views

FALL 2019

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Earlier this year we launched a strategic plan that focuses our work on questions that are important and relevant to Virginians right now. It’s organized around three themes: amplifying Virginia’s stories; investigating cultures in transition; and, exploring issues related to equity and democracy. In this edition of Views, you’ll read about how these themes connect our programs, guide our partnerships, and help us make the humanities part of the daily life of all Virginians.

Since our founding in 1974, we have focused on Virginia’s stories. Stories bring meaning to our lives, build our capacity for empathy, and connect us to one another. As we seek to amplify Virginia’s stories, we will also highlight and celebrate experiences traditionally left out of mainstream narratives. In the following pages, you’ll find a piece about how the Encyclopedia Virginia helped third-grade teachers Alexa Weeks and Leatrice Woods and their students at Smithland Elementary School create virtual tours of a historically Black neighborhood in Harrisonburg. In another story, we take you on tour with Richmond’s Legendary Ingramettes as they spread the rich traditions of American gospel music across Serbia and Bulgaria. And you’ll see how dozens of grants we gave this year are empowering Virginia’s communities to tell their own stories.

While our work uplifts and celebrates Virginia’s history and culture, it also explores difficult parts of our past and acknowledges that Virginians today are confronting economic, environmental, and technological change. When we look at cultures in transition, we try to understand how these major shifts in our world affect us and our future. One such story explores our Festival of the Book’s partnership with the Southern Environmental Law Center to honor writing that brings attention to environmental issues. In another story, a Fellow shares what it was like to grow up as a child of two cultures and how food can keep a family connected to their roots.

In all times, we must consider how our nation can strive to become a more perfect union and move toward the noble, but imperfectly expressed ideal that “all men are created equal.” Our programs exploring equity and democracy encourage civic dialogue, facilitate the exchange of experiences and perspectives, and investigate ways that American democracy both advances and inhibits the equality of all people. One story highlights the work of women who fought for suffrage and details how the Rosel Schewel Fund will support programming by and about women. Another piece focuses on our partnership with the Hampton Roads Community Foundation that brought psychologist and author Beverly Tatum to the Norfolk region to speak about the impact of privilege and implicit bias on the region. And we interrogate what it means for our Center for the Book to be housed in a building that was created to serve Charlottesville’s Black students during segregation.

By necessity, we are a diversely funded organization. This year we celebrate the fact that the Virginia General Assembly has granted an additional $300,000 per year of the biennium to our grants program, returning our grants budget to pre-recession levels. Out of these funds, $100,000 is specifically for grant-making and developing resources in south and southwest Virginia. We’re able to offer expansive programs and do all that we do across this Commonwealth because of state and federal investments, corporate and foundation gifts, and your belief in the power of stories to transform lives and build a vibrant future for our state. In the pages that follow, I hope you will see how far your support reaches.

With gratitude,

Matthew Gibson
Executive Director
Women Front and Center

Virginia Humanities announces a new five-year initiative marking the centennial of the ratification of the Nineteenth Amendment.

Telling the Whole Story

Virginia Humanities helps reveal the lives of the enslaved and widen the scope of narratives presented at plantations statewide.

Call and Response

Tag along with The Legendary Ingramettes and Sherman Holmes as they spread the traditions of gospel and blues music across Serbia and Bulgaria.

The Saving Grace of Spring Rolls

Kim O’Connell shares the ways food helped her family navigate the immigrant experience and maintain their cultural roots.

Content and Context: The Meaning of Book Arts

Lyall Harris delves into what it means to be a book artist.
Women Front and Center

By Donna M. Lucey

One needn’t look into a crystal ball to predict that 2020 will be a political roller coaster: a contentious presidential election will play out alongside celebrations honoring the centennial of women achieving the right to vote. August 20, 2020, will mark 100 years since the ratification of the Nineteenth Amendment, and November 2, 2020, will commemorate the anniversary of the day women across the country went to the national polls for the first time. [A number of states—mainly those in the West—had already granted full suffrage to women before the passage of the Nineteenth Amendment.]

A new, five-year initiative at Virginia Humanities exploring issues of particular interest to women will also begin in 2020. This ambitious undertaking is made possible by a recently announced endowed fund honoring Rosel Schewel, Virginia Humanities’ longest-serving board member, who passed away on September 28, 2017. The initiative will begin by examining the theme of “Women and Political Engagement” in a series of public events in the weeks before the presidential election. Part of the programming will focus on the nuances of the woman suffrage movement, with its internal divisions and political jockeying, as well as the suffragists themselves, many of whom performed extraordinary acts of physical courage.

Virginia played a central role in some of the more dramatic moments of the suffrage movement. In 1917, women peacefully protesting in front of the White House were arrested and jailed in the Occoquan Workhouse in Lorton, Virginia. There, some of the suffragists were beaten and left unconscious. The women began a hunger strike to demand recognition as political prisoners. Prison officials, unmoved by the women’s pleas, force-fed them. A number of the women brutalized in Occoquan—among them several Virginians—traveled across the country in 1919 on a speaking tour dubbed the “Prison Special.” The former prisoners shared their horrific experiences and added a dramatic touch by wearing their prison uniforms.
Suffragists fought an uphill battle in the Commonwealth against both men and women who believed suffrage for all would destroy traditional values. In 1912, two Virginia women went toe-to-toe debating the suffrage question in the newspapers. Adelle Clark took up her pen to forcefully refute Molly Elliot Seawell, a popular and prolific writer who believed “woman suffrage to be an unmixed evil.” Seawell’s views were shared by the vast majority of the men in the state, as well as by the powerful liquor industry, which feared if women won the vote, prohibition would not be far behind.

Complicating the issue even further was the matter of race and the fear of what might happen if Black women voted. In 1916 the Equal Suffrage League of Virginia—an all-white organization—issued a broadside to reassure Virginians that woman suffrage would not “constitute a menace to white supremacy.” In fact, the league claimed it would have the opposite effect, with 191,000 more white women than African American women of voting age in the state. In addition, voters were subject to a literacy test and had to pay a poll tax—both of which were used to disfranchise so-called “undesirable” voters.

The suffragists’ decades-long campaign reached a climax on May 21, 1919, when the U.S. House of Representatives passed the Nineteenth Amendment granting women the right to vote, by the required two-thirds majority. On June 4, 1919, the U.S. Senate followed suit. It was then up to the states. Two-thirds of them—thirty-six states in all—had to ratify the amendment before it could be incorporated into the U.S. Constitution. Virginia rejected the amendment on February 12, 1920, one of nine southern states to do so. Tension mounted over the fate of the amendment, but on August 18, 1920, Tennessee—the thirty-sixth state—ratified the Nineteenth Amendment by a single vote. Though the victory had been won and Virginia women could henceforth vote, the Virginia General Assembly continued to express its legal disapproval, refusing to ratify the amendment for another thirty-two years. [Similarly, Virginia has failed to ratify the proposed Equal Rights Amendment, a guarantee of equal rights to all citizens regardless of gender, since it was submitted for consideration in 1973.]

As the centennial of the vote approaches, much has changed in Virginia. In this #MeToo era, women are taking an increasingly visible role as political power brokers. The 2017 election for Virginia’s General Assembly transformed the entire look of the halls of power, as more than one-quarter of the legislators are currently women. And the 2019 election may add to that total. Thus, the timing is perfect for Virginia Humanities to take a deep dive into issues from the past and present that are relevant and important to the women of Virginia—a venture made possible by the Rosel Schewel Fund.

Schewel, a graduate of the University of Lynchburg (then Lynchburg College) and a resident of that city, was an educator, philanthropist, and political activist. A fierce advocate for racial justice and women’s rights, Schewel’s influence was felt across the state over many decades. In the 1950s she succeeded in integrating a new Girl Scout camp over the protests of board members and helped found the Lynchburg League of Women Voters. In the 1970s she was instrumental in creating the Women’s Resource Center in Lynchburg, and in the 2010s she was a leader in the establishment of Beacon of Hope, a nonprofit organization that actively encourages and mentors high school students to help them gain access to higher education. Appropriately, the kickoff for the fund named in her honor will take place at the University of Lynchburg in the fall of 2020. The planned public events will include a series of discussions examining the high level of current political activity by women on both sides of the aisle.

Though Black women had been marginalized from the struggle in Virginia, they came to the fore once women won the vote. Women like Maggie Lena Walker, a prominent Black entrepreneur in Richmond, helped organize voter registration drives. Enraged at seeing women standing in long lines to register, Walker went personally to city hall to demand that more officials be employed to hurry up the process. Led by her and other energetic women, nearly 2,500 African American women in Richmond registered to cast their votes in the 1920 election. [More than 10,000 white women in Richmond also registered.]

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The first African American women to vote in Ettrick, Virginia pose for a photograph in 1920. Virginia State University, a historically black public land-grant university, is located in Ettrick. All of these women were on the faculty of the university. Pictured in the first row, left to right, are Mary Branch, Anna Lindsay, Edna Colson, Edwina Wright, Johnella Frazer (Jackson), and Nannie Nichols. In the back row, left to right, are Eva Conner, Eva Carpenter Spencer, and Odelle Green.

Photo courtesy of Special Collections and University Archives, Johnston Memorial Library, Virginia State University

Learn more about the history of woman suffrage in Virginia in Encyclopedia Virginia by visiting EncyclopediaVirginia.org/Woman_Suffrage_in_Virginia.

Festival Partnership Raises Awareness of Environmental Writing

More than ten years ago, a unique partnership formed between the Virginia Festival of the Book and the Southern Environmental Law Center (SELC) to celebrate some of today’s top environmental writers and journalists.

SELC created the Reed Environmental Writing Award in 1994 to increase awareness of the value and vulnerability of the South’s natural heritage and to recognize and encourage writers who tell stories about the region’s environment. In 2008, SELC and Festival staff began collaborating to honor winners of the annual award at a public event during the Festival each year.

The partnership has continued to grow, providing the opportunity for the Festival to present award-winning authors while also raising awareness of the topics their work addresses; from environmental racism to climate change and its impacts on people and animals alike. Bill Sublette joined the effort in 2014 as the SELC’s coordinator of the Reed Environmental Writing Awards.

“The authors and journalists are shining a light on some of the most pressing issues we face, from the effects of climate change to the impacts of pollution on vulnerable communities,” says Sublette.

In recent years, award winners have included J. Drew Lanham, author of The Home Place: Memoirs of a Colored Man’s Love Affair with Nature; Deborah Cramer, author of The Narrow Edge: A Tiny Bird, an Ancient Crab & an Epic Journey; and Earl Swift, former Virginia Humanities Fellow and author of Chesapeake Requiem: A Year with the Watermen of Vanishing Tangier Island.

“All too often, we talk about climate change as an abstract concept, but these authors make the impacts of climate change very personal and relatable,” says Sublette. “They bring home the reality of the story, and that’s what’s so powerful about this work.”

“SELC collaborated with the Festival to bring these award-winning environmental writers to a wider audience, and we’ve been delighted with the reception they have received,” says Virginia Humanities Executive Director Sara Boner. “The Festival is a wonderful platform to introduce environmental issues to a broader audience.”

“SELC and Virginia Humanities are committed to collaborating in the future to bring the Festival’s audiences stories that matter to our collective future,” said SELC’s Executive Director Kiersten Johnson. “These environmental stories inspire, educate, and inspire people to take action to care for the environment.”

In addition to SELC, the Virginia Festival of the Book partners with more than 170 community organizations each year. To learn more, visit https://www.vabook.org.
Virginia Humanities helps reveal the lives of the enslaved and widen the scope of narratives presented at plantations statewide.

By Samantha Willis
Throughout 2019, Virginia has reflected on the year 1619, when the first enslaved Africans were brought to its shores 400 years ago. This event was at the vanguard of a brutal, uniquely American system of race-based slavery that kept Black Virginians captive for nearly 250 years. Helping plantations tell their histories more honestly—in a way that confronts false perceptions of “idyllic” Southern plantations, and elevates the lives of the African Americans whose toil sustained their white enslavers—is among the most critical and timely work Virginia Humanities has undertaken.

Virginia Humanities is working to “introduce new models and new ways of engaging the descendant communities at Virginia plantations,” says Justin Reid, Virginia Humanities’ director of African American Programs. “We try to promote this knowledge through our programs like Encyclopedia Virginia, and some of our recent projects like working with Google Street View to map slave dwellings across the state.” With multi-year support from the National Endowment for the Humanities, Encyclopedia Virginia has documented existing historic sites once inhabited by enslaved people—some at former plantations. Google Earth Outreach premiered a short film about the project this June in honor of the historic African American cultural holiday Juneteenth.

Reid also points to Virginia Humanities’ longstanding support of Virginia plantations through grants designed not only to preserve the tangible history in these spaces but also to widen the scope of the narratives they present. Over the years, Virginia Humanities has awarded grants for this kind of work to plantations including James Monroe’s Highland, James Madison’s Monticello, Thomas Jefferson’s Poplar Forest, and Monticello.

Virginia Humanities has played a particularly important role in helping Monticello reframe its history, says Niya Bates. Bates has been a public historian of African American life at Monticello for the past three years and heads its Getting Word oral history project. Monticello was the first plantation in the state to conduct such a project, which began in 1993, says Bates, thanks in part to a 1992 grant from Virginia Humanities.

“Getting to know the descendants, hearing their stories and their families’ stories, has been the most impactful part of this process for me,” says Bates of Getting Word. More than 200 people, most of them descended from the enslaved families at Monticello, have contributed their time and family knowledge to the project. From its conception, Getting Word’s purpose has been to “locate the descendants of Monticello’s African American families and to record and preserve their stories and histories,” reads the original grant application the organization submitted to Virginia Humanities. These Black stories and histories had been excluded, obscured, or downplayed by traditional areas of research and focus at Monticello and other plantations, says Bates.

“Enslaved people were not bystanders in American history,” Bates says pointedly. Rather, Black people, including those enslaved at Virginia plantations like Monticello, were participants and provocateurs, pushing the nation forward economically, socially and culturally—even as it held them captive.

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Virginia Humanities has expanded its work of illuminating the stories of Virginia’s enslaved by partnering with the Citizen’s Advisory Council on Furnishing and Interpreting the Executive Mansion. Located in Richmond, the Executive Mansion was completed in 1813 to house Virginia’s governors and their enslaved workers. “We are in the very early stages of assisting in the reinterpretation of the mansion’s kitchen,” says Reid. The 200-square-foot space is original to the building and was restored in 2017 under the auspices of former Governor Terry McAuliffe and his wife, former First Lady Dorothy McAuliffe. Reid says that in the future, Virginia Humanities hopes to facilitate a 360-degree virtual tour of the kitchen quarter in the manner of its Google Street View mapping project. “I have been advocating for a descendant-led model [of reinterpretation],” adds Reid, a method that will lend dignity and authenticity to the legacy of those enslaved at the mansion.

Bates says descendants of the enslaved must be included and empowered in the telling of their ancestors’ stories at plantations.

“The only way to equitably involve the descendant community is to make them part of the leadership with these types of projects,” says Bates. When descendants advised Monticello to rethink how it presented the life of Sally Hemings, an enslaved Black woman who mothered at least six of Jefferson’s children, the Thomas Jefferson Foundation listened, says Bates. A new exhibition about Hemings—which presents a comprehensive, nuanced view of Hemings as a whole human, instead of as an object of mystery and scandal—was produced by Monticello last year, with direct input from Hemings’s descendants.

Bates’s and Virginia Humanities’ hope is that more plantations will include descendants as living experts in the reframing of their narratives and those of their ancestors.

“It’s their history,” says Bates. “We need to help them tell their own stories.”
In a small Catholic church in Pleven, Bulgaria, the congregation sat in silence. The Reverend Almeta Ingram-Miller and her gospel group, The Legendary Ingramettes, were told it might be a tough crowd. But as their energy and command of American gospel reverberated through the pews, exuberance took over. The power of music pushed through the barriers of language, geography, and culture. And by the end, almost everyone in the crowd was out of their seat, dancing and cheering. The audience even joined together to sing a traditional Bulgarian folk song for their guests.

This response would come as no surprise to the folks back home in Richmond, where the Ingramettes are a gospel institution. The group was formed there in the 1960s by “Mama” Maggie Ingram, the Ingramettes’ matriarch and leader for more than five decades. A single mother of five, Ingram received what Ingram-Miller—her daughter—describes as a “spiritual calling” to drive her children in their old Chevy from Miami, Florida, to Richmond in 1961—a risky journey through the segregated South. “Mama got a call,” from God, Ingram-Miller explains, “that if she came to Richmond and taught us all to sing we’d one day bless people all over the world.”

Maggie Ingram worked tirelessly toward this goal for more than fifty years until her death in 2015. It’s a dream Ingram-Miller kept pursuing. But the Ingramettes, while nationally recognized, had never left the United States.
That all changed in May of 2019, when the group—which now includes Maggie’s granddaughter, Cheryl Maroney Yancey, and Carrie Ann Jackson—embarked on a cultural exchange tour that took them through Bulgaria and Serbia. Organized and produced by the Virginia Folklife Program in collaboration with the American embassies in those countries, and joined by blues musician Sherman Holmes of the Holmes Brothers, the Ingramettes took part in workshops, classroom discussions, and exhibitions, and even performed on late-night television.

They came during a sensitive time. The trip occurred during the twentieth anniversary of when NATO, led by the United States, bombed Serbian military targets in Kosovo over ten weeks in 1999. The airstrikes killed hundreds, and the anniversary had rekindled raw and tragic memories—and anti-American sentiment—in the region.

But in one town after another, when the Ingramettes took the stage, emotion gripped the audience. Concertgoers hugged, cried, danced, and posed for selfies. A sense of humanity and empathy permeated each performance. Kyle Scott, U.S. ambassador to Serbia, said, “Nothing that the U.S. could have brought over could have been better.”

When asked how it felt to be a cultural ambassador for the United States, Maroney Yancey replied, “It feels wonderful because I’ve never been out of my country. So to come to another country and be accepted by individuals who don’t even know me, they made me feel like ‘you’re my sister, you’re my aunt, you’re my cousin’ ... it made my heart overwhelmed.”

For Jon Lohman, director of the Virginia Folklife Program, the international exchange highlighted the importance of the arts and humanities in bridging cultural divides. “We do this because we think the world needs it,” he said. “What we need is for people to see each other face to face. The arts are a wonderful lens for us to view one another, and they show the best of ourselves.”

The Legendary Ingramettes have been showing audiences their best selves for six decades—in Virginia, across the United States, and now, in Europe. When the Ingramettes call, the world responds.
Growing up in the 1970s in College Park, Maryland with a Vietnamese-born mother and an American-born father, Virginia Humanities Fellow Kim O’Connell’s experience of identity has always been complicated. How can immigrants assimilate into a new place without sacrificing their heritage? What does citizenship mean in a state that includes nearly one million foreign-born residents? These are some of the questions that have shaped O’Connell’s work. Her forthcoming book, *The Saving Grace of Spring Rolls*, uses her own family history to navigate and illuminate the broader Vietnamese immigrant experience in the years during and after the Vietnam War.
The theme of O’Connell’s work happens to align with the recently concluded “Voices of Vietnam” series by Virginia Humanities’ With Good Reason radio show. Funded by a grant from the National Endowment for the Humanities, “Voices of Vietnam” explored the unresolved tensions in our understanding of the Vietnam War and the perspectives and people it forever changed. The final episode in the series, “A Lost Homeland,” shared the stories of some of the Vietnamese communities that formed in America after the fall of Saigon.

Sarah McConnell, host of With Good Reason, recently sat down to talk with O’Connell about her time as a Virginia Humanities Fellow. They discussed the complexities of having a biracial and cross-cultural heritage, dissected the idea of the United States as a melting pot, pondered intergenerational shifts in values, and examined the cultural significance of spring rolls and properly cooked rice.

SM: Most Americans remember the desperate, dangerous exodus of hundreds of thousands of Vietnamese families after the fall of Saigon (in 1975). But your own mother’s journey to America began before the fall.

KO: Yes and no. I lived in a suburban house in College Park, Maryland, and I had white skin like my father. My mother felt a great sense of gratitude towards the United States and her way of repaying that gratitude was to be as American as possible. She was a PTA volunteer and held potluck dinners with the neighbors. But we did experience some racism because my parents were an interracial couple. People yelled things at my family and I had a neighbor boy that liked to call my brother and me “VC,” for Viet Cong. That was his supposedly funny little nickname for us. And I don’t think my mother had many close friends until the Vietnamese enclave was established in Arlington. There were many years when my mother was doing her absolute best to fit in, but was probably pretty lonely as a person.

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KO: My book is a hybrid of journalism and memoir. It builds on my own personal story of trying to understand what it is about me that makes me half Vietnamese. Many Vietnamese immigrants and refugees come here and have a hard time figuring out, “How do I become American, how do I stay Vietnamese?” It’s a struggle for me as a child of this interracial union to try and understand that, as well.

SM: Tell me about your mother’s spring rolls and how she made them.

KO: That’s right. We have been cooking and eating spring rolls together for more than forty years. Whether it’s spring rolls or some other dish, for a lot of Vietnamese immigrants, cooking and eating and shopping for food is such a strong way to feel connected. So that’s why I chose that title.

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we need all the pieces to be there. The effort to spread out [immigrant communities] was an effort to make them melt away, but instead they kept sparkling and creating these enclaves, like Arlington’s former “Little Saigon.”

SM: A few years ago, you had a project that was funded in part by Virginia Humanities where you put together an oral history of the Vietnamese Americans who settled in the Arlington, Virginia area outside Washington, DC. That turned out to be the largest congregation of Vietnamese Americans on the East Coast. What did you learn about that community and what that gave to Vietnamese Americans who were settling here?

KO: It gave them a sense of home. The oral history program was really led by Virginia Tech students, and I served as a consultant. A Virginia Humanities grant allowed us to use those oral history interviews in support of a booklet that I wrote called Echoes of a Lost Homeland: Vietnamese Americans who were settling in the Arlington County government.

What I discovered in that process was how important small acts—like shopping for a bottle of fish sauce—were for building a sense of home and a sense of peace. That’s what allows you the strength to confront all the tasks that face you in terms of setting up a new life.

I was very much struck in your “Lost Homeland” program, in fact, by how some of the interviewees were talking about rice and how important it was to have rice cooked right. It sounds so basic, but actually, an investigation about the importance of rice is part of my research because rice is the lifeblood for so many cultures.

SM: Can you tell the difference between rice à la American and rice à la Vietnamese?

KO: I certainly can.

SM: Give me one tip about rice that’s not just “add rice to salted boiling water.”

KO: Rinse it several times. You take all this surface starch off the rice and it just cooks up fluffy and perfect. My mother would always do that.

SM: What did your experience as a Fellow at Virginia Humanities last spring give you?

KO: The fellowship afforded me an office at the Library of Virginia for the spring semester of this year. Just to have that space and time to really think deeply about my project, to write, and do research, it was just such a gift.

Listen to With Good Reason’s “Voices of Vietnam” series and explore related lesson plans: WithGoodReasonradio.org/vietnam

Kim O’Connell was gracious enough to share her mother’s recipe for Vietnamese spring rolls (Chả Giò) with us! Download it at: VirginiaHumanities.org/spring-rolls

Learn more about Arlington’s Little Saigon in the booklet mentioned by O’Connell: VirginiaHumanities.org/little-saigon

Heart Vietnamese immigrant Nhi Le share the story of her journey from Vietnam to Virginia, part of the New Virginians exhibit we produced for the 2019 commemoration, American Evolution: VirginiaHumanities.org/nhi-le

A noteworthy piece of Finding Wisdom engaged the descendants of individuals who were enslaved at Monticello. Book artists from the Virginia Center for the Book assisted in printing selections from their oral histories, as chronicled in Monticello’s Getting Word project. “The printing workshop resonated with descendants because they were able to see their family stories become art that would be shared with the community,” said Niya Bates, a public historian of Slavery and African American Life at Monticello.

The Riccio residency was created to produce meaningful interactions with a vibrant and growing community of book artists at the Virginia Center for the Book’s book arts studio in Charlottesville. The residency specifically honors and invites artists who can engage both youth and adults to inspire a lifelong love of books, paper, and printmaking. Its namesake, Frank Riccio, was a well-loved illustrator and book artist who was an integral part of the Center for the Book community before his passing in 2014. The fund and residency honor Riccio’s memory and recognize his legacy as a talented and tireless practitioner and educator in Virginia’s creative community.

In an event survey, one parent noted that they valued “the opportunity to engage with my daughter in a creative process led by an artist whose work she’s viewed, and to hear the artist speak on his work, its relevance, and the process.”

In the spring of 2019, as the first Frank Riccio Artist-in-Residence, Amos Paul Kennedy Jr.’s collaborative project, Finding Wisdom, engaged thousands of young people and adults in Central Virginia in the production of letterpress posters featuring the proverbs and sayings important to them. Local artists and organizations added their own aphorisms and printing to the mix. Spearheaded by UVA student artist and project coordinator Tia Nichols, venues throughout Charlottesville and the University of Virginia displayed a selection of the more than 7,000 posters generated by the project.

Kennedy’s energetic style focuses on power and poignancy over perfection. “It’s the flaw that makes you perfect,” he reflected in his March 24, 2019 artist’s talk during the Virginia Festival of the Book. “What I do, I make a perfect mess.”

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Amos Paul Kennedy Jr. – Frank Riccio Artist-in-Residence

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Kennedy’s energetic style focuses on power and poignancy over perfection. “It’s the flaw that makes you perfect,” he reflected in his March 24, 2019 artist’s talk during the Virginia Festival of the Book. “What I do, I make a perfect mess.”

In an event survey, one parent noted that they valued “the opportunity to engage with my daughter in a creative process led by an artist whose work she’s viewed, and to hear the artist speak on his work, its relevance, and the process.”

A noteworthy piece of Finding Wisdom engaged the descendants of individuals who were enslaved at Monticello. Book artists from the Virginia Center for the Book assisted in printing selections from their oral histories, as chronicled in Monticello’s Getting Word project. “The printing workshop resonated with descendants because they were able to see their family stories become art that would be shared with the community,” said Niya Bates, a public historian of Slavery and African American Life at Monticello.

The Riccio residency was created to produce meaningful interactions with a vibrant and growing community of book artists at the Virginia Center for the Book’s book arts studio in Charlottesville. The residency specifically honors and invites artists who can engage both youth and adults to inspire a lifelong love of books, paper, and printmaking. Its namesake, Frank Riccio, was a well-loved illustrator and book artist who was an integral part of the Center for the Book community before his passing in 2014. The fund and residency honor Riccio’s memory and recognize his legacy as a talented and tireless practitioner and educator in Virginia’s creative community.

To learn more about the Riccio Residency visit VaBookCenter.org.
Virginia Humanities supported these humanities projects between July 1, 2018, and June 30, 2019. To LEARN MORE about the Grants Program, visit VirginiaHumanities.org/Grants.

Grants

1. Northampton Historic Preservation Society
   "The Last Job on the Northampton County Court Green"
2. Waterman’s Musicians of Tidewater to Table Traveling Exhibit
3. Maymont Foundation
   "In Service and Beyond"
4. Danville Museum of Fine Art and History
   "A Night with Camilla: Danville’s Diva"
5. The Valentine
   Voices from Richmond’s Hidden Epidemic
6. The Center for Community Engagement
   "African and African-American History Programming"
7. Norfolk State University
   Virginia Emigrants to Liberia Digital Project Planning
8. Western Tidewater Virginia Heritage, Inc.
   The Virginia Peanut Story
9. Temple Beth El
   Jews in Virginia: Living New Lives, Facing Old Fears
10. New York Women in Film and Television
    "The Blacker the Color..."
11. Christiansburg Institute, Inc.
    Christiansburg Institute Wayide Signage
12. Gallery 5
    "Richmond & ... "Discussion Series
13. YMCA of Pulaski County
    Calfee Training School: Honoring the Past, Planning for the Future
14. American Civil War Museum
    Enacting Freedom: Black Virginians in the Age of Emancipation
15. American Civil War Museum
    Victory in Detail: The Davis Family and the Confederate Museum in the Lost Cause
16. Challenging Racism
    "We C.A.N.): Changing Arlington’s Narrative About Race
17. American Frontier Culture Foundation
    2019 Spring Lecture Series at the Frontier Culture Museum
18. George Mason University
    Virginia’s Lost Appalachian Trail
19. Cathlics Corp Bicentian
20. University of Mary Washington
    Museum Exhibition on the History of African American Education in Louisa County
21. Cape Charles Historical Society
    Acquisition of Railroad Artifacts Donations from the Eastern Virginia Historical Society (EVBHS)
22. Virginia Center for Inclusive Communities
    Changing the Narrative – Race and Reconciliation
23. Bloomfield Mountain
    Imagination in Education: Writers in Modern Appalachia
24. Chrysler Museum of Art
    Thomas Jefferson Architect: Palladian Models, Democratic Principles, and the Conflict of Ideals
25. William King Museum of Art
    Cultural Heritage Archive, Online
    Humanities’ Power to Heal: We’re Through Illness
27. Menokin Foundation
    Uncovering Menokin’s Hidden History
28. Cheroenhaka (Nottoway) Indian Tribal Heritage Foundation, Inc.
    Cheroenhaka (Nottoway) Indian Tribe Interpretive Trail Signs
29. Petersburg Preservation Task Force
    The Tobacco and Water-Powered Industries Exhibits
30. VICTORY HILL OPERA
    "Performing History: Sally Hemings in the Artist’s Imagination"
31. Virginia Chamber Orchestra
    Music in the Life of Estonian
32. Longwood University
    Home and Abroad Writing Program for Military Veterans and Family
33. Prince William Public Library Foundation
    "An Outrage" Discussion Guide for Public Libraries
34. John M. Langston Citizens Association
    Hills Hill History - Concert and Walking Tour
35. Virginia Department of D.F. Yancey Heritage and History Project
36. Bowser Center for the Arts
    D-Day Events, June 2019
37. Cawsel County Historic Associations
    Cawsel History Speaks
38. Norfolk State University
    "Changing the Racial Narratives: Using Drama in Race-Diverse Districts in Norfolk, VA"
39. Eastern Shore of Virginia Barrier Islands Center, Inc.
    Eastern Shore Museum Network Brochure
40. Encore Stage & Studio
    Flip the Script
41. Northeast Neighborhood Association (NEA)
    T.V.I.T. (Changing the Narrative–Harriensburg, VA)
42. Prio Bangla, Inc.
    Prio Bangla Festival Baskiet
43. Prio Bangla, Inc.
    Interviews and Booklet Publication
44. Storefront For Community Design
    Gabriel Week 2019
45. Virginia Tech Foundation, Inc.
    John Jackson Piedmont Blues Rappahanock Festival
46. Springhouse Community School
    Finding Liberation and True Belonging in Community Through Song

Camilla Williams: Danville’s Diva
Danville Museum of Fine Arts & History | Danville
Danville native Camilla Williams was the first African-American soprano to appear with a major American opera company. She achieved international recognition, was honored as a “Distinguished Virginian” by Governor Linwood Holton, and was the first African-American to be given a “key to the city” of Danville in 1959. Her legacy as a pioneer in the arts and civil rights is exceptional but not widely known, even within the community where she was born. This grant is to help plan a series of public programs exploring Ms. Williams’ life and achievements and is designed to introduce/re-introduce her story to local residents, including teachers and students.

Voices from Richmond’s Hidden Epidemic
The Valentine | Richmond
Richmond currently ranks nineteenth among localities nationwide in the number of HIV/AIDS cases per capita. This grant supports a major new exhibit exploring the story of the HIV/AIDS epidemic in Richmond through the experiences of advocates, caregivers, and people currently living with the disease. The demographics of HIV/AIDS have shifted since the first cases surfaced in the 1980s, and communities of color are now disproportionally affected. Likewise, assumptions that the disease is a thing of the past and to treat are false but still widely prevalent. We hope the exhibit will dispel these misconceptions and also give Richmond audiences a deeper understanding of the history and human impact of this disease.

The Virginia Peanut Story
Western Tidewater Virginia Heritage, Inc. | Suffolk
It would be hard to overstate the importance of peanut farming to the history, culture, economy, and communities of Western Tidewater, which includes Southampton, Surry, Sussex, and Isle of Wight Counties and the City of Suffolk. Through a series of grants, the most recent awarded in October, 2018, Virginia Humanities has supported development of an hour-long documentary film exploring this unique Virginia story through the eyes and voices of local farmers, shellers, marketers and distributors, as well as historians, who trace the “Virginia peanut” from its origins in South America, to Africa and back across the Atlantic, and into the fields and tables of Western Tidewater as well as countless products sold throughout Virginia and worldwide.

Calfee Training School:
Honoring the Past, Planning for the Future
YWCA of Pulaski County | Pulaski
This grant supports a "community-based historical memory project" focusing on Calfee Training School in Pulaski, one of many such schools that provided education to African American children during the years of racial segregation in Virginia. What makes Calfee’s story different is an extraordinary (and largely unknown) legal case (Corbin v. County, Circuit Court, Pulaski County) that challenged unequal facilities under the prevailing "separate but equal" doctrine. The story includes landmark figures like Thurgood Marshall and Oliver Hill, and the case was one of only a few successful “equalization” cases filed by the NAACP before it shifted its strategy toward challenging segregated public education at its root.

Changing Arlington’s Narrative About Race
"Challenging Racism," Encore Stage & Studio, John M. Langston Citizen’s Association | Arlington
In 2018-19, with funding from the W.K. Kellogg Foundation, Virginia Humanities awarded six grants to support communities statewide in local efforts to "change the narrative" about race and the history of race. Arlington is one of these. The project there (titled to "Challenging Racism") involved creating a digital repository of resources on race and racism, holding a series of public conversations, and bringing middle-school students together with African American musicians and historians from the local community to write songs based on local history. The energy generated by this project led almost immediately to proposals from two other local organizations: one (Encore Stage and Studio) to support development of an original play in which middle and high school students worked with local historians from the Nauck/Green Valley and Hills Hill/Highview Park neighborhoods to create the script; the other (Usher M. Langston Citizens Association) to create a walking tour, concert, and community discussion focusing on the history of the Hills Hill neighborhood and the factual “segregation wall” that was built to separate the African American neighborhood from the surrounding white community.
CONTENT & CONTEXT

The Meaning of Book Arts

By Raennah Lorne Mitchell
On a cool morning last August, I met Lyall Harris as she prepared to teach a class on book arts at the Virginia Center for the Book in Charlottesville. An accomplished book artist, Harris had taped brown paper to countertops and spread out magazines and slim books to inspire her students. Book arts, Harris says, isn’t prescriptive. The medium may combine text, with or without a visual element, along with sequence and structure. It “requires the reader to engage with it in a different way,” than printed books do, says Harris.

In the sunlit studio, among broadsides and printing presses, Harris and I were joined by Sarah Lawson, the assistant director of the Virginia Center for the Book and a relatively new book arts student herself. Together, we delved into questions about Harris’s path as an artist, what constitutes book arts, and how art differs from craft. Harris considered these questions within the context of creating book arts at the Center for the Book’s new home in the historic Jefferson School City Center, originally constructed in 1926 for Charlottesville’s African American students, and the responsibilities of being a good tenant there.

SL: You grew up in Lynchburg, moved elsewhere and experienced a lot of different communities, but ultimately ended up back in Virginia. What drew you back?

LH: I think I was meant to return here and contend with my past as a white person growing up in Virginia in the 1970s. And I have to say, the Center for the Book is one of the reasons I chose Charlottesville. It was important for me to have a landing pad that could support my art medium. This is such a best-kept secret that I'm afraid to tell people what a best-kept secret it is. I think it’s an amazing thing that the Center for the Book exists in Charlottesville.

SL: How do you see the Center for the Book fostering conversations and projects that help address issues like those you’ve grappled with about growing up in Virginia?

LH: The fact that we’re now located at the Jefferson School is such a beautiful and complicated thing. We have an incredible opportunity to be humble and to be honest. We are a very white organization and, I might add, so is Virginia Humanities. It’s an interesting dance. I have to make my work and I want it to be heard. At the same time, I need to step aside and not be central in my whiteness. And here we are literally at the center of the Jefferson School. It’s a privilege to be in this space and it’s good if we recognize that every time we come in here. The location sets Virginia Humanities, and the Center for the Book, on a potential path of so much growth. But that requires us stepping aside to do it. We are not directing it. But we can open to it.

SL: What do you find unique about the Virginia Center for the Book?

LH: This space is lovely, the light is amazing, and there’s a lot that can happen here—poetry readings, for instance. The annual collaborative project and the Frank Riccio Artist Residency are truly unique to this center. And you only have to take a few steps to be immersed in deep history about the building and the area at the Jefferson School African American Heritage Center. Then outside the building you’re in Vinegar Hill [the historically Black neighborhood that was razed in 1964]. You have a context here specifically that is a doorway.

SL: There is so much more to book arts than just the physical art making. It’s about relationships and context and the environment in which the work is being made.
LH: That is the art part of book art. For me book art has always been that. Craft without context is just that—it’s craft.

RM: Why did you choose book arts as your medium?

LH: I think it chose me, honestly. I was a painter and dabbled in poetry. Then I found myself in Italy painting on these handmade papers in the early nineties. I started folding them and making them into sculptural objects. Then words started to appear. When I moved to San Francisco in 1998, someone told me about book arts and a place called the Center for the Book and I started taking classes. Next thing I know I got an MFA in book art and creative writing from Mills College. I had been thinking about getting a master’s for a while, but life conspired to have me wait for this because it was absolutely the right thing. I love the materials, the precision, and the craft. I love that you can speak through the structure. The first question is always, “Is book art illustration?” It can be. But it’s not only. It’s so much more.

RM: Can you speak a bit about the significance of book art in the digital age?

LH: I think it’s limitless. In the digital age so much is happening. There are books that have buttons, that light up, that get projected, that are video. “What is a book?” This is the question. I love materials so damn much I’m not that into the digital possibilities, but it’s an incredible time for people who are. The Center for the Book is all about the material and this old technology. That’s the beauty of a place like this. That’s not going to die.

SL: Talking about your work brings to the forefront that it’s meant to be engaged with, not just looked at in a case. You want people to read it and interact with it.

LH: This is the age-old question of, “How do you show book art?” You can’t experience book art unless you experience the book and hold it. It’s an intimate experience. It’s your relationship to this material, how you engage with the content and sequence.

SL: What would you tell someone who wants to learn more and become involved with the community?

LH: Google book art images and see what speaks to you. Stop by and look at some of the collaborative projects. That’s what I did before I moved here. You can alter books, you can cut into them to make them sculptural, you can create an erasure experience with the text, you can handcraft paper, you can even knit a book. There’s just everything. If you’re curious, ask yourself, what do you want to know?

SL: What do you hope to see happen here in the next couple of years?

LH: I’d love to collaborate with the kids at the Carver Recreation Center. I’d love for the African American Heritage Center to use our facility and ability to do something they want to do. If we could be of service that would be so cool. Again, not directing it. Stepping aside and letting the skills and equipment and human power help make manifest what some other people have to say.

To learn more about the Virginia Center for the Book or to sign up for a class in book arts, visit VABookCenter.org.
In February 2019, as part of Virginia Humanities’ two-year Changing the Narrative project, Encyclopedia Virginia staff along with educators at Smithland Elementary School in Harrisonburg developed an innovative, engaging curriculum to teach students the historical meaning behind everyday places in their neighborhood.

To encourage investigation of lesser-known narratives, teachers Alexa Weeks and Leatrice Woods selected sites near their school with a connection to Black history. Smithland is surrounded by a number of such sites including the Dallard-Newman House, Newtown Cemetery, and Ralph Sampson Park, as well as the Lucy F. Simms School and a mural in her honor. Encyclopedia Virginia’s assistant editor, Miranda Bennett, helped Weeks and Woods research the sites so they could develop grade-level appropriate texts and corresponding lesson plans for their nearly fifty third-grade students.

Over the course of two weeks, the students explored the historical sites. They were first introduced to the sites in their classrooms through traditional study. In small groups, they researched and answered probing questions about each site: What happened here? Why was it important? Who did it impact? By answering these questions, students made compelling connections with factual narratives of the places they studied. Next, the students visited each location, captured 360-degree images, and produced virtual field trips of each site using a tool called the “Google Tour Creator.”

Embracing stories of marginalized communities has undeniable benefits for inclusive education. One Smithland student explained, “It is important to learn about all history.” Another third-grader shared, “We uncover history by learning about people who made a difference in this world.”

The Changing the Narrative project is funded by a two-year grant from the W.K. Kellogg Foundation. Its aim is to broaden and reframe narratives of Virginia’s past by engaging local communities and youth in addressing the present-day challenges of racism and bias.

Using technology to create a place-based curriculum resulted in a much deeper level of understanding for students in Woods’ and Weeks’ classes. “This project was birthed from a passion for students’ ability to see themselves in their curriculum or to provide a window to their classmates’ experiences and stories,” Woods said. Their work also inspired other Smithland classes to engage in similar projects. Their leadership and innovation was recognized in a presentation at the Lucy F. Simms Educator of the Year awards ceremony as well as at the second Virginia Humanities Changing the Narrative teacher institute in the summer of 2019.

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There is active racism, passive racism, and active antiracism, wrote clinical psychologist Dr. Beverly Daniel Tatum in her groundbreaking, national bestselling 1997 book, *Why Are All The Black Kids Sitting Together In The Cafeteria? And Other Conversations About Race*. Tatum likens what she calls “the ongoing cycle of racism” to the moving walkways at airports. Active racism is equivalent to walking fast on the conveyor belt, says Tatum, while passive racism is standing still as you’re conveyed to the same destination. Active antiracism, however, requires walking in the opposite direction at a speed faster than the conveyor belt. Only through active antiracism can we build a society that’s equitable, just, and inclusive.

This year, Tatum addressed a crowd of nearly 1,000 people during the inaugural event of a multi-year partnership between Virginia Humanities and the Hampton Roads Community Foundation. The new *Beneath the Surface: Race and the History of Race in South Hampton Roads* initiative focuses on Chesapeake, Norfolk, Portsmouth, Suffolk, and Virginia Beach. The goal is to deepen awareness of the role history and race play in contemporary issues confronting the region and to lay the groundwork for positive transformation. A diverse, twenty-five member local advisory committee is helping guide the project, which includes additional public programs and grantmaking around the region.

Over the course of two days, Tatum used the revised and expanded twentieth anniversary edition of her seminal work to frame the conversation, not only at her evening town hall event, but also during several, more intimate dialogues with educators, government leaders, and public safety officials from across the region.

“Dr. Tatum’s work has created a lens through which I can relate to and teach my students from a place of empathy—empowering them in a world that often alienates, dehumanizes, and exploits along racial lines,” said Norfolk public elementary school educator Chris Mathews, who attended the *Beneath the Surface* launch.

Nearly 3,000 more people tuned in online to hear Tatum’s town hall remarks, which were livestreamed on social media. The night’s final audience question asked how we move from periodic conversations to action.

“My call to action,” responded Tatum, “is stop having episodic conversations.” Tatum encouraged everyone to commit to regularly-held, multi-racial/ethnic, small group dialogues. “In order to get beyond the superficial, in order to go deeper, you have to invest time.”

It’s the exchange of stories, over time, that leads to trust, said Tatum. “And when you get to trust, then you can take action. You can take collective action.”

To watch Dr. Tatum’s town hall, visit VirginiaHumanities.org/tatum.
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Virginia Humanities Fund (unrestricted)
1,473,549
private dollars raised
320 new donors
NEARLY 20% OF DONORS increased their donation

HUMANITIES ASSOCIATES
Gifts of $1,000 to $2,499

Virginia Humanities acknowledges the following benefactors who provided critical financial support between July 1, 2018, and June 30, 2019. 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.

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@VirginiaHumanities.org, or visit us online at VirginiaHumanities.org/support.

Author Moa Kuuma Adjo-Brojah reads from his book, Friday Black, during the 2019 Virginia Festival of the Book.

Photo by Pat Jarnell, Virginia Humanities

Number in GOLD denotes a member of the Cardinal Society with consecutive years of giving to Virginia Humanities.

+ Deceased
* Indicates a gift made in whole or in part to the Virginia Humanities Fund, our unrestricted fund. Report reflects giving from July 1, 2018, through June 30, 2019. Every effort has been made to list all donors accurately.

For inquiries and corrections please contact the Advancement Office at 434-924-3296 or Support@VirginiaHumanities.org.

2018-19
ANNUAL REPORT

We are grateful for the individuals, foundations, and corporations whose involvement brings Virginia Humanities’ work to every area of the state.

You’ve helped us connect with more people, create timely and powerful programming, and share Virginia’s lost and under-told stories. Whether you’ve supported the organization as a whole, a specific program, or given a one-time donation to a named fund, these investments ensure that the future of the humanities in Virginia remains bright.

Partnerships with the community foundations in Hampton Roads, Danville, Charlottesville, Richmond, and Lynchburg have expanded our reach. From helping us create one-time public programs to multiyear initiatives, together we’re using the humanities to connect and strengthen our communities.

We especially thank those of you who gave unrestricted gifts to the Virginia Humanities Fund, which had its most successful year in history. Unrestricted support allows all of our programs to thrive and work more collaboratively to respond to the issues and questions Virginians are facing today.

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Honor Roll of Donors

Honor Roll of Donors

1,136 DONATIONS by individuals, corporations, and foundations
44% OF DONATIONS to Virginia Humanities (unrestricted)
1,473,549 private dollars raised
320 new donors
NEARLY 20% OF DONORS increased their donation
After a record-setting year thanks to generous donors deepening their investment in Virginia Humanities, we are changing the way we recognize your increased support. Next year we will unveil the Virginia Humanities Gold Circle – a top-tier acknowledgment for individuals, corporations and foundations with a cumulative annual donation of $5,000 or more to Virginia Humanities and its programs and initiatives.

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VIRGINIA HUMANITIES
STATEMENT OF FINANCIAL POSITION AT JUNE 30, 2018 FOR VIRGINIA FOUNDATION FOR THE HUMANITIES AND PUBLIC POLICY

CURRENT ASSETS

Cash and cash equivalents $3,617,672
Investments $4,630,863
Grants Receivable $49,070
Pledges Receivable $456,888
Other Receivable $15,651
Total Current Assets $9,399,724

Fixed Assets
Leasehold Improvements $535,641

Total Assets $9,972,118

LIABILITIES AND NET ASSETS

Current Liabilities
Accounts Payable $27,093
Accrued Expenses $141,938
Grants Payable $182,560
Deferred Revenue $603,590
Current Portion of Long-Term Liabilities $18,619
Total Current Liabilities $883,780

Long Term Liabilities
Compensated Absences, net of Current Portion $147,668
Total Liabilities $1,001,348

Net Assets
Unrestricted $6,211,379
Temporarily Restricted $2,223,750
Permanently Restricted $935,641
Total Net Assets $9,972,118

2018 - 2019 REVENUE SOURCES

$7.9 MILLION*
*The balance of income over expenses is reserved for multi-year projects.

2018 - 2019 EXPENSES

$5.9 MILLION
*Includes restricted and unrestricted carryforward funds, and deferred income for FY19

Figures for FY19 are Unaudited

* Includes restricted and unrestricted carryforward funds, and deferred income for FY19

Mary Campbell Blanchard and Peter Blake 11
Betsy Bloom and Thomas A. Bloom 2
Kathy B. Bisani and Keith J. Bisi
Nancy B. Bouker 3
Jane E. Bowers and Gerald M. Bowers
Brooke Bowseroxo
Paddy Bowseroxo 11
Jeanne D. Brathwaite and Allan Nathanson
Altia Du Pont Brad-Bell and Neil J. Bell
Nancy M. Brownlee and Robert S. Broadaker Jr. 2
Susan M. Brimman 2
Robert H. Brink 4
Elizabeth S. Brinson and Gordon K. Davus 8
Nancy Bromide
Cecilia Brown and Herbert Brown 2
Katharina L. Brown
Summer Brown and Herbert L. Beakin
Bronze Biegel of Biegel
Henry J. Browne 11
The Honorable L. Preston Bryant Jr. and Elizabeth W. Bryant 11
Carol W. Buckley and Murray D. Buckley
Anne H. Burch and William F. Burch 3
S. Kay Burnett 6
Julie A. Campbell 11
Alisa P. Cannon and Jonathan Z. Cannon
Dorothy V. Carney 2
Kelley Carney 2
Jeffrey Cartwright 3
Scott E. Casper 9
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Mary K. Williams and William C. Woolridge IV
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Each year Virginia Humanities recognizes in-kind contributions from those who have hosted events, contributed artwork to the Raucous Auction, provided goods and services for programs, and promoted our programming. Their contributions help us reduce expenses, secure additional funding, increase programmatic quality and exposure, and focus on our important work throughout the Commonwealth.

In Memoriam

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

The image contains a list of dedications and honors presented in a formal document. It includes names of individuals, groups, and organizations, as well as various titles and roles associated with them. The document appears to be a formal recognition of contributions or memorials, with mentions of specific individuals and their affiliations, such as museums, charitable organizations, and other communal entities. The text is structured in a clear, formal manner, typical of a commemorative or honorific document. There are also references to various locations and events, suggesting a geographical or thematic diversity in the recipients or contributors. The document appears to be a compilation of such dedications, possibly for a specific occasion or event. The style is consistent with formal recognition literature, presenting the names and contributions in a respectful and dignified manner.
Special Funds

In addition to donations to the Virginia Humanities Fund and our programs, Virginia Humanities receives contributions to giving circles, named funds, and endowments that have been established for special purposes and to sustain our programs over time.

Friends of Folklife is an annual giving circle connecting Virginia Folklife Program donors of $1000 or more; it helps deepen and sustain the dynamic cultural legacy created by the program.

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The Authors Fund was established in 2016 to support the Virginia Festival of the Book’s continued excellence in recruiting high-caliber and diverse authors to speak at programs for broad public audiences.

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Carol Troxell Fund was established in 2017 in memory of former New Dominion Bookshop owner Carol Troxell; it celebrates voracious reading and supports a solo featured author during the Virginia Festival of the Book.

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Frank Riccio Fund was established in 2018 to honor Virginia Center for the Book member artist and educator Frank Riccio; it supports an annual visiting book artist: the Frank Riccio Artist-in-Residence.

2018-19 RICCIO FUND DONORS:

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Edna & Norman Freehling Fellowship was established by historian and Virginia Humanities Senior Fellow William W. Freehling in memory of his parents; it supports research and writing on the South Atlantic region, including the Caribbean South.

Emilia Galli Struppa Fellowship was created by Chapman University Chancellor and former Virginia Humanities board member and Lynchburg-based educator, philanthropist and activist, Rosel Schewel; it aims to amplify the voices of, support the work of and honor the achievements of women in Virginia.

Encyclopedia Virginia Endowment was established to support the ongoing financial needs of Encyclopedia Virginia; it was established by then-Board chairman Barbara J. Fried.

Endowed Funds

George A. and Frances Bibbins Latimer Fund was established by George Latimer in 2018 to honor his late wife, Eastern Shore native and prominent community historian Frances Bibbins Latimer; it supports grant projects that document, preserve and celebrate African American life in Virginia.

Rosal Schewel Fund was established by an anonymous donation in 2019 to honor the vision, leadership and achievements of Virginia Humanities’ longest-serving board member and Lynchburg-based educator, philanthropist and activist, Rosel Schewel; it aims to amplify the voices of, support the work of and honor the achievements of women in Virginia.

Virginia Humanities Endowment was established to support the ongoing financial needs of Virginia Humanities.
Named to honor the vision, leadership, and achievements of Virginia Humanities’ longest-serving board member, the Rosel Schewel Fund supports humanities programs and initiatives that are developed and managed by women, or that address topics of importance in the history and cultural contributions of women.

The commitment to honor the untold stories of Virginia has been at the center of our work for the past forty-five years. It’s a commitment that Rosel Schewel passionately shared, and one that she advanced both as a member of the Virginia Women’s Cultural History Project Advisory Committee and as a chairwoman of the Virginia Humanities Board.

The Rosel Schewel Fund builds on that legacy by making it possible for us to support exciting new women-led and women-focused projects.

Thanks to an anonymous donation of $100,000 and in honor of Rosel Schewel’s active participation in the League of Women Voters, Virginia Humanities will formally launch this fund in 2020, with statewide programming in Lynchburg that commemorates the 100th anniversary of the passage of the 19th Amendment (see “Women Front and Center”).

Contributions to the Rosel Schewel Fund are encouraged and will support women’s programming in the public humanities for many years to come.
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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.