Call for Contributions

Re-iterations: Public Culture seeks contributions to Reiterations, which has three parts: genealogy, etymologies, and miscellany.

ge-ne-al-o-ogy, n.: the descent of three keywords: public, publicity, and public opinion. Genealogy is a reprint section that traces the emergence of a family of key terms: public, publicity, and public opinion. Historical documents that shed light on earlier occurrences of one or more of these keywords, their interrelationship, and their relation to concepts of civil society will be considered. Submissions are welcome. The suggested length is six pages. Please include a title page citing facts of publication (name of publisher, place of publication, and date). Please mail submissions to Dilip Gaonkar, Department of Communication Studies, Northwestern University, 1815 Chicago Avenue, Evanston, IL 60208-1340.

et-y-mol-o-gies, n. pl.: true sense or form of the network of keywords: public, publicity, public opinion, public sphere. Etymologies investigates the contemporary uses and meanings of the terms public, publicity, and public opinion. Short essays (of approximately six to eight pages) that consider the semantics and pragmatics of one or more of these interrelated terms in the context of a particular language and a particular people are welcome. How do these terms compare across cultures and languages? Do their meanings “translate,” and what do their “mistranslations” bode for comparative social theory grounded in what may be hidden ontological statements about civil society? Please mail essays to Michael M. J. Fischer (S.T.S. Program, Bldg. E-51, Rm. 201B, M.I.T., 70 Memorial Drive, Cambridge, MA 02139).

mis-cel-la-ny, n.: a collection of various kinds, especially news clippings, literary extracts, postcards, and other images. Miscellany reprints media accounts of items relevant to public discourse and debate throughout the world. The section seeks to highlight not only the reported phenomena as such, but also the mediated nature of media coverage. Public Culture especially seeks pieces that are witty or (unintentionally) ironic. Submissions should include all relevant facts of publication and should be no longer than three pages.

CyberSalon: Michael Shapiro is the convenor of Public Culture’s on-line discussion group. To join, send an e-mail message, “Add me to on-line discussion,” to <public-culture-journal@uchicago.edu>, and we will send you easy-to-follow instructions.

announcements of collective projects, conferences, events, and calls for papers will be considered as well. The announcement should be in the form of a press release to facilitate its publication and should be limited to 250–350 words.

network: Public Culture publishes names, addresses, and research interests of network members. Please send your information, including e-mail address if available, to our office.

Public Culture, 124 Wieboldt Hall, University of Chicago, 1010 E. 59th Street, Chicago, IL 60637; tel. 312-702-0814; fax: 312-702-9861; e-mail: <public-culture-journal@uchicago.edu>; World Wide Web <http://www2.uchicago.edu/jnl-pub-cult/>
Public Culture (ISSN 0899-2363) is published three times a year—fall, winter, and spring—for the Society for Transnational Cultural Studies by Duke University Press, 905 W. Main St., Suite 18-B, Durham, NC 27701. The journal is part of the Public Works Publication Project, sponsored by the Society for Transnational Cultural Studies and the Center for Transcultural Studies. The project also sponsors two book series, Public Planet Books and Public Worlds.

Subscriptions
Direct all orders to Journals Fulfillment, Duke University Press, Box 90660, Durham, NC 27708-0660. Annual subscription rates: institutions, $75; individuals, $30; students, $20. Add $9 to foreign subscriptions. For additional information, contact the Duke Press Journals Division toll free at 1-888-387-5687.

Correspondence and Submissions
Send letters to the editor, manuscripts, pieces for the miscellany section, announcements, and books for review to Editor, Public Culture, 124 Wieboldt Hall, University of Chicago, 1010 E. 59th St., Chicago, IL 60637; telephone: 773-702-0814; fax: 773-702-9861; e-mail: <public-culture-journal@uchicago.edu>. Manuscripts should be between 500 and 7,500 words and should be submitted in triplicate, double-spaced, and with numbered endnotes. In general, the style of manuscripts should be in accordance with The Chicago Manual of Style, 14th ed. See Public Culture’s Web site for more detailed submission guidelines: <http://www2.uchicago.edu/jnl-pub-cult/>.

Indexing
Public Culture is indexed in Sociological Abstracts, Film Literature Index, International Political Science Abstracts, The Left Index, MLA Directory of Periodicals, Social Sciences Citation Index, Research Alert, Current Contents/Social and Behavioral Sciences.

Photocopying
Photocopies for course or research use that are supplied to the end-user at no cost may be made without explicit permission or fee. Photocopies that are provided to the end-user for a photocopying fee may not be made without payment of permission fees to Duke University Press, at $2 per copy for each article copied.

Permission
Requests for permission to republish copyrighted material from the journal should be addressed to Permissions Editor, Duke University Press, Box 90660, Durham, NC 27708-0660.

Address Change
Postmaster: Send address changes to Public Culture, Duke University Press, Box 90660, Durham, NC 27708-0660.

Copyright © 1997 by Duke University Press
ISSN 0899-2363
Public Culture reports and reflects current research on:
• the cultural transformations associated with cities, media, and consumption.
• the cultural flows that draw cities, societies, and states into larger transnational relationships and global political economies.
• globalization.

Public Culture seeks to:
• establish an international network of scholars committed to research on public culture issues and debates, and on such cosmopolitan cultural forms as cinema, sport, television and video, restaurants, domestic tourism, advertising, fiction, architecture, and museums.
• explore the cultural implications of such processes as migration, the internationalization of fiction, and the construction of alternative modernities.
• situate these forms, flows, and processes in their historical and political contexts.
• publish news clippings and media material as well as correspondence from our readers.
• announce recent publications and encourage network members to facilitate their acquisition or exchange, particularly across national boundaries, for colleagues who have problems with foreign currency.
• encourage contributions from intellectuals both inside and outside the academy.
Editor’s Note

With this issue, *Public Culture* enters its tenth year of publication, a cause for celebration and reflection. Since its inception in 1988, *Public Culture* has sought to shape debates on transnationalism and globalization, to interrogate the culturally inflected concept of the public, and to articulate a critical late twentieth century internationalism.

Over the past decade, its conditions of publication have changed. Originally a desktop craft production at the University of Pennsylvania, *Public Culture* was transformed nearly five years ago by the University of Chicago Press into a stylishly designed and professionally managed enterprise. The journal is indebted to the press for promoting its growth, and particularly to Teresa Mullen, who with skill and interest made many of *Public Culture*’s special proposals happen.

This anniversary year is marked by another change in publishing venue. *Public Culture* has happily forged a partnership with Duke University Press for the publication and distribution of the journal, which will assure its continued growth and vitality. This issue inaugurates this arrangement, facilitated by Steven Cohn, Director of Publishing, whose good humor helped sustain the year of negotiation. The Division of the Humanities of the University of Chicago continues to be the editorial home for *Public Culture*. The journal is indebted to Philip Gosset, Dean, who has been steadfast with good counsel on matters large and small. With this dual institutional residence, *Public Culture* enters its second decade of publishing with confidence.
An award for *Public Culture*. The Association of American publishers has honored the Winter 1996 special issue on Cities and Citizenship, guest edited by James Holston, as the best single issue of a journal for 1996. With essays by Arjun Appadurai, Etienne Balibar, Teresa P.R. Caldeira, Mamadou Diouf, Dilip Parameshwar Gaonkar and Christopher Kamrath, James Holston, Marco Jacquemet, Saskia Sassen, Michael Watts, and Michel Wieviorka, this issue engaged questions of civitas, citizenship, and civility. Its verve has made it a popular journal issue which will soon appear as a book.

Another first. This issue introduces a new section entitled ArtWorks, guest curated by Katie Trumpener. ArtWorks will report on critical cultural work including new kinds of museums, alternative oral history projects, musical performances and recordings, alternative publishing ventures, public art and innovative television, radio and electronic media. The journal is pleased to be able to expand its coverage by reporting on the sites in and through which debate about the materialities of cultural practice can be found.

Another departure. Layouts for *Public Culture* covers, photo essays and visuals are done in the editorial office, usually by a graduate student editorial assistant who also serves as the computer expert and manuscripts manager. This year, *Public Culture* was fortunate to have the managerial clarity, technological savvy, and artistic eye of Lisa Jennings, who is departing for a position in the software industry. We will miss her vigilance on all fronts, particularly in managing intractable computer problems.