Reflecting on the nature of time, the Greek philosopher Heraclitus (500 BCE) famously noted that no one ever steps in the same river twice, since both the river and the person have changed from what they were. Thousands of years later, the truth of this statement continues to resonate. Among the changes we have experienced in the last year are the arrival of new colleagues and the celebration of new work.

In this issue of Views you will hear from some of the authors who participated in our twenty-ninth Virginia Festival of the Book, which Kalela Williams, director of our Virginia Center for the Book, successfully executed after just six months on the job—a behemoth, collaborative effort with her assistant director, Aran Donovan. You will also learn about our new colleague Savannah Baber, coordinator of our Virginia Indian Program, and her vision for working with Virginia’s tribes to shape programming and resources that meet and support their needs.

You’ll meet five artists from Bristol, Virginia, who Katy Clune, director of our Virginia Folklife Program, profiled in the Bristol Herald Courier this year.

You will learn about Encyclopedia Virginia’s new work exploring the history of “urban renewal” in Virginia. This work was prompted by our move to Charlottesville’s 10th and Page neighborhood in 2021 and questions about gentrification and the displacement of historically Black communities in our own city and elsewhere. We’ll also take a look back at the first year of our three newly imagined fellowship programs, their successes, and their impact on scholars and writers.

Finally, next year, we’ll be celebrating our 50th anniversary as your humanities council. And while we’ll be using the anniversary to focus on the future, Maya Angelou’s wise words “If you don’t know where you’ve come from, you don’t know where you’re going” ring true as we use this edition of Views to explore our origin story. We’ll go back to 1974 to see how our founder Rob Vaughan began the work of learning how we might support Virginia communities and their beautiful, unique, and creative humanistic expressions in their daily lives.

But as often happens in life, the changes we celebrate are sometimes bound to changes we bemoan. In this issue, we honor Kevin McFadden, who concluded his twenty-three years of service at Virginia Humanities to pursue new opportunities in another area of the humanities: the history of books and printing. In this farewell piece, we recognize his contributions and – like the letterpress printing he enjoyed doing at our book arts studio – the impressions he has left behind on this organization and its people.

I hope you’ll join us in celebrating the accomplishments of our new colleagues and sending well wishes to those who have departed, all while we look forward to celebrating our fiftieth anniversary in 2024. We thank you for supporting our work and all that you make possible.

In friendship,
Matthew Gibson
Executive Director
Decades of Destruction

Encyclopedia Virginia explores the history of "urban renewal" in Virginia

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A Bipartisan Partnership to Improve Black Women's Health Outcomes
DECADeS OF DESTRUCTION: URBAN RENEWAL IN VIRGINIA

BY NINA WILDER

M ANY PEOPLE THINK of the mid-twentieth century suburban housing boom as the decades when the American dream was built. But for many, these were decades of destruction, as “urban renewal” projects remade cities, often displacing Black neighborhoods and replacing them with highways and amenities for white residents.

A new series of entries from our Encyclopedia Virginia (EV) will examine the federal roots of urban renewal policies in Virginia and their impact in five locations across the Commonwealth: Charlottesville, Richmond, Norfolk, Northern Virginia, and Roanoke. Codified by the Housing Act of 1949, urban renewal was the process whereby cities used federal loans to acquire and destroy blighted areas (or “slums”) and subsequently resold the cleared property to private developers or remade them into highways. From the 1940s through the 1960s, cities often worked with influential urban planners to implement projects that completely remade cityscapes across the United States.

In practice, though, urban renewal became a lucrative way to evict Black and brown residents—who were already forced to live in blighted conditions because of previous discriminatory policies—from their homes, only to repurpose the land for public and private infrastructure that almost exclusively served white people. Racism was tightly woven in the program’s fabric: Harland Bartholomew, a pioneering planner who designed urban renewal plans for more than 550 American cities, including Charlottesville and Richmond, once admitted that his zoning goals intentionally prevented “colored people” from moving into “finer residential districts.”

By the time Black author James Baldwin frankly asserted that “urban renewal means Negro removal” in 1963, the program had reached its peak popularity across the country. Its symbolic end came with the Fair Housing Act of 1968, which outlawed racial discrimination in housing, including many racist practices that had become commonplace across Virginia.

“One of the negative impacts of this history linger into the present day,” said Johnny Finn, an associate professor of Geography and Chair of the Department of Sociology, Social Work, and Anthropology at Christopher Newport University. Finn is serving as section editor of the EV project, which will also include a geospatial map—a first for EV—to illustrate the “before and after” of decades of redevelopment and its effects on Black communities.

“One day, I drove on a highway that was intentionally designed to plow through a Black neighborhood when it was built in 1971,” Finn said. “Public and private interests spent close to half a century reshaping our cities in ways that intentionally and obviously discriminated against Black and brown communities. And that infrastructure—highways, luxury housing, hospitals, universities—stays with us for a long time.”

Peter Hedlund, director of Encyclopedia Virginia, shared that the editorial staff’s interest in covering urban renewal began after Virginia Humanities moved its headquarters to Charlottesville’s Dairy Central, located in a historically Black neighborhood.

“We relocated in the 10th and Page neighborhood, and our office, which was constructed in 2020, sits just blocks from the Westhaven public housing development,” Hedlund said. “Westhaven was built to house displaced African American residents of the once-thriving Vinegar Hill neighborhood that was razed as part of the urban renewal movement in the early ’60s.”
The EV series comes at a time when Virginia—and the country at large—is anxious to create urban policies that move our cities forward without setting their most vulnerable residents back. In March 2023, the federal government awarded a $1.6 million grant to the City of Norfolk to examine and implement ways to reconnect Tidewater Gardens, a Black neighborhood left divided and isolated by the construction of Interstate 264 in the late 1960s. Richmond received a similar $1.3 million federal grant that same month to study the impact of I-95 on Jackson Ward, a historically Black area of the city.

“We have an opportunity to think carefully about how our infrastructure decisions can either perpetuate racial inequality or help create a more racially just future,” Finn said. “I hope we can learn from what the past has taught us.”

Go to EncyclopediaVirginia.org to read the Urban Renewal in Virginia entries and subscribe to the EV newsletter at EncyclopediaVirginia.org/subscribe/ to learn when new entries are published.
Beyond Bristol, Virginia, is currently the focus of a three-year experiment in participatory grant making. The initiative, Central Appalachia Living Traditions (CALT), is spearheaded by Mid Atlantic Arts in partnership with our Virginia Folklife Program, the Ohio Arts Council, and the West Virginia Folklife Program. CALT identified one community in each state (Virginia, Ohio, and West Virginia) to focus on. In 2021, Bristol was selected as Virginia’s anchor community. “This opportunity empowered the Folklife Program to make meaningful relationships in and around Bristol that will serve our work for years to come,” shared Katy Clune, Virginia state folklife and director of our Virginia Folklife Program.

By Katy Clune & Nina Wilder

One side of Bristol’s State Street is in Tennessee, one is in Virginia.
Photo by Pat Jarrett, Virginia Humanities
Bristol, in far southwest Virginia, is closer to the capitals of six other states than it is to Richmond. Downtown State Street divides the city between Virginia and Tennessee. In 1998, Congress officially designated Bristol as the birthplace of country music in recognition of the 1927 Bristol Sessions, during which the Carter Family, Jimmie Rodgers, and others were recorded for the first time. The people of Bristol, which include growing Latinx and South Asian communities, are creating today’s regional culture by adapting, and adding to, inherited traditions.

**BRISTOL HERALD-COURIER PROFILES**

As part of her work in the region, Clune conducted fieldwork and produced five profiles of Appalachians working at the intersection of culture and community for the Bristol Herald-Courier. Following are vignettes of each profile.

**Tyler Hughes**

Tyler Hughes plays the banjo and autoharp, calls square dances, co-directs the Mountain Music School at Mountain Empire Community College, and—five years after he was first appointed—is still the youngest member of Big Stone Gap’s town council. He was recently named executive director of The Crooked Road: Virginia’s Heritage Music Trail. To Hughes, investing in community culture in Appalachia is a means to forge connections across generations and politics, but it also creates pathways for emerging creative careers. “I hope that one day we can move past only offering people choices in extractive industries, and be able to say, ‘Here are some other options,’ or ‘Here is how you can create your own business,’” he said.

**Bristol Raceway Ministries**

Founded in 1992, Bristol Raceway Ministries is a volunteer-led effort to organize services for spectators at the Bristol Motor Speedway, which when full (153,000) is Tennessee’s sixth-largest city. As many as 300 volunteers, from roughly two dozen congregations representing at least six denominations, come together during events to minister to fans. Adapting to meet fans’ needs at the track means offering a “golf cart ministry” to move people around the track and a “hospital ministry” that supports the families of those that experience a medical emergency at the track.

“We get to experience every aspect of life here at the track,” volunteer Bobby Branch said. “The high times, the sad times, the low times, helping someone work through a problem, or helping someone find spirituality in their life.”

**Geonoah Davis**

Born and raised in Big Stone Gap, hip-hop artist Geonoah Davis (a.k.a. geonovah) is making it his mission to build a supportive community for artists like him—artists that do not fall into stereotypical Appalachian categories. “There’s not a lot of opportunities for hip-hop artists and artists of the like in this area,” he said. “We know that. We don’t really have the money or infrastructure, so we support each other.”

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Once known as the “Pittsburgh of the South,” Big Stone Gap is now better known for its two cultural landmarks: the “Trail of the Lonesome Pine,” Virginia’s longest running outdoor drama, and the Southwest Virginia Museum Historical State Park. But the small city is also home to a nascent hip-hop community, a network of mutually supportive artists, and genre-bending venues that are distinctly Appalachian.

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MORE ABOUT CENTRAL APPALACHIAN LIVING TRADITIONS

Each CALT anchor site invited a team of locals to provide input on how to invest $75,000 in the folk and traditional arts. Virginia Folklife Program staff joined musicians and representatives from over a dozen cultural organizations working in Bristol to form the “Greater Bristol Folk Arts and Culture Team.”

The team decided to invest this funding directly into the many artists and community organizations already working in traditional culture in and around Bristol through a “Regional Tradition Bearers Fellowship” and “Cultural Caretakers Grant” program.

The recipients, announced in June 2023, are four small, largely volunteer-run community organizations and eight artists including a broom maker, documentary photographer, and up-cycled fashion designer. In addition to distributing $52,000 in award funds, the Greater Bristol Folk Arts and Culture Team will share a variety of professional development, performance, and cultural practice opportunities—like presenting at the 2023 Richmond Folk Festival—with the awardees over the next year.

“These awards were designed by locals, for locals, and to fill a gap in the local resource landscape,” Clune shared. “The organizations and individuals who received funding were recognized by their peers for the value of their work and for their ability to positively impact the broader cultural ecosystem in and around Bristol.”

To read the full profiles and learn more about Central Appalachian Living Traditions visit VirginiaFolklife.org.

Linda Skeens

“Most people who know me know I like to win,” said Linda Skeens of Russell County, who briefly became famous last summer when a photo of her twenty-five blue-ribbon winnings at the Virginia-Kentucky District Fair went viral online. This year, she returned to the VA-KY Fair with a new book in tow: Blue Ribbon Kitchen: Recipes and Tips from America’s Favorite County Fair Champion.

In addition to recipes for easy and delicious standards like zucchini bread and buttermilk biscuits and sweets like Hornet’s Nest Cake, Blue Ribbon Kitchen is a kind of scrapbook of her life as a wife, mother, cook, crafter, and poet. Included in its pages are family photos, a couple of her poems, and photos of quilts and crafts she has made over the years.

Bart Long

Fifteen years ago, Bart Long of Bristol set out to distinguish his realty auction company, Bart Long & Associates. “I told my wife I wanted to advertise with something that has a heart, has eyes, has a personality—not just a billboard or a commercial,” he said. He settled on using draft horses, a turn-of-the-century advertising tradition practiced by the likes of Heinz and Budweiser. Today he owns thirteen Clydesdales, and he regularly brings a hitch of six to community events in Bristol and beyond.

“I think that technology is really taking people away from just having time with other people and spending time in their communities,” Long said. “The horses help draw out people that might not normally come.”

Bart Long (right) of Bristol has a hitch of Clydesdales advertising his business, Bart Long & Associates, Realty and Auction. Photo by Katy Clune, Virginia Humanities

Linda Skeens is a lifelong homemaker, talented cook, canner, and crafter from Russell County. Photo by Katy Clune, Virginia Humanities

To read the full profiles and learn more about Central Appalachian Living Traditions visit VirginiaFolklife.org.
Established in 1969, the Chesapeake and Ohio Railway Historical Society is dedicated to interpreting the American railway experience through the drawings, documents, and artifacts in the society’s collection.

“The coming of the railroads was, I believe, the seminal event in the creation of the modern technological world,” said C&O Railway historian Tom Dixon. “Railroads changed the world like no other invention.”

The railroad revolutionized transportation, trade, and communication on a scale that wasn’t seen again until the dawn of the Internet. And a little-known photographer named William M. Rittase was there to document it. Rittase’s work is considered among some of the best and most artistic depictions of American industry, but he died in near obscurity in 1968 with an obituary of only a few lines.

A new book, published with the help of a Virginia Humanities grant, seeks to give Rittase the credit he’s due.

“I was excited when the C&O Historical Society received the Virginia Humanities grant,” Dixon said. “I have written more than forty books relating to railroads, mostly on the Chesapeake & Ohio, and this is the first one that has had support outside the ‘railfan’ and modeling community.”

The book, William Rittase, Photographer and the Chesapeake & Ohio Railway, includes hundreds of photographs taken between 1942 and 1946. Rittase had been hired to provide C&O Railway’s public relations and advertising department with images that it could use in its advertising and promotion. But Rittase’s approach to the job created something even more valuable.

Rittase described his photographic philosophy this way: “The photograph must be of something of close interest to the reader, perhaps possessing human emotions, naturalness, strength of portrayal, and an unusual viewpoint.”

The result of this approach is a time capsule of life in the 1940s. His photos capture more than the trains themselves. They also capture the individuals who worked on the rails and the families who relied on them for travel. His photos demonstrate how the railway played a key role in almost every aspect of American life at the time.

To see more examples of Rittase’s work visit VirginiaHumanities.org/rittase. To purchase a copy of the book visit ChessieShop.com (cat. # BK-22-006).
I distinctly remember the first time I learned what my ancestral homelands were called. My father, a Chickahominy citizen and pastor, was invited to preach the annual revival services at Tsena Commocko Baptist Church in New Kent, Virginia. I rolled the name around on my tongue, trying to capture the right inflection: see-nah kuh-MAH-kuh. “That’s what the Chickahominy people named this land,” my father told me. “Before it was ever Virginia.”

My young mind quickly filled with wonder at the idea of “before.” Suddenly, everywhere I looked was a living Algonquian dictionary. Raccoon, Chesapeake, moccasin, opossum, pawwau (powwow), Monguy (Mungai) Road in Charles City, hominy, succotash, squash—all these common words became freshly colored with my ancestors’ voices, mingling with my own as I spoke them. We are still here, I thought to myself. We will always be here.

The Virginia Indian Program at Virginia Humanities was officially founded in 2008 by Karenne Wood, a Monacan citizen and incomparable poet, linguist, and fierce advocate for the tribal nations in Virginia. At that time, several of the Virginia tribal communities were pursuing recognition of their governments at the federal level and others were seeking formal political recognition from the Commonwealth of Virginia. Overall, the Native community in Virginia was actively organizing and advocating for their rights, visibility, and sovereignty. Karenne was a key figure in that movement, and she along with other tribal leaders throughout the state pushed for the establishment of the Virginia Indian Heritage Program at what was then the Virginia Foundation for the Humanities.

Through the Virginia Indian Heritage Program—later shortened to the Virginia Indian Program—Karenne connected tribal communities and citizens to Virginia Humanities’ abundant resources including grants and fellowships, the Virginia Folklife Program, Encyclopedia Virginia, and With Good Reason. To this day, those early connections serve as the foundation for our reputation and relationship with tribal communities.

Chief Anne Richardson of the Rappahannock Tribe recalled, “I see the things that Virginia Humanities has supported all this time; they supported the 2007 Virginia Indian Heritage Trail Guide for people coming to Virginia on the tribes’ history, and that little book has gone all over the place and been very helpful to the tribes, and also to visitors who want to know more about the tribes.”

Fortunately, that impact is not confined to 2007. Chief Richardson explained that she always hoped the creation of the Virginia Indian Heritage Trail Guide would provide an economic opportunity for tourism among the tribal nations, which is a vision she is still dedicated to realizing. The Rappahannock Tribe hosts its annual Sovereign Nations of Virginia Conference each fall, with this year’s focus being Green Economic Development and the keynote address delivered by the CEO of the American Indian Alaska Native Tourism Association.
"The conference theme will really be building on that ‘little’ book that was done so long ago," Chief Richardson remarked.

The Virginia Indian Program’s deep legacy is daunting to take on, but I am humbled and honored to embrace the challenge. As I look forward to the program’s future, I first look back on one of Karenne Wood’s most evergreen lines of poetry: “Nothing was discovered / Everything was already loved.” To guide my work as the program’s coordinator, I rephrase that line into an inquiry: If we know nothing was newly discovered by those who called themselves explorers/conquerors/settlers, in what ways did we, as the people of this place, already love everything? And how does that love persist today?

It is in that question that I find the space to explore the meanings and depths of the humanities as embodied in traditional Indigenous knowledge. Our cultures are created through our ways of knowing and being in our environment. Our sense of humanity is tied up in relationships with other people, but also with places and the beings of nature. When I think about what it means to be Chickahominy, which literally translates to “Coarse Pounded Corn People,” I am logically compelled to question who we would be without the corn plant.

The word that shifted my personal epistemology, “tsenacommacah,” means “densely inhabited land.” When I drive through Central and Eastern Virginia, crossing the roaring Rappahannock River and gazing at the lush tree canopies that envelop the backroads and imagining the oysters that lie along the riverbeds, I can’t help but to think that my ancestors did not mean the land was solely inhabited by human people.

Chief Richardson reminds me why Indigenous knowledge is eternally relevant and critical in our rapidly changing climate: “We nurture land. We nurture water.”

To that point, I am emboldened to be in a position through which I can imagine the possibilities and extent of Indigenous knowledge and leadership in our world. When leveraged and resourced, our cultural knowledge systems can be truly transformative. In addition to the importance of Indigenous knowledge for understanding our physical and natural environments, the traditions and histories of Native people have much to teach us about leadership, citizenship, and community.

Ashley Atkins Spivey descends from a long line of Pamunkey leaders. A tribal citizen, anthropologist, and executive director of Kenah Consulting, Ashley has been deeply involved in the Virginia Indian community throughout her life. While she has consulted for Encyclopedia Virginia, reviewing the resource’s content on Virginia Indians, Ashley has also partnered with Virginia Humanities in another significant way: preserving her family’s personal archive of Pamunkey tribal history.

Ashley’s grandfather, Warren Cook, has been involved in tribal politics since the 1970s, following in the footsteps of his own father and grandfather. As such,
he inherited a large collection of primary documents, artifacts, and art kept by his father, Tecumseh Deerfoot Cook, and grandfather, Chief George Major Cook. George Major was a renowned tribal leader in the early 1900s who advocated for the rights of the Pamunkey people and opposed oppressive policies like the Racial Integrity Act of 1924. Ashley describes her grandfather as a leader, but also as a prolific artist who kept a studio on the Pamunkey River in the same building that has held the family’s substantial tribal archive for decades.

When asked how the collection came into her protection, she recounted, “My grandfather bequeathed the archival collection to me. He told me he knew that I would take care of it.”

Ashley swiftly rose to the occasion of preserving the family’s archive and took decisive action. With her expertise in the field of anthropology, she knew that an undertaking of this sort would require a number of resources including funding, physical space, and expert labor. In a happenstance conversation with Matthew Gibson, executive director of Virginia Humanities, Ashley mentioned the challenge of the project. Matthew and other Virginia Humanities colleagues knew that this was something worth pursuing.

With a discretionary grant from the director’s office and the partnership of longtime humanities collaborator Preservation Virginia, Ashley amassed the necessary tools to begin the project. Now, she is working with the University of Virginia Special Collections Library to properly preserve, store, and digitize the archive as a means of preparing it for future community and tribal use. She envisions the collection being an anchoring resource for cultural revitalization efforts, research and narrative building, and broader community programming.

Talking with Ashley, I grew more and more excited at the idea of what might live in that archive—especially given her family’s long history of political engagement in the Virginia Indian community. Primary documents detailing the early twentieth-century reorganization and collaborative efforts between the tribal nations of Virginia could provide great insight to the state and federal recognition efforts that mark much of our recent history. Descriptions of nineteenth-century tribal governments could shine light on the types of political institutions our forebears built and utilized to hold our communities together. Most importantly, though, we could reconnect with the firsthand accounts of how our ancestors fought for our survival.

The power of Indigenous knowledge is in the way it is transmitted. It is passed from one generation to the next through story, instruction, and responsibility. As Chief Richardson reminds us of how we nurture land and water, Ashley illuminates how our multigenerational families nurture each other and our communities. Indigenous knowledge necessitates care and love as methods of learning, which models a specific way in which we can be in relationship with each other and our world.

At Virginia Humanities, the Virginia Indian Program will promote, preserve, and produce Indigenous knowledge cultivated by the state and federally recognized tribal nations that call this land home. We will look to the tribal nations’ leadership to understand how we can collaborate with and support their independent efforts to sustain their cultures, histories, and traditions. We will connect all Virginians to resources that reinforce the centrality and importance of Indigenous knowledge and Native people to better understand our shared state and society. Above all, we will ensure that the tribal nations in Virginia are seen, heard, and respected from time immemorial to times yet to come.

Ashley and I also discussed the importance of the humanities as a discipline to tribal nations today. We ruminated on the fact that the study of the humanities was first pioneered through colonial methods, but we celebrated the ways in which Indigenous people have innovated these tools to reclaim what it means to be human for ourselves—evidence of our people’s battle-tested resilience.

Ashley also suggested that the importance of the humanities is not only in what it teaches us about ourselves, but in what it teaches us to do: to serve. When we recognize that our own humanity is bound up in that of our fellow humans, we have no other choice. Indigenous knowledge pushes us to broaden that perspective to include the natural environment and generations past, present, and future. With that in mind, I arrive at the bedrock principle of how the Virginia Indian Program at Virginia Humanities will continue to evolve in service to tribal nations and the people of Virginia:

We are still here. We will always be here.
Grants

Virginia Humanities supported these humanities projects between July 1, 2022, and June 30, 2023.

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

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**HOLOCAUST COMMISSION OF THE UNITED JEWISH FEDERATION OF TIDewater**
Virginia Beach

Holocaust Commission of the United Jewish Federation of Tidewater, located in Virginia Beach, received $5,000 to fund To Life: Stories of Courage and Survival (Second Edition). Originally intended as a supplement for Holocaust Remembrance Day, known as Yom Hashoah, the second edition of the book includes eighty stories spanning more than 450 pages, containing personal accounts of Hampton Roads Holocaust survivors, liberators, and rescuers. In addition to the publication of the new and expanded edition of the book, the commission expanded the scope of the To Life program. The project included podcasts, lesson plans, an eBook, and educational and community outreach.

**THE BRIDGE PUBLIC ARTS INITIATIVE**
Charlottesville

The Bridge PAI in Charlottesville received $15,000 for Unsettling Grounds, a project that facilitated the creation of an augmented reality monument that told stories relayed through the creative work of ten artists who identified as Black, Latinx, Indigenous, immigrant, and/or economically disadvantaged. Through the use of augmented reality, they were able to democratize the process of monument-making—allowing individuals who are often unable to access resources to tell their stories in monumental ways. The project engaged the public in discussions about their process and vision, and to solicit feedback. Using a newly designed app and custom maps, audiences uncovered hidden histories of lesser-known struggles for freedom, exploring site-specific tours of five virtual monuments in the Charlottesville Woolen Mills community.
A BIPARTISAN PARTNERSHIP TO IMPROVE BLACK WOMEN’S HEALTH OUTCOMES

The statistics are more than sobering—they are alarming. Black women are three-and-a-half times more likely to die in childbirth than white women. The threat to Black women’s maternal health can’t be explained by differences in wealth, education, or other factors. It comes down to implicit bias.

Sarah McConnell, host of our With Good Reason radio show, talked to Dr. Rochanda Mitchell, a maternal-fetal medicine fellow at the UVA Health System, about racial disparities in medicine for an episode called “Giving Birth While Black.” Dr. Mitchell advocates for hiring more African American nurse educators and providing anti-bias training for medical professionals.

Chris Head, a Republican member of the General Assembly representing Virginia’s 17th district, heard the episode. It moved him to reach across the aisle and join Delegate Delores McQuinn, a Democrat representing the 70th district, as a co-sponsor of a bill (HB 1105) requiring anti-bias training for all medical professionals in Virginia who work with pregnant persons. It was an example of bipartisan collaboration that we seem to be seeing less and less of.

“I think a lot of people were surprised,” Head shared. “People saw that Delores and I were working together on this issue and would ask me what it was all about. It provided an opportunity to have a conversation with people who wouldn’t normally pay attention to this issue.”

Delegate McQuinn, who was introduced to the issue by the Virginia Interfaith Center for Public Policy, said she proposed the legislation to help address the history of racial health disparities.

“I felt it was essential to introduce HB 1105 during the 2022 General Assembly due to the history of racial inequities in maternity and infant health outcomes for African Americans,” she explained. “By requiring implicit bias and competence training, doctors would be better equipped to deliver patient-centered care and would be able to overcome a significant barrier to high-quality maternity care. A companion bill was introduced in the Virginia Senate by Senator Mamie Locke.

Unfortunately, the proposed bill did not become law. But Head said that doesn’t mean the effort failed.

“Because of the conversations this started, the Virginia Department of Health Professions is looking at the issue for the first time and, thanks to the Medical Society of Virginia, every medical school in Virginia now includes anti-bias training in their programs,” he said.

You can listen to the With Good Reason episode “Giving Birth While Black” by visiting WithGoodReasonRadio.org/episode/birthing-while-black/.
In 2000, a newly minted poet in too-tight shoes applied for a job with the Virginia Foundation for the Humanities and Public Policy, as we were known then. His references came from his childhood Boy Scout camp director and Charles Wright, future U.S. Poet Laureate and professor emeritus of creative writing at the University of Virginia.

“I had no good clothing for job interviews, really, so I had to borrow my roommate’s shoes,” Kevin McFadden explained. “It kept me on my toes, so to speak, and the rest is history.”

He got the job. Fresh off his MFA in creative writing from UVA, Kevin became a program associate with the Virginia Festival of the Book, where he worked for nine years, before transitioning into the role of Virginia Humanities’ Chief Operating Officer, a job he held for more than a decade.

Those who knew Kevin in the latter half of his recently concluded twenty-three-year tenure with Virginia Humanities might be surprised to find out he entered the workforce with an MFA in poetry, given that his role as COO involved overseeing the planning and management of programs and consisted largely of budgets, staffing, and the execution of long-term organizational strategy. But in Kevin’s mind, poetry and his work with Virginia Humanities shared a similar focus.

“Poetry requires thinking about words and the charges they carry, and what has to happen in what order,” he said. “It takes a long time and a lot of effort to make something mean something. The Virginia Festival of the Book has a meaning that people have been striving to give it for over thirty years. So how do we keep building that energy? Structures come and go, but we leave behind us the idea of an organization, and to me, that is a very creative communal expression.”

Kevin’s contributions to the expression of Virginia Humanities are many, with a common theme. Whether managing high-level budget conversations or hanging posters in the hall, Kevin was known for his steady hand and generous heart—qualities he demonstrated in his very first interview.
“My first impression of Kevin was that he was really smart, funny, and I felt at ease with him,” said Nancy Damon, a long-time director of the Virginia Festival of the Book who retired in 2014. “After his interview, I called Woody, one of his references, who was the director of a Boy Scout camp. When Woody heard Kevin’s name his voice perked right up. It felt like he leaned into the phone when he said, “You know, Kevin is something of an intellectual.””

Kevin and Nancy worked closely together for nine years, developing, managing, and growing the annual book festival to 20,000 attendees per year. Despite the challenges of the work, Kevin’s humor helped make it easy—sometimes literally.

“We got one of those ‘easy buttons’ that Staples used to hand out,” Nancy said, “and whenever a project was particularly complex or challenging, Kevin would hit the button so it said, ‘That was easy!’ He was just hilarious.”

When the role of chief operating officer became available Kevin decided to throw his hat in the ring. “The book festival as a project is so complex already,” he said. “It has its own fundraising and financing. You need to manage staff. There were a lot of aspects of the organizational work that I’d already done, so it was just a matter of pitching it to the board and our staff and saying, ‘Would you trust me to be the person who does that, and hand me the keys to the shop?’”
The answer was a resounding “yes.” Kevin said he’s “very, very grateful” to have had the opportunity to make the leap into leadership and that the job itself was tremendously rewarding. “I learned so much from listening to fellows talks, or going to book festival events, or checking out Folklife events, or listening to With Good Reason,” he said.

He also learned the ins and outs of nonprofit work and had the chance to support others in their career growth and navigation, all while holding a calm, long-term vision for the collective. “I know the importance of it. So I could help sell the concept to the General Assembly and the governor and explain why it was worth giving Virginia Humanities more funds to take this seriously.”

As COO, Kevin’s faith and clear-eyed calm helped Virginia Humanities do just that, pivoting in response to the 2020 pandemic and moving the physical location of the organization from its long-time headquarters not long after. He also oversaw the dispersion of funding from private, state, and university donations to the organization’s many programs and projects, providing the lifeblood that made it possible for many initiatives to thrive.

“Kevin somehow found ways to equitably share funding through various projects,” said Garret Queen, director of the Book Arts Studio at our Virginia Center for the Book. “We as directors weren’t always aware of the things that would happen, but he was always doing a tremendous amount of things in the background.”

Looking back at those many things, Kevin said that some of his favorite and most meaningful projects have been those that have made art more accessible, in Virginia and beyond. For starters, he cites his intentional focus on incorporating data-driven metrics in Virginia Humanities’ approach to marketing and fundraising. In the beginning of his tenure, he said, “we could always tell a story, but we didn’t always tell it with data.” His drive to incorporate information like the number of podcast listeners, website visits, and more led to a sea change in how the organization measured and talked about its impact.

Kevin also supported the push to organize Virginia Humanities’ vast library of digital assets, as well as to digitize the many analog projects stored in the archives. Now, decades of cultural programs are being made more accessible via a reimagined online catalog of assets. “Sometimes, looking at these things that were saved twenty or thirty years ago, I get goosebumps, because it was a really great program, and it would have been gone,” he said.

Kevin was quick to describe himself as a team player, rather than the lead on any one project. With media preservation, for example, he said, “I wasn’t by any means the digital humanist or archivist, but I knew the importance of it. So I could help sell the concept to the General Assembly and the governor and explain why it was worth giving Virginia Humanities more funds to take this seriously.”

Of all the meaningful projects Kevin campaigned for, the Book Arts Studio stands out. Perhaps it’s no surprise that Kevin, a dedicated book artist and letterpress enthusiast, spent many hours working in the studio. But as COO, his involvement went above and beyond that of his fellow member artists.

“At the Virginia Center for the Book, we have the largest collection of letterpress, of material type, in all of Virginia that’s accessible for the public to use. That’s a pretty special thing,” he said. “But unless you visited, saw it, and printed with it, you wouldn’t know how special it is.”

So Kevin, in partnership with typographer and designer Lucas Czarnecki, revived a project for a specimen book, a printed volume of typeface samples rendered on the letterpress equipment. The final version, titled Speaking in Faces, was longer, more elaborate, and ultimately more successful than he’d hoped. In addition to making many print copies, it was published on Amazon.com, where it’s available to anyone for $25. “It’s affordable, and you can look through every one of the fonts,” he said. “That’s the best storytelling device we could imagine for this wealth of a resource we have.”

But Kevin’s support for book arts didn’t stop there. He became known for emceeing the Raucous Auction, the program’s annual fundraiser, and the elaborate costumes he wore. “I’m shameless on behalf of fundraising,” he said with a laugh. “Shameless enough to show up to work in a bunny costume.”

Lyali Harris is a writer and arts educator who worked alongside Kevin as a practitioner of book arts at the book arts studio. She moved to Charlottesville in part because of the studio, which she came to realize owed much of its vibrancy to Kevin’s support and love for letterpress technology.

“Kevin is such an amazing combination of humility, diplomacy, and passion,” Harris said. “He cares so deeply for other people and will always get out of the way for the sake of someone else. And at the same time, he’s absolutely brilliant and creative and just so clever.”

Kevin emphasized his work with Virginia Humanities was so much more than a job.

“There’s so much of the love of the humanities that is a gift,” he said. “All of its beauty and complexity only. Kevin McFadden served as auctioneer for the annual Raucous Auction, appearing in costume as a different character each year. Photo by Pat Jarrett, Virginia Humanities.
makes sense in the world of giving each other gifts. At the same time, we’re enacting these humanities programs in a democracy. So that implies that these gifts should be accessible; they should be something available to people. But too often these things have been kept behind a museum glass, or a fence, with some sort of admission price. We owe it to each other to make this an experience that everybody has access to, and that’s part of our charge and our values.”

During his time with Virginia Humanities, Kevin truly helped put those values into action. Even as he enters the next chapter of his career at UVA’s Rare Book School, his legacy will continue to spread the gift of the humanities.

Reflecting on Kevin’s time at Virginia Humanities, Queen put it best: “The impact of everything Kevin did behind the scenes is incalculable. All I can say is, it was magic.”
The twenty-ninth Annual Virginia Festival of the Book, held from March 23 to 26, 2023, was a return to form after a rather unusual three years. Featuring fully in-person programming for the first time since 2019, this year’s Festival brought a diverse array of more than sixty authors to the Charlottesville region for four packed days of entertaining and thought-provoking conversations. It was also pulled off in record time: Kalela Williams, director of the Virginia Center for the Book, joined Virginia Humanities’ staff last fall, when the normal planning season for the Festival is typically well under way. While the shorter timeline meant making some changes, Williams and assistant director Aran Donovan entered the year with the goal of expanding the Festival in other ways. A preview weekend prior to the Festival proper broadened the geographic scope with author events throughout Central Virginia, and the lineup of events included several new, interactive formats alongside traditional panel discussions.

For the authors who attended, the Festival was a welcome opportunity to meet other writers and connect with readers in an intimate setting. During the event, several authors passed along heartfelt praise and touching anecdotes about what sets the Festival apart for them. We followed up with a few authors to learn more about their experiences with the Festival.

“ar_field__this_festival_was_lovely_in_every_way_i_mean_my_event_was_fun_with_an_incredibly.generous_and_engaged.audience_and_the_other_events_i_went_to_were_amazing_said_Ross_Gay_poet_and_essayist_most_recently_of_the_essay_collection_Inciting_Joy_and_the_featured_author_of_the_Festival’s_annual_Same_Page_Community_Read_initiative_a_collaboration_with_Jefferson_Madison_Regional_Library“As_good_a_book_festival_as_i’ve_ever_been_to”

For Jeffrey Dale Lofton, whose debut novel Red Clay Suzie was published in 2022, the Festival of the Book marked his first literary event as an author, rather than an audience member. Lofton joined Kristina Gorcheva-Newberry, author of The Orchard, and William Mark Habeeb, author of Venice Beach, for the
The importance of a session like that was that it showed that even through hardship, you can survive. If he had any nerves going into the festival as a first-time author, Lofton said they were quickly allayed once he arrived in Charlottesville, a town that, as a Southerner, he considers a “cousin” to his native Warm Springs. “More a city cousin than a country cousin,” he said, “but a cousin nonetheless.” By the time the weekend was over, Lofton said he had amassed at least twelve new books from the other sessions he attended—grateful that he had opted to drive to Charlottesville instead of flying.

If you can’t connect with the work and the people who might be interested in reading it, then it might get lost,” Lofton said. “So I appreciated the opportunity to be in front of folks to talk about the work, answer questions, and not just have a ‘talk,’ but really have a conversation.”

Like Lofton, Andrea Beatriz Arango came to the Festival of the Book as a debut author, fresh off the release of the Newbery Honor–awarded Avelo Explains It All. As part of the Newberry Authors Panel with Meg Medina, bestselling author of Merci Suárez Plays It Cool, Arango shared how her experience as a former public school teacher shaped her approach to writing fiction for middle schoolers.

The Newbery panel was unique in that it featured two Latinx authors, the kind of representation that, Arango pointed out, is rare in the world of children’s publishing.

"Maybe six percent of all children’s books are written by Latinx authors and feature main characters who share our culture and our identity," Arango, who is Puerto Rican, said. “There usually aren’t a lot of books by Puerto Rican authors featuring Puerto Rican kids, so I’m trying to fill in those gaps.”

Other sessions included informal “salons” that brought writers and readers into conversations on craft, a bookmaking and printing showcase, and a workshop from bestselling author and tarot card creator Sasha Graham that explored the storytelling power of tarot decks.

The Virginia Festival of the Book’s focus on genres like romance, sci-fi, and horror has always distinguished it from other book festivals, and it was no different this year. As best-selling horror author Grady Hendrix pointed out, the revival of independent bookstores during and after the pandemic has been driven in large part by genre fiction.

"Romance and horror are two of the biggest selling post-pandemic genres," Hendrix said. "And I feel like they’re serving a readership that’s younger and more diverse than people give books credit for.”

Hendrix, whose most recent novel is How to Sell a Haunted House, appeared at “Horror at Holiday Trails,” one of the Festival of the Book’s more unconventional programs. The session brought Hendrix and three other acclaimed horror writers to Camp Holiday Trails, a nature retreat three miles beyond Charlottesville’s city limits, which normally serves as a nonprofit camp for children and teens with medical needs. There, under the light of a waxing crescent moon with a campfire burning, the four writers shared their most scary tales with the audience members brave enough to make the trip.

One of the featured authors, Stephen Graham Jones, read an especially creepy short story entitled “The Age of Hasty Retreats.” Hendrix said, “I feel like in a bookstore, that would have been horrifying. But if you’ve got to take this road to this place in the middle of nowhere, then it’s like, okay, I’m here for something different. I’m here for something weird.”

To Hendrix, who spent more than a decade in the world of film prior to his career as a writer, the human desire for storytelling endures regardless of its format. “It doesn’t matter, in the end, whether reading happens in a cozy bookstore, online, or deep in the woods. After the unprecedented disruptions of the last three years, this is a lesson worth remembering.”

“Whether they’re experimental, whether they’re fragmented, whether they’re in this medium or that medium, whether they’re around a campfire, whether they’re told, whether they’re read—people want a story.” And on that front, the twenty-ninth Virginia Festival of the Book certainly delivered.
In 2021, Virginia Humanities re-evaluated our Residential Fellowship Program out of a desire to better meet the needs of historians, educators and community scholars. We established three new programs in 2022 to support our vision: the HBCU Scholars Fellowship, the K-12 Educators Fellowship, and the Public Humanities Fellowship. After they concluded their work in the summer of 2023, we checked in with these new fellowship programs’ inaugural cohorts to find out more about their experiences and valuable takeaways.

The HBCU Scholars Fellowship was conceived by Yahusef Medina, director of Community Initiatives, to serve scholars affiliated with Virginia’s historically Black colleges and universities. Medina specifically wanted to address the barriers that have historically existed for HBCU scholars interested in fellowship opportunities, including a lack of funding or a requirement to work in-person.

“I think the HBCU Scholars Fellowship signifies growth and highlights our willingness to be on the cutting edge of how humanities are developing nationally,” Medina said. “It gives us a real foot in that space because we are helping to produce content and add to the public humanities, the academic humanities, and culture generally speaking.”

Janira Teague, Assistant Professor of History at Morehouse College and member of the inaugural cohort of Virginia HBCU Scholars Fellows (she previously held a professorship at Norfolk State University), used her fellowship to author a book on America’s Great Migration in the global context, and its impact on electoral politics in the early twentieth century.

“The networking was invaluable,” Teague shared. “Virginia Humanities staff assisted me with my book proposal, scholarly articles, and grant applications.”
applications. Furthermore, the fellowship granted a sabbatical from teaching, which provided time to focus on my research. It’s a wonderful program and an invaluable experience.”

Emma Ito, Virginia Humanities’ director of education, intentionally created the K-12 Educators Fellowship to be more inclusive in its overall approach. The fellowship defines “educator” as a broad category including teachers, librarians, counselors, after-school, and extracurricular staff, and accepts applicants from across the Commonwealth.

Throughout the school year, each fellow develops and produces a learning experience to be shared on Virginia Humanities’ education portal, an online hub available to teachers everywhere. The fellows also meet periodically to develop their skills through professional development workshops and networking opportunities.

Catherine Breese, an instructional technology resource teacher for Montgomery County Public Schools, was a member of the fellowship’s inaugural cohort. Breese has been a teacher in Virginia and West Virginia for almost thirty years. As a fellow, she created a video and lesson plan about Corbin v. Pulaski County School Board (1949), a court case decided before Brown v. Board of Education (1954) that invalidated the precedent of “separate but equal.”

“The experience I had with my cohort of fellows was one of the best experiences of my career,” Breese said. “I learned so much from the cohort meetings and the amazing professionals we met, such as Emma Ito at Virginia Humanities. Doing the research was both challenging and empowering. It is extremely important work to tell stories that can change how people understand their own history and community.”

The Public Humanities Fellowship was designed to include scholars affiliated with a college or university and those outside of the academic realm, such as artists, authors, and community historians, who are frequently excluded from traditional fellowship opportunities. The fellowship invests in scholars to allow them to provide Virginia’s diverse communities with valuable research, narratives, and cultural manifestations that hold significance while establishing connections for audiences to broader regional, national, and global perspectives.

Abraham “Abe” Gibson and his father William “Benny” Gibson were part of the first cohort of Public Humanities Fellows. Their project shines a light on a neglected part of Franklin County’s history. Known as the “moonshine capital of the world,” Franklin County had a reputation for lawlessness. But the father-son research team discovered that, during the same period, the county made an enormous investment in public education.

“When the Public Humanities Fellowship program was announced, I knew it would be a great opportunity for us,” Abe shared. “And it has been an awesome experience because we’re uncovering things we never knew about our own hometown.”

We announced new fellowship cohorts in June 2023, and look forward to sharing their work with you as it develops. Applications for next year’s programs open in late April 2024 with decisions being made in early June.

To learn more about Virginia Humanities’ fellowship programs visit VirginiaHumanities.org/Fellowships. Visit edu.VirginiaHumanities.org to see the learning experiences developed by K-12 Fellows.
The Listening Tour of 1973

BY PATTI MILLER AND JOHN RHEA

Every superhero has an origin story—the backstory of how their identity and purpose was formed. But what about organizations? Their backstory can tell us a lot about where they came from and where they’re going, something we’re thinking about as our fiftieth anniversary approaches in 2024.

Virginia Humanities’ origin story begins in the summer of 1973. That’s when six Virginians who had demonstrated an active interest in human values and human relations were invited by the National Endowment for the Humanities (NEH) to Washington, D.C., to discuss the feasibility of developing a state-based humanities program. The whole story is told in an NEH report from 1974 that we recently rediscovered in our digital archives.

The answer to the question of whether Virginia was fertile ground for such an endeavor was a resounding “yes.” In September 1973, the six-person committee received a $15,000 planning grant from the NEH. As its first step, the committee hired Robert C. Vaughan, who was completing his dissertation and teaching in the English Department at the University of Virginia, as the nascent organization’s executive director. It also expanded its membership to fourteen individuals with a wide range of professional experience and a common history of involvement in state and community activities.

Charged with developing a theme for this new organization, the committee decided not to impose its own ideas, but to crowdsource its focus through a series of public forums held around the Commonwealth. Ultimately, ten public forums were held in regions that represented the diversity of Virginia, from rural areas around Harrisonburg and Farmville; to the bustling urban centers of Norfolk, Richmond, and Newport News; to small cities and towns like Fredericksburg and Abingdon. They also spanned the state geographically, from Northern Virginia to Roanoke to Wise, and were supplemented by a forum with humanities professors.

In the end, it was this people-centered focus that really came through as the overarching concern of Virginians. “The people care about human values and relationships, and they want to talk and listen,” especially in times of rapid change, the report concluded. This led to the first theme for the Virginia Foundation for the Humanities and Public Policy, as it was named in 1974: Values Revalued: The Individual and the Community in a Changing Commonwealth.

Nature’s heritage and overwhelming sense of tradition and history. Attendees were “preoccupied with Virginia’s heritage whether they consider it their greatest asset or their greatest hindrance to progress.” And while no one “seemed to believe that Virginia’s past should be eradicated since the values inherent in its Jeffersonian democracy are still of value,” there was spirited discussion about “the emphasis placed on preservation of the past.”

Virginia Humanities turns fifty years old in December 2024. We’re planning a multi-year celebration that will span the entire Commonwealth. Watch VirginiaHumanities.org and our Facebook, Twitter, and Instagram channels for details.

Virginia Humanities has been a source of inspiration to those who take the time to listen. In the end, it was this people-centered focus that really came through as the overarching concern of Virginians. “The people care about human values and relationships, and they want to talk and listen,” especially in times of rapid change, the report concluded. This led to the first theme for the Virginia Foundation for the Humanities and Public Policy, as it was named in 1974: Values Revalued: The Individual and the Community in a Changing Commonwealth.

In addition to alarm over societal injustices, another uniting theme was Virginia’s heritage and overwhelming sense of tradition and history. Attendees were “preoccupied with Virginia’s heritage whether they consider it their greatest asset or their greatest hindrance to progress.” And while no one “seemed to believe that Virginia’s past should be eradicated since the values inherent in its Jeffersonian democracy are still of value,” there was spirited discussion about “the emphasis placed on preservation of the past.”

What's striking is how many of the concerns expressed by those who attended these forums still resonate today. Among the concerns were the effects of growth, urbanization, and technology on values and cultures. In addition, Virginians consistently expressed concern for injustices that exist in the social and political spheres, in our responsiveness and responsibility to others,” according to the program report. There was also “acute interest” in race relations, particularly at the Farmville forum, and the potential for “people to consider their progress and achievements and their failures in this area.”

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While Virginia Humanities originally focused on linking the humanities and public policy, the key idea from those historic listening sessions—building bridges through the humanities—remains nearly fifty years later. And with any luck, we’ll be building and strengthening these bridges fifty years from now.

Virginia Humanities has been a source of inspiration to those who take the time to listen. In the end, it was this people-centered focus that really came through as the overarching concern of Virginians. “The people care about human values and relationships, and they want to talk and listen,” especially in times of rapid change, the report concluded. This led to the first theme for the Virginia Foundation for the Humanities and Public Policy, as it was named in 1974: Values Revalued: The Individual and the Community in a Changing Commonwealth.

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ANNUAL REPORT

Virginia Humanities extends its heartfelt gratitude to the individuals, foundations, and corporations whose generous contributions and active participation sustain our work throughout the Commonwealth.

Your unwavering support has helped us amplify the stories of the people, places, and traditions that make our state a commonwealth. Your investment ensures that we can continue to create high-quality, dynamic programming with wide-reaching engagement.

In 2024, we’ll begin a celebration of our 50th anniversary. In honor of this milestone, our 1974 Society recognizes donors who contribute $1,000 or more to Virginia Humanities and our programs. Your donations of any size help us support between July 1, 2022, and June 30, 2023. Their investments help create programs and opportunities for all Virginians to share their stories and learn about each other’s experiences so we can explore our differences and connect through what we have in common.

To learn more about making a gift to Virginia Humanities, please call 434-924-3296, or visit us online at VirginiaHumanities.org/support.

Lucinda Ray, author of Flying the Coop, signed tips after her discussion during the 2022 Virginia Festival of the Book. Photo by Nina Wilder, Virginia Humanities

Virginia Humanities acknowledges the following benefactors who provided critical financial support between July 1, 2022, and June 30, 2023. Their investments help create programs and opportunities for all Virginians to share their stories and learn about each others’ experiences so we can explore our differences and connect through what we have in common.

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Virginia Festival of the Book. Photo by Nina Wilder, Virginia Humanities

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By the Numbers

FROM JULY 2022 TO JUNE 2023, 5,200,000 LISTENERS TUNED INTO OUR WITH GOOD REASON RADIO SHOW

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, 2022, through June 30, 2023. Every effort has been made to list all donors accurately. For inquiries and corrections please contact the Advancement Office at Support@VirginiaHumanities.org.
By the Numbers

FROM JULY 2022 TO JUNE 2023, WE SUPPORTED 36 VIRGINIANS WITH $331,000 IN FELLOWSHIPS AND APPRENTICESHIPS

5 PUBLIC HUMANITIES FELLOWS RECEIVED $60,000
3 HBCU SCHOLARS FELLOWS RECEIVED $182,500
12 K-12 EDUCATOR FELLOWS RECEIVED $48,000
16 VIRGINIA FOLKLIFE ARTISTS RECEIVED $40,000

By the Numbers
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By the Numbers

1,884,525 NEW USERS VISITED OUR ENCYCLOPEDIA VIRGINIA FROM JULY 2022 TO JUNE 2023
**VIRGINIA HUMANITIES**

**STATEMENT OF FINANCIAL POSITION AT JUNE 30, 2022 FOR VIRGINIA FOUNDATION FOR THE HUMANITIES AND PUBLIC POLICY**

**CURRENT ASSETS**
- Cash and cash equivalents: $4,378,871
- Investments: $4,792,648
- Prepaid Expenses: $25,444
- Total Current Assets: $11,196,963

**Fixed Assets**
- Leasehold Improvements: $1,586,903
- Equipment: $483,265
- Sub-total: $1,938,168
- Loss: Accumulated Depreciation: $1,597,564
- Total Fixed Assets: $1,340,604

**Other Assets**
- Investments - Endowment not subject to expenditure: $846,918
- Total Assets: $13,561,447

**LIABILITIES AND NET ASSETS**

**Current Liabilities**
- Accounts Payable: $70,863
- Accrued Expenses: $539,991
- Grants Payable: $49,066
- Compensated absences, current portion: $19,852
- Total Current Liabilities: $495,764

**Long Term Liabilities**
- Compensated Absences, not at Current Portion: $179,672
- Total Liabilities: $674,438

**Net Assets**
- Without Donor Restrictions: $5,135,909
- With Donor Restrictions: $7,551,539
- Total Net Assets: $12,687,009

**2022 - 2023 REVENUE SOURCES AND EXPENSES (UNAUDITED)**

**REVENUE SOURCES**

<table>
<thead>
<tr>
<th>Source</th>
<th>FY2022 Revenue</th>
</tr>
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<tbody>
<tr>
<td>Federal Income</td>
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<td>Restricted &amp; Unrestricted Carryforward</td>
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<tr>
<td>State Appropriation</td>
<td>26%</td>
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<tr>
<td>Individuals</td>
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<td>University of Virginia</td>
<td>18.5%</td>
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<td>Corporations/Foundations</td>
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</tr>
<tr>
<td>Earning Income</td>
<td>0.4%</td>
</tr>
<tr>
<td>Other State Agency</td>
<td>0.3%</td>
</tr>
</tbody>
</table>

**EXPENSES**

<table>
<thead>
<tr>
<th>Category</th>
<th>FY2022 Expense</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Initiatives</td>
<td>11%</td>
</tr>
<tr>
<td>Grants &amp; Fellowships</td>
<td>15%</td>
</tr>
<tr>
<td>Books &amp; Literature</td>
<td>8%</td>
</tr>
<tr>
<td>Digital Initiatives</td>
<td>9%</td>
</tr>
<tr>
<td>Advancement</td>
<td>11%</td>
</tr>
<tr>
<td>Program Services</td>
<td>26%</td>
</tr>
<tr>
<td>Management</td>
<td>12%</td>
</tr>
<tr>
<td>Radio</td>
<td>8%</td>
</tr>
<tr>
<td>2022 - 2023 Revenue Sources</td>
<td>$5.5 MILLION*</td>
</tr>
<tr>
<td>2022 - 2023 Expenses</td>
<td>$7.1 MILLION</td>
</tr>
</tbody>
</table>

*This includes a reserve for multi-year projects and unrestricted carryforward funds.

Virginia Humanities is a proud recipient of federal and state funds from the National Endowment for the Humanities, the National Endowment for the Arts, the Commonwealth of Virginia, the Virginia Commission for the Arts, the University of Virginia, as well as the following private corporations, foundations, and other organizations. These partnerships enrich and sustain our work through a variety of gifts and grants. We thank them for their generous investments.

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   Jonathan R. Barton
   Anne M. Evans
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   Alice L. Reilly and Kevin F. Reilly
   Elizabeth Montgomery Stark

In Memory of Frank J. Riccio II
   Richard P. Kelly

In Memory of Lydia Broadnax
   Jeffrey Cartwright

In Memory of David H. Teagle
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In Memory of Resanna Myers
   Robert H. Myers

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In Memory of Dr. John S. Peale
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In Honor of Jessie Smallwood
   Joanna V. Gabbin

In Memory of Randolph W. Church, Jr.
   Lucy C. Church

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Virginia Humanities is committed to building a vital future through planned and endowed gifts. We recognize those who have remembered us through a planned gift, a simple bequest, real or personal property, or a charitable trust. As substantial, long-term gifts, they serve as the cornerstone for the future of Virginia Humanities.

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 Biermann and Martin I. Younker +
Candice Bruse and J. Charles Bruse
Frances A. Bulger
Lucy C. Church and Randolph W. Church Jr. +
Tomoko Hamada Connolly
Emma C. Edmunds +
Janet Eden
Ron Feinman and Katie Feinman
William F. Freshing
Barbara J. Fried

To learn more about including Virginia Humanities in your will, please call 434-924-3296, email support@VirginiaHumanities.org.

Cornerstone Society

Gifts In Kind

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 supported 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.

A Pimento Catering
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CAROL TROXELL FUND
The 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.

Elizabeth R. Fuller
Mary Susan Payne and James Brookeman
Shamim Sisson and James M. Cooper, PhD

FRANK RICCIO FUND
The 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.

Richard P. Kelly
David J. Sullivan III

BETSY BARTON FUND
The Betsy Barton Fund was established in 2019 to fund a scholarship for a national history day student whose project best reflects aspects of Virginia’s inclusive history.

Jonathan M. Barton
Alice Reilly and Kevin F. Reilly
Elizabeth Montgomery Stark

ENDOWED FUNDS

ROSEL SCHEWEL FUND
The Rosel 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.

Priscilla Anne Burbank and Michael J. Schewel
Susan R. Colpitts and Norman E. Colpitts
Nikki Giovannitti
Heiner Family Fund
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Duane Lester and Harry T. Lester
Catherine B. Lemen and W. Tucker Lemen
Lynda J. Robb and Charles S. Robb
Stephen M. Schewel
Linda Seligmann
Oliver Testmann
Donna J. Treacy and Dennis H. Treacy
Louis P. Snyder
Selma Snyder
Tricia Snyder
Stuart C. Steck
The Blum Family Foundation, Inc.
The Collis-Warner Foundation
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Corinne Birdsong Winburn
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The Blum Family Foundation, Inc.
The Collis-Warner Foundation
Oliver Testmann
Corinne Birdsong Winburn
Donnan Chancellor Wintermute

The 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.

The Emilia Galli Struppa Fellowship was created by Chapman University Chancellor and former Virginia Humanities board member Daniele Struppa in memory of his mother; it supports research and writing in history and literary studies.

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

The Virginia Center for the Book Endowment supports the Center’s book-related activities; it was established by donor Michael Jay Green.

The Virginia Humanities Endowment was established to support the ongoing financial needs of Virginia Humanities.

The Bristol sign illuminates State Street in Bristol, Virginia. Photo by Pat Jarrett, Virginia Humanities
new staff

Hannah Catherine Airport

Matthew is an advancement associate for Virginia Humanities. Born in Pittsboro, North Carolina, he earned a B.A. in History from Appalachian State University in 2020 and subsequently received a M.A. in Southern Studies from the University of Mississippi. Matthew’s academic background and experiences working at local, state, and international humanities organizations inform his commitment to the public humanities. He is excited to collaborate with Virginia’s diverse communities and to foster opportunities for dialogue, expression, and growth.

Nina Wilder

Nina is Virginia Humanities’ communications associate. In 2020, she graduated with a B.A in English and a certificate in film studies from Duke University. Following graduation, she received a fellowship to work full-time in the university’s administrative office for the arts, where she coordinated communications for the office’s various brands and programs. A (previously) lifelong North Carolinian, Nina is eager to learn more about Virginia and its wealth of cultures, traditions, and peoples. She enjoys pottery painting, the Beach Boys, and being frequently stumped by the New York Times crossword.

Ryan Zirker

Ryan is the director of finance at Virginia Humanities, overseeing the financial aspects of all programs and operations throughout the organization. Prior to coming to Virginia Humanities, Ryan worked as a financial controller at the Darden School Business at UVA and at the David M. Kennedy Center for International Studies at Brigham Young University. He holds a master’s degree in accounting from Brigham Young University and is a licensed Certified Public Accountant.

Emmy Thacker

Emmy Thacker serves as the Program Coordinator for the Virginia Center for the Book. She was born and raised in Charlottesville and graduated from the College of William and Mary in 2010 with a B.F.A in graphic design. Prior to joining Virginia Humanities, Emmy worked as an arts administrator at Visible Records, a (previously) nonprofit record label, and at the American Federation of the Arts (AFA), a national arts and culture organization. Now at Virginia Humanities, she is passionate about community connection through arts and accessibility.

Meet Our New Staff

Hannah Catherine Airport

Hannah Catherine Airport, Associate Director of Corporate and Foundation Relations at Virginia Humanities. She has over twenty-five years of business and non-profit experience on a national and international level. Previously stemming from Virginia Humanities, Hannah Catherine served as Director of Development at the Virginia High School League; Hannah Catherine simultaneously taught at JMU’s Department of Theatre and Dance for more than ten years. Prior to the VHL, Hannah Catherine worked for the NASA Albert Hawkins and JPEC (a sporting marketing firm) in London.

Savannah Baker

Savannah Baker is the coordinator for Virginia Indian Programs at Virginia Humanities, liaising with tribal nations throughout the state to identify creative opportunities for collaboration and support with Virginia Humanities. Savannah descends from both the Chickahominy Tribe of Virginia and the Lumbee Tribe of North Carolina and has spent much of her life traveling up and down I-95 between the two communities.

Katy Gehrels

Katy is media editor with Encyclopedia Virginia. She identifies, locates, and describes relevant media objects to illustrate EV entries and content. Her background is in women’s history and documentary editing, and she was a member of the editorial team on the AAF’s Martha Washington 2022. In her spare time, she hosts a women’s history podcast called Your Most Obvioust & Humble Servant.

Matthew D. Streets

Matthew is an advancement associate for Virginia Humanities. Born in Pittsboro, North Carolina, he earned a B.A. in History from Appalachian State University in 2020 and subsequently received a M.A. in Southern Studies from the University of Mississippi. Matthew’s academic background and experiences working at local, state, and international humanities organizations inform his commitment to the public humanities. He is excited to collaborate with Virginia’s diverse communities and to foster opportunities for dialogue, expression, and growth.

Photography: Savannah Baker by Caristie Ryskiewicz; Kathryn Gehrels by Jessica Miller; all others by Pat Jarrett.

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