This year marks the fiftieth anniversary of the National Endowment for the Humanities (NEH), an occasion culminated by a star-studded event in Charlottesville in September organized by our partners at the University of Virginia. The anniversary has provoked us to think, perhaps even more than usual, about the impact of humanities in society. Human/Ties—that is the name of the NEH anniversary event. You’ll find those ties throughout this issue of VFH Views.

Did you know, for instance, that the largest Bolivian community in the world, outside of Bolivia itself, is here in Virginia? Virginia also is home to the largest balalaika orchestra outside of Russia, and the largest Filipino population east of the Mississippi. More than ever before, we live in a state of many nations, and our programming reflects that transformation.

Last fall, the Virginia Folklife Stage at the Richmond Folk Festival put the spotlight on 200 Bolivian dancers, while the Folklife Apprenticeship Showcase, held this spring for the first time at James Monroe’s Highland, featured balalaika master Andrei Saveliev and his student Aaron Mott. When placed next to more traditional bluegrass fiddling or basket making, these artists help articulate the many ways in which Virginia is changing, becoming richer, more global. With funding this year from the NEH’s Humanities in the Public Square grant program, VFH has convened conversations about immigration and cultural identity at the Virginia Festival of the Book and with partners in communities across the Commonwealth, asking questions and forging new connections.

The humanities help us not just to recognize our changing world but to make sense of it. *Encyclopedia Virginia* has been creating content related to the African American experience in the years after the Civil War, a story that ends in disfranchisement. With Election Day approaching, this history feels particularly relevant. Funding related to the centennial of the Pulitzer Prizes, meanwhile, has led *With Good Reason* to produce a series of interviews with prize winners that explore topics from military history to poetry and music to environmental science.

As we celebrate the influence of such venerable humanities institutions as the NEH and the Pulitzer Prizes, our work at VFH continues to explore the connections that tie all of us together, through time and through this home we love—Virginia.

ROBERT C. VAUGHAN III
PRESIDENT

Virginia Foundation for the Humanities connects people and ideas to explore the human experience and inspire cultural engagement.
Block the Vote: Encyclopedia Virginia Follows African American Freedom to Disfranchisement

New encyclopedia entries uncover the story of the loss of the African American vote in Virginia in the years after the Civil War.

“I Will Never Tire of This Instrument”: A Balalaika Apprenticeship

A dynamic Virginia Folklife master-apprentice pairing in Arlington illustrates the value of traditional arts brought to Virginia by immigrants and refugees.

Annual Report

VFH thanks its generous and loyal donors for their support in the 2015-2016 year.
More than 200 Bolivian dancers from five different Northern Virginia dance groups paraded through the Richmond Folk Festival on October 10, 2015. Photos by Pat Jarrett.

It’s Saturday afternoon, Columbus Day weekend 2015, and the eleventh-annual Richmond Folk Festival is in full swing.

A bluegrass band is finishing up its set on the Virginia Folklife Stage, in a large tent pitched between the old Tredegar Iron Works, now the American Civil War Center, and the James River. Smoke from burning herbs is drifting over a crowd of several hundred people gathered loosely in a circle on the stone courtyard where Julia García, a native of Cochabamba in the central highlands of Bolivia, is reciting prayers.

This moment is the culmination of a year’s planning. VFH, working closely with the festival’s staff and with an Arlington-based organization called the Comité Pro Bolivia, is about to introduce tens of thousands of festival-goers to the traditions of an immigrant community many of them never even knew existed in Virginia.

In a little while, more than 200 Bolivian dancers will parade boisterously past this circle and through the main Festival grounds—five separate dance groups in full costume. But for now, the mood is quieter, more reverent, as befits an offering to Pachamama—literally “present Mother” in the Quechua language: Mother Earth.

Today, the largest Bolivian community in the world, outside Bolivia itself, lives in Virginia. And this fact is emblematic of the changes that are occurring all across Virginia (see “The Changing Face of Virginia: Immigration and the Humanities,” in VFH Views, fall 2014).

Bolivians began immigrating to the United States in large numbers in the 1980s, and by 2010 Virginia was home to more than 31,000 native Bolivians, including people of indigenous (Quechua, Aymara, Guarani) European (Spanish, German) and Afro-Bolivian ancestry. In Northern Virginia especially, Bolivian restaurants, markets, and festivals are well-recognized features of the cultural landscape, as are the many distinctive and highly diverse forms of Bolivian music and dance.

As immigrants, Bolivians remain deeply attached to their native rituals and customs, and as a result Bolivian culture is thriving in Virginia, even within families that have lived here for decades. Julia García puts it this way: “Bolivians have shown a remarkable resistencia cultural—a refusal to die culturally.” And along with this cultural vitality, they also demonstrate an easy willingness to share aspects of their culture with others.

From this willingness to share, and drawing on our own long experience in helping Virginians to experience and appreciate the extraordinary cultural richness of the state, VFH has put together this showcase of Bolivian traditions that connects young and old, from sacred religious ceremonies to textiles, from instrument-making to dazzling dance performances and parade rituals. It’s a landmark event for the Richmond Folk Festival, as well as for VFH’s emerging work with the communities of “global Virginia.”

This work has already proved to be transformative, on many levels. A year ago, VFH awarded its first grant to a Filipino organization—the Philippine Cultural Center in Virginia Beach—for an exhibit and community forum on immigration, patriotism, and military service. The Norfolk/Virginia Beach area is now home to the largest Filipino community east of the Mississippi, and a recent VFH Fellowship awarded to Norfolk State University professor April Manalang is supporting her study of the role religion plays in this community.

Other VFH grants are supporting a publication and community forum on the history of Arlington’s Little Saigon neighborhood; an exhibit on the experience of refugee families in Harrisonburg, where the largest immigrant communities include Russians, Ukrainians, and Kurds; and a televised panel discussion on Latino immigration that is the first VFH-funded program ever to be presented entirely in Spanish.

Meanwhile, the newest class of master artists in VFH’s Virginia Folklife Program includes Northern Indian khyal singer Humayun Khan and Sochietah Ung, a traditional Cambodian crown and costume-maker. The previous class included the Russian balalaika player Andrei Saveliev.
And the list goes on.

In December 2015, VFH received major funding from the National Endowment for the Humanities through its new initiative “The Common Good: The Humanities in the Public Square” to support a galaxy of programs exploring the impact and experience of immigration in select Virginia communities and the state as a whole.

The project includes two forum-style discussion programs presented as part of the 2016 Virginia Festival of the Book (“A State of Many Nations” and “Beyond Background Characters: Life in Hyphen-America”); a wide range of public programs developed in collaboration with more than thirty co-sponsoring organizations in six communities statewide; and publication of two teachers’ guides on Latino immigration, one keyed to the Virginia Standards of Learning, the other to the national Common Core.

Together, these programs will encourage audiences throughout Virginia (and teachers across the state and nationwide) to look beyond the storm of headlines and divisive rhetoric. They blend the voices of scholars, writers, community leaders, and people who have lived the experience of immigration firsthand. They also open the door to new collaborations with immigrant and refugee communities across Virginia.

Back at the Richmond Folk Festival, Julia Garcia is sprinkling drops of chicha, a Bolivian liquor made from maize. The sprinkled drops, called ch’alla, and the smoke from the burning herbs, called q’oa, are an offering to Pachamama, blessing the occasion and asking permission for the celebration to come.

Garcia is a tradition-bearer, both an immigrant and a Virginian who has taught Spanish at Thomas Jefferson Middle School in Arlington for more than twenty years. She is also the founding director of the Sociedad Cultural Tradiciones Bolivianas, an organization dedicated to preserving Bolivian folkloric dances, and the executive director of the Comite Pro Bolivia. Her passion for sharing the richness of her native language and culture with the world is one of the defining aspects of her life.

Through our work with people such as Garcia and Nelly Zapata, the former president of the Comite who made these festival programs possible, VFH is forging relationships that are helping to reshape our understanding of what it means to be a Virginian in this “State of Many Nations.”

To LEARN MORE about the Virginia Folklife Program, visit VirginiaFolklife.org.
With Election Day 1883 quickly approaching, politics were heating up in Danville. In October a group of white businessmen printed a broadside that blasted the Readjuster Party, which controlled both houses of the General Assembly and the Danville city council. The Readjusters represented a reform-minded coalition of farmers and working men, Democrats and Republicans, whites and African Americans. But it was the party’s embrace of black men, in particular, that upset the merchants of Danville. Posting the broadside around town, they complained loudly of “the injustice and humiliation to which our white people have been subjected and are daily undergoing by the domination and misrule of the radical or negro party.”

Then, on the Friday before statewide elections, the white chairman of the local Readjuster Party denounced the broadside in a street-corner oration witnessed mostly by an audience of African Americans. The next day, a white man bumped into a black man on the sidewalk, tempers flared, and the violence that resulted ended in the gun deaths of at least five people. It also arguably changed Virginia politics forever. White politicians blamed the violence on blacks and used it to force them out of power. Within a few years the Readjuster Party had disappeared.
“Race, especially, has been a big issue in this year’s presidential election,” explains Matthew Gibson, editor of Encyclopedia Virginia (EV), a project of VFH. “So remembering the Danville Riot is important, especially as Election Day comes around again.” Gibson says that what’s even more important is understanding the broader story of African Americans in Virginia in the years after the Civil War. The encyclopedia is finishing work on “From Freedom to Disfranchisement,” a three-year NEH-funded grant in partnership with the Library of Virginia. “The entries we’re creating tell a story that’s not widely enough known,” says Gibson. “Millions of African Americans were emancipated in 1865 and given the vote. By 1901, almost all of them had lost that vote. What happened in those intervening years?”

The Danville Riot, for starters. The EV entry allows users to read that broadside in order to understand just how anxious white Danvillians were in the face of African American political equality. It also details the infamous street fight, offering links to the testimony of various eyewitnesses, and the efforts to blame blacks for the violence and to use fear to suppress subsequent African American voter turnout. Encyclopedia users can read a story about the violence in the Richmond Daily Dispatch. “These negroes [in Danville] had evidently come to regard themselves as in some sort the rightful rulers of the town,” the paper’s editors wrote. “They have been taught a lesson.”

“The story of disfranchisement is not the story of misrule,” Gibson says. “That was the line for many years from historians, but it’s not true. In the years after emancipation white elites in Virginia fought to reestablish the political and social dominance they had lost during the war. Danville is the perfect illustration. Disfranchisement is really the story of white supremacy.”

The encyclopedia has published entries that follow the arc of freedom to disfranchisement. With the help of editors at the Library of Virginia’s Dictionary of Virginia Biography, these entries include biographies of nearly all the African American members of the assembly. There are accounts of the abolition of slavery in Virginia, the role of black churches, the political parties, and important laws and court cases—all leading up to the Constitution of 1902, the provisions of which nearly eliminated African Americans as a relevant factor in the state’s politics. Still to come are entries on the establishment of public schools and on lynching. Numerous primary documents and media objects round out the encyclopedia’s coverage, which Gibson says is a vital tool for students, educators, and lifelong learners.

“Who we are today, in Virginia and across the United States, is so much a product of this time period,” says Gibson. “The good and the not so good. It’s all there and we need to find ways not to forget.”

To LEARN MORE about the African American experience in post-Civil War Virginia, visit EncyclopediaVirginia.org.
In a small shopping center in Charlottesville, artists work at the Virginia Arts of the Book Center (VABC) to produce books and other creative projects that will one day make their way into collections across the globe. A program of VFH, the VABC is at heart a community print shop, offering classes and resources for people interested in letterpress, binding, papermaking, and other book arts skills. Artists range from beginners to well-known professionals, and all are invited to work together on an annual group project.

The number of artists participating in the VABC group project varies by year, but typically falls within the range of twenty to thirty individuals who contribute their time, expertise, and creativity. “Collaboration involves risk,” says VABC member artist Lyall Harris. “An artist has to be willing to give up control of the creative process and outcome. But the rewards are huge: we learn so much about ourselves and each other, in addition to new techniques and exciting ways of approaching the same topic or set of parameters. The resulting work is inevitably both unexpected and richer.”

These projects often challenge the very definition of a book, but that’s not rare for book artists who are passionate about the process and the minutiae. In the constant search to break apart the idea of the book as a simple receptacle for content, VABC artists seek to explore its potential as an art object. Indeed, projects such as Notions: A Novel in Objects (2014; see image in table of contents) rarely resemble the traditional idea of a book, instead telling parallel stories of two factory fires through handcrafted objects assembled in a sewing box.

Another boundary-pushing group project from the VABC was Postmark (2011), a series of postcard-influenced art objects. Other projects, such as the Atlas of Vanishing Knowledge (2012) and the Bookmaker’s Dozen (2013), take a more traditional approach, inviting artists to create a signature of pages to be bound into a book or a series of individual miniature books.

Demonstrating the high quality of the resulting work, these and other VABC group projects have found homes with private collectors as well as in special collections libraries, including Duke University, Skidmore College, the University of Virginia, and Vanderbilt University. Museums and galleries throughout the country and around the world also acquire many of the group projects for their collections.
“I’m constantly surprised and impressed with the amazing work that comes out of the shop,” says VABC member artist Kristin Adolfson. “These projects offer artists an opportunity to get out of their comfort zone. What results are dynamic, fascinating projects as well as a deeper community amongst the artists.”

Most recently, the 2015 group project set out to commemorate the 400th anniversary of William Shakespeare’s death and the 20th anniversary of the VABC. The Bad Quarto is a creative interpretation of the pirated version of Shakespeare’s Hamlet that is thought to have been transcribed and printed (without Shakespeare’s close involvement) in 1603. The VABC’s version was acquired by special collections at Baylor University Libraries, Columbia University, University of Denver, DePaul University, Lafayette College, Stanford University, and University of Washington, among others. The Bad Quarto was featured in Shakespeare quadracentennial exhibitions at the University of Virginia and Washington and Lee University, as well as an exhibition in Denver’s Abecedarian Gallery. The renowned bookbinder Samuel Feinstein is even preparing a special binding of The Bad Quarto for the Newberry Library’s Shakespeare Exhibition in Chicago.

Looking ahead, the 2016 VABC group project, Handmade Harvest, is underway as individuals and teams of artists work to create an agricultural themed series of handcrafted books. With plans to complete the project in time for the Raucous Auction on November 18, these unique books will be available as standalone works or as a collectible set.

To LEARN MORE about the VABC, visit VirginiaBookArts.org.

ABOVE Spread by Matthew Gibson from The Bad Quarto (2015).
OPPOSITE Collation of signatures for sewing into The Bad Quarto (2015).
The hushed upstairs offices at VFH seem scarcely a place of intrigue. But if you look and listen more closely you might be surprised. Serious investigative work takes place there by the scholars and writers chosen to be part of the Fellowship program. In the past two award cycles, three scholars—all of them historical detectives in a way—have turned the hallways of VFH into a kind of forensic laboratory. No bones anywhere (okay, so it’s not CSI: Charlottesville), but the scholars have been carefully reconstructing lives using bits of evidence from crumbling manuscripts and maps, bills of sale, and other ephemera from family plantation papers, dusty church records, obscure articles from now-defunct magazines and newspapers, thousands of photographs, past and present interviews, and declassified records from the FBI. And there’s even some jazz thrown in.

These three fellows—of the dozen typically in residence at VFH during an academic year—are each at work on a biography of a relatively unknown figure whose story illuminates an era. The characters span the eighteenth to the twentieth centuries, but their stories all embody a central theme: What is the meaning of freedom? And what happens when it is subverted or taken away? How does an individual respond? As Americans we pride ourselves on living in a land of freedom, but each of these stories offers a complicated and troubling view of what “freedom” has meant in the African American experience.

Former VFH Fellow Gregory O’Malley, an associate professor of history at the University of California, Santa Cruz, is mapping the life of David George (ca. 1743–1810), a slave born in Virginia who, in his search for freedom, spent much of his life literally on the run. At nineteen he escaped from the Sussex County plantation of his birth and started a new life, but had to run once more when the plantation owner discovered where he was. Fleeting one master, George fell into the hands of the Creek Indians, who captured and enslaved him in what is now Georgia. The Sussex County master, intent on re-appropriating his “property,” remained on the hunt for George, wrested him from the Creek, and sold him to a fur trader in South Carolina.

George’s first real taste of freedom came during the Revolutionary War, although his personal triumph did not mirror the traditional American narrative. Instead, it was the British Army, not the American, that offered freedom to the enslaved population. George fled to the British to secure his emancipation and was then evacuated to Nova Scotia at war’s end. Discrimination in Canada caused him eventually to relocate to the British colony of Sierra Leone. In his quest for freedom, George traveled thousands of miles, and in the process, left behind his mark as a founder of black Baptist churches.

A half-century later, Daniel Murray (1851–1925), a well-educated member of Washington, D.C.’s black elite, achieved professional success as a scholar (his life’s work was the six-volume Historical and Biographical Encyclopedia of the Colored Race throughout the World), as an assistant librarian at the Library.
of Congress, and as a construction contractor. He lived in the
tutored world of the black upper class, only to see his status
come crashing down when the federal government abandoned
the racial protections that had been put in place during
Reconstruction. In the name of reconciliation with the South,
the government turned a blind eye to a wave of lynchings and
other, subtler forms of white supremacist violence that began late
in the nineteenth century. All African Americans—well educated
or not, wealthy or not—were lumped into “colored” status
and forced into a new highly segregated world. In Murray’s
own words, it was “the virus of race madness.” VFH Fellow
Elizabeth Dowling Taylor has recently finished a biography of
this fascinating figure, a man who was betrayed, along with
the other members of his race, by the government. Taylor is
an independent scholar, the former director of interpretation
at Monticello and director of education at Montpelier, and a
New York Times best-selling author who has appeared on Jon
Stewart’s The Daily Show. Her forthcoming book, The Original
Black Elite: Daniel Murray and the Story of a Forgotten Era,
is scheduled for release in March 2017 by Amistad Press
at HarperCollins.

A third VFH Fellow, Preston Lauterbach, is completing
a biography of an African American whose life has all the
elements of a spy novel, though all of it is true. Lauterbach is
a music scholar who has already published two well-received
books about rock and roll in black America and about the rise
of Beale Street in Memphis, Tennessee. The subject of his new
book, Ernest Withers, was one of the seminal photographers
of the civil rights movement in the twentieth century. Working
out of his studio on Beale Street, Withers traveled throughout
the South during the 1950s and 1960s, documenting the
violence against African Americans and subsequent civil unrest.

He documented the lynching of fourteen-year-old Emmett Till
in Mississippi for supposedly flirting with a white woman,
and the brutal events surrounding the desegregation of Little
Rock Central High School in Arkansas. Segregationists beat
him in Jackson, Mississippi, and destroyed his film. While
placing himself in potentially dangerous situations, Withers
took some of the iconic images of the civil rights protest era:
among them, Martin Luther King Jr. sitting in the front seat
of a Montgomery, Alabama, city bus; and the sanitation men
in Memphis, then on strike, brandishing signs saying “I Am A
Man.” Withers became a trusted ally of the civil rights leaders,
grew particularly close to King, and was even allowed into
strategy sessions. The photographer’s business cards read,
“Pictures Tell the Story.”

But did they tell the whole story? Not quite. In fact, Withers
served as a paid informant for the FBI from 1958 until 1976,
helping the agency gather information on black civil rights
leaders. And yet his eloquent photographs helped promote
the same racial justice for which those leaders were fighting.
Lauterbach is unearthing the story of this deeply complex man
in his forthcoming book, Valley of the Kings, being published
by W.W. Norton & Company. Its spring 2018 release will
coincide with the fiftieth anniversary of King’s death.

The three scholars have found the Fellowship program a
boon for their research and writing. O’Malley, who lives in
California, was thrilled at the opportunity to write about
David George in Virginia, on his home ground. And all of them
marvel at the interaction, feedback, and collegiality among
the Fellows and how it has helped inform and invigorate their
work. Now if only they could get that TV-detective series started.

To LEARN MORE about the Virginia Fellowship Program, visit
VirginiaHumanities.org/Fellowships.
“I WILL NEVER TIRE OF THIS INSTRUMENT”  
A BALALAIKA APPRENTICESHIP
Here’s something you probably didn’t know: the largest balalaika orchestra outside of Russia can be found in Arlington, Virginia. The balalaika is a Russian stringed instrument with a triangular wooden body—often thought of as a Russian three-stringed guitar—that has traditionally been played at community and family gatherings. Late in the nineteenth century, the instrument emerged from its folk roots into mainstream concert halls when a wealthy violin student founded the Orchestra of Russian Folk Instruments. Similar groups now thrive in most Russian cities and have expanded across the globe.

Arlington’s Washington Balalaika Society was founded in 1988 and in recent years has been bolstered by the addition of the balalaika master Andrei Saveliev. A native of Saint Petersburg, Russia, Saveliev trained as a balalaika soloist at the Rimsky-Korsakov Conservatory. Because of his remarkable artistry and dedication to carrying on his craft, VFH selected him to participate in the Virginia Folklife Apprenticeship Program, which pairs masters and apprentices in a wide range of Virginia folkways.

While the Folklife Apprenticeship Program has long included master practitioners of traditions more commonly associated with Virginia, such as bluegrass fiddling and Appalachian ballad singing from southwestern Virginia, gospel and blues music from the Piedmont, and split-oak basket making and other crafts, it has also maintained a strong commitment to including traditional arts brought to the state by immigrants and refugees. The program strongly asserts that such expressive traditions—while new to Virginia, often centuries old—are in fact Virginia folklife. The cultural contributions of immigrant communities are essential to the diverse cultural fabric of Virginia and the nation. Other recent Folklife apprentices have studied Cambodian costume making, Hindustani singing, Kathak dancing, Mongolian mask making, Sephardic Jewish ballad singing, and other traditions from around the globe.

Since 2002, the work produced by these master-apprentice pairings has been featured annually at one of VFH’s most popular events, the Virginia Folklife Apprenticeship Showcase. This year, on May 15, more than 1,200 people came to James Monroe’s Highland to hear old-time jams, taste Brunswick stew, witness a race of champion oyster shuckers, and watch traditional blacksmithing.

It was a thrill because I see that the same passion runs through it all."

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And listen to the balalaika.

Saveliev chose to work with twelve-year-old Aaron Mott, of Burke, Virginia. Already one of the master’s most prized students, Mott was just eleven when his apprenticeship began but had been playing the balalaika since he was three. He joined his first orchestra as a kindergartener. (The Apprenticeship Program is not for beginners.) Inspired by his grandmother, Jan Bohm, who also plays in the Washington Balalaika Society, Mott says that studying with Saveliev is a once in a lifetime opportunity. “Music is my life,” he says. “Nothing will ever change that. I will never tire of this instrument.”

Mott describes Saveliev’s teaching style as caring but tough. “American teachers tend to always tell you how good you’re doing,” he says. “The Russian style is different. Andrei keeps pushing me to perfect my style, to be the best I can be. So when he says, ‘That was good,’ you know he means that it was perfect.”

For his part, Saveliev describes his participation in the Folklife Apprenticeship Program as “awesome.” “I really came to feel spiritually connected with the entire program,” he says. “I realized at the showcase that this was part of something larger than just my work with Aaron. I had never had the opportunity to see the culture of all these different types of communities. It was a thrill because I see that the same passion runs through it all.”

To LEARN MORE about the Virginia Folklife Apprenticeship Program, visit VirginiaFolklife.org. The 2017 Virginia Folklife Apprenticeship Showcase will take place on Sunday, May 7, at James Monroe’s Highland.
ABOVE: Aaron Mott’s balalaika. Photo by Pat Jarrett. 
OPPOSITE TOP: Jan Bohm said she fell in love with balalaika music after hearing this record, The Red Army Chorus of the U.S.S.R., when she lived in Europe with her soldier husband. Photo by Pat Jarrett.
OPPOSITE BELOW: Virginia Folklife master artist Andrei Saveliev plays the balalaika. Photo by Pat Jarrett.
GRANTS

V FH

VHF supported these humanities projects between July 1, 2015 and June 30, 2016. To LEARN MORE about the Grants Program, visit VirginiaHumanities.org/Grants.

1. Amherst Glebe Arts Response – Edgar Allan Poe: Central Virginia’s Gothic Son
2. Chesterman Creek School of the Arts – Music-Making Heritage Events
5. Foundation for Historic Christ Church – Robert Carter III and the Arlington, Virginia
6. Fractured Atlas – Presentation of Son Jarocho Music and Culture from Veracruz, Mexico
7. Francis Fransone – Related New Museum Exhibits Plan
11. James Madison University – Journeying Together: Building Intercultural Parental Relations within Dual Immersion Programs
15. Local Color – A State of Many Nations: Harvest of Empire, The Untold Story of Latinos in America
16. Lynchburg College – Violence and Community: Exploring Hate
17. Montgomery-Floyd Regional Library Foundation – Nannie Berger Haunton Oral History Project
18. National D-Day Memorial – Black History Month Program with the Hairston Oral History Project
22. Philippine Cultural Center – Honoring Our Bayanis (Heroes): The Untold Story of Latinos in America
23. Pediment Council for the Arts – A Repository of Missing Places
24. Richmond Jazz Society – Jazz in Virginia: The Early Years, 1900-1949 (exhibit)
25. Senior Center – Lowell Coleman: Charlottesville’s 92-Year-Old Fiddle Player
27. The Dream Project – A State of Many Nations: Forty Years of Freedom, Celebrating the Experiences and Legacy of Immigrant Communities in Arlington
29. UVA Curry School of Education – The 1963 Danville Civil Rights Movement: The Protests, the People, the Stories
30. University of Richmond – Commemorating Virginia’s WWI Dead
31. The Fellowship for Intentional Community – Saving the Past “Downstairs At Ker Place”
32. Virginia Children’s Book Festival – Parent Programs
33. Virginia Wesleyan College – Envisioned Identities: Legacies of 1619
34. Virginia Research Labs – Ethical Dilemmas in the Digital Age conference
35. World Foundation – Chintamani, Virginia Devotes and Makers: Exhibit and Book

Echoes of Little Saigon: Southeast Asian Immigration and the Changing Faces of Arlington, Virginia

CULTURAL AFFAIRS DIVISION OF ARLINGTON COUNTY

A full-color booklet and community forum documents the history of the Little Saigon neighborhood and Clarendon commercial center—a hub of community life for newly arrived immigrants to the D.C. area fleeing South Vietnam after the fall of Saigon in 1975—which opened doors for future immigrant groups who contribute to Arlington’s thriving diversity.

Ethical Dilemmas in the Digital Age

VMI RESEARCH LABS

The rapid introduction of new technologies has created equally new ethical dilemmas in national policy and in society. The complex ramifications of rapid technological change were examined in a public conference held at Virginia Military Institute (VMI) in March 2016.

Hidden Virginia History: The Connection Between Buffalo Soldiers and the Philippines

NORTFOLK STATE UNIVERSITY

Buffalo Soldiers (African American Cavalry regiments) were recruited by the U.S. military to serve in the Philippine American War from 1899 – 1902, and many of them felt solidarity with the Filipinos they encountered. An exhibit and public panel discussion explores the little-known story of this history.

Commemorating Virginia’s WWI Dead

UNIVERSITY OF RICHMOND

This project involves students and community members in the documentation of hundreds of memorials to lost WWI servicemen throughout the Commonwealth and the collection of biographies of Virginia’s WWI veterans. The resulting website and lesson plans will be used by educators to enrich understanding of Virginians’ service in the Great War.

The 1963 Danville Civil Rights Movement: The Protests, the People, the Stories

UVA CURRY SCHOOL OF EDUCATION

In 1963 Danville civil rights protesters met a violent backlash. A photography exhibit, now on view in Danville, and related programs explore their protracted legal struggle and the campaign of Dr. Martin Luther King Jr. and the Southern Christian Leadership Conference in that city.
Still, Quantz says that Vogel was “kind of dark and edgy.” She was worried about whether she and McConnell would connect. “I think Sarah was a little unsure,” Quantz admits, “but you can hear in the interview how delighted and surprised she is by Paula’s warm and open presence. They clicked instantly.”

In addition to Atkinson, Fagin, and Vogel, WGR has interviewed Elizabeth Fenn, author of Encounters at the Heart of the World: A History of the Mandan People, which won the 2015 Pulitzer Prize in History. Natasha Trethewey, a 2007 award-winner in poetry; Caroline Shaw, a 2013 award-winner in music; and Junot Díaz, a 2008 award-winner in fiction, will be featured on the show later in the year, along with one guest who has not yet been announced.

To LEARN MORE about With Good Reason and listen to the Pulitzer100 series, visit WithGoodReasonRadio.org.

BY BRENDAN WOLFE

The Pulitzer Prize Centennial Campfires Initiative grant to VFH also funded a two-part program during the 2016 Virginia Festival of the Book, a special Centennial-edition trio of poetry broadsides produced at the Virginia Arts of the Book Center, and a live production in Washington, D.C., of the VFH radio program BackStory with the American History Guys. The Campfires Initiative aims to ignite broad engagement with the journalistic, literary, and artistic values the Prizes represent. The Pulitzer Prize Board partnered with the Federation of State Humanities Councils to inspire yearlong programming throughout the country by awarding $1.5 million in funding to forty-six state humanities councils. The initiative is supported by grants from the Andrew W. Mellon Foundation, the Ford Foundation, Carnegie Corporation of New York, the John S. and James L. Knight Foundation, and the Pulitzer Prize Board.
Elizabeth “Betty” Ann Pitts was born into slavery near Onancock, on Virginia’s Eastern Shore. In 1853, she married Parker Pitts, a free man, although the state did not legally recognize their union. Parker Pitts was killed in 1864 while serving with the 9th Regiment of the U.S. Colored Troops. Defying the conventions of the time, his widow later sought (and won) a pension from the federal government.

In the spring of 1861, Anne Parker Thom was managing a household near Eastville that included thirty enslaved men, women, and children. But as the war dragged on and her fortunes dwindled, she took in boarders and borrowed money to pay for her daughter’s burial. When Thom’s husband returned home after four years as a Confederate surgeon, she wrote, “[he] thinks I look very old. He little knows the load of care which has rested upon me for the last four years …”

These women, and eight others, are the focus of a recent effort to bring the Civil War voices of Eastern Shore women to light. A VFH grant to the Eastern Shore of Virginia Historical Society supported the project, Stronger Than Steel, which culminated in an exhibit that ran from March through June 2016 and a dramatic performance that was held on May 20, 21, and 22.

The script for the performance was drawn largely from public records and the women’s own diaries and letters. Based on the research of Kellee Blake, the retired director of the National Archives, Mid-Atlantic Region, it was written by her in collaboration with a team of local historians and advisors.

The Eastern Shore was occupied by Union troops beginning in November 1861. There were no major battles there, but the war’s impact was keenly felt, by women in particular. It’s a complicated and heretofore largely hidden part of Eastern Shore history, one that required an unusual combination of sensitivity, imagination, and meticulous research to uncover.

Among other things, the play and exhibit show how the lives of so-called ordinary people can emerge vividly from archives and public records.

They also demonstrate the importance of preserving private documents—the kind often found in shoeboxes, drawers, and attics; in bundles at estate sales; or, tragically, in trash bins when someone dies or a family moves.

Anne Thom left behind a trove of letters now at the Virginia Historical Society. The stories of Betty and Parker Pitts are documented in the National Archives Pension Files and Accomack County’s Order Books. There are other examples, too.

Mary Graves came to the Eastern Shore in 1860 to teach at the Locustville Academy, which was closed by Union troops after she refused to take the Oath of Allegiance to the United States. Her challenge to the oath’s legitimacy sparked a colorful exchange of letters with the Union general Benjamin F. Butler. Parts of her story are found in Butler’s papers at the Library of Congress.

A woman known only as Miss Lizzie B. ran a “house of entertainment” that was patented by Union troops, including a Lieutenant Moore of the 2nd Delaware Regiment. He showed up at Miss Lizzie’s one night “quite drunk,” threatened her with a pistol, ransacked her belongings, and rode off with an armload of dresses. The next morning, Lizzie went to the headquarters of General Henry Lockwood, commander of the occupation forces, and reported what had happened. Moore was eventually court-martialed and an account of Lizzie’s story is found in the National Archives.

At the opening performance of Stronger Than Steel, at Onancock’s North Street Playhouse not far from where Betty Pitts had been enslaved, many in the audience were moved to tears. The actresses were all cast from the local community. The staging was simple, but the impact was strong and immediate, as if those whose lives and voices were being honored had found a way to speak again.

The success of Stronger Than Steel is a tribute to Kellee Blake and the other members of the project team. It is also a testament to the richness that lies hidden or sometimes hiding in plain sight in archives, libraries, and historical societies; and to the importance of preserving primary documents in a culture defined by rapid change. It is, furthermore, a testament to the power of women’s voices as keys to a full understanding of the past.

To LEARN MORE about the VFH Grants Program, visit VirginiaHumanities.org/Grants.

OPPOSITE Eastern Shore residents (left to right) Laura Chuquin-Naylor, Teri Betz, Leslie Drewer, and Carol Vincent portray, respectively, Anne Parker Thom, “Lizzie B,” Tabitha Harmanson, and Susan LeCato in the May 2016 production of Stronger Than Steel. Photo courtesy of Teri Bliss and North Street Playhouse. ABOVE Tabitha Snead Harmanson, Self-portrait, ca. 1865, from the exhibit Stronger Than Steel. Photo courtesy of Mrs. Leon Cann and Kellee Green Blake.

“Long silenced voices literally spilled forth as I untied the ‘government red tape’ binding them since 1865. There are still countless equally remarkable stories waiting to be told.”

KELLEY BLAKE, ARCHIVIST, AUTHOR STRONGER THAN STEEL
n talks she gives around the country, Jen Golbeck marvels, and even cringes a little, at what it means for so much of our lives to be lived on social media. A computer scientist, Golbeck introduces her audiences to what she calls the Curly Fry Conundrum. To wit: At some point, someone created a Facebook page dedicated to curly fries—a kind of spicy, helical french fry—and scientists have since determined that a correlation exists between “liking” that particular page and high intelligence.

So does this mean that smart people generally like deep-fried potatoes? Or maybe they just like stuff you can find at Arby’s. Do the less intelligent like waffle fries? What about people who crave sweet potato fries?

Golbeck, who directs the Social Intelligence Lab at the University of Maryland, will be the 2016 plenary speaker at edUi, a conference for web professionals serving colleges, universities, libraries, and museums. Organized by VFH, the conference will be held October 24–26 in Charlottesville. Golbeck will speak on October 26.

In a phone interview, she explained that no, this correlation between curly fries and high intelligence actually has nothing to do with curly fries. Instead, it has to do with something called homophily—people are friends with people like them. “Whoever created that curly fries page on Facebook happened to be smart,” Golbeck said. “And his friends are smart. And their friends are smart.”

“Likes” on Facebook are just one kind of dataset that computer scientists can mine to learn more about social media users. In fact, Golbeck said, all of your online behavior—what you like but also what you purchase and search for—can betray everything from your age, gender, and personality to your politics, religion, and sexual orientation. Just in the past few years the science has advanced so much that the data can even predict the future.

“It’s getting really creepy,” Golbeck said. “We can now know things about you that you yourself don’t know because they haven’t happened yet. The science is really powerful.”

For instance, one study focused on Twitter users who announced that they had begun attending Alcoholics Anonymous meetings. By studying those users’ tweets along with the tweets of those they followed and those who followed them, scientists could predict with 95 percent accuracy whether the users would remain sober for ninety days. Another Twitter study predicted with 80 percent accuracy whether new mothers on Twitter would experience postpartum depression.

“I’m still kind of shocked at how well the science can predict behavior,” Golbeck said. “The lesson I’ve learned is that it’s more powerful than I would have thought. It has become really hard to hide.”

“In ‘Where Are You Going?’” Briana Chrispin describes how, for her, attending school as a kid had little to do with learning. “[School] was just a place where teachers talked a lot about things I hardly understood,” she writes. “A place I enjoyed friends and absolutely looked forward to recess and lunchtime.”

Reading? Math? She didn’t know why such things mattered, although that changed. The realities of life intruded and now Chrispin, who is nineteen and lives in Albemarle County, understands that with an education “we can grow stronger and brighter. We have so many capabilities.”

Chrispin’s short essay appeared this year in the twentieth edition of Voices of Adult Learners, a publication of Thomas Jefferson Adult and Career Education (TJACE). Chrispin and other contributors also read their work at VFH’s Virginia Festival of the Book—the Voices of Adult Learners reading filled the auditorium at the Jefferson School African American Heritage Center in Charlottesville. TJACE and the Festival have long collaborated to celebrate writers who are working to develop basic literacy skills, including recent immigrants, adult learners, and other English-language learners associated with TJACE, which serves Albermarle, Fluvanna, Greene, Louisa, and Nelson counties, and the city of Charlottesville.

“Voices of Adult Learners includes everyone,” Susan Erno, the program’s regional manager, explains. “All adult education and literacy programs contribute—involving everyone from long-time Virginians to newcomers. It is a very personal reminder of the breadth of our community and the many talents people with less formal education have to share.”

“Stories last forever.”

These anthologies include unforgettable stories from the local community but also from around the world. Seica Balak’s essay “A Life Story” first appeared in the 2002 edition and is reprinted in the anniversary collection. It’s about waiting for her husband to return home from the war in Kosovo. It’s also about violence and fear.

“Seica has had a stroke and no longer speaks,” Erno says, “but her story is still here. She was in the audience and heard the overwhelming response as her daughter read on her behalf. Stories last forever.”

Resilience and community—that’s what Erno hopes will linger after reading the stories. “I hope these stories become part of our collective community consciousness,” she says. “We need to know them as much as the writers need to tell them.”

To learn more about the Virginia Festival of the Book, visit VABook.org.

The 2017 Festival will take place March 22–26 in Charlottesville and Albemarle County.
Sue Perdue, the director of Documents Compass at VFH, is in her office, leaning forward and staring intently at her computer screen. I ask her what she’s doing.

“Uploading files,” she says with the air of someone who has been doing this work since time immemorial. And in a sense she has. Perdue’s background is in documentary editing, and with Documents Compass she helped lead a multimillion-dollar project that funneled thousands of pages of letters and documents related to the Founding Fathers into a free website hosted by the National Archives. The project was huge—Perdue sometimes jokingly equated herself to Lucille Ball boxing chocolates, trying not to fall behind—but so was the payoff. Founders Online, created in collaboration with the University of Virginia Press and various papers projects, now provides Americans unprecedented access to their history. But this work has largely wound down.

“Now I’m helping to create something new,” Perdue says. “It’s called Discovery Virginia.”

It’s similar to Founders Online. In the way that that project both preserves some of the United States’ most treasured documents and makes them accessible to everyone, so Discovery Virginia will do for the work of VFH.

“So this is the preservation part of it,” I say.

“That’s right. We’re going to do our best to restore and preserve that videocassette. And we’ll find and digitize that poster, and the work that VFH did to put on that event so many years ago won’t be lost. People can still experience it. Otherwise it just disappears, you know? This is an important part not only of VFH’s history but also of Virginia’s history. We need to preserve it.”

“So what’s the access part of it?”

“It’s putting it online, just like with Founders.”

Perdue explains that with state funding, VFH is not just digitizing these materials but also developing a free website to store and make available to the general public all of the, for lack of a better word, stuff that the foundation has produced. A prototype of Discovery Virginia will be ready by the end of 2016.

“We have hundreds of radio shows,” Perdue says, “and videotaped music performances or book festival panels, not to mention newsletter articles. There are prints and broadsides created by artists at the VABC. Just a lot of different kinds of media.”

“So I’m a user...”

“So you’re a user,” Perdue says. “You’re someone interested in Virginia, the culture, the music, the history. You can hop onto this site and search for John Cephas and find all the different programs and materials that VFH has done over the years related to this important musician—as well as many others.”

“Like the videotape and the poster.”

Perdue explains that with state funding, VFH is not just digitizing these materials but also developing a free website to store and make available to the general public all of the, for lack of a better word, stuff that the foundation has produced. A prototype of Discovery Virginia will be ready by the end of 2016.

To LEARN MORE about Discovery Virginia and watch a video about the project, visit VirginiaHumanities.org/discovery-virginia.
Authors Fund Supports Virginia Festival of the Book

Earlier this year, VFH unveiled the Authors Fund, a new initiative designed to build strategic support for the recruitment of well-established, rising-star, and international authors to the annual Virginia Festival of the Book. As the Festival prepares to celebrate its twenty-fifth anniversary in 2019, the Authors Fund will help VFH pursue two main goals: to build an enhanced profile for the Festival by providing honoraria and travel fees for participating authors, and to ensure the Festival’s long-term sustainability.

The Authors Fund will help the Festival recruit promising authors—not only those with international name recognition, but also newcomers on the literary scene and topical specialists. In turn, the Festival will reach broader audiences and be more equipped to respond to the financial imperatives and other challenges that accompany growth.

Thanks to the generosity of one of the Festival’s strongest advocates and an eight-time participant, the Authors Fund has a tremendous head start. David Baldacci became the fund’s lead donor with a three-year pledge of $75,000. Additional contributors have already signed on to generously support this exciting opportunity, and active recruitment of Authors Fund donors will continue over the next three years. With the support of our community of book lovers, the Authors Fund will become a long-term resource for continuing excellence at the largest community-based book event in the mid-Atlantic region.

To LEARN MORE about the Authors Fund or to make a contribution, visit VaBook.org/donate.

Did you know that in 2015 Americans gave, on average, $1 billion a day? And for the second year in a row, charitable giving reached an all-time high, up over 4 percent from 2014 with the largest area of growth being from individuals. Considering this, individual donors have never been more important to VFH than they are today. Our donors make a critical difference in our ability to bring public humanities programming to people in every corner of the Commonwealth and in some cases far beyond. This allows us to preserve and share Virginia’s most compelling stories and connect diverse audiences through the humanities.

We are grateful for your loyalty and generosity, without which none of what VFH accomplishes would be possible. Thank you!
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<td>Donald and Mary Adams</td>
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Number in gold denotes a member of the Cardinal Society with consecutive years of giving to VFH. Every effort has been made to list all donors accurately. For inquiries, corrections, and ways to contact, please contact the Development Office at 434-924-3296 or jmyers@virginia.edu.
The VHF Corporate and Foundation Gold Circle recognizes the generous support of corporations, foundations, and other organizations. The following organizations have made a gift of $3,000 or more to specific VFH programs. VFH is grateful for the interest of these donors and their support of VFH’s mission.

CORPORATE & FOUNDATION GOLD CIRCLE

VFH Gifts

African American Programs

Audrey P. Davis
Hermeresse Brown
Richard S. Reynolds Foundation
Joe Sokol

BackStory

Anonymous (15)
A&E Television Networks
James C. Albee
Heidi Arno
Donna frogue and miti Musgrave
Alicia deney and Ryan starr
Dwayne Aberman
Edward and Abby Auer
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Ole Sperle
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Leandra and Alan williams
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Gordon williams
Margaret and Lloyd L. wills III
Ansa v. wilson III
Lydia wilson
Susan and Chris withers
Joyce and William wooldridge
Wayne W. Wray
James and Beverly zinc III
## GIFTS IN-KIND

Every year we recognize in-kind contributions from donors and friends who have hosted events, contributed their artwork to the Raucous Auction, provided goods and services for programs, and promoted VHF programming. These contributions allow VHF to expand its reach throughout the Commonwealth by promoting our work, underwriting expenses, and helping to secure additional funding. VHF is grateful for the interest of these donors and their support of VHF’s mission.

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<th>A Pimento Catering</th>
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<td>University of Virginia, Department</td>
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<td>Ms. Bonnie Bernstein</td>
<td>Ms. Lana Lambert</td>
<td>of Drama</td>
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<td>Mr. Richard Cappuccio</td>
<td>Catherine and W. Tucker Lemon</td>
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<td>Peyton and William Lewis</td>
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<td>The Paramount Theater</td>
<td>WYFF/Radio HQ</td>
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## CORNERSTONE SOCIETY

VHF is committed to building a vital future through planned and endowed gifts. We recognize here those who have remembered VHF through a planned gift or a simple bequest, real or personal property, charitable trust, or other means. Because these are substantial, long-term, income producing gifts, they serve as the cornerstone for future growth, and contribute to the expansion of public humanities and scholarship in Virginia.

<table>
<thead>
<tr>
<th>Frances H. Bulger</th>
<th>Susan Gaeta</th>
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<td>Daniele C. Struppa</td>
<td>Elizabeth Louise Young</td>
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### HONORARY AND MEMORIAL GIFTS

- In Honor of Brian Balogh
  - Michael Balogh
  - Leigh B. Middleditch
- In Memory of Mary and Paul Bechtle
  - Lawrence Bechtle
- In Honor of Mary Beckman
  - Katherine Beckman-Gotrich
- In Honor of Carolyn Bell and Rosel Schewel
  - Maddie E. Miller and Harold G. Leggitt Jr.
- In Honor of Bob and Liz Blue
  - Joseph K. Reid III
- In Honor of David and Ellen Brown
  - Marilyn Mars and Thomas Davidson
- In Honor of Nancy Cole Damon
  - Mary B. McKinley
- In Honor of the Birth of Emmanuel Danzer
  - Gay Houselman
- In Memory of Judy Dorris
  - Deborah and Joel Kovanisky
- In Honor of Susan Gaeta
  - Rabbi David J. Small
- In Honor of Jane B. Kneue
  - John Halliday
  - Eric and Diane Lawson
- In Memory of Edith P. Masterson
  - Ellen Clair Lamb
- In Honor of the McShane Family
  - Tracy L. Black-Howell
- In Honor of Wendy T. Moorhead
  - Charity and Richard Haines
- In Honor of the 40th Anniversary of VFH
  - Dr. Dawn Rutter
  - Jean Taylor Federico
- In Honor of VFH Fellows
  - Ann White Spencer
- In Honor of Kathleen Curtis Wilson
  - Perlosta Henry
  - Jean Haskell
- In Honor of R. Andrew Wyndham
  - Peter S. Onuf
- In Memory of Judy Dorris
  - Deborah and Joel Kovanisky
- In Honor of Betty Shields Reyes
  - Angelita Reyes
- In Memory of Gerald Rozan
  - Deborah and Joel Kovanisky
- In Memory of the Birth of Emunah Danzer
  - Gay Houselman
- In Memory of Judy Dorris
  - Deborah and Joel Kovanisky
- In Honor of Susan Gaeta
  - Rabbi David J. Small
- In Honor of K. Andrew Wyndham
  - Peter S. Onuf

### CURRENT ASSETS

- **Cash and cash equivalents**: $2,808,892
- **Investments**: $3,227,421
- **Grants Receivable**: $470
- **Other Receivable**: $15,353
- **Prepaid Expenses**: $23,878

**Total Current Assets**: $6,086,014

### FIXED ASSETS

- **Leasehold Improvements**: $26,627
- **Equipment**: $230,045
  - **Media Equipment**: $135,719
  - **Computers and Software**: $305,308
  - **Other Equipment**: $12,043
- **Sub-total**: $709,742
- **Less: Accumulated Depreciation**: $(629,815)
- **Total Fixed Assets**: $79,927

### OTHER ASSETS

- **Investments - Permanently Restricted Endowment**: $431,976
- **Total Other Assets**: $431,976

**Total Assets**: $6,597,917

### LIABILITIES AND NET ASSETS

- **Current Liabilities**:
  - **Accounts Payable**: $26,357
  - **Accrued Expenses**: $206,361
  - **Grants Payable**: $77,555
  - **Deferred Revenue**: $246,165
  - **Current Portion of Long Term Liabilities**: $19,414
- **Total Current Liabilities**: $575,852

- **Long Term Liabilities**:
  - **Compensated Absences, net of Current Portion**: $174,728
- **Total Liabilities**: $750,580

- **Net Assets**:
  - **Unrestricted**: $3,902,542
  - **Temporarily Restricted**: $1,512,819
  - **Permanently Restricted**: $431,976
- **Total Net Assets**: $5,847,337

**Total Liabilities and Net Assets**: $6,597,917

---

**2015-2016 Expenses**: $5.3 Million

**2015-2016 Revenue Sources**

- **$6.2 Million***: Includes restricted and unrestricted carry forward funds, and deferred income for FY16

**2015-2016 Revenue Sources**

- **State Appropriation**: 19%
- **NHPRC Contract**: 3%
- **Federal Income**: 21%
- **Neh Partnership, Nea and Other**: 21%
- **Deferred Income**: 3%
- **Corporations/Foundations**: 5%
- **Universities of Virginia**: 10%
- **Individuals**: 14%
- **Program Restricted Carry Forward**: 16%
- **Management**: 10%
- **Development**: 9%
- **Program Services**: 8%
- **Other Income: All Other Sources**: 6%
- **Earned Income**: 6%

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BELOW: VFH president Rob Vaughan bids farewell to departing Board member Ted Delaney of Lexington in June 2016. Photo by Pat Jarrett.

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Virginia Foundation for the Humanities (VFH) connects people and ideas to explore the human experience and inspire cultural engagement.

We encourage discovery and connection through the humanities by supporting and producing cultural, civic, local, and global educational programs for broad public audiences:

Since its founding in 1974, VFH has grown to become the largest and most diversely funded state humanities council in the country, having produced more than 40,000 humanities programs, including festivals, public radio programs, and digital resources, and contributed to more than 3,500 grant projects and 350 individual and collaborative fellowships.

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COMMUNITY PROGRAMS
- Grants Program
- Virginia Folklore Program
- African American Programs
- Virginia Indian Programs

SCHOLARSHIP
- Fellowship Program
  - With Good Reason
  - BackStory with the American History Guys

IRA SANYA FOR THE BOOK
- Virginia Festival of the Book
- Virginia Arts of the Book Center
- Letters About Literature

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VFH GRANTS DEADLINES
VFH Open Grant applications are considered in two grant cycles per year, with these deadlines:

**OCTOBER 15**
Draft proposals due October 5 – decisions in early December

**APRIL 15**
Draft proposals due April 5 – decisions in early June

Discretionary Grant applications may be submitted at any time throughout the year. For full application guidelines, please visit VirginiaHumanities.org/grants.

BOARD NOMINATIONS
The VFH Board Nominating Committee welcomes nominations, specifically individuals who are broadly representative of the citizens of Virginia, including all geographic regions of the Commonwealth and the various civic, ethnic, and minority group interests. The committee strives to sustain a balance among scholars in the humanities, civic and business leaders, and the general public. Nominations are coordinated by the Office of the President. Please send any suggestions to mguggenheimer@virginia.edu.