If you have been following our programming in the last year, you may have noticed some changes. I am proud to introduce for the first time in Views our new simplified name, Virginia Humanities (formerly Virginia Foundation for the Humanities). Along with our name change, we have developed a new logo and visual identity that unifies all of our programs and emphasizes the statewide nature of our mission to serve the people of the Commonwealth. Through literature, history, and cultural exploration, Virginia Humanities endeavors to deepen understanding and respect for what makes us unique and what connects us to a shared humanity.

In the months to come, we will launch the first strategic plan in our organization’s forty-four-year history. Central to this plan is a commitment to programming that reaches every region of the state and a desire to learn what matters to you, Virginia’s citizens. This commitment also means we want to identify and highlight the powerful personal narratives, histories, and experiences that are not always taught in our schools or included in the traditional story of Virginia. These include a piece about the role the humanities can play in the conversations young people are having about race. We also highlight a teacher’s institute supported by the W. K. Kellogg Foundation to bring similar discussions into Virginia’s classrooms. We investigate how and why our Folklife Program has included immigrant and refugee traditions in its apprenticeship program. Yet these stories represent just a fraction of the programming we do across the Commonwealth.

This year, with our strategic plan in place, we hope to be even more responsive to the needs of Virginia’s communities, to ensure we are supporting and facilitating inclusive narratives, and that these histories are shared in ways that will allow them to be heard, honored, and remembered.

All the best,

Matthew Gibson
Executive Director

Connecting People and Ideas

Fall 2018

Letter from the Executive Director

If you have been following our programming in the last year, you may have noticed some changes. I am proud to introduce for the first time in Views our new simplified name, Virginia Humanities (formerly Virginia Foundation for the Humanities). Along with our name change, we have developed a new logo and visual identity that unifies all of our programs and emphasizes the statewide nature of our mission to serve the people of the Commonwealth. Through literature, history, and cultural exploration, Virginia Humanities endeavors to deepen understanding and respect for what makes us unique and what connects us to a shared humanity.

In the months to come, we will launch the first strategic plan in our organization’s forty-four-year history. Central to this plan is a commitment to programming that reaches every region of the state and a desire to learn what matters to you, Virginia’s citizens. This commitment also means we want to identify and highlight the powerful personal narratives, histories, and experiences that are not always taught in our schools or included in the traditional story of Virginia. Our work in exploring and uncovering the truths of human experience is not always easy. It often requires challenging and debunking accepted histories and dominant narratives. But listening to people—and providing platforms to share ideas, experiences, and historical context—is essential to our work.

In the pages that follow, you will read about the plight of Tangier Island. The only populated offshore island in Virginia, it may sink into the Chesapeake Bay in the next twenty years. As more and more communities come under the threat of climate change, we wonder how we’ll decide which communities and cultures we should try to preserve. We take a look at what’s ahead for our Virginia Festival of the Book as we celebrate its twenty-fifth anniversary. Another story describes how our public radio show With Good Reason has partnered with James Madison’s Montpelier to produce a podcast series that explores the history of dissent, linking constitutional history with contemporary issues. You will also find a number of stories that focus on race and racial history in Virginia. These include a piece about the role the humanities can play in the conversations young people are having about race. We also highlight a teacher’s institute supported by the W. K. Kellogg Foundation to bring similar discussions into Virginia’s classrooms. We investigate how and why our Folklife Program has included immigrant and refugee traditions in its apprenticeship program. Yet these stories represent just a fraction of the programming we do across the Commonwealth.

This year, with our strategic plan in place, we hope to be even more responsive to the needs of Virginia’s communities, to ensure we are supporting and facilitating inclusive narratives, and that these histories are shared in ways that will allow them to be heard, honored, and remembered.

All the best,

Matthew Gibson
Executive Director
Turning the Page
The Virginia Festival of the Book celebrates its twenty-fifth year.

Sea Change
As Tangier disappears, Virginia Humanities thinks about how to preserve the island and why that’s important.

Engaging Young People in Dialogues about Racism
Three recent programs seek to stimulate productive conversations about racism and the history of race in the Commonwealth, especially among young people.

Just Say No
A new podcast series considers dissent in America, from James Madison to Colin Kaepernick.

A Mighty Tapestry
The Virginia Folklife Program’s apprenticeship teams are preserving an array of traditions that amplify the Commonwealth’s diverse cultural heritage.
As Tangier disappears, Virginia Humanities thinks about how to preserve the island and why that’s important.

By Brendan Wolfe
In the news because it’s quickly washing into the sea, Tangier has been the object of national fascination for its distinctive island culture and its residents’ resistance to the idea of climate change. On Tangier, families date back generations, their lives centered around the water and crabbing. They even speak with a unique, Cockney-like accent. Tangier is one of the most remote communities in Virginia, which is why Hedlund—the director of Encyclopedia Virginia—wanted to document it. Hedlund and other members of his staff created a 360-degree virtual tour of the island in 2016 using Google Street View technology.

Over beers, the three of us talked about Tangier, preservation, and—for lack of a better word—how cool it is to have captured the island digitally.

Swift: It’s a place that’s difficult to get to and the Street View allows you to walk the streets. It’s not the same as going to Tangier, of course, and smelling the crab and feeling the humidity—

Hedlund: And hearing the accent.

Swift: The bites of the flies. But it’s a great service. You know, school kids can now visit a place they’ve only ever heard about as this almost mythical, last section of Virginia. It also appealed to me because if you go on Google Street View usually, the main roads are all represented, but if there’s a narrow lane off that road it’s fifty-fifty if Google’s going to make that turn. And it was great that Encyclopedia Virginia’s virtual tour incorporates everything, all of Tangier’s sidewalk-wide cart paths.

Hedlund: And the harbor.

Swift: And it’s a very thorough tour of the place, too. I gotta tell you, there were times when I was writing the book that I put it to use.

Hedlund: Looking to see what house is next to what house?

Swift: Yeah, remembering spatial relationships, that sort of thing.

Hedlund: So I’ve asked you this question a ton of times, but it kind of gets at this whole “canary in the coal mine” aspect of Tangier, with climate change and sea level rise. I remember an interview you gave to CNN where you said it’s headcount that will determine what places get priority in saving, and Tangier doesn’t have a chance—

Swift: No, I said if that’s the metric, then Tangier doesn’t have a chance, but I hope that’s not the case.

Hedlund: So what other metrics are important to consider when we look at preserving and protecting places like Tangier?

Swift: If you look around America, some of the most hallowed ground has very few people living nearby. Yorktown Battlefield—it’s not going to be saved by virtue of its headcount. And for that matter Jamestown, which if sea level continues to rise will go a long time before Yorktown does.

Hedlund: We were just out there, the staff of Encyclopedia Virginia, and it’s amazing how wet Jamestown is.

Swift: You’re right there on the James River, almost wading in it, on the fort side.

Wolfe: And part of the metric that goes into thinking about saving places like Jamestown is that it’s very much at the center of a big, collective story, while Tangier—

Swift: Is an outlier.

Wolfe: —is at the margins of that story. And we
can try to pull it in by telling a slightly different narrative, or telling it in a slightly different way, but right now more people have not heard of it than have heard of it.

**Swift:** Sure. I guess it comes down to how you describe a circle. When you’re trying to describe it to someone, do you describe the insides or do you describe the edge that forms its shape? Of course you describe the edge, and Tangier is one of those points that demonstrates just how varied and peculiar American society can be. To me its value is the fact that it’s remarkable.

**Wolfe:** It’s a place that feels frozen in time in a lot of ways.

**Swift:** Sure does.

**Wolfe:** I remember reading a book a number of years ago about a small town in Iowa. And they described it as both frozen in time and actually rotting. And I thought, that’s not possible! Rotting is a function of time passing. But it’s a paradox that also kind of feels true in this case.

**Swift:** Yes and no. I would compare Tangier to a small town in Alaska, completely cut off from the rest of the world until the mid-1970s, when they got satellite TV. Now all of a sudden the kids are watching Rico Suave videos and realizing there are a lot more glamorous ways to live.

**Hedlund:** So is the environment or culture the greater threat to Tangier?

**Swift:** Oh, the environment. Tangier has been pretty good at absorbing what it likes and keeping at arm’s length what it doesn’t in terms of culture. But the sea—that’s tougher thing to stop.
The Long Roads of Memory

By David Bearinger

Justin Reid tells the story this way. In 2014 he set out to find the site where his ancestors had been enslaved. What he found was not only a line connecting him to some of the most prominent families in Virginia, but also an unexpected lesson in the power of place to teach and heal, and a flood of questions that have been shaping his work ever since.

Reid is the director of African American Programs at Virginia Humanities. Growing up, he often listened to his grandmother talk about her grandfather, the Reverend Jacob Randolph Sr., or “Reverend Jake,” as the family called him.

Reverend Jake was born in slavery in 1859, in a section of northeastern Cumberland County known as Hamilton, near present-day Cartersville along the James River, on a large plantation known as Ampthill.

His mother died when he was three years old. Eventually, he attended seminary in Lynchburg, became a prominent minister, and founded the Race Street Baptist Church in Farmville, still one of the largest African American congregations in that part of Virginia. He also pastored three other churches, in Prince Edward, Cumberland, and Buckingham counties.
Seeing Ampthill for the first time, Reid remembers that he had no immediate feeling of the pain and trauma that must have taken place there. Instead, he saw folds of rolling farm country, landscapes that have changed little in the past 150 years, and elegant, well-maintained brick structures, including a portion of the main house that had been designed by Thomas Jefferson.

Standing between the former slave quarter and the main house he felt emotions that surprised him. “It wasn’t a sadness,” he says. “It wasn’t anger. It was an overwhelming sense of completion—I set out on this journey, and I’m here.”

But he also describes later breaking down in tears, imagining the child who would become his great-great grandfather, and how the young Jake must have felt when his mother died. “It might have been in this building here …”

The first time Reid met Ampthill’s current owners—direct descendants of the family who had enslaved Reverend Jake and his mother—he remembers searching their faces, looking for some resemblance, seeing none, but still knowing they could easily be related by blood.

The early owners of Ampthill included Thomas Randolph, Robert “King” Carter, and later, Randolph Harrison, who had asked his cousin Thomas Jefferson to design the brick addition. All had been prominent slave owners.

Reid says he’s also grateful that his first meeting with the owners went the way it did. “I could have met someone in complete denial, or defensive, someone quick to apologize for his family’s actions, or trying to present a narrative of benevolence.”

Instead, they acknowledged that slavery was an exploitative economic system, “and I appreciated that, because that’s the truth.”

But he says it also raised important questions:

“What do you do once you know this history? Would it be disrespectful to the memory of my ancestors to have a friendship? Is it possible to form a friendship when you understand that the privileges [they] have had for generations have been at the expense of my family? Would there be festering resentment? Would the hurt bubble up at unexpected times?”

The early owners of Ampthill included Thomas Randolph, Robert “King” Carter, and later, Randolph Harrison, who had asked his cousin Thomas Jefferson to design the brick addition. All had been prominent slave owners.

Reid says he’s also grateful that his first meeting with the owners went the way it did. “I could have met someone in complete denial, or defensive, someone quick to apologize for his family’s actions, or trying to present a narrative of benevolence.”

Instead, they acknowledged that slavery was an exploitative economic system, “and I appreciated that, because that’s the truth.”

But he says it also raised important questions:

“What do you do once you know this history? Would it be disrespectful to the memory of my ancestors to have a friendship? Is it possible to form a friendship when you understand that the privileges [they] have had for generations have been at the expense of my family? Would there be festering resentment? Would the hurt bubble up at unexpected times?”

The first time Reid met Ampthill’s current owners—direct descendants of the family who had enslaved Reverend Jake and his mother—he remembers searching their faces, looking for some resemblance, seeing none, but still knowing they could easily be related by blood.

What do you do once you know this history?

These are the kinds of questions that many people black and white, in Virginia and across the country, are now asking as we try to confront the wounds of the past.

Under Reid’s leadership, Virginia Humanities’ African American Programs are launching a multimedia database of African American historic sites throughout the Commonwealth—“Explored Landscapes of Afro-Virginia,” or Ela—building on an earlier version begun in 1999.

The hope is that this work will encourage schools to focus on their local history, and on former sites of enslavement in particular. Even in places where black and white children may be descended from the same families, they may still not know the ways these sites are connected to their own lives, or how their lives are connected to each other.

Especially now, the power of such place-based learning could be immense. And the journey he started back in 2014 isn’t finished. Reid returned to Ampthill with the staff of Encyclopedia Virginia to capture 360-degree images of a slave dwelling on the property. And he continues to research his family tree. “I’m still looking, still hoping to come across a deed or other document that will list Reverend Jake or his parents or grandparents.”

It’s hard work. The records of enslaved people, kept by their enslavers, are almost always incomplete. Many don’t include last names or family relationships. Wealthy families often owned multiple plantations, making it difficult to trace the movements and the intertwining lives of enslaved people.

But if you look closely, it’s not hard to see the hand of Reverend Jake still at work when his great-great grandson tells me, “I do wonder in the back of my mind if the things that I’m doing today would make him proud.”
In 2019, millennials are projected to surpass baby boomers as the largest living generation in America. And with a new wave of teen and young adult activists taking to the streets and making headlines—protesting issues ranging from gun violence to racial bias in police practices—young people are making their voices heard in ways that we’ve rarely seen since the civil rights and Vietnam-era protests of the 1960s and 1970s. Virginia Humanities is working within communities to stimulate productive conversations about racism and the history of race in the Commonwealth, especially among young people.

Young people of color are directly affected by systemic racism through inequities in education, the school-to-prison pipeline, and housing discrimination. But they are also well-equipped to effect change. In March 2016, a then-fifteen-year-old high school freshman, Zyahna Bryant, took action to correct the dominant narrative represented in what was then Charlottesville’s Lee Park. Recognizing the power of storytelling through memorialization, she petitioned the City of Charlottesville to change the name of the park (now Market Street Park) and remove the statue of Confederate general Robert E. Lee. Bryant, who is African American, argued that the celebration of someone who fought to enslave her ancestors caused her and her peers to feel so uncomfortable that they avoided the park altogether, foregoing many public events held there that otherwise were intended for the whole community.

ENGAGING YOUNG PEOPLE IN DIALOGUES ABOUT RACISM

By Raennah Mitchell
TO LEARN MORE about Changing the Narrative, visit VirginiaHumanities.org/changing-the-narrative/.
"We had to call it something," Kelley Libby told me, referring to a new, five-part podcast she developed in collaboration with James Madison’s Montpelier. “So we decided on ‘American Dissent.’”

I was in Libby’s office back in July, when the series, released on September 17, was still under production.

“How’d you come up with that name?” I asked, and Libby, a producer on Virginia Humanities’ radio program With Good Reason, gave me a curious look.

We both laughed.

“Okay, I get it,” I said. “It’s about dissent in America. But why focus on that? How does that come back to Madison?”

Libby explained that the collaboration began with the idea of creating a podcast that investigated Madison and the U.S. Constitution, placing them in a contemporary context.

“We had all this freedom to come up with whatever we wanted. And I just kept coming back to this idea of religious dissent. That’s where I started—the idea that without it we wouldn’t have the First Amendment as we know it.”

One important strain of the American Revolution involved a rebellion against the established church, which required the support of all taxpayers regardless of their beliefs. Thomas Jefferson’s Statute for
Establishing Religious Freedom, passed in 1786 but drafted in 1777, played an important role in that. But Madison was critical, too.

“He went to what’s now Princeton, a Presbyterian university, right?” I said.

“My understanding is that when he graduated from college and moved back home he was really upset that the Baptists who lived in his neighborhood in Orange were being persecuted for conducting their own marriage ceremonies. He wanted to respect the rights of this minority.”

“So you started there, with religious dissent—”

“And meanwhile, Price Thomas, my collaborator and Montpelier’s vice president of marketing,” Libby continued, “he was really interested in the conversation about Colin Kaepernick and his protest of racial injustice.”

Libby said that the podcast attempts to connect the forms of dissent that set in motion the founding of the United States and that are now embedded in the Constitution with the kinds of conversations people are having today.

“Basically, I’m interested in how dissent makes America America,” she said. “I recently saw a sign at a rally that read, ‘Dissent is patriotic.’ That’s what I’m finding over and over again. Every story someone tells, or every bit of scholarship seems to point to this idea, that this is what we do as Americans. And sometimes I think the word ‘dissent’ carries this negative connotation, like people think of it as though you’re just causing a stir.”

I mentioned how I’ve noticed that a lot of dissent, especially when it’s successful, gets retrospectively cleaned up, so it seems less messy and loud. A historian recently mentioned how the lunch counter sit-ins during the civil rights movement have undergone this process, leading some to forget the ways in which dissent can be uncomfortable and ambiguous.

Libby said that she interviewed Lorri Glover, a professor of history at St. Louis University, about the fierce debates over ratification of the Constitution. In Virginia, Patrick Henry and George Mason were pitted against James Madison over how strong the federal government ought to be. Henry refused to attend the Constitutional Convention at all, famously saying, “I smell a rat.”

“Another scholar was telling me that some of the religious dissenters were put in basement jails where people on the street would urinate on them,” Libby said. “So yeah, dissent could get messy.”

Libby, who hosts the podcast, told me that she wants it to reach an audience that’s a little different from the typical public radio program. “We’re looking for a younger audience,” she said. “I feel like the podcast listeners who are like me—in their thirties, interested in scholarship and social issues and also in just being entertained—our ears are grabbed up already. The best way to reach people is to reach them when they’re young and they’re in school. So we’re crafting this series with high school students in mind.”

She said they didn’t just talk to scholars such as Glover. They also went to a high school—well, a former high school: the Moton Museum in Farmville, where Virginia Humanities’ director of African American Programs and the museum’s former director, Justin Reid, gave Libby and Thomas a tour and talked about the student walkout in 1951 that led to the famous Supreme Court ruling Brown v. Board of Education.

And Libby interviewed students, including a student athlete from Tandem Friends School in Charlottesville who, before a volleyball match at Quantico, took a knee during the national anthem. It caused an uproar. Parents complained. Another team forfeited a match rather than play Tandem. The school took the energy surrounding the protest and channeled it into a Diversity Summit, organized in March 2017.

“And this all stemmed from that spark, this little voice in her head that just said, ‘Don’t,’” Libby said.

Released on Constitution Day (September 17), the series American Dissent can be downloaded from James Madison’s Montpelier (Montpelier.org) and from podcast distributors, including iTunes and Stitcher. Episodes will also air on With Good Reason.

To listen to American Dissent, visit WithGoodReasonRadio.org/American-Dissent.
Grants

Virginia Humanities supported these humanities projects between July 1, 2017, and June 30, 2018. To LEARN MORE about the Grants Program, visit VirginiaHumanities.org/Grants.

1. Center for Documentary Studies - The Rock Castle Gorge Film Project
2. Center for Justice and Peacebuilding at Eastern Mennonite University - Transforming Historical Harms: Zehr Institute for Restorative Justice Webinar Series
3. Clinch River Educational Center - Because I’m Here: The Story of William Fausiner
4. Coffee House Films, Inc. - Studio Two Three - The Past Is Never Dead: Angry Flower Poetry Center, James Madison University - 
5. Columbia Pike Documentary Project - Transitions: The Columbia Pike Documentary Project
7. Embrose Richmond - Unsung Heroes
8. Embrose Richmond - Together We Rise
9. Fairfield Foundation - Hidden Civil Rights Landmarks in Rural Eastern Virginia
10. Ferrum College - Virginia Souvenirs
11. Fractured Atlas - Son Jarocho Poetry Meets Appalachian Song: New Sones for an Emerging Culture
12. Furious Flower Poetry Center, James Madison University - Poetry Reading and Panel: Poetry without Boundaries
14. James Madison University - James Madison University - Journeying Together-Smthland: Building Intercultural Relations in Dual Immersion Programs
15. James Madison University, Department of History - Democracy in Peril? A Speakers Series
16. Lydia Coates Saxman Archives - The Marii-Thérèse Walter Interview Project
17. Ocean Area Rising, Inc. - Annette M. Lane and the Secrets of the Tents
18. Philippine Cultural Center of Virginia - Content Academy - Born of Empires: Filipino Americans in the United States and Virginia, 1565 to the Present
19. Philippine Nurses Association of Virginia - A Culture to Care: The History of Filipino Nurses in Virginia Oral History Project, Panel, and Photo Exhibit
20. Stanair Gallery at Washington and Lee University - Exhibition Catalogue for Adriana Corral’s Unearthed: Desertedado
22. Taubman Museum of Art - Personal Connections to Reclamation
23. The Columbia Pike Documentary Project - Transitions: The Columbia Pike Documentary Project
25. The Mariners’ Museum - Personal Connections to Reclamation
26. University of Virginia - Old Pictures, New Visions: Rufus Holsinger’s African American Portraits
27. Virginia Polytechnic Institute and State University, Rufus Holsinger’s African American Portraits
28. Vienna Symphony Orchestra – D. Winston Link and the Legacy of Vienna’s Railways Along the Great Road: Film Production

Transitions: The Columbia Pike Documentary Project
This project, including an exhibit, a publication, and related public programs, explores changes taking place along Columbia Pike in Arlington. "The Pike," in recent decades a magnet for immigrants and refugees from many parts of the world, is once again changing rapidly, becoming more costly for businesses and residents and more culturally heterogeneous as a result.

Together We Rise
Embrace Richmond
Through stories and storytelling, this multi-faceted project explores the history of the Brookland Park neighborhood in Richmond by connecting local elders and youth. Brookland Park was a thriving African American community that changed rapidly in the aftermath of desegregation and is being transformed once again by the arrival of new residents.

Son Jarocho Poetry Meets Appalachian Song: New Sones for an Emerging Culture
Fractured Atlas
Son Jarocho is a centuries-old musical tradition native to the Mexican state of Veracruz. A series of interviews with Latin American immigrants and migrants in Virginia will result in recordings and interpretive performances that use the traditional song forms of Son Jarocho to express migrants’ lives and struggles.

UN LADYLIKE: Research and Development of Maggie Lena Walker Video
The Futuro Media Group
This project will produce a six-minute documentary film on Richmond native Maggie Lena Walker, a pioneering African American business and community leader. The film is included in a thirty-one-part series focusing on women in the Progressive Era, to be broadcast in 2020 during the 100th anniversary of the Nineteenth Amendment, which extended voting rights to women.

Born of Empire: Filipino Americans in the United States and Virginia, 1565 to the Present
Philippine Cultural Center of Virginia
Through a two-day institute and a printed Teachers’ Guide, this project examines the history of the relationship between the United States and the Philippines and the story of the Filipino community in Tidewater Virginia—the largest on the East Coast. The project is based on a collaboration among Virginia Beach Public Schools, the MacArthur Memorial, and the Philippine Cultural Center.

Personal Connections to Reclamation
Taubman Museum of Art
This public symposium and a series of related events explore the stories of Roanoke residents who have recently resettled from Africa. The project complements a traveling exhibit on the Art of the African Diaspora, hosted by the Taubman Museum in 2018.

Old Pictures, New Visions: Rufus Holsinger’s African American Portraits
University of Virginia
Through an exhibit and a community event, this project calls attention to a large group of early twentieth-century photographic portraits in the University of Virginia’s Rufus Holsinger collection. One important goal of the project is to engage Charlottesville residents in helping to identify the African American individuals and families depicted in the portraits.
Turning the Page

Virginia Festival of the Book celebrates twenty-five years

By Brendan Wolfe

THE TWENTY-FIFTH VIRGINIA FESTIVAL OF THE BOOK
takes place March 20-24, 2019 in Charlottesville, Virginia.
Traditionally, twenty-five years marks a silver anniversary, but for the Virginia Festival of the Book every year is a paper anniversary. Since the planning for this annual book event first got underway in 1994, Festival coordinators have remained dedicated to celebrating the written word in all genres and from authors of all backgrounds, through programming that is almost entirely free to attend.

“The Festival is, and has always been, for all readers,” says Jane Kulow, director of the Virginia Center for the Book at Virginia Humanities. She also serves as the Festival’s director and was busy planning for the event’s twenty-fifth anniversary when we spoke in her office. “Change is important,” she says, “and we’re always looking to improve. But we also want to keep an eye on what has brought us here in the first place, and that is being accessible to everyone.”

The Festival debuted on March 30, 1995. It was the brainchild of Calvin Otto, a rare book collector who died in 2009. After attending a book festival in New York City, he suggested to Paul Collinge, the owner of Heartwood Books, and Tom Dowd, senior director of program development with the University of Virginia (UVA) Division of Continuing Education, that Charlottesville needed something similar. The three built a steering committee of volunteers, found financial backing from a variety of local sources, and partnered with Virginia Humanities to make the idea a reality. Local literary heavyweights, from Rita Dove to George Garrett and Mary Lee Settle, gave the Festival depth, while the participation of institutions from UVA to the Jefferson-Madison Library and community—and our nation—than ever,” she said.

That has meant, for instance, regularly organizing panels of genre fiction, such as sci-fi, mystery, and romance, as well as events for children. More recent partnerships with organizations including the National Book Foundation, the Anisfield-Wolf Book Awards, and the Southern Environmental Law Center have also brought award-winning writers to the Festival to tackle tough topics such as the re-examination of historical narratives; race in America; and climate change.

Kulow, who became the Festival director in 2014, maintains her predecessor’s commitment to accessibility and cultural equity. “Conversations that broaden one’s thinking, that help support empathy, and that welcome all participants are more important to our community—and our nation—than ever,” she said.

“My vision for the Festival is that anyone—any level of reader, any age—will feel welcome and can find a program that appeals to them, with the potential to be engaged or challenged, and will walk away still thinking about the discussion.”

Kevin McFadden served as the Festival’s assistant director for nine years before becoming the chief operating officer of Virginia Humanities. He noted that there are plenty of festivals in Virginia with longer histories than the Virginia Festival of the Book. But they have a different focus. “There are lots of models out there in other book festivals,” he said. “Some are more driven by publishing, some are staged as media events, and we have a bit of that, too. But ours has been primarily a readers’ and authors’ festival since the beginning.”

The Festival’s organizers even seek out non-readers, or, as the event’s assistant director, Sarah Lawson, put it, “people for whom books and reading are not a part of everyday life.” They do this by spreading the event out across town, sending authors to schools and community organizations, and streaming some events on the Internet. Meanwhile, the Festival coordinates with more than 200 regional and state groups to help choose books and authors and to host events.

All this means that virtually anyone can attend the Festival and enjoy the experience. “You don’t have to have read any of the books or know anything about the authors who are speaking,” Lawson said. “You just need to be curious and open to exploring new things.”

“One of the most important things to me was that we have programs geared to many different kinds of audiences, not just the UVA literary society.”

Nancy Damon
Encyclopedia Virginia published its first entry ten years ago. “Has it been that long?” editor Brendan Wolfe said, feigning ignorance. “Actually, we’ve been looking forward to this. It’s a good time to think about where we’ve been and where we’re going.” Wolfe and the encyclopedia’s director, Peter Hedlund, have been with the project since the beginning and have seen it grow steadily in both its content and ambitions.

“That first entry must have been about literature or twentieth-century history,” Wolfe said. “We began with those sections, sort of figuring it out as we went. Thanks to some grants from the National Endowment for the Humanities and support from the state of Virginia we went on to produce content on colonial Virginia, Virginia Indians, and the Civil War. That’s when we started cooking with gas.”

The free, online, authoritative resource has published about 1,200 entries now and the staff, which also includes media editor Donna Lucey and assistant editor Miranda Bennett, is in the second year of a three-year grant from the National Endowment for the Humanities to create content related to slavery in Virginia.

“This grant has allowed us to do some new things,” Hedlund said. “We publish lots and lots of primary resources now, a decision that came from our close work with teachers. We’ve produced two seasons of a podcast called Not Even Past. And in addition to images and audio and videoclips, we’re now publishing three-dimensional objects in Encyclopedia Virginia. You can examine objects like George Washington’s dentures online and even download and print them with a 3-D printer.”

Several years ago Hedlund received training from Google and, using the company’s StreetView technology, began creating 360-degree virtual tours of historic sites in Virginia. “Thomas Jefferson’s Poplar Forest was the first place we went,” Hedlund said, “but lately we’ve branched out to lesser-known spaces. For instance, we’ve been documenting slave dwellings, so people can visit them even if they’re not accessible to the public. But it’s also a form of preservation. These structures are often falling down and won’t last much longer.”

Looking ahead, Hedlund focuses on the project’s work with educators. “Working with teachers has been key for us,” he said. “It allows us to constantly focus on making Encyclopedia Virginia as useful as possible for them. We’re thinking about the new ways in which Virginia tests its students. We’re thinking about reworking some entries to different reading levels and even creating audio versions of some entries.”

It’s the work of another ten years.

Since 2008, BackStory, Virginia Humanities’ American history podcast, has provided listeners with a weekly deep-dive into the past, using current events as an opportunity to offer lively views of today’s headlines in the context of history.

In honor of their tenth anniversary, we asked hosts Ed Ayers, Brian Balogh, Nathan Connolly, and Joanne Freeman and host-emeritus Peter Onuf for their favorite episodes and complied them into this top ten list. Visit VirginiaHumanities.org/BackStory-10 to listen to all ten episodes.

ED AYERS
Tucker-Boatwright Professor of the Humanities at the University of Richmond

RARE HISTORY WELL DONE: Meat in America (2015)

SHOCK OF THE NEW: The legacy of the 1893 World’s Fair (2018)

BRIAN BALOGH
Professor of History at the University of Virginia

COLOR LINES: Racial passing in America (2016)

JOANNE FREEMAN
Professor of History and American Studies at Yale University

THE BATTLE FOR CHARLOTTESVILLE’S SOUL: One year later, a community looks back (2018)


NATHAN CONNOLLY
Herbert Baxter Adams Associate Professor of History at Johns Hopkins University

BEHIND THE BYLINES: Advocacy Journalism in America (2018)

JOHNNY FREEMAN
Professor of History and American Studies at Yale University

THE BATTLE FOR CHARLOTTESVILLE’S SOUL: One year later, a community looks back (2018)


NATHAN CONNOLLY
Herbert Baxter Adams Associate Professor of History at Johns Hopkins University

BEHIND THE BYLINES: Advocacy Journalism in America (2018)

JOHNNY FREEMAN
Professor of History and American Studies at Yale University

THE BATTLE FOR CHARLOTTESVILLE’S SOUL: One year later, a community looks back (2018)


NATHAN CONNOLLY
Herbert Baxter Adams Associate Professor of History at Johns Hopkins University

BEHIND THE BYLINES: Advocacy Journalism in America (2018)

JOHNNY FREEMAN
Professor of History and American Studies at Yale University

THE BATTLE FOR CHARLOTTESVILLE’S SOUL: One year later, a community looks back (2018)


NATHAN CONNOLLY
Herbert Baxter Adams Associate Professor of History at Johns Hopkins University

BEHIND THE BYLINES: Advocacy Journalism in America (2018)

JOHNNY FREEMAN
Professor of History and American Studies at Yale University

THE BATTLE FOR CHARLOTTESVILLE’S SOUL: One year later, a community looks back (2018)


NATHAN CONNOLLY
Herbert Baxter Adams Associate Professor of History at Johns Hopkins University

BEHIND THE BYLINES: Advocacy Journalism in America (2018)

JOHNNY FREEMAN
Professor of History and American Studies at Yale University

THE BATTLE FOR CHARLOTTESVILLE’S SOUL: One year later, a community looks back (2018)


NATHAN CONNOLLY
Herbert Baxter Adams Associate Professor of History at Johns Hopkins University

BEHIND THE BYLINES: Advocacy Journalism in America (2018)

JOHNNY FREEMAN
Professor of History and American Studies at Yale University

THE BATTLE FOR CHARLOTTESVILLE’S SOUL: One year later, a community looks back (2018)


NATHAN CONNOLLY
Herbert Baxter Adams Associate Professor of History at Johns Hopkins University

BEHIND THE BYLINES: Advocacy Journalism in America (2018)

JOHNNY FREEMAN
Professor of History and American Studies at Yale University

THE BATTLE FOR CHARLOTTESVILLE’S SOUL: One year later, a community looks back (2018)


NATHAN CONNOLLY
Herbert Baxter Adams Associate Professor of History at Johns Hopkins University

BEHIND THE BYLINES: Advocacy Journalism in America (2018)

JOHNNY FREEMAN
Professor of History and American Studies at Yale University

THE BATTLE FOR CHARLOTTESVILLE’S SOUL: One year later, a community looks back (2018)


NATHAN CONNOLLY
Herbert Baxter Adams Associate Professor of History at Johns Hopkins University

BEHIND THE BYLINES: Advocacy Journalism in America (2018)
Six strings lace the long, thin neck of the tar, an instrument distinct to traditional Persian music. The strings are for plucking, not bowing like a violin; once heard, the sound they produce—a resonant, melodic twang—is impossible to forget. Preserving and promoting that unique sound, and sharing the rich legacy of Persian musical traditions, is at the center of the work of the master musician Dr. Nader Majd and his apprentice, Ali Reza Analouei.

“People are often surprised by our playing,” says Analouei, who moved to Fairfax County more than twenty years ago from his birthplace, Iran. His skillful playing of ancient Persian drums called Tombak garnered him international attention and a place among the most revered Persian classical music players in the world. In 2009 he was a master artist in Virginia Humanities’ Folklife Apprenticeship Program. A few years later Analouei began studying the tar with Majd.

He notes that the Virginia Folklife Program apprenticeship experience allows the public to view Middle Eastern people and culture in a new way. “At events, people will hear us and they say, ‘Wow, Iranians play this beautiful music, and these people are so peaceful. They’re not so bad,’” he says, laughing. “They sometimes think Iran and Iranians are associated with terrorism and all the bad things we see and hear (in the media), but we are showing them we have a beautiful heritage, and a different narrative.”

The classical Persian music he’s been playing since he was five or six is “a beautiful, ancient, vast heritage,” says Majd. In addition to the tar, Majd plays five other instruments and is a scholar of Iranian music. Born in 1944, Majd immigrated to the United States in 1968 and founded the Center for Persian Classical Music in Vienna, Virginia, in 1997. He has been a master artist in the Folklife Apprenticeship Program several times.
“It’s a give and take,” he says of the cultural exchange between the musical traditions of his home country and of his adopted one. “I listen to [other musicians’] music, I get inspired, and I add that layer to my music. When they listen to our music, their music becomes multilayered. It’s important for us to listen to each other and to communicate … and exchange our experiences and our ideas.” Music is a universal language, he stresses. “It doesn’t belong to just one part of the world or one people.”

Expanding the narrative of Virginia’s cultural traditions is at the center of the Virginia Folklife Program, says Jon Lohman, the program’s director and Virginia State Folklorist.

“Our role is documenting, supporting, and celebrating Virginia’s folklore,” says Lohman, who stepped into his role in 2001. “To look at those ways in which people express, ‘This is who we are,’ as members of different communities, and share them statewide.”

The Virginia Folklife Program has carried out this mission for nearly forty years. Lohman says the apprenticeship program was developed in response to a concern he heard expressed by citizens in every corner of the state in his early days as director.

“I can’t tell you how many days and miles [I traveled] all over Virginia, just talking to people, finding out what citizens want out of the state folklife program … A theme that came up repeatedly is that people were concerned that folklife traditions were dying out. That people were passing away, and their knowledge, their expertise was passing away with them.”

Lohman responded by creating the apprenticeship program, which introduces Virginians to diverse cultural traditions while simultaneously preserving them. But it’s not only about preserving dying forms. It’s about celebrating new ones, too.

“While many people associate Virginia’s folklore with those traditions that have been rooted here for centuries,” Lohman said, “the fact of the matter is that other than the expressive traditions of Virginia’s native peoples, all of our cultural traditions come from somewhere else” —whether it be Great Britain or Iran.

The apprenticeship program pairs artists and apprentices as a way of keeping all traditions, new and old, alive. Presenting the teams at showcases and events like the Richmond Folk Festival are ways that the program “honors and recognizes these people as masters of their craft.”

Over each nine-month cycle, the apprenticeship program spotlights old and new cultural traditions, as well as the artists who bring aspects of the ancient into Virginia’s contemporary society. Father and son master-apprentice team Gankhuyag Natsag and Zanabazar Gankhuyag contributed Mongolian mask making to the Virginia Folklife Program in 2012. Natsag was taught by his parents to handcraft elaborate ceremonial masks used in the ancient Buddhist ritual dance, Tsam, maintaining an art form dating back to the eighth century.

“I make masks the traditional way. Almost all [of them] take [at least] one week,” says Natsag. “I use clay, different materials, and shape [the mask] with papier-mâché. If it’s just a little mask, maybe [in] one day I can make it.”

“Almost all of [the] mask making I do is Buddhist,” adds Zanabazar. “We have traditional forms of art and I try to keep some of them. We use the traditional life of the true Mongolian culture.”

Natsag has found mask making to be a vital way for him to stay connected to his roots, enhanced through the Virginia Folklife Program.

“In America, [for the] international groups living here, [cultural folkways] offer connection to each other and their tradition, especially music and folk art. For me, it’s a wonderful experience.”

Working together with his son in the apprenticeship program was a highlight of Natsag’s continued efforts to preserve his heritage and to help others discover it.

“The ability to keep [the tradition] alive and to give to our next generation is important. And showing this to the Virginia community is very, very important.”

“We’re opening windows into the story of Virginia, which is tremendously complex,” says David Bearinger, director of Virginia Humanities’ Grants and Community Programs. His work gives him a perspective on Virginia’s many immigrant communities that has allowed him to identify several artists and craftspeople who would be a good fit for the apprenticeship program. He says the apprenticeship program reflects the character and strengths of a rapidly changing Virginia.

It includes the stories of the people who were here for thousands of years before the English arrived, the people who have come here as immigrants ever since, and also the people who are coming here today … We want to honor all of the traditions that come to Virginia and enrich our cultural fabric.

Endnotes

To learn more about the program or to get involved, visit VirginiaFolklife.org.

A fiddler and singer in the soulful Appalachian tradition, Bond was raised in the southwestern mill town of Fries, Virginia, first learning to play the guitar, then the banjo, autoharp, and fiddle. “Down here playing this music comes as naturally as breathing,” says Bond.

No stranger to Virginia’s dances and fiddle contests, Bond teaches and performs across the state, while appearing regularly at festivals around the world. His latest distinction, however, is the highest the United States bestows on traditional artists. Bond has been awarded the 2018 National Endowment for the Arts National Heritage Fellowship.

Jon Lohman, Virginia State Folklorist and director of the Virginia Folklife Program, nominated Bond for the award. “Anyone will tell you that Eddie is as special as they come and much deserving of this national recognition,” says Lohman.

To learn more about Eddie Bond and the Virginia Folklife Program, visit VirginiaHumanities.org/eddie-bond.
In June 2018, Virginia Humanities held the first of two summer teachers’ institutes as part of the two-year project Changing the Narrative through the Power of Story. Forty educators from schools and libraries across Virginia gathered at the Jefferson School African American Heritage Center in Charlottesville, where they learned how to use podcasting, virtual reality, and bookmaking in the classroom to tell stories that promote empathy and understanding.

Funded by a grant from the W. K. Kellogg Foundation, Changing the Narrative seeks to broaden and reframe narratives of Virginia’s past and to help local communities address the present-day challenges of racism and bias. The teachers’ institutes are one component of this multi-program Virginia Humanities initiative.

In a program evaluation, one participant said of the experience, “It made me reflect on things that I currently do in my school and how I would like to move forward.” The participant, a school librarian, went on to say, “The institute helped inform ideas for how to bring more conversations about race and personal narratives to our library space through collaboration with other teachers.”

Changing the Narrative embodies Virginia Humanities’ commitment to connecting people and ideas through culturally inclusive programming. It targets six communities across the state: Arlington, Charlottesville, Harrisonburg, Norfolk, Richmond, and Roanoke. Other components of the project include financial grants for each community, in-school author residencies, and classroom visits by staff from the Virginia Humanities program Encyclopedia Virginia.

Learn more about Changing the Narrative at VirginiaHumanities.org/changing-the-narrative.
In March 2018, Virginia Humanities’ Virginia Festival of the Book closed its annual five-day celebration of books, reading, literacy, and literary culture with a panel discussion on literature and race in America. “Writing the American Story: Diverse Voices in Distinguished Books” featured previous recipients of the Anisfield-Wolf Book Award, which, since 1935, has recognized books that have made important contributions to our understanding of racism and diversity. Accompanied by jury member and poet Rita Dove, authors Peter Ho Davies (The Fortunes), Tyehimba Jess (Olio), and Margot Lee Shetterly (Hidden Figures) discussed their work and reflected on racial justice, especially in the context of the white-nationalist violence that had occurred in Charlottesville the summer before.

The program attracted a diverse audience of 237 attendees from across Virginia and was live-streamed on Facebook, reaching an additional 2,000 viewers. Following the discussion, speakers welcomed audience questions, inviting attendees to engage with issues of race and literature and encouraging civil discourse over violent response.

One attendee called the program “timely, artful, and well done.” Another said, “I felt like I was in the presence of genius. So insightful, honest, and important.” In several program evaluations attendees stated that it was the best Festival of the Book program they had ever attended.

The program was supported by Allison Partners, UVA Arts and the Office of the Provost & the Vice Provost for the Arts at the University of Virginia, and hosted by the Anisfield-Wolf Book Awards presented by the Cleveland Foundation.

As part of a residency hosted by Virginia Humanities, the civil rights leader and public theologian Ruby Sales conducted a master class for fifty University of Virginia (UVA) students in November 2017. Sales participated in the march from Selma to Montgomery in 1965, when she was seventeen years old, and witnessed the death of a fellow activist who took a gunshot meant for Sales.

The master class featured Sales in conversation with Wes Gobar, president of the UVA Black Student Alliance. Sales called on black intellectuals to interpret racially biased law and policy in ways a layperson can understand. She cited the need to combat insidious and systemic racism with a new language, which would allow ordinary people to develop “a narrative about who they are and the meaning of their lives in American society.”

Sales also asked white allies to think about how white supremacy, misogyny, and heterosexism hurts them, and asked the audience to consider how to bridge the generational divide among black activists. “I think it’s important,” Sales said, “for the younger generation to push the older generation who may become ossified in the status quo.”

Reflecting on the master class, Gobar said Sales “continually challenged me to think in new directions about the struggle for racial equality. Her presence that day truly changed my approach to activism and I think many of the students felt a similar way.”

Sales’ residency reflects Virginia Humanities’ commitment to racial healing and equity. By bringing diverse groups of people together for honest, respectful discourse, we hope to foster a better understanding of our histories, our commonalities, and our differences.
Honor Roll of Donors

Virginia Humanities acknowledges the following benefactors who provided critical financial support between July 1, 2017, and June 30, 2018. Their investments help create programs and opportunities for all Virginians to share their stories and learn about the experiences of others so we can explore our differences and connect through what we have in common.

HUMANITIES CABINET
Gifts of $2,500 or more
Anonymous 12
A&E Television Networks
Virginia Geoffrey and John P. Andelin Jr. 7*
Edward L. Ayers 3*
Michelle and David G. Baldacci 3*
The Baileyshawn Fund of the Charlottesville Area Community Foundation
Bima Works Fund of the Dave Matthews Band
Melanie Biermann and Martin J. Yuenker 15
Blue Ridge Parkway Foundation
Laura H. Boland 4*
Antoniette and Benjamin Brawder
Margaretta and Thomas Brokaw
Wendy B. Brown
CFA Institute
Charlottesville Albemarle Convention and Visitors Bureau
Charlottesville Area Community Foundation
Charlottesville-Albemarle Airport
Chesapeake Corporation Foundation of the Charlottesville Area Community Foundation
Commonwealth of Virginia
The Joseph and Robert Cornell Memorial Foundation
Dominion Energy Foundation
Federation of State Humanities Councils
Friends of the Jefferson Madison Regional Library
David T. Gies and Janna O. Gies 6*
Susan S. and David R. Goode 4*
E. Renee and John Gresham 4*
Richard and Caroline T. Gwathmey Memorial Trust
Lenneal J. Henderson 4*
Stephen A. and Sally M. Herman 7*
Sandra and Robert Hodge
Jo Ann and Robert G. Hefner Jr. 26*
Mr. Stuart E. Houston
Jamesmen-Hicklson Foundation
Janice M. Karson
W.K. Kellogg Foundation
George A. Latimer
Anna and Tom Lawase 26*
W. Tucker and Catherine B. Lemon 7*
Lesiennex
Library of Virginia
R. Thomas Manusbach 9*
Antonia B. and Michael M. Massie
McGuire Woods
Alice Parker Meador
Kruger and Robert E. Meader
Elizabeth O. and Richard A. Merrill 36*
Miller School of Albemarle
Charlotte M. and G. Gilmer Minor III 4*
Culver Saunders Moore
National Endowment for the Arts
National Endowment for the Humanities
Michelle and Chris Dixon 9*
Kristin K. and Peter S. Straf 26*
The Alison J. and Ellis W. Parsons Fund of the Hampton Roads Community Foundation
The Mary Morton Parsons Foundation
Perry Foundation, Inc.
Richard S. Reynolds Foundation
Sally and Walter Rugaber 11*
Schwab Fund for Charitable Giving
Sentara Martha Jefferson Hospital
Signature Family Wealth Advisors 2*
S. Sonja Smith 4*
Smithfield Foods, Inc.
Elise W. and M. Wilhelmine Thompson Jr. 4*
The Tommie Fund of the Community Foundation for Greater Richmond
Dennis and Donna Treaty 5*
University of Virginia
University of Virginia, Division of Research
University of Virginia, Office of the Provost
University of Virginia, Office of the Vice President for the Arts
Venture Richmond
Virginia National Bank
John W. Warner IV Foundation, Inc. 6*
Wells Fargo
Comas Wells
Shelia McCarthy Weschler and R. Ted Weschler 6*
Westminster-Canterbury of the Blue Ridge

Virginia Humanities thanks the generous supporters who helped us share original and inspiring stories from every corner of the Commonwealth this year. Each donation, no matter the size, helps us connect people and ideas to inspire deeper engagement with the public humanities in Virginia.

We are especially grateful to the members of our Cornerstone Society. These donors have included Virginia Humanities in their estate plans, allowing us to plan for the future with confidence that needed resources will be there. These investments ensure that the values and traits that define the work of Virginia Humanities will endure for generations to come.

To learn more about including Virginia Humanities in your will, or to explore other opportunities to invest in our work, please call 434-924-3296, email support@Virginia Humanities.org, or visit us online at Virginia Humanities.org/support.

Lulu Miller (right) and Wes Swing perform a live-scored reading from Miller’s book Why Fish Don’t Exist at the Progressive Arts Initiative on October 22, 2017. The event was organized by Virginia Humanities. Photo by Pat Jarrett.
CORPORATE AND FOUNDATION GOLD CIRCLE

The Virginia Humanities Corporation 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 projects, programs, and initiatives.

**Anonymous (3)**

**A&E Television Networks**

**Barnes & Noble**

**Blue Ridge Parkway Foundation**

**Charlottesville Albemarle Convention and Visitors Bureau**

**Charlottesville Area Community Foundation**

**Dominion Energy Foundation**

**Evanston Art Center**

**Gertrude Kornbluth**

**George Kegley**

**Henrietta K. McDevitt**

**Lillian K. McComas**

**Loretta K. Miller**

**Lucille M. Oliver**

**Mary E. Page**

**Melvin K. Schauer**

**Robert E. Trefz**

**Vesta L. Gordon**

**Wells Fargo**

**Westminster-Canterbury of the Blue Ridge**

**Women United in Philanthropy**

**Women’s Fund of the Barter Foundation**

**Xerox**

**Yale University Press**

**Zayat Stadium**
### Virginia Humanities

#### Statement of Financial Position at June 30, 2017 for Virginia Foundation for the Humanities and Public Policy

<table>
<thead>
<tr>
<th><strong>CURRENT ASSETS</strong></th>
<th><strong>LIABILITIES AND NET ASSETS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash and cash equivalents</strong></td>
<td><strong>Current Liabilities</strong></td>
</tr>
<tr>
<td>$3,142,161</td>
<td>Accountable Payable</td>
</tr>
<tr>
<td><strong>Investments</strong></td>
<td><strong>Accrued Expenses</strong></td>
</tr>
<tr>
<td>$3,924,552</td>
<td>Grants Receivable</td>
</tr>
<tr>
<td><strong>Grants Receivable</strong></td>
<td><strong>Pledges Receivable</strong></td>
</tr>
<tr>
<td>$2,607,168</td>
<td><strong>Other Receivable</strong></td>
</tr>
<tr>
<td><strong>Other Receivable</strong></td>
<td><strong>Prepaid Expenses</strong></td>
</tr>
<tr>
<td>$15,216</td>
<td><strong>Total Current Assets</strong></td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td><strong>$7,992,996</strong></td>
</tr>
<tr>
<td><strong>Fixed Assets</strong></td>
<td><strong>Discounted, net of Current Portion</strong></td>
</tr>
<tr>
<td><strong>Computers and Software</strong></td>
<td><strong>Total Liabilities</strong></td>
</tr>
<tr>
<td>$155,216</td>
<td><strong>Unrestricted</strong></td>
</tr>
<tr>
<td><strong>Other Assets</strong></td>
<td><strong>Temporarily Restricted</strong></td>
</tr>
<tr>
<td>$130,000</td>
<td><strong>Permanently Restricted</strong></td>
</tr>
<tr>
<td><strong>Sub-total</strong></td>
<td><strong>$43,626</strong></td>
</tr>
<tr>
<td><strong>Salaries and Benefits</strong></td>
<td><strong>Total Net Assets</strong></td>
</tr>
<tr>
<td>$1,306</td>
<td><strong>$7,292,742</strong></td>
</tr>
<tr>
<td><strong>Other Expenses</strong></td>
<td><strong>Total Liabilities and Net Assets</strong></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$8,431,648</strong></td>
</tr>
</tbody>
</table>

#### Revenue Sources

- **2017 - 2018 Revenue Sources**
  - **$7.3 Million**
  - **20% State Appropriation**
  - **23% Corporations/ Foundations**
  - **15% Restricted & Unrestricted Carryforward**
  - **10% University of Virginia**
  - **8% Earned Income**
  - **11% Grants & Fellowships**
  - **12% Development**
  - **9% Books & Literature**
  - **8% Radio & Podcasts**
  - **18% Digital Initiatives**
  - **14% Management**
  - **19% Program Services**

#### Expenses

- **2017 - 2018 Expenses**
  - **$5.6 Million**
  - **8% State Funds**
  - **7% Federal Income**
  - **2% Other Agencies**
  - **7% Other Income**
  - **10% Individuals**
  - **11% University of Virginia**
  - **10% Earned Income**
  - **7% Federal Income**
  - **6% Program Services**
  - **13% Management**
  - **22% Digital Initiatives**
  - **23% Corporations/ Foundations**
  - **28% Program Services**

- Figures for FY18 are Unaudited
  - *Includes restricted and unrestricted carryforward funds, and deferred income for FY18*
Virginia Humanities is committed to building a vital future through planned and endowed gifts. We recognize those who have remembered Virginia Humanities 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.

If you have already included us in your estate plan but do not see your name listed below, please let us know so that we may thank you appropriately.

Melanie Barrmann and Martin I. Yauck
Frances H. Bulger
Lucy E. and Randolph W. Church Jr.
Tommaso-Humilosa Connoly
Emma C. Edmunds
Rin and Kathe Feinman
William W. Freshling
Barbara J. Fried
Susan Gaeta
Virginia Geoffray and John P. Andelin Jr.
Michael Jay Green
Jerome S. Handler
Sheryl B. Hayes
Jo Ann and Robert G. Hofheimer Jr.
George A. Latimer
Robert C. Nusbaum
Elizabeth P. Nusbaum
Daniele C. Struppa
Elizabeth P. Piper
Robert C. Nusbaum
Jo Ann and Robert G. Hofheimer Jr.
George A. Latimer
Robert C. Nusbaum
Elizabeth P. Nusbaum
Daniele C. Struppa
Mary Ellen Stumpf
M. Thomas Inge
We recognize and thank the following individual donors who made restricted gifts of $1,000 or more to specific Virginia Humanities programs.

**Anonymous (2)**
Michela and David G. Baldacci
Melanie Biermann and Martin I. Younker
Antonietta and Benjamin Brewster
Melanie Biermann and Martin I. Younker

**Patrons**

Jamal D. Millner
Virginia P. and Timothy M. Michel
William Meyer
Katherine and Evan Metter
Christine and Gary Medlin
G. Neil Means
Mary Lewis B. and Daniel J. Meador Jr.
Susan Mary McKinnon
Elizabeth Louise Young

**Program Patrons**

We recognize and thank the following individual donors who made restricted gifts of $1,000 or more to specific Virginia Humanities programs.

Anonymous (2)
Michela and David G. Baldacci
Melanie Biermann and Martin I. Younker
Antonietta and Benjamin Brewster
Margaretta and Thomas Brokaw
Wendy B. Brown
Candice and J. Charles Bruse
Diana L. and Melvin Burress
Jane Turner Censer and Jack Censer
Susan R. and Norman E. Colpitts
Jane A. and Mark E. Cook Jr.
J. Thomas Davis Jr.
Howard Dobin and Bonnie Bernstein
Emma C. Edmunds
Virginia D. and Michael J. Salgano
Susanne S. and David R.ondes
E. Renee and John Grisham
William M. Habeeb and Wendy E. Mills
Susan Ford Hammaker
Joan Leson
Louisa County Historical Society
Donna Lucas and Henry S. Wensink
Susan Leskow
Elizabeth Lessels
Linda L. Lester
Susan L. Levy
E. Renee and John Grisham
Virginia D. and Michael J. Galgano
Susan R. and Norman E. Colpitts
Jane Turner Censer and Jack Censer
Diana L. and Melvin Burruss
Candice and J. Charles Bruse
Antoinette and Benjamin Brewster
Melanie Biermann and Martin I. Younker
Michelle and David G. Baldacci
Anonymous (2)

**We recognize and thank the following individual donors who made restricted gifts of $1,000 or more to specific Virginia Humanities programs.**

Mary and Paul H. Legrand
Mary A. Matson
Diane Sadler Martin
Donna Lucey and Henry S. Wiencek
Margaret Edds Lipper
Elizabeth J. Lipscomb
Karen R. Long
Donald G. Loach
Marilyn Lloyd
Ann R. and Allen C. Shackford III
Richard E. Shank
Julia L. Shields
Gail Shirley-Warren
Mitchell Shively
J. Thomas Davis Jr.
Howard Dobin and Bonnie Bernstein
Emma C. Edmunds
Virginia D. and Michael J. Salgano
Susanne S. and David R.ondes
E. Renee and John Grisham
William M. Habeeb and Wendy E. Mills
Susan Ford Hammaker
Joan Leson
Louisa County Historical Society
Donna Lucas and Henry S. Wensink
Susan Leskow
Elizabeth Lessels
Linda L. Lester
Susan L. Levy
E. Renee and John Grisham
Virginia D. and Michael J. Galgano
Susan R. and Norman E. Colpitts
Jane Turner Censer and Jack Censer
Diana L. and Melvin Burruss
Candice and J. Charles Bruse
Antoinette and Benjamin Brewster
Melanie Biermann and Martin I. Younker
Michelle and David G. Baldacci
Anonymous (2)
To become a Friend of Folklife, please contact us at Support@VirginiaHumanities.org or 434-924-3296

Jo Anne and Buzzy Hofheimer
Lora Bottinelli and Brian Gilliland
Lauren Foster and Greg Frank
Susan and Norman Colpitts
Susan Parker Coleman
Stuart E. Houston, Gold Circle
Steve and Sally Herman, Gold Circle
Friends of Folklife invest $1,000, and Gold Circle Friends of Folklife invest $5,000, in the Virginia Folklife Program.

July 1, 2018, launched this important source of sustained funding for the cultural life and connectivity of Virginia.

For twenty-nine years, the Virginia Folklife Program has presented, documented, and celebrated new and traditional cultures of Virginia, preserving treasured cultural traditions for future generations and reaching audiences across Virginia.

To share and sustain this dynamic cultural legacy, in 2018 Virginia Humanities created the Friends of Folklife annual giving circle. We sincerely thank the following “Founding Friends of Folklife” whose investments before the year passed away with gratitude the following donors who have hosted events, contributed artwork to the Raucous Auction, provided goods and services for programs, and promoted our programming. Their contributions allow Virginia Humanities to expand its reach throughout the Commonwealth by promoting Virginia Humanities’ work, underwriting expenses, and helping to secure additional funding.

Each year Virginia Humanities recognizes in-kind contributions from donors and friends who have hosted events, contributed artwork to the Raucous Auction, provided goods and services for programs, and promoted our programming. Their contributions allow Virginia Humanities to expand its reach throughout the Commonwealth by promoting Virginia Humanities’ work, underwriting expenses, and helping to secure additional funding.

In Memoriam

The Board and Staff of Virginia Humanities remember with gratitude the following donors who passed away during the year. Their numerous contributions helped to shape Virginia Humanities, develop new programs, and provide enthusiastic support for our work.

A Piments Catering
Kristin Adelson
Albamere Baking Company
Sandy Anderson
Amy Arnold
Josef Baery
Bonnie Bernstein
C-VILLE Weekly
Addiavne Caseleigh
Calming Points Therapeutic Massage
Richard Cappuccio
Charlottesville Cooking School
Charlottesville Parking Center
Charlottesville Radio Group
Charlottesville Regional Chamber of Commerce
Charlottesville Tomorrow
Chipotle
Christ Episcopal Church
CitySpace
Civic Access
Common House
Congregation Beth Israel
Creative Framing & The Art Box
Lucas Czarnecki
The Daily Progress
Dean Dass
Downtown Business Association of Charlottesville
Janet U. Eden
The Front Porch
Norma Geddes
Grit Coffee
Lyall Harris
Lotta Helleberg
Ivy Provisions
Ivy Publications, LLC
Jefferson Madison Regional Library
Jefferson School African American Heritage Center
Kroger
Lara Lambert
Kevin McFadden
Katherine McHamara
Sue Mosher

The Paramount Theater
Parits Church
Rare Book School
Read It Again, Sam
SPAIN Arts & Culture
The Spice Diva
Still Point Press
Studio Is
Unity of Charlottesville
University of Virginia, Department of Drama
Village School
Virginia Commonwealth University Brandcenter
Wegmans
Wesleyan Foundation at UVA
WMAB / WEEM Public Radio
WNNR 91.5FM
WTJU 91.1FM
WVT / WMVJ PBS
Community Idea Stations
WYTP Public Radio
Judith A. Zeitler
The George A. & Frances Bibbins Latimer Fund

Supporting the exploration of African American life and achievement in Virginia

A generous gift from George A. Latimer of Kissimmee, Florida, has established a permanent fund at Virginia Humanities in memory of his wife, Frances Bibbins Latimer.

Frances Latimer was a prominent Eastern Shore historian whose work exemplifies the contributions that community historians make to our shared understanding of Virginia’s past.

Latimer Fund grants will be awarded to at least one Virginia-based nonprofit organization each year, beginning in December 2018.

The intent is to grow the fund over time into a major source of support for projects that honor the stories of African American life and achievement in Virginia.

Additional donations to the fund, of any size, are welcome and will help to increase its long-term impact.

Latimer was a native of Virginia’s Eastern Shore with deep family roots in Northampton County, but her passion for African American history extended far beyond.

She published more than a dozen books, including Landmarks and Life for Me Ain’t Been No Crystal Stair, both supported by Virginia Humanities grants.

Virginia Humanities connects people and ideas to inspire engagement and deepened understanding.

We envision vibrant communities where we understand our histories and respect our communalities and differences.

Virginia Humanities has brought the power of the humanities into the daily lives of Virginians, reaching communities with programming, scholarship, grants, and events since 1974. Supported through public and private sources, Virginia Humanities has grown into a thriving organization with community partnerships and events across the Commonwealth.

As the state humanities council, Virginia Humanities endeavors to serve Virginians in every corner of the Commonwealth.

To learn more visit VirginiaHumanities.org.

Our supporters make the programs featured in this publication—and so much more—possible.

Make a donation to Virginia Humanities online at VirginiaHumanities.org/Support.

Sustainably Produced = Virginia Humanities is committed to being a good steward of our shared resources. This publication was produced with sustainably sourced paper and soy based ink at an approximate cost of $1.80 per copy.
WANT TO KEEP UP WITH VIRGINIA HUMANITIES?

- Visit VirginiaHumanities.org to sign up for our biweekly e-newsletter.
- Explore our program websites and extensive resources, starting at VirginiaHumanities.org.
- Like us on Facebook: VirginiaHumanities
- Follow us on Twitter: VAHumanities

WANT TO GO PAPERLESS?

If you no longer want to receive a print copy of Virginia Humanities’ Views, please let us know by emailing info@VirginiaHumanities.edu. We will unsubscribe you and can sign you up for our biweekly e-newsletter if you wish.

VIRGINIA HUMANITIES GRANTS DEADLINES

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 Virginia Humanities Nominating Committee welcomes suggested names for nomination, specifically individuals who, when brought together as a board, broadly represent the geographic regions and demographic makeup of today’s Virginia. 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 Director. Please send suggestions to rm3xa@virginia.edu.