjunctures that facilitated the growth and consolidation of MIT as a global institute of excellence that is simultaneously American and international, our project highlights the possibilities and challenges of the deeply connected world in which we live today.

This planning grant seeks to bring these individual initiatives into conversation to expand their scale and scope. We want to identify ways in which we can pull together the extraordinary research that has gone into these projects to bring this work into the classroom and showcase our findings on platforms that reach wider audiences. There are several excellent published histories of MIT, including Technology and the Dream: Reflections on the Black Experience at MIT 1941-1999 (2003); Becoming MIT: Moments of Decision (2012), A Widening Sphere: Evolving Cultures at MIT (2021); and The Exceptions: Nancy Hopkins, MIT, and the Fight for Women in Science (2023). For the most part, these have examined MIT's evolution from a singular lens - of gender, race, or institutional history. Our project builds on this work to propose a new history of MIT that is multidimensional in its scope and scale, bringing together the "here and there" and the "then and now". This would be the first of its kind project that will generate similar local and global histories of institutions of higher learning in the United States and beyond. Indeed, inspired by China Comes to Tech, Holy Cross put together a similar exhibit. Further, in January 2025, South Asia and the Institute will be shown at a month-long exhibition at the Bengaluru Science Gallery and open a symposium on a new institutional archive that has been launched at the Indian Institute of Technology-Madras. |

Explanation of the Project's Impact on Humanistic Inquiry	We are applying for a planning grant to brainstorm, and identify the questions raised by – and findings of – the projects that are the most impactful for humanistic inquiry centered around MIT's history. These would include the structural legacy of slavery and colonialism, the many manifestations of racial discrimination including segregation, immigration restrictions, the impact of MIT across the globe, the shaping of MIT by the world, and efforts at MIT, with varying degrees of success, to overcome the same. We also want to identify potential collaborators and spaces in which our project will have the broadest and deepest impact. These could include a team-taught class in partnership with MIT's Distinctive Collections and Libraries; a multimedia platform that harnesses the interest in the digital humanities that our student researchers have expressed; an exhibition that combines and builds on the individual projects that would showcase, in collaboration with the MIT Museum and the Schools of Engineering and Science, the innovations, discoveries, and inventions of the students and faculty featured in the project; and an edited volume with photographs and essays targeting a wide readership. We also hope that our project will spark new research by our historian colleagues to lend their specialist lens into the history of MIT to offer perspective on indigenous studies, political protests, weapons manufacture, the Middle East, and post-war reconstruction in Ukraine.

A planning grant will enable us to gather in day-long retreats to work collectively on a project proposal. We would also like to meet with potential collaborators within MIT including key stakeholders at MIT's archives and libraries, as well as publishers to identify the best platform(s) to showcase this public facing history. |

Title

Bengali Harlem's Past, Present, and Future: Community Outreach, Engagement, & Impact

11/22/2024

id. 48897333

by **Vivek Bald** in **MITHIC Humanities Cultivation Fund**

Original Submission

11/22/2024

Project Name	Bengali Harlem's Past, Present, and Future: Community Outreach, Engagement, & Impact
Name of Project Lead	Vivek Bald
Project Lead Unit	Comparative Media Studies/Writing
Other Collaborators	

Alaudin Ullah, (collaborator /main subject, In Search of Bengali Harlem)
Beyza Boyacioglu, Documentary Editor (MIT CMS, MSc 2016)
Kitra Cahana (Cinematropher)
Jonah Batambuze, Founder/Director, The Blindian Project
Nina Chaudry, Executive Producer, WORLD Channel, WGBH
Asian American Arts Alliance
Museum of Contemporary African Diasporan Arts
MIT's South Asian Association of Students
South Asian Workers Alliance
South Asian American Digital Archive
Scribe Video Center

Description of the Project	Between the 1910s and 1940s, hundreds of Indian Muslim ship workers disappeared into the crowded waterfronts of Manhattan and Brooklyn and did not return. The men, who hailed predominantly from the region that comprises modern-day Bangladesh, were escaping brutal conditions and indenture-like contracts on colonial British steamships, in search of better work onshore. But they arrived in the United States after a harsh and sweeping Immigration Act had been signed into law. The culmination of decades of anti-Asian sentiment, rhetoric and violence, the Act barred the entry of labor migrants from virtually all of Asia, yet the Bengali ship workers took their chances. They braved the racist immigration regime and forged new lives in New York City. After jumping ship, they integrated into Harlem and the Lower East side, married African American and Puerto Rican women from their adopted neighborhoods, started families, and found jobs as restaurant workers, elevator operators, and doormen. By the 1950s, these men, their wives, and their children had forged a remarkable multiracial, multilingual, multi-faith and mixed-status community that stretched from Harlem out to all the boroughs of the city.

This previously unknown past of Black-Brown life-making during the Asian Exclusion Era was the subject of my book Bengali Harlem and the Lost Histories of South Asian America (2013, Harvard University Press). As a scholar and filmmaker committed to making the histories of the South Asian diaspora accessible, meaningful, and useful outside the academy, I wrote the book for both an academic and a popular audience. After its publication, I also began work on a feature documentary entitled In Search of Bengali Harlem, with the goal of bringing the scholarship to wider audiences, particularly in the communities – South Asian, African American, and Puerto Rican – for whom the histories would be most meaningful. The film was completed in 2022, circulated in film festivals in 2022-23, and was broadcast earlier this year on the digital WORLD Channel, a production of WGBH Boston.

I am writing to propose a year of sustained and directed community

engagement, using the Bengali Harlem film as a vehicle for: a) bringing diverse public audiences together; b) collectively processing and discussing the multi-racial histories revealed in the Bengali Harlem book and film; c) assessing these histories' connections to and relevance for a present-day U.S. marked by xenophobia, anti-Asian/anti-immigrant violence, an increasing number of Black-South Asian families and individuals (notably including presidential candidate Kamala Harris); and d) documenting and making available additional stories from members of the "Bengali Harlem" community.

Specifically, I propose collaborating with community-based organizations in two to three U.S. cities to produce public screenings and conversations aimed at more deeply engaging the communities that are at the center of the story of Bengali Harlem. In parallel, I propose filming and editing additional interviews with surviving members of Bengali Harlem's families, now in their 70s and 80s, to be presented via a public-facing website, in development at losthistoriesproject.com.

Community Screenings:

• NYC: In New York, I will partner with the Blindian Project, an online community of more than twenty-six thousand people who are in Black-South Asian relationships and/or of Black and South Asian descent, as well as the Asian American Arts Alliance (A4), and the Museum of Contemporary African Diasporan Arts (MoCADA), with promotional support from WGBH/WORLD Channel. A free public screening of "In Search of Bengali Harlem" will be followed by a series of conversations focused on Black-South Asian community-making and life-making: first a moderated Q&A with my collaborator and main subject of the film, Alaudin Ullah, our editor, Beyza Boyacioglu, who is an alum of MIT's Graduate Program in Comparative Media Studies, and myself; second, a discussion and Q&A with three members of the "Bengali Harlem" community, Jolikha Ali, Amina Ali Cymbala, and Zuleika Abdul in which we will use their family photos from the 1950s and 60s as a prompt for exploring their experiences navigating their mixed identities and familes; finally a discussion with members of the Blindian Project community about the present and future of Black-South Asian intimacies, affinities and solidarities, moderated by Project founder, Jonah Batambuze. I am in the early planning stage of this event, along with partners Batambuze, A4, and MoCada.

• Boston/Cambridge: This public event will be held on the MIT campus and will focus on one of the other key themes of In Search of Bengali Harlem: inter-generational trauma and cross-generational conflict, dialogue, and healing. This theme comes to the foreground in the final one-third of the film as the main subject, Alaudin Ullah, seeks to reconcile his strained relationship with his Bangladeshi immigrant mother before she dies. A screening of the film will be the starting point for a discussion involving second-generation South Asian American students from MIT's South Asian Association of Students (SAAS) (particularly FGLI students) in conversation with members of Boston's South Asian Workers Alliance (SAWA), a community-based organization comprised of working-class recent immigrants from Bangladesh and other parts of the subcontinent.

Here, I will seek a partnership with the Boston Asian American Film Festival (BAAFF), with whom I have a strong existing relationship, to co-sponsor and promote the event. I will also draw on existing relationships with the director of SAWA and with the current leadership of MIT SAAS.

• Philadelphia: This event will use the film as a starting point for a community discussion about the loss and recovery of histories of U.S. communities marginalized by race, class, and immigration status. Specifically, it will explore the entwined histories of South Asians, African Americans and Puerto Ricans in the U.S., and the century-old relationships between undocumented immigrants and U.S. communities of color. We will discuss the stakes of recovering and exploring these histories in a present moment marked by resurgent xenophobia, Islamophobia and anti-Blackness. Here, I will partner with the Philadelphia-based South Asian American Digital Archive, with whom I have a years-long relationship, including membership on their Academic Advisory Council; Scribe Video Center, a media organization serving the primarily African American community of West Philadelphia, founded and run by MIT Alum and recent MLK Visiting Scholar, Louis Massiah, for whom I served as MLK Faculty Sponsor.

Community Member Interviews:

Since the publication of my book and the release of my film, a number of people have contacted me who are the children or descendants of the Bengali-African American and Bengali-Puerto Rican families that I found in my archival research. It became clear that their stories, memories, and family photographs comprise a rich alternative archive of their communities' histories and presence in the U.S. So, whenever possible, I have recorded their stories and collected their photos for a public-facing web project that I am developing at losthistoriesproject.com. If granted, I will use a portion of the MITHIC funds to film professional-quality interviews with two to three subjects in New York and the same number in New Orleans. These include Amina Ali Cymbala, the daughter of a Bengali Muslim ship-jumper and Puerto Rican mother, who grew up on the Lower East Side, Emelia Rohman Jones, the 92-year-old daughter of Bengali silk-peddler and an African American woman from New Orleans' Tremé, among others. I will work with two members of my film production team, cinematographer Kitra Cahana, and editor Beyza Boyacioglu (MIT CMS, MSc 2016), and will request two UROP students to work with Boyacioglu as assistant editors.

Explanation of the Project's Importance	I see the importance of this project on multiple levels. First and foremost, it will leverage my years of research, writing, and filmmaking to make public interventions in the coming storm of xenophobic and Islamophobic policy, rhetoric and potential violence aimed at undocumented and other immigrants of color. The proposed events and web-based community histories will also foreground long histories of collective life-making among South Asians, African Americans, and Puerto Ricans at a time in which anti-Blackness has emerged as a serious issue within current South Asian American communities and, simultaneously, growing numbers of second-generation South Asian youth have been forging ties with African American and Latinx youth in movements for social justice. Finally, in the wake of the president-elect's politicization of Kamala Harris's Black and South Asian heritage to (successfully) cast her as "untrustworthy," the proposed project will seek to counteract divisive notions of mixed-race Americans as "neither fully this or that" by raising up the histories and contemporary experiences of mixed-race Americans who embody and derive strength from both (or multiple) lines of their heritage.
Outline of the Project's Collaborative Nature (if applicable)	As mentioned, each proposed screening/discussion will be a collaboration between me and members two or more community organizations. The nature of those collaborations will vary. For the New York event, for example, I am already working closely with Jonah Batambuze, Director of the Blindian Project, to map out the details of the evening: who will participate in each of the three post-screening discussions, how will the moderator run and direct the discussions, what size venue will we need, what avenues of publicity will we make use of, what will be the run of show, etc. In other cases, collaborators will function primarily as co-sponsors/promotional partners; e.g. the Boston Asian American Film Festival and the WORLD Channel would come on to do publicity and outreach to their thousands-strong email lists and communities of social media followers. I will work closely with Samip Malick, Director of the South Asian American Digital Archive, and Louis Massiah, Director of Scribe Video Center to plan out the Philadelphia event (how will we structure the event; what questions will we focus on, who will be invited as panelists and moderators, etc., and for the Cambridge event, I'd like to work with the participating SAAS students to plan and prepare for the post-screening discussion.

Explanation of the Project's Impact on Humanistic Inquiry

This project seeks to change not just academic but popular understandings of who South Asian Americans are, how long they have been part of the fabric of the United States, and how they have navigated, identified, and built lives within the racial hierarchies of U.S. society. The most widely held popular ideas about South Asian Americans are that they are relative newcomers to the U.S. and are either: a) successful model-minority Hindu Indian professionals - doctors, engineers, tech CEOs – or b) dangerous, unassimilable (usually Pakistani, Bangladeshi and Muslim) working-class immigrants: taxi drivers, newspaper stand workers, convenience store owners and clerks. These are ideas that are continually reinforced by mainstream and popular media. The proposed project will use film and public discussions to bring the much more complex stories of the South Asian presence in the U.S. – and of South Asians' long-standing connections to other U.S. communities of color – into a broader popular discourse about who "belongs" as Americans.

11/19/2024

Title	**Legacy: Understanding Residential Schools Through Indigenous Art**	11/19/2024
	by **Caitlyn Doyle** in **MITHIC Humanities Cultivation Fund**	id. 48871902

Original Submission

11/25/2024

Score	n/a
Project Name	Legacy: Understanding Residential Schools Through Indigenous Art
Name of Project Lead	Caitlyn Doyle
Project Lead Unit	Literature
Other Collaborators	MF Gydus, Literature Section

Description of the Project	"Legacy" will be an open-source digital platform, research and teaching aide designed to facilitate access to Indigenous-created literature and media arts addressing the legacy of the American and Canadian Indian residential school systems. The platform will curate an extensive database of artistic and academic work according to subject area and theme. It will include subject-specific descriptions of the resources, suggestions for further research, interviews with artists, and prototypes of lesson plans. There are a growing number of traditional textbooks relating to this subject, but this enriched database is unique in its user-responsive curation, allowing users to efficiently access relevant primary resources and foregrounding works by Indigenous artists. The platform's modular design will allow it to be responsive to the unique needs of a wide variety of users in interdisciplinary contexts. For an instructor looking to plan a single lesson as part of a course in children's literature, political science, religious studies etc. or a researcher looking for potential points of intersection with a larger project in another field, "Legacy" will offer a streamlined user-friendly entry point to an understudied and rapidly transforming field.

There is growing public and academic interest in this subject, which intersects with numerous fields of study, but the most readily available materials are documents generated within settler-colonial contexts, such as the Truth and Reconciliation Commission of Canada's final report. This platform will facilitate the inclusion of Indigenous perspectives in courses and research projects ranging from film studies to health sciences. For example, the search term "economics" would generate a suite of resources including Jeff Barnaby's feature film Rhymes for Young Ghouls with a highlighted clip of Aila's monologue, "speaking money," selections from Ronald Trosper's Indigenous Economics: Sustaining Peoples and Their Lands, and excerpts from the Yellowhead Institute's Cash Back report. The selections will be tailored to reflect issues of the economic motivations, implications, and impact of the residential school systems. Operating as a dynamic and interactive textbook, Legacy will grow and transform as the expanding field of Indigenous arts and research continues to develop.

MITHIC funding will enable me to work with an undergraduate student with expertise in coding and web development to build a limited-subject-area prototype of the platform, with an initial focus on literature, film, and gender studies. It will also enable me to build the network of collaborators, within and beyond MIT, necessary for such an interdisciplinary project. The idea for "Legacy" developed out of a series of conversations that I had with colleagues across MIT who are interested in incorporating a class on residential schools into their own programming, but who feel underequipped to assign materials and lack the time to pursue extensive research for the planning of one class. From children's literature to computer science, I have been asked to recommend resources that could be integrated in courses already being taught at the Institute. The first planning phase of the project could be completed within a year and the limited prototype of the platform could be made available to select MIT faculty. In later phases, the fully developed platform would be made available to other universities and public-facing organizations such as ImagineNative and the Yellowhead Institute.

Explanation of the Project's Importance	This project responds to one of the central calls to action articulated by both Canada's Truth and Reconciliation Commission (Final Report, 2015) and the American Federal Indian Boarding School Initiative (Investigative Report Vo. I, 2022 and Volume II, 2024). Both highlight the imperative to educate of the population regarding this dark period of recent history. The Canadian Final Report calls for the government to "provide the necessary funding to post-secondary institutions to educate teachers on how to integrate Indigenous knowledge and teaching methods into classrooms." The American Investigative Reports state: "The U.S. Government should work with appropriate institutions to ensure that the American people learn about the role of Federal Indian boarding schools in the history of the United States. This should include allowing people to share their firsthand accounts of their time at Federal Indian boarding schools."
	Legacy delivers on these calls to action. It will facilitate the inclusion of Indigenous-created art and research in a broad range of subject areas, rather than creating specialized programming with limited reach. Legacy aims to overcome significant existing barriers to the inclusion of Indigenous perspectives, such as a limited instructional capacity in this area and an over-reliance on materials generated within the settler-colonial context. The inclusion of this history cannot be limited to the narrow scope of specialists in the field. It must be understood in its interrelations with history, economics, religious studies, health sciences, gender studies, literature and film. This tool will facilitate research and enable professors in diverse disciplines to integrate relevant resources in their courses. It will also facilitate public access to film and literature on the subject.
	This project directly responds to mandates of both the Canadian and US governments and, with MITHIC funding to develop a prototype, build networks, and establish proof of concept, significant federal funding for scaling the project will become available. In 2026, I will apply for a SHHRC Insight Grant, from the Canadian government, which would fund the project for another 5 years.

Outline of the Project's Collaborative Nature (if applicable)	1. Taking advantage of the skills of MIT's unique student population, I will work with an undergraduate student who has experience in coding and web design. Through a year-long UROP, we will work together to develop a prototype of the platform, designing the modular search functions and user-friendly interface for accessible, engaging, subject-specific, curated resources.
	2. One of the key components of this planning phase of the project will involve building a larger collaborative network of subject-specific curators and users. First, I will formalize the collaboration with professors within the MIT community such as Sonya Atalay, the Director of MIT's Center for Braiding Indigenous Knowledges and Science, as well as others who have expressed interest in incorporating this subject into their existing courses. This network will initially include scholars from the Literature Section, Women and Gender Studies, and Comparative Media Studies. This first phase of collaboration will involve a commitment to beta test the platform at the end of the year. I will also begin to build the larger network of scholars in Indigenous studies, who will advise on the interdisciplinary integration of this tool into political science, history, religious studies, philosophy, health sciences, and education. Legacy is designed to grow over time and new areas of intersection will be incorporated as the field of continues to develop and transform.
	3. Finally, after this planning phase, when the project is well-established, I will collaborate with archives, arts organizations, and other public-facing institutions to make this tool widely available to a broader public, ensuring access beyond academic settings.
Explanation of the Project's Impact on Humanistic Inquiry	In the short term, this tool is designed to facilitate uptake in Indigenous content across curricula and research portfolios at MIT. Impact will initially be measured through qualitative review of the platform by professors at MIT in the Literature Section, Women and Gender Studies, and Comparative Media Studies. These professors will have an opportunity to navigate the limited-subject-area prototype and reflect on how helpful it is in course planning. These qualitative evaluations will inform the direction of the project as it is scaled to include more disciplines. In the long term, through partnerships with other universities and organizations such as ImagineNative and the Yellowhead Institute, the platform will be made more widely available, facilitating interdisciplinary humanistic inquiry that is inclusive of Indigenous perspectives and histories.
	"Legacy" is subject specific, but the development of such a dynamic digital tool is transferrable to other subject areas. "Legacy" will provide a model for designing and using digital tools to incorporate other understudied subject areas with interdisciplinary implications in a wide range of courses. The dynamic capacity for continual growth and transformation makes such a tool particularly well-suited to emerging fields and subject areas, to facilitate impact beyond a small group of specialists or a limited selection of specialized courses.