



Virginia Foundation for the Humanities and Public Policy

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and Public Policy**

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## ABSTRACT

William Byrd (1674-1744) once referred to Virginia as "a silent country." For almost four centuries it was possible in spite of slavery, revolution, civil war, and civil rights for many to think of the state as an island of serenity and civility in a noisy and discourteous world, a place where change happened slowly and the future was always firmly rooted in the past. Increasingly, the world and the future have encroached on Virginia. Its communities, from the Chesapeake Bay to the Appalachian Coalfields, and from the tobacco-growing rural counties of the Southside to the suburban corridors of Northern Virginia, are in profound transition. Economic, demographic, technological, and social currents, global in their scope and impact, have brought irrevocable change to the Old Dominion. Centuries-old traditions and established ways of life have been threatened or swept away altogether, and with them the comfortable mythology of Byrd's "silent country."

The VFH has responded to Virginia's changing realities by undertaking major statewide initiatives focusing on both tradition and change: the Environment; The Bill of Rights; Religious Freedom; The Age of Shakespeare; Native American History; The Black Experience; Women's Cultural History; and the Immigrant Experience -- multi-year projects through which we relate all the stories of Virginia and its diverse traditions and peoples to the story of the whole.

The past three years have been a period of tremendous growth and achievement for the Foundation. They have also been a period of reflection, and planning for our twentieth anniversary and the next decade. We have published a 244-page casebook and conducted a major ten-site program series and a teachers' institute on the Bill of Rights. We have embarked on new statewide initiatives devoted to "Violence and Culture," "Science, Technology, and the Humanities," and "Understanding Virginia's Communities." We have sponsored exhibits on the traditional fishing culture of the Chesapeake Bay watermen and the folk traditions of Virginia's Southside; films on Lao Buddhist immigrants in Northern Virginia, the Mattaponi in the East, and the Melungeons in Southwest; and conferences observing the 250th birthday of Thomas Jefferson, and the 500th anniversary of the Columbian Encounter. We have continued our work with Virginia's Monacan Indians; conducted a twelve-site book discussion series on the literature of immigration; organized through our Folklife Program a ten-site interpretive tour presenting the music of the Piedmont Guitar Tradition; initiated collaborative partnerships with the UVA Medical Center to introduce humanities into the medical school curriculum, and with the Kettering Foundation to promote understanding of health care issues through twenty-three public forums; and organized two statewide conferences on the subject of film and culture. We collaborated with the Virginia Association of Museums to sponsor conferences, workshops, publications, and public programs, and with public libraries to continue book discussion series statewide.

Since 1991 the VFH also has awarded 221 grants for local and regional projects throughout Virginia and welcomed 60 Fellows in Residence at the Center for the Humanities, involving each in colloquia, special initiatives, and other public programs. We held 12 summer seminars for high school teachers on Dante, Shakespeare, Native American cultures, Willa Cather, and other subjects. We assumed permanent administration of the Southern Humanities Media Fund, awarding one to three grants each year for media production, and joined with state colleges and universities to produce a weekly radio series of interviews with Virginia scholars. To encourage local programming, we established two new Regional Councils which are rapidly becoming as active as the first ones, sponsoring three to five programs annually while developing and promoting others.

During the period we created the VFH Center for Media and Culture which distributed media to 500 patrons, sponsored conferences and workshops, initiated a newsletter, and acquired state-of-the-art editing facilities. VFH staff have produced one video documentary broadcast statewide and used in ten public programs, and are now editing three others. Eleven independent producers have used the facility for humanities video and film production. The NEH-funded "Out of Ireland," by Academy Award winning Virginia filmmaker Paul Wagner, was edited entirely at the VFH Center.

**Abstract (continued)**

These activities, representative of many others, suggest the range of our program and the integrity of purpose our work has maintained. All of them, in one way or another, have provided opportunities for Virginians to understand their own past, their neighbors' past, the increasingly diverse and changing world we live in, and the meaning of our individual and collective lives amidst diversity and change. Virtually all of the work we have described, both here and in the accompanying proposal, has been carried out in partnership with others. The theme of partnership has gained increasing prominence during the past three years as we have thought about our responsibilities in relation to the needs of the communities we serve. In order to make the kinds of programs and opportunities we offer available to all Virginians, it will be increasingly necessary in the future to develop new partnerships, alliances, and collaborative associations.

"The dignity of the iceberg," Hemingway wrote, "is that ninety percent of its movement is below the surface." In the pages that follow we present the tip of the iceberg. There are many stories we could not tell, many projects and programs we could not include. Perhaps their presence can be felt though they remain invisible. Like the sub-surface mass of the iceberg, they contribute to the dignity and force of what is seen.

# VIRGINIA FOUNDATION FOR THE HUMANITIES AND PUBLIC POLICY

## PROGRAMS

### SPECIAL INITIATIVES

Statewide, multi-year projects and programs conceived by the Foundation and directed and produced by VFH Board and Staff.

- The Environment
- Virginia Women's Cultural History
- The Black Experience in Virginia
- The Virginia Statute for Religious Freedom
- The Bill of Rights, The Courts, and The Law
- The Age of Shakespeare and Elizabeth I
- Virginia's Native Americans
- Cultural Encounters and the Immigrant Experience
- The Humanities and the People's Health
- Understanding Virginia's Communities
- Science, Technology, and The Humanities (1994-96)

### FOLKLIFE PROGRAM

Research, documentation, and public programs that preserve, interpret, and present traditional cultures of Virginia. Services include consultants, field research, training workshops, grant writing, and video and audio production.

### GRANT PROGRAM

Grants awarded in support of local and regional projects throughout Virginia creating thousands of activities and programs serving over 100,000 citizens annually. Proposals are submitted in competition by educational, civic, and cultural organizations and ad hoc groups. All VFH awards are matched equally by local sources.

### REGIONAL COUNCILS

Volunteer councils who promote the humanities, develop projects, and produce programs that serve the needs and involve the people of a specific region.

Piedmont Regional Council  
Southwest Regional Council  
Chesapeake Regional Council  
Northern Virginia Regional Council  
Southside Regional Council (1994)

### COLLABORATIVE PROJECTS

- VA Association of Museums
- Southern Media Fund
- "With Good Reason"

### CENTER FOR THE HUMANITIES

Interdisciplinary research and public programs center supporting scholars, journalists, teachers, and others through residential fellowships, seminars, colloquia, and workshops that contribute to the interpretation of culture and the quality of civic debate.

### CENTER FOR MEDIA AND CULTURE

Production, distribution and education center serving institutions, scholars, filmmakers, teachers, and public constituencies to promote public education on the criticism and use of film and video. The Center provides films, video- and audiotapes, and exhibits for programs in schools, libraries, museums and community organizations. It sponsors workshops, conferences, and publications and provides state-of-the-art production facilities for staff and independent filmmakers.

### PROGRAM SERVICES

Educational publications and newsletters; program development funds and consultants; regular workshops, public hearings, seminars, and other activities in support of the humanities.



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1975 GREEN PROGRAM

1975 GREEN PROGRAM

## The Virginia Foundation for the Humanities and Public Policy

### Virginia Profile

When asked to revise his *Notes on the State of Virginia*, Thomas Jefferson wrote, "The work itself indeed is nothing more than the measure of a shadow, never stationary, but lengthening as the sun advances, and to be taken anew from hour to hour." Originally, Virginia's shadow extended to the greater part of the present United States and western Canada, but beginning in 1634 other colonies and states were carved from its borders until the Civil War when Virginia became the Commonwealth we know today: 40,767 square miles, 36th in land area among the states. Its population, now 6,377,000 and 12th in the US, was from 1607 to 1830 the largest. For 100 years Virginia's population declined as a percentage of the Nation's, and nearly everyone who lived in Virginia was born in Virginia. Since 1980 Virginia ranks second only to Florida among Southern states in people born elsewhere; only two states welcomed more newcomers during the 1980s.

Virginia has lingered in the shadow of its history, cultivating continuity over change, opting for a conservative myth of a harmonious garden, itself always more myth than reality. In 1994, Virginia commemorates the 375th anniversary of two contrary events: the arrival in the Americas of the first black Africans, and 10 miles away the first meeting of the oldest legislative body in continuous existence in the Americas. Early Virginia history is a story of contradictions: the yearnings toward democratic, republican government and the displacement of peoples, traditions, and governments. The Indians settled here some 11,000 years ago, later establishing permanent towns and trade routes from the Atlantic to the Great Lakes. By 1700 a minority of the Indians survived, and Virginia was home to more than half of all Blacks in America, 50% imported as slaves. By 1770 Blacks were over 40% of Virginia's population; 20% of all free Blacks in the US lived in Virginia prior to the Civil War. Today, African-Americans remain major contributors to the culture and wealth of Virginia. Immigrants, too, have always been a part of Virginia's history. In 1914, for example, 40,000 immigrants from 38 countries settled in Hopewell on the James River, brought by world war to build munitions for duPont. Even in remote Grundy or pastoral Lancaster, newcomers have for decades sat on council boards with older Virginians, descendants of Byrds, Carters, and Randolphs.

Recently, however, the shadow of the Old Dominion, a Commonwealth drawing sustenance and shape from the thoughts of Washington, Jefferson, and Lee, has found itself ever more pressured by the world beyond its borders. The balance of the two trends of change and continuity has been shifting in the direction of change. The task of the humanities in Virginia is to emphasize the fundamental truth that lies at the root of the Virginia character -- the importance of balance. Change loosed from the moorings of a shared past and traditions can leave us bereft and lost; change can at the same time revivify and enlarge upon tradition and contribute to a richer shared identity.

Today, Virginia is becoming home to increasing numbers of Asians, Latin Americans, and others within its borders, whose stories are untold, and who pose for Virginians the serious question of the place of difference in a civic society. Historically, Virginia has wrestled mightily with these questions, producing both the finest documents of freedom in the world and the worst moments of intolerance, as well. The question is posed for us again: how do we live together? How do we create and sustain community, civility, and democracy? Virginia's future -- economically, politically, educationally, culturally -- depends upon a wider vision, depends upon its comprehension of the importance of cultural understanding and exchange. The world's great traditions face one another and must practice understanding to build community.

New Virginians coming from abroad join Virginians in an increasingly technological and service-oriented economy based on computers, finance, insurance, real estate, and national defense. Even while industry and agriculture have declined in relative importance in Virginia, the state ranks fifth in the nation in production of poultry, tobacco, and peanuts, and over 50,000 farms remain (18th in the U.S.). It is to this diverse economy that immigrants come: highly skilled physicians and technicians; Asian, Central American, and European refugees. The number of these "other minority" residents increased 115% between 1980 and 1990. In some areas of the state, "other" minorities now far outnumber Blacks, who are 18.8% of Virginia's population. In Fairfax County in 1990 other minorities outnumbered African-Americans 89,860 to 63,324; 20,000 Muslim children attend school there. The Asian population has recently quadrupled in Chesterfield County. In nearby Richmond, Koreans run fast food and grocery establishments, and Cambodian, Vietnamese, and Japanese temples occupy suburban houses. Over fifty languages are spoken in Northern Virginia schools, where the number of immigrant children has risen seventy-two percent in the last decade.

Nor is the phenomenon restricted to urban areas: Farmville, in Southside Virginia where illiteracy reaches 50%, now offers English as a Second Language; Laotians operate the Shenandoah Valley's chicken factories. We tend to think of immigrants as workers in American businesses, but the new immigration is bringing foreign firms to Virginia. There are 419 foreign-owned businesses here: 14 Japanese firms are headquartered in Virginia, and Welsh and German plants, for example, employ residents of rural Greene and Orange Counties.

It is not only new residents who are changing Virginia; Virginia's relationships with the larger world are doing so as well. Virginia's per capita income soared by 49% between 1980-1986, but disparity between northern and southern halves of the state increased dramatically. Draw a line along the James River and almost all the localities that have declining populations are to the south. Growth used to spread more evenly and in rural areas; now there is almost no rural growth, as three major metro areas account for almost all of the population growth in the state. While three Virginia counties -- Chesterfield, Loudoun, and Prince William -- are identified as being among the 20 "hottest white-collar addresses" in the Nation, the counties of the Southside and Southwest have illiteracy and poverty rates as high as 50%.

In 1980, 34% of Virginians had attended college, compared to 14% in 1950. Virginia ranks eighth in SAT scores in the nation. These figures bode well for our new economic life, and suggest new audiences for the humanities; however, one-fourth of our students do not graduate from high school and 22% of Virginia adults are illiterate, creating a widening gap between skilled workers and a growing, permanent underclass. While Virginia has increased spending in education to above the national average, it remains 42nd in expenditures as a percentage of per capita income. Much of the increase depends on local funds and local economic health; areas once the heart of Virginia's industrial and agricultural economy (generally in the southwest and the south) are less able to provide for their children than the urban centers of Northern Virginia, Richmond, and Tidewater, creating vast disparities across the state.

Virginia higher education is known for its diverse institutions, 79 in total, including three of the ten oldest in the U.S., national liberal arts colleges, major scientific research centers, and universities with world-class humanities faculties. The cost of education has increased to among the highest in the nation, however, as state support has declined since 1990 to as low as 16% of one university's budget.

Virginia's hundreds of cultural institutions are responding to change in increasingly sophisticated ways. The state has at least 63 art centers and museums, 6 children's museums, 40 college and university museums, and 48 nature and science museums. Befitting the state's historical consciousness, we have 253 historic sites and museums. Ninety-two public libraries spend about \$10 per capita per year. Both the museums, affiliated with the VFH through the Virginia Association of Museums, and the libraries, where we have sponsored 140 book discussion series in a decade, are using VFH resources to educate their constituencies about new and old Virginia traditions.

We encourage such efforts because in the face of our increasing diversity the humanities must speak to the citizenry with a variety of voices, on an increasingly broad range of topics. In the Virginia tradition, it must do so with reference to what has gone before, to the best and the most bleak of our days. Those who come to call themselves Virginians in the 21st century will benefit if they include in that identity the richness that Virginia has long nurtured. Virginians will live up to the demands of their own heritage if they, as Jefferson suggested, use this time to question the old pieties. Perhaps, like Hollins graduate Annie Dillard, we can come to see that through our changing landscape "many things are becoming possible for us. We are recalling forgotten lore; we are exploring our own house and garden."

#### **VFH Profile**

The Virginia Foundation for the Humanities and Public Policy was established in September, 1974 as a statewide not-for-profit organization dedicated to promoting understanding and use of the humanities by all Virginians, and thus to enriching both personal and civic life in the state. Our partnership with Virginia's citizens began with ten regional hearings and a conference of scholars, a pattern of consultation and collaboration with academic and non-academic communities that continues today. In 1978 the VFH Board undertook its first major evaluation and long-range planning, which resulted in broader grant programming, a resource service, and state funding and led to the adoption in 1983 of the Foundation's first five-year plan. During the 1980s and early 1990s, the establishment of the Virginia Center for the Humanities and its fellowship program; a series of ten successful multi-year, large-scale statewide projects connected to our Special Initiatives; the founding and growth of four Regional Councils; the development and further

expansion of our activities through the Folklife Program and the Center for Media and Culture; the move to a 7,200 square foot facility and the addition of a development office to direct our private fundraising efforts; and the fortunate combination of a stable staff and a highly involved Board -- all contributed to the many-faceted institution we have become.

Within this complex programming fabric; the Virginia Foundation has woven Virginia's stories, bringing together people from the coal fields to the Chesapeake, from the rural Southside to Suburban Northern Virginia. The VFH continually seeks to balance responsive and directive postures, to respond to grass-roots participation and to shape its program by initiating and conducting projects. We believe that the two are complementary: a VFH exhibit circulated by the Media Center attracts a large audience (an average of 3,000 per site), while it generates grant proposals from community groups and academic institutions for other projects. These in turn spark development of VFH Special Initiatives and proposals for resident fellowships at the Center for the Humanities. Center Fellows present colloquia that stimulate new research and programs, contribute to staff and board development of major Initiatives, and become speakers and consultants to educational and cultural institutions, the Folklife Program, Regional Councils, and grant projects. Regional Councils identify new community resources and needs, and Folklife field research locates new audiences and new subjects for humanities programs; both inspire grant proposals and requests for videos and exhibits, speakers and consultants, workshops and publications. Institutional collaborations extend the humanities through museums and historical societies, film, television, and radio. The result is a stable center with an ever-widening circle of involvement that encompasses an increasing number of audiences, scholars, institutions, and communities.

For the past several years, we have described our commitment to the humanities in Virginia as threefold: to build our program as a whole in such a way that it serves all Virginians; to reach for an audience as broad and as diverse as possible geographically, ethnically, educationally; and finally, to tell two kinds of stories -- the traditional and well-told stories of Virginia and the stories that, until now, have been untold, or poorly told, or told only in small circles of the elite or the estranged. As VFH has grown, we have pursued this threefold commitment earnestly and, we think, successfully. One indication of that success has been the broadening of our constituency and, thus, of the content of our programs.

During the next three years we will continue our efforts to reach out to audiences in all parts of the state; to strengthen connections between our various programs; and to build partnerships that make the humanities accessible to all Virginians. We will extend the Grant and Fellowship programs with supplemental funding; create a fifth Regional Council; reinstitute annual conferences; and develop special initiatives on Virginia's Communities and Cultural Conservation, Science and the Humanities, and Violence and Culture. We will expand the Folklife Program and the Media Center to reach new, diverse, and larger audiences.

The humanistic tradition in Virginia was already firmly established when Jefferson wrote the Declaration of Independence. It continues to influence the ways we pursue knowledge, conduct public business and govern ourselves. In this tradition, the political fabric is strengthened and enriched by a diversity of views, freely expressed, and access to knowledge is the equal property -- the common wealth -- of all. This is the tradition the Foundation hopes to foster: by encouraging inquiry and debate, by increasing access to texts and scholarly resources, and by applying the humanities to free and open discussion of the most important issues of our day.

#### VFH Programs

Today, the Virginia Foundation promotes the influence of the humanities in the life of the Commonwealth through: a **Grant Program** that awards funds for conferences, seminars, town meetings, exhibits, lectures, radio programs, and film and video productions; the **Virginia Center for the Humanities**, which awards residential fellowships, sponsors seminars and colloquia, and hosts statewide meetings; the **Virginia Center for Media and Culture** that develops, supports, produces, and distributes culturally significant media and educational programs on the criticism and use of film and video; the **Virginia Folklife Program** that documents, interprets, and presents programs on traditional cultures; **Regional Councils** that develop local resources and programming; and **Special Initiatives** that focus on significant historical, literary, and contemporary issues and create state-wide, multi-year projects involving research, publications, and public programs. **Program Services** -- publications, workshops and consultants -- and **Collaborative Projects** -- The Virginia Association of Museums, the Southern Humanities Media Fund, and "With Good Reason",

the Virginia Higher Education Broadcasting Consortium -- support these activities.

Through all of its activities the VFH works to explore the spirit and diversity of American culture; to engage the issues and stories that inform and shape people's lives; and to encourage the broad diffusion of knowledge. VFH programs inspire literacy and learning; contribute to the interpretation and understanding of cultural traditions; and relate the humanities to contemporary issues. Together they promote the commonwealth. We have been referred to by Virginia's Secretary of Education as "the best educational broker in the state," and by a philosophy professor at the College of William and Mary as "the most significant democratic institution in Virginia." As educational and cultural institutions struggle to carry on their work with limited funds, we see our role increasingly as building bridges and working partnerships between organizations, diverse groups, and people and ideas.

Such collaboration is not simply an end in itself. Its value for us, and for all those with whom we work in partnership, is that it tends to multiply the results of our continuing efforts to improve public understanding and appreciation of the humanities and their relevance to contemporary issues and concerns. Partnerships have recently become central to our analysis and long-range planning. First, the shrinking operating budgets and more narrowly defined programming missions of many humanities institutions -- university departments, museums, libraries, and media -- make fiscal and intellectual collaboration more necessary now than it has ever been in the past. In Virginia, a number of significant state organizations -- the Carter Woodson Institute for Afro-American and African Studies and the Center for the Liberal Arts, for example -- have lost all state support effective July 1.

Second, as the Foundation's organizational structure has grown and the demands on our resources statewide have increased, disciplined financial management has become a necessity, and this necessity has been the mother of many inventions. We have worked hard to increase our base of private support because today, if we wish to develop or undertake a new project of almost any kind, we must look outside our operating budget for the funds to pay for it. In other words, we must either work in partnership with a funding source or find sources of non-cash support, usually through collaboration with another humanities organization.

For example, we raised over \$530,000 from sources other than our own or NEH funds to initiate and



sustain the Folklife Program in its first five years. Also, we have received almost \$250,000 in private funds for the Media Center since 1991. In the case of the Bill of Rights project described elsewhere in this proposal, we raised \$102,000 from a combination of federal, state, and private sources, and we relied on non-cash contributions from the ten community organizations that hosted our program series. Developing this complex partnership was as crucial to the project's success as were the programs themselves. Similarly, in one of our most successful activities during 1993, the 25th anniversary conference of the Virginia Association of Museums, VFH staff and Board participated directly with VAM in the conception, program planning, organization, and local promotion of the conference and served as panelists and moderators. Former VFH project directors and Center fellows participated as speakers. The conference was the most successful single event VAM has ever produced, and the best attended -- a major landmark in the organization's progress toward greater statewide visibility and an exemplary collaboration between VAM and VFH.

As our program has diversified and its outreach broadened, and as our network of friends, applicants, supporters, and partners -- individual as well as institutional -- has grown, our program has retained both unity of purpose and diversity of expression. The scope of our activities is exceedingly broad, and we are now reaching larger and more varied audiences, involving greater numbers of people and institutions, and expanding the range of our programs more rapidly than ever before. In short, we have reached a kind of "critical mass" in experience, public visibility, and the quality of resources now available to us. We continue to believe strongly in the relevance of the humanities to the practical challenges of contemporary life. We also believe that much of the important work of the Virginia Foundation for the Humanities remains to be accomplished. Prospects for the future appear very bright.

The Virginia Foundation remains the only state council to retain "Public Policy" in its title. It is no accident that the council belonging to the state most central to the nation's founding still conceives its mission as a bridge between interpreting and acting, thinking and doing. Virginia has, in any case, a glorious tradition of confounding these realms. To live up to our title is to remain in tension, but such tension reflects a commitment to the future, a commitment to inclusive understanding.

### **Activities and Accomplishments: 1991-93**

To illustrate the range of VFH activities and the ways our program has grown and developed during the past three years, we would offer a sketch of the month of March, 1994 -- during which the final draft of this proposal narrative was written. Since this picture focuses on staff work, it is incomplete and represents only a small portion of our program, but it does show how deeply the Foundation is engaged in the cultural life of the state; how we balance our receptive and directive work; and perhaps most important, how we collaborate with organizations and individuals throughout Virginia to promote the humanities and their application in a wide range of settings.

During this month members of our staff participated in regular meetings of the Southwest, Piedmont, and Northern Virginia Regional Humanities Councils. We also met with the director and staff of a local public library, the Indochinese Community Center, The Potomac River History Project, several colleges and museums, VAM, a nursing school, the Galax Music Project, and "With Good Reason" to discuss forthcoming applications and new project ideas. We travelled to the mountain village of Konnarock, in Smyth County, to present the Foundation's "Understanding Virginia's Communities" initiative to residents interested in developing an interpretive exhibit on their local history; and to Big Stone Gap to meet with members of the newly formed Southwest Virginia Folklore Society, an organization which has sought our help in training its members in fieldwork techniques.

On March 8, 17, and 20, we held three colloquia, public conversations and receptions at the Center for the Humanities on "Remembering and Forgetting;" "Middle East Dialogue;" and "Alternative and Conventional Medicine." These programs drew 128 people including, on March 17, an audience of 56 local physicians, nurses, alternative medical practitioners, scholars, and members of the public interested in discussing the values patients bring to their choice of health care options. On that same evening 20 archaeologists also met at the Center, as they do each month. At the same time, a member of our staff was teaching a course at the University of Virginia Medical School, another was teaching at the UVA Darden School, and a third at Virginia Commonwealth University. A fourth was completing the research and writing of interpretive liner notes for a recording, which he produced, of the traditional sea chanteys of Chesapeake

Bay Virginia Watermen. He is also editing a video program at the Center, one of two currently being produced by staff.

On March 18, we introduced a VFH-funded symposium at the Museum of the Confederacy in Richmond on the symbolism of the Confederate Battle Flag and the legal, political, and social issues surrounding its display, and we attended the NEH Executive Directors conference in that city. A few days later we hosted a luncheon at the Center for the Humanities honoring three prominent veterans of the Civil Rights Movement -- Virginia Durr, Johnnie Carr, and Julian Bond -- who had spoken to a large audience the day before as part of a community lecture series on the history of the Movement, also sponsored by the VFH. The Center also sponsored and hosted that day an all-day workshop for 26 filmmakers and scholars interested in development and funding of films in the humanities.

During this period we also reviewed five discretionary grant applications, funding two, while we prepared to host on April 12 our regular workshop for the directors of new grant projects. We began the month with our Board's meeting March 3-4 in Williamsburg where we met with 30 William and Mary faculty at a dinner hosted by the President in the oldest academic building in continuous use in the United States. We attended the first program of a VFH series on pornography, travelled to Lexington to participate in a planning meeting for an upcoming conference on Life In the Shenandoah Valley During the 19th Century, and back to Abingdon to speak at the first annual Symposium on Southwest Virginia History and Culture, which was conceived and organized by the Southwest Regional Council and held at the local community college. We visited the General Assembly, for the last of 10 days of meetings with members since January 25, and attended exhibits at the Valentine Museum on Malcolm X, and at the Virginia Historical Society on Blue Ridge Instruments and Their Makers, both supported by VFH grants. During March, 56 VFH grant-funded programs were underway, and eight Fellows were in residence at the Center.

Finally, on March 24-26, we held our second annual VFH-organized Conference on Media and Culture, featuring filmmakers, scholars, and a series of film screenings, including the world premier of the NEH-funded "Out of Ireland", which was edited entirely at the VFH Center; 625 people attended. While all of these activities were taking place, we held daily meetings with prospective grant applicants; met with representatives of five newspapers and NPR, nine prospective funders, and a planning committee for a

Virginia Festival of the Book; wrote personal letters to forty lapsed donors, invited our Congressional delegation to the May Federation breakfast, mailed six proposals, distributed a 5,000 piece brochure, and completed the IRS 990; and carried out all of the routine activities associated with maintaining our statewide office, including responding to over 100 requests for guidelines and information.

We have offered this picture of a month in the life of VFH Staff, not because it is extraordinary, but because it is typical of the range of activities in which we are continually engaged. The specifics and the emphasis may vary from week to week or month to month -- in another similar period we might be conducting a semester-long course for teachers on the Bill of Rights, or writing a proposal for support of our Violence and Culture or Science and Technology initiatives --but the nature of our work in the state remains constant. The six major branches of our program work individually and in concert to develop and encourage programs; to reach out to new audiences and forge new partnerships; to direct the Foundation's material resources and staff expertise toward communities and subject areas where there are special opportunities and needs; and in general, to give the humanities the broadest possible public currency in the state.

In the following pages each of the major branches of our work is described in terms of its accomplishments during the past three years, but we ask our readers to keep in mind that none of these branches is really independent of the others; and that these descriptions, too, are merely illustrative: they do not begin to convey the full range of our activities in any program category or the complex nature of our work overall.

### **The Grant Program**

Throughout the past twenty years, as the Foundation has grown and diversified, the Grant Program has remained central to our mission and our activities, and in 1993, following a year-long process of planning and setting priorities for the future, the Board affirmed this centrality once again. By almost any standard of measurement or definition the Grant Program at this point is a mature and extremely effective vehicle for promoting, encouraging, and supporting the work of the humanities, especially among grass-roots organizations, in Virginia. During the past three years in particular, the vast majority -- perhaps 90% -- of our grant projects can be said to have met or exceeded the expectations upon which our initial funding was

based. Disappointing projects are uncommon and outright failures are extremely few. We are also receiving proposals from an increasing variety of organizations, many of them located in previously underserved regions of the state. At the same time the program quality, audience participation, scholarly involvement, and community impact of our funded projects have all increased during the past three years. Thus, we can say with confidence that the Grant Program is now more flexible, productive, and diverse than ever before, and that it is yielding a very impressive return. Statistics, maps, and a list of recent grants are in Appendix F.

#### Discretionary Grants

In 1991, the VFH Board made the decision to expand our narrowly focused program development grants to include awards (of \$1,500 or less) for small programs and activities as well as program planning. This decision has enabled us to respond quickly to requests that fall between our regular grant cycles while at the same time relieving applicants whose requests are very modest of the considerable burden a formal proposal entails. The strict ceiling on discretionary grant requests also encourages applicants to "do more with less." It also means that we are frequently one link in a "funding partnership" in which an applicant draws support from several sources instead of just one. Between February 1991 and December 1993 we awarded a total of 56 discretionary grants, thirty in 1993 alone, at a combined cost of \$53,170. Examples include a \$1,000 grant to Appalshop to catalogue and plan for public presentations of a collection of more than 3,000 photographs taken during the early decades of the 20th century by the travelling Appalachian photographer William "Pictureman" Mullins; a grant of \$1,250 to the South Hill Community Development Association to support planning for a new museum of Tobacco Farm Life (in this case our early support helped the Association to obtain a much larger grant from the Center on Rural Development to finance building renovations for the Museum); a \$1,000 award to the Virginia Department of Historic Resources to support a one-day "Historic Preservation Planning Roundtable;" and a \$1,000 award to the Mattaponi Indian Tribe for video oral histories.

#### African-American History in Middlesex County

This grant, made in March of 1991 to the Black Church Cultural Affairs Committee, a grass-roots organization, supported research and documentation of the history of African-Americans in Middlesex County and forthcoming publication of a book. Our funds also supported two large public forums.

The success of this effort can be measured in many ways -- by the large public audiences who attended the forums and the excellent historians who participated; by the extensive publicity the project received locally; by the quality of the information and especially the personal histories uncovered by the research (including information about the landmark civil rights case of *Irene Morgan v. Commonwealth of Virginia*, which preceded the Brown decision and the Montgomery Bus Boycott by more than a decade); and by the public education that took place throughout the County as the project moved forward. As the project director wrote in his final report, "minds are now open to acknowledging complete histories rather than dealing with only the attractive atmosphere of life." The entire project was a wonderful example of grass-roots, community-wide, public humanities.

#### The Genie In The Genome: Choices and Challenges

In 1984 the Center for Programs in the Humanities at V.P.I. & S.U. began, with VFH support, a decade-long series of public forums devoted to exploring issues raised by recent developments in science and technology. The VFH has supported ten of the programs in this series, most recently a forum in April, 1992 on the ethical, legal, social, and cultural implications of the current effort to map the entire human genetic landscape. In many ways, this program was the most ambitious of the series because human genetics is an arcane subject; because the Genome Project is still not well known; and because the issues surrounding this major scientific (and political) undertaking are so complex, and so explosive.

The forum was carefully structured to balance opposing viewpoints. It involved both scientists and humanities scholars working in the fields of anthropology, philosophy, bioethics, religious studies, and the history of science. It was imaginatively and energetically promoted by its organizers and achieved impressive local press coverage, which focused on the issues raised by the Genome Project. More than 600 people attended, and the plenary session was broadcast to 46 "downlink" sites nationwide. Overall, the program made very important contributions to public understanding of the Human Genome Project and the issues it raises by focusing on historical background, methods, and goals; bringing together an articulate group of scientists and humanists whose views on the H.G.P. cover a very broad spectrum; and providing opportunities to explore in depth the project's impact in the fields of agriculture, health care, education, international relations, and scientific research. It also represented the Foundation's longstanding commitment to using the

disciplines and resources of the humanities to explore important public issues and is also related to the Science and Technology initiative we have planned for 1994-96.

#### Reedville Waterman's Project

Two grants made in 1991 and 1992 enabled the Greater Reedville Association to develop an exhibit on the occupational traditions of the Watermen of Virginia's Northern Neck. The first grant supported research, documentation, and planning; the second supported production and initial circulation of the exhibit. The project involved 29 tape recorded interviews with 34 watermen and women; extensive photographic documentation, including more than 4,000 new photographs, and the direct participation of scholars in all phases of the enterprise. The result is a beautiful and moving exhibit with a strong interpretive component, one that provides a stunning visual and oral history record of the watermen's lives and traditions including pound net fishing, crabbing, menhaden fishing, oystering, net mending, boat building, and chantey singing. The exhibit is currently being circulated through the Foundation's Media Center offering statewide audiences an insight into one of Virginia's unique and most threatened cultures. At the same time, a second copy of the exhibit, as well as the original photographs and tapes, are housed in the Reedville Fisherman's Museum as a permanent resource for local residents and students interested in Virginia's 20th Century Bay culture. This project grew out of Folklife Program research, involved the Chesapeake Regional Council, and drew on the Media Center's resources.

#### A Hidden History: African-Americans In the Roanoke Valley

This grant, awarded in March of 1992 to the Harrison Museum of African-American Culture, supported the collection and transcription of oral histories in anticipation of an exhibit on The Black Experience In the Roanoke Valley. The project also included public forums in which results of the oral history research were presented. The 88 oral history interviews, most of them with older Black residents, focus primarily on employment (especially the Norfolk & Western Railroad, which was the largest employer of Black Roanoke-area residents prior to 1965), education, health care, religion and the church, social life and entertainment, and the impact of the Civil Rights Movement in the area (which was not as profound as it was elsewhere in the South, evidently because the Black community in Roanoke was strong, secure, and relatively prosperous.) These tapes contain a wealth of valuable and sometimes surprising information, and

the Museum is now ready to begin planning for the exhibit at the same time that it explores other ways to use the oral history materials. The project's first fruits, including a three-full-page article in the Roanoke Times have been impressive, and the Museum staff and the community are enthusiastic about bringing Roanoke's "hidden history" into full public view. The Foundation's collaboration with museums and its extensive Special Initiative on the Black Experience in Virginia furthered these projects. The Folklife Program assisted in training for the recording of oral histories.

#### Bringing Shakespeare Home

In November of 1992, the VFH awarded a grant of \$14,000 to the Shenandoah Shakespeare Express in support of a two-week summer institute for teachers on new ways of teaching Shakespeare. In this June 1993 seminar, participants worked directly with SSE's company of actors who were always available to "illustrate" the teachers' questions and ideas about the plays; in turn the teachers attended two evening performances of each of the plays -- *Antony and Cleopatra*, *Romeo and Juliet*, and *A Midsummer Night's Dream* -- to observe the SSE's unique dramatic interpretations. Thus, teachers had "the luxury of being able to see a Shakespeare production in the evening, to discuss it at length the next morning, and to have the entire cast on hand to tinker with it in the afternoon."

This approach was so effective in opening up the texts that every single teacher's written course evaluation speaks in its own way of a revolution in understanding achieved through the seminar. This extraordinary success is attributable to the working partnership between the teachers and the actors, the unique and extraordinary SSE performances, and the energy and talent of professor Ralph Cohen, the project director and seminar leader. Many of the teachers said in fact that the course would be inconceivable without him, and he in turn was equally generous in praise of the teachers, who were drawn from widely separate parts of the state and who represented a diversity of public and private and urban as well as rural and suburban schools.

We funded a similar successful seminar held in 1992; probably, in terms of its overall quality and impact, the second was the best we have ever funded. As one teacher wrote, "never before have I felt so close to a text that I almost own it." All teachers' course evaluations say that the experience of this seminar will have a major impact on their classroom teaching. We have long been convinced of the value of our



investments in summer seminars for teachers, five per year for the past ten years. This course sets a new standard of creativity and excellence and challenges us to continue to find new ways to support similar efforts in the future. (Based on these models NEH recently awarded SSE \$186,000 for a national summer seminar for college teachers.)

#### Understanding Virginia's Communities

When the Board and staff of the VFH began to seek a Special Initiative for our Twentieth Anniversary observance, we looked back over our work during the past several years and saw that many of our most successful programs had been focused on particular communities in the state. Programs on African-American history in Middlesex, Roanoke, Waterford, Richmond, Lancaster; films on Lao Buddhist Immigrant acculturation, the Melungeons, the Guineaman, the Pamunkey; research into the history and culture of the Mattaponi and Monacan Indians; the Reedville Watermen's exhibit and public forums, photographic exhibits, and books on Ivanhoe, Wise, Winchester, Chesterfield, Patrick, Jackson Ward and Kinsale, are just a few examples of recent community-focused projects.

Recognizing the power of these projects to engage local interest and to contribute to a more complete understanding of Virginia; and recognizing, too, that communities throughout the state are currently undergoing dramatic and sometimes very difficult transformations, we announced this Initiative and also invited proposals through the Grant Program for new projects on the theme, "Understanding Virginia's Communities." The initial response brought 13 proposals (out of 48 received in October 1993) related to the Communities theme.

While the Grant Program remains open, the Communities Initiative is encouraging applications from groups and organizations that have not received VFH grants previously and is stimulating the Grant Program generally. Among the projects we supported in November 1993 are research, writing, and public forums on the history of Gillfield Baptist Church in Petersburg, perhaps the oldest Black Baptist church in the U.S.; a one-week curriculum development institute for teachers on the Christ Church community in Lancaster County; script development for a documentary film on school desegregation in Prince Edward County; development of a historical drama on the history of the town of Norton; publication of an illustrated study guide on Lao Buddhists in Fauquier County; a symposium on the history and culture of communities in

Southwest Virginia; planning for a Monacan Indian Tribal Museum in Amherst County; development of a Scott County Museum in Nickelsville; and a series on frontier settlement in the Shenandoah Valley.

### **Regional Councils**

The Virginia Foundation is committed to serving the entire state -- its small towns and rural areas as well as its established cultural centers. Thus, in the late 1980s we began long-term development to stimulate humanities programming in selected regions of the Commonwealth, areas of Virginia that had remained less active than others in our work, through a network of regional organizations.

The Regional Councils are volunteer "boards" of individuals representing the diversities of the areas they serve. They are assisted by VFH staff in their efforts to promote regional awareness of the humanities and to encourage local use of VFH resources. They also work, together with the Foundation, to identify and serve the special needs of their regions and to create programs that preserve, invigorate, and celebrate their regions' unique historical and cultural identities. In short, the Councils help the VFH to create an appropriate agenda for its work in the areas being served; and the VFH in turn provides the Councils with advice and support in the development of local programs. The Foundation's central commitment in its work with the Councils is to empower local initiatives and build on local resources. Insofar as possible, we work in support of priorities set by the Councils themselves.

To date, four Regional Councils have been established: The Piedmont Regional Council, serving the seven counties of the Piedmont (14th) Planning District; the Southwest Regional Council, serving the fifteen counties of extreme Southwest Virginia; the Chesapeake Regional Council, serving the Northern Neck and Middle Peninsula; and the Northern Virginia Regional Council which serves a primarily urban constituency. A map showing Council regions is attached in Appendix F.

Each of these Councils has a unique regional identity, and each works directly in partnership with VFH to strengthen the humanities, and humanities institutions, in their respective regions. A recently-completed four-year-long initiative to encourage the teaching of local and regional history in Southwest Virginia is perhaps our best example to date of how the VFH and its Regional Councils, working in partnership, can produce results that would be difficult, if not impossible, for either to achieve alone.

The Southwest Regional Humanities Council, our second, was established in 1988 to serve the 15-county region Southwest of Radford -- Appalachian Virginia, the western face of the Blue Ridge and the long high valley in-between. The region has a long history of fragmentation, exploitation, poverty, and marginalization, although it also has an extraordinarily rich and colorful past and still holds some of the best and purest examples that remain of traditional American culture.

At one of its earliest meetings the Council identified as one of the major problems facing Southwest Virginia the lack of awareness of regional history among young people in the area. Local history was not taught, or was poorly taught in the schools, and without a knowledge of their history, students had nothing to contradict the negative stereotypes of their region. Members of the Council believed that the more students knew about their region's unique history and cultural identity, the more likely they would be to remain in the region, to contribute to its economic future, and to work to preserve its cultural resources. The Chairman of the Council proposed a series of summer institutes in local and regional history for Southwest Virginia teachers under the guidance of historians and experts in curriculum development. The VFH has sponsored four of these institutes to date--in 1989, 1990, 1991, and 1993, the fourth with the Corning Foundation in response to a collaborative fundraising effort.

During an initial week of class meetings in each seminar, the teachers learned the techniques of curriculum development, and heard presentations by historians, local librarians, archivists, and museum curators. During a month-long research break, the teachers visited museums, libraries, courthouses, and historic sites, conducting original research on a person, place, or event in local or regional history. This research was shaped into draft teaching units, including narrative materials, documents, photographs, and exercises to be completed by students either in-class or on field trips. Teachers then returned for a second week of classroom work in which they presented this draft material for critique by their colleagues and the course instructors. These presentations identified the Standards of Learning the units would fulfill, outlined the sequence of in-class presentation, and listed the activities that would supplement the classroom instruction.

To date, the four institutes have served a total of 55 teachers representing 12 Southwest Virginia counties, and have produced a total of 38 units (some of the teachers worked collaboratively). These units

have already been taught to nearly 7,000 students in the region at the elementary and the secondary levels in history, government, and social studies classes. Many of the units include 150 or more pages of narrative and photocopied material, supported by audio and video tapes, oral history interviews, photographs and slides. VFH support for these institutes has averaged \$8,000 each, and through a handful of teachers we have reached thousands of students: likewise, the units have become permanent resources. Also, teachers have written for publication, conducted in-service presentations, and used the materials from their units in presentations to non-school organizations -- e.g., the Virginia Social Studies Conference and the Appalachian Teachers Network, itself an outgrowth of the Regional Council, Radford University, the VFH, and some 200 local teachers. Collaboration again was the key to success.

During the past three years the contributions made by all four of the Regional Councils to our work in the state has increased dramatically. Among many other programs, the Southwest Council has organized two Regional Museums forums for the staffs and Boards of the area's museums and historical societies; and has worked with the staff of the African-American Historical and Cultural Center in Pennington Gap to begin rebuilding the Center's photographic and oral history archives which were destroyed in a recent fire. The Piedmont Council has sponsored three very successful forums for social service providers and the public, focusing on rural poverty in Southside Virginia; organized and conducted three library book-discussion series, 63 programs in all, nine in each of the Council's seven counties; and developed and produced an exhibit on the private boarding schools that served African-Americans in Southside Virginia prior to integration.

The Chesapeake Council is continuing to focus on preserving local history and on exploring the impact of cultural and demographic changes in the area as local communities are altered by an influx of retirees and second-home buyers and traditional working relationships to the water give way to leisure-oriented activities. Recent Council-sponsored projects have included a series of performance-discussion programs on the James Adams Floating Theatre and planning for a summer 1994 Teachers' Seminar on the community of Historic Christ Church. Meanwhile, the Northern Virginia Council, established in 1991, has sponsored a very successful conference entitled "Voices of Northern Virginia", which featured narratives of immigration, including participants who have come to the area from Soviet Georgia, Laos, Cambodia, and Vietnam. The Council was also instrumental in developing a multi-site library book discussion series on "The

Literature of Deafness" (supported by a November 1993 grant from VFH) and is currently planning a public screening in Reston of the VFH-sponsored film, "I Take Refuge," as well as a two-day folklife workshop for Northern Virginia Teachers, designed, like the Southwest Council teachers' projects, to introduce the study of area culture to the classroom as a way of focusing and stimulating student interest.

### **Special Initiatives**

Since 1982 the Foundation's series of major statewide initiatives has been a sustaining force in our programming. Through these initiatives we have attempted to focus public attention on topics of concern to Virginians: topics related to the immediate national agenda, to the intellectual foundations of American culture, or to the unique needs and history of the state. The initiatives are undertaken as a complement to our grantmaking and other programs; they are widely publicized and sustained over several years and generate a large number of related proposals, fellowships, and other activities. In addition, they involve a major project -- or group of projects -- conceived and developed by the Foundation's Board and staff, and special publications.

The Special Initiatives have helped us to create a broader definition of our own role -- and the role of the humanities -- in the intellectual and cultural life of the state. We have also found that the initiatives are durable: related proposals tend to emerge almost as soon as an initiative is announced and to continue appearing for years after our focus has formally shifted. Thus, we see the initiatives as an expanding matrix of perennial interests rather than as a linear series of foci, disconnected from one another and circumscribed by the calendar year. The Special Initiatives for 1991, 1992, and 1993 illustrate the statewide--and national--importance of this aspect of our work.

#### **The Bill of Rights, The Courts, and The Law**

During the Fall of 1991, with \$102,000 from a combination of private, state, and federal sources, including the Crestar Foundation, the Virginia Commission on the Bicentennial of the U.S. Constitution, and the Commission on the Bicentennial of the U.S. Constitution, the Virginia Foundation organized and conducted a statewide project devoted to increasing public understanding of the Bill of Rights, the courts,

and the law. The project consisted of fifty public forums, held in ten Virginia communities, co-sponsored by twenty-seven different organizations, and attended by a combined audience of 6,764 people.

All of the discussions focused on landmark Supreme Court cases and the Constitutional issues they raise or address. Discussion leaders included many of Virginia's, and the nation's, foremost legal scholars and scores of historians from Virginia's colleges and universities. The programs were held in public libraries, courthouses, theaters and historic buildings, college auditoriums, and legislative chambers across the state. They dealt with complex and controversial issues like abortion and privacy, censorship and free expression, flag burning, drug testing, rights of the accused, affirmative action and quotas, the limits of a free press, sex discrimination, the relationship between church and state, and the right to die. They attracted intense community interest, wide-spread publicity and press-coverage, broad-based audience participation, and vigorous, often free-wheeling debate. They served to promote practical understanding of the Supreme Court and the Bill of Rights; to facilitate dialogue among individuals holding widely differing points of view; to initiate cooperation among diverse local program sponsors; and to encourage audiences to read some of the best, most influential writing in American legal history.

Central to the programs' overall success was a 244-page Casebook, edited and published by the Foundation and distributed free-of-charge to audiences at each local program site. The casebook contains abridged versions of 38 landmark Supreme Court cases, nearly all of them decided in the past forty years, together with introductory essays and commentary written by five nationally-recognized Virginia scholars of the Bill of Rights (A.E. Dick Howard, Robert M. O'Neil, Josephine Pacheco, Rodney Smolla, and Melvin Urofsky). The cases and commentary served as reading texts for the discussions, with the cases organized in clusters around ten separate Constitutional themes. These included Free Speech; Church and State; The Public's Right to Know; Rights of the Accused; Racial Discrimination and Preference; Equal Protection: Gender; Due Process, Privacy, and Personal Autonomy; Ethnic Identity, Immigration and Equality; Evolving Concepts; and State Constitutions and State Bills of Rights.

We printed 4,000 copies of the Casebook initially, and later, an additional 1,000 copies to meet the extraordinary demand. Apart from its distribution in connection with the fifty public forums, our Casebook has also been used in a variety of other ways, as a text/resource by

- The 1991 Virginia Institute for Law and Citizenship Studies (40 copies)
- The United States Information Agency (50 copies for distribution to Embassy libraries in Africa, Latin America, East Asia, and Europe)
- Smyth County (Virginia) Schools (150 copies for use in a county-wide curriculum development workshop)
- The John Marshall Foundation (75 copies for use in a series of three summer institutes for teachers on the Judiciary and the First Amendment)
- The Taft Foundation (450 copies for use in 15 Taft Institutes in American Government held nationwide during the summer of 1992)
- The Virginia Foundation for the Humanities (25 copies for use as a text in a semester-long teachers' institute on the Bill of Rights, held in Charlottesville during the Spring of 1992 under a special grant from the Bill of Rights Educational Collaborative--see below).
- The 1992 Virginia Institute for Law and Citizenship Studies (25 copies)
- Piedmont Virginia Community College, for use in a course on American Government (25 copies)
- Richmond Public Libraries (10 copies)
- The Madiera School, for high school classroom use (26 copies)

In addition to its core activities, this project led to a series of fifteen weekly radio interviews (twenty minutes each) with the VFH President on topics related to the Bill of Rights, broadcast to a regular listening audience of 146,000; two VFH grants to the Virginia Forum to support production and distribution of five media packets on the Bill of Rights and to WNBC-TV to support video-taping of four of the programs in the statewide series. The Virginia Forum's media packets were built around original articles by leading scholars. These five programs reached 600,000 readers through the print media and 1.2 million listeners/viewers through broadcast interviews with the writers. The WNBC programs have reached an estimated 500,000 viewers in Northern Virginia.

Finally, as the culmination of our Bill of Rights initiative, with grant support from the Bill of Rights Education Collaborative and the Pew Charitable Trusts, the VFH organized and conducted a semester-long institute for teachers, held at the Center for the Humanities from February - June, 1992. Twenty-five teachers and principals representing schools in eleven Central Virginia jurisdictions took part in the course, which consisted of five weekend sessions led by the writers of our Casebook. Results included fifteen curriculum units, all of which have been used in Virginia classrooms during the 1992-93 school year. These units are excellent and durable resources that have enhanced instruction at the intermediate and secondary levels. Equally valuable, however, were the conversations this course encouraged, between teachers and scholars willing to explore with them, in depth and in an informal setting, some of the most important and fundamental issues raised in recent Supreme Court decisions.

### Cultural Encounters and the Immigrant Experience in Virginia

At the end of this century we are witnessing the largest wave of immigration in the country's history, larger even than in the days of Ellis and Angel Islands. This time the mix of cultures is arguably even more diverse than before. It includes Afghans, Ethiopians, Cambodians, Vietnamese, Salvadorans, Nicaraguans, Somalis, South Africans, Indians, Koreans, Russians, Romanians, and others. Most of these new immigrants, moreover, keep in touch with events at home in ways our ancestors could not -- by phone, fax, video, satellite, plane, television, and radio. Virginia too is experiencing an enormous wave of immigration, and concerns about the loss of an American or a Virginia identity run headlong into efforts to expand the Virginia economy and resource base with the aid of foreign exchange, investment, and immigrant talent. In order to provide a forum in which Virginians could discuss these critical changes, the VFH organized and sponsored three statewide conferences in 1992 -- in Blacksburg, Charlottesville, and Newport News -- on issues related to the immigrant experience and will publish a book of essays on the subject, now in press. The book of essays, entitled *The Mosaic and the Melting Pot: American Images of Immigration and Difference*, has a different perspective on multiculturalism than the current, often adversarial ones found in popular works. The presenters at these conferences were given the charge to recognize that somehow we must all live together and to ask less "whether" than "how," to look ahead at what we might do as a nation to live with the challenge of difference. The essays are not merely academic, but are related to teaching, immigration policy, and questions of ethnic and race relations.

At the same time, we sponsored other programs, including a summer seminar on Willa Cather and the Immigrant Experience; a reading series on modern writers in Europe, Africa, and Asia; a conference on Asian Americans in Virginia; an exhibit of photographs and life stories of successful Asian American women; a film on a Lao temple located in Catlett, Virginia; and a summer seminar on Central American literature and history for school teachers working with Salvadoran children in the classroom. This summer seminar produced as well an excellent text on Latin America and Latin American immigrants (*Redescubriendo America*) for classroom use.

Also, in 1992, the VFH received an Exemplary Award to support a VFH library discussion series on immigrant literature and cultural encounters. Called "A Commonwealth of Nations: 1607-1992," the



programs were held at twelve libraries across the state (five sessions at each site), offering a choice of four themes, each with five literary selections (and a number of alternates). These were: **Americans By Choice or Force** (books which explore the experience of immigration, both voluntary and compulsory, and its legacies); **American Lives, American Identities** (books which explore immigrant community life and diversity); **Americans – Children of Immigrants** (selections which explore the intergenerational tensions in the second-generation immigrant's world); and **Other Peoples, Other Cultures** (current fiction in translation which explores the home cultures of many current immigrant groups). Participating libraries were located in Big Stone Gap, Blackstone, Danville, Lynchburg, Newport News, Richmond, Roanoke, Arlington, Chesapeake, Warrenton, Sterling, and Rappahannock. Other related series were held in Charlottesville and in seven counties in the Southside. In addition to introducing more than 2,600 readers to a new genre and to a group of 30 Virginia scholars, the project enabled some of the libraries to purchase additions to their collections beyond the books provided by the series, giving them new, current, and significant collections of immigrant literature.

As 1992 was the Columbus Quincentenary year, we also published, with Jamestown-Yorktown, a calendar of events around the state and nearby, commemorating the event. We included in the calendar a brief essay on "the encounter" as really the first of many such encounters, and several book selections from people well-known in the field, including the historians James Axtell and Douglas Foard (a member of the VFH Board), making the calendar not only informational, but educational as well.

#### Health, Health Care, and the Humanities

In seeking to expand the public policy dimensions of its mission, the VFH launched in 1992 and continued throughout 1993 a number of projects in an area of intense and growing public interest: health care. We have examined and continue to develop programming around two areas of serious concern: values and cost, and violence and its effects on the health care system.

Three series of programs in particular have furthered this initiative. First, to encourage citizens to participate in discussions about health care policy, and to add the public voice to the medical and political process of health care reform, the Virginia Foundation, in partnership with the Kettering Foundation, sponsored a statewide series of health discussion forums throughout Virginia. The series began in October,

1992. Entitled "Health Care in Virginia: The Public Voice," it involved community members in eight geographic regions around Virginia in small group discussions about health care options. VFH staff created a discussion guide and resource manual. Narratives, in the form of literature and patient stories, opened each of the discussions and helped to broaden their scope, raising questions such as: How do we define health and health care? How does our education, religion, geographic location, ethnic background, and experience affect what we want and expect from health policy?

In a second project, developed in cooperation with the University of Virginia, the Virginia Foundation used satellite broadcast during October 1992 to involve local audiences in 16 Virginia communities and at 13 national "downlink" sites in two discussions on physician-assisted suicide and rationing of health care. These programs featured major scholars in biomedical ethics, and were downlinked to sites where other scholars led local audience discussions following the interactive broadcasts. Since the programs were broadcast unscrambled on the C-band, home access was also available. This series was our second experience with interactive teleconferences and a likely model for future VFH activities.

Finally, the VFH has focused increasingly on developing programs in the area of violence and culture, a field of enormous importance, and one that offers many possibilities for collaboration between the health care professions and the humanities. In November 1993 we awarded a grant to Radford University and St. Alban's Hospital to support a five-part series of lecture-discussion programs on topics related to the nature, origins, and impact of violence on individuals, within institutions, and in society as a whole. At the same time, we have established a partnership with the Medicine and Humanities Program at the UVA Medical School. At their invitation and funding, the VFH organized an eight-part series of public discussions, "The Epidemic of Violence." These programs, which took place from October '92 to April '93, were each attended by 100 or more physicians and 50-75 members of the public and featured scholars in anthropology, history, literature, ethics, law, government, and medicine. Our collaboration with the University of Virginia's Medicine and the Humanities program is continuing, and this initiative, like its predecessors, has allowed us to develop partnerships with institutions and individuals who are helping us to shape our program in ways we could not have foreseen when our plans for the initiative were being developed.

## Virginia Center for the Humanities

Supported with state and other funding since 1986, the Foundation's Center for the Humanities sponsors interdisciplinary research, writing, and programming that reach beyond the academic community and promote public involvement in the humanities. The Center offers a supportive working environment for those engaged in research, and fosters scholarship that extends the Foundation's Special Initiatives and major programs as a means to further the Foundation's larger goal of making the humanities widely accessible. By encouraging research in areas of public concern, and sponsoring public forums on fellows' research, the Center involves the community directly. In its first seven years, the program has hosted 156 Fellows in residence. Diverse in their backgrounds, interests, and methodologies, Fellows have developed course material for school classrooms and college courses (including recently a college course in the historical origins of goddess worship, and a high school course demonstrating classical tools of rhetoric through the medium of film); and researched and written groundbreaking and award-winning texts in their fields. David Garrow completed portions of his major historical work *Liberty and Sexuality* (1994) while at the Center, and Edward Ayers wrote *The Promise of the New South* in part at the Center. Mary Lee Settle completed her latest historical novel, *Cage of Bone* (in press), while here, and Mary Lyons completed *Letters From a Slave Girl: The Life of Harriet Jacobs*. Other fellows have written significant works of biography and literary criticism and compiled anthologies of Southern women writers, of archeological research in Virginia, and of racial history and race relations in Southern fiction. Foreign scholars have translated the work of a famous Chinese writer, Shen Tzung-Wen, and reviewed the work of African-American poets from a Greek perspective. A focus on African-American history led to a concentration of fellows in 1993 addressing free Blacks in Virginia, slave families, the ante-bellum household, slavery at Monticello, and runaway slaves, allowing for lively exchanges regarding method, findings, and analysis.

Selected through a highly competitive admissions process, fellows are usually in residence for either one semester or the summer. They have included college and university professors, high school teachers, journalists, filmmakers, librarians, museum and historical society professionals, folklorists, independent writers, public historians, and unaffiliated scholars. They include both young and senior scholars, Pulitzer

and National Book Award Winners, and winners of numerous academic and professional association prizes. Since 1986, awards have been made to 123 fellows from Virginia, 48 from out of state and abroad. Several recent Fellows are immigrants from Europe, the Middle East, and Asia.

Work undertaken by fellows generally falls into one of two major areas of concern. First, scholars have been engaged in telling the untold stories of Virginia, those denied or unheard by virtue of the preconceptions and prejudices of other eras. These are the stories of Virginia women, African-Americans, American Indians, and immigrants. They are the stories of the disenfranchised: of the Monacan Indians, victims of what fellow David Smith has called statistical genocide, denied their Indian status by the Virginia Health Department in the 1920's; of Virginia's Black communities, who have known their own history and heroes, but have seen them overlooked by scholarship that until recently was not interested; of Virginia's women -- over half its population, half its history, until the 1970's remembered only in fleeting references to the iconographic Martha Washington, Dolley Madison, and the ubiquitous Pocahontas. Today, as well, they are the new untold stories of Virginia's contemporary "others:" its burgeoning immigrant communities (which have their own historic counterparts in the southwestern coalfields and the factories along the James); its different; its growing underclass. In ways often little understood and not always welcomed, those who comprise Virginia's modern diversity also contribute to the particular character of the Commonwealth, and are taking their place in Virginia scholarship. Through fellowships in folklife, immigrant issues, culture and poverty, and the cultural effects of violence, the Center continues to bring to the public the fullness of Virginia history and culture.

Second, fellows have been concerned with Virginia's literature and history, and the ways in which our historically-derived patterns of life and thought interweave with our experiences of the global society of the twenty-first century. Recent projects, for example, have included studies of writer Ellen Glasgow, who lived and wrote between two ages in the South; Hispanic theatre in the New World as it reflected a dialogical effort of the conquered to comprehend what had happened (with ramifications for intercultural dialogue in the present); Thomas Jefferson and his life at Monticello; the treatment of runaway slaves and the survival of slave families in 18th and 19th century Virginia; Federalism and the Modern World; Faulkner's women; Barbary pirates and *sub rosa* patterns of trade in the 19th century Mediterranean (relevant to current

clandestine systems of trade); the question of narrative and memory in court cases of incest; Middle East dialogue groups and their effectiveness; the history of abortion rights; gender and the legal profession in 20th century Virginia; health care crises of the early 20th century and their modern parallels; and the trials and travails of Southern liberals in a changing South.

Folklorists at the Center have combined intensive field research with modern videography to produce sophisticated public programming. They have described the forced evacuation of landowners from what became the Shenandoah National Park; the watermen of the Chesapeake Bay; lining bar gangs and their music, and other secular and church music of the Piedmont and mountain regions of the Commonwealth. They are producing a corpus of material on Virginia's oral tradition that is of interest to a wide public audience difficult to reach through other forms of programming, and which celebrates and respects some of the most forgotten and misrepresented citizens of the Commonwealth.

A Fellow's work often comes to fruition long after the actual residency: former Fellows are continually publishing books, monographs and magazine articles. Oxford University, University of North Carolina, Crossroads, University Press of Virginia, St. Martin's Press, MacMillan, University of Illinois, Scribners, Abrams, and Penguin are among the presses that have published Fellows' manuscripts. The books themselves are as wide-ranging. A partial list of publications of Virginia Fellows is included in Appendix G, along with a complete listing of residency topics and other statistical data on the Fellowship program. These show that 34 projects have focused on or been related to African-American history and literature. Over 12 percent of fellowships awarded have gone to minorities, and women make up some 46 percent of those accepted. We are working to increase these figures by wider advertisement of the program; as it is, we believe we are the most diverse and representational of the population of all like programs in the country.

Following their time at the Center, Fellows continue work with the Foundation. They serve as speakers and consultants to our initiatives, and return for colloquia with other fellows and the public. Fellows throughout the state design and participate in public programs, from our book discussion series to our film conferences to our lecture series and one-day seminars. This year, for example, an "alumni" fellow has worked with Julian Bond and the VFH staff to create a series on the Civil Rights movement, bringing major civil rights figures to public venues in the Charlottesville area including black churches and junior high

school auditoriums, and several contributed in various ways to the celebration last year of Thomas Jefferson's 250th birthday.

Directly or indirectly then, each of the Fellows' projects serves to enrich the Foundation's educational programming. Several fellows, including Max Harris, now Executive Director of the Wisconsin Humanities Council, Dina Copelman, a Romanian immigrant studying 19th century English schoolteachers, and Suzanne Jones, editor of the paperback anthology of Southern literature, *Growing Up in the South*, (one of many VFH Fellows to win outstanding Virginia faculty awards), all participated in our book discussion series on immigration and the global society. Ed Ayers (another outstanding faculty prizewinner) wrote on the history of violence in America for the Federation of State Humanities Councils and the Kettering Foundation publication, *Freedom and Equality: Humanities Perspectives on Health Care, Crime, and the U.S. Economy* in 1993. The publication is designed for citizen use in small discussion groups, and is used nationwide. Susan Stein wrote the magnificent catalog for the 250th anniversary exhibit, *The Worlds of Thomas Jefferson at Monticello*, during her residency at the Center. Two former Fellows worked with the Black Church Cultural Affairs Committee of Middlesex County to develop an extraordinary history of African-American life in Middlesex, while four former Fellows are working with Monticello to create a full interpretation of the slave community there. Two Fellows have consulted with the Valentine Museum to develop its expansive agenda and specific exhibits, and another became the principal scholarly advisor to the Monacan Indian Tribe, who are actively seeking to reclaim and educate others about their heritage.

Thus, the pool of former Center residents comprises a network of speakers, project directors, and consultants, an active and statewide resource for humanities programming. Several former Fellows serve on our regional councils; one edits a Fellows' Alumni newsletter; others organize a yearly reunion at the Center; and the whole places the Foundation within a large, diverse, and committed company of scholars.

#### **Virginia Folklife Program**

Folklife refers to expressive and material traditions passed along by word of mouth or learned informally, and is best understood not simply as the texts or artifacts of tradition, but also as living processes. Folk traditions are deeply rooted in the history, experience, and identity of people who share common bonds

as members of a community or a regional, ethnic, religious or occupational group. The Virginia Folklife Program, established at the Foundation in January 1989, develops projects that document, present, and interpret the traditional culture of Virginia's diverse regional, ethnic, religious, and occupational communities; it advances the understanding and enjoyment of Virginia folklife through informative presentations, events, and programs for the general public, and through the development of educational materials for dissemination to Virginia's public schools, libraries, and other organizations; it also reinforces Virginia's folk traditions by honoring and providing support services to traditional artisans, and by helping communities develop plans and projects to strengthen their cultural traditions. The program works toward these goals by implementing model projects of its own that integrate the results of in-depth field research and documentation into informative programs, and by working collaboratively with state and local cultural organizations to develop, fund, and conduct projects that document and present the folk culture of their communities. These communities and traditions are central to VFH interests, and the Folklife Program has welcomed vast new audiences to VFH programs in the humanities, while introducing scholars and other publics to a wealth of Virginia history, living traditions, and diverse cultural communities.

Six collaborative projects realized in this period were the direct result of fieldwork we conducted in three regions of the state (the Northern Neck, the Southside, and the Lower Shenandoah Valley) during the summer of 1990 with funding from the NEA Folk Arts Program and two corporate sponsors (Mobil and CSX). These include:

- the Reedville Watermen's Project in collaboration with the Greater Reedville Association: fieldwork for and production of a traveling exhibit "Because My Work is What I Do": Watermen of the Northern Neck. This exhibit was the first for the new Fisherman's Museum in Reedville.
- "See You When the Sun Goes Down": The Northern Neck Chantey Singers: a cassette recording of worksongs of menhaden fishermen, produced and edited by VFH staff at the request of the Singers and the county;
- the Piedmont Folksong Project, in cooperation with the Piedmont Council and several churches: fieldwork and videodocumentation for educational videos and an accompanying booklet of interpretive essays on African-American religious folksong, worksong, and children's singing games. The programs are being produced at the VFH Media Center;
- "Common Ground: Folk Culture in Southside Virginia": interpretation, produced in part with Longwood College, of traditional music, crafts, and occupational folklife, for a traveling exhibit, which will circulate to eight sites during 1994-95;

- Traditional Basketry in Virginia: documentation of living makers of split-oak baskets all across the state, undertaken in partnership with the Center for Archaeological Studies at James Madison University;
- "Keeping Tradition: Folk Craft in the Shenandoah Valley": an exhibit and programs on regional traditions, planned and produced in collaboration with the newly-established Shenandoah Valley Heritage Museum in Dayton.

Projects of the Virginia Folklife Program during the 1991 - 93 period included two other collaborative efforts:

- the Galax Community Music Project, a collaboration with the Arts and Cultural Council of the Twin Counties and traditional musicians: fieldwork for a videodocumentary about Old-Time music in the social life of communities in Grayson and Carroll Counties; off-line editing is underway at the VFH Center;
- the Folklife Section at the Annual Conference of the Virginia Association of Museums (VAM), which introduced 400 museum professionals to the diversity of the Commonwealth's indigenous traditions, and suggested model interpretive programs.

#### Virginia Piedmont Guitarists Tour

The Folklife program's principal model project during this reporting period, and its largest program to date, was the Virginia Piedmont Guitarists Tour and Broadcast, which presented the leading representatives of a major American folk music tradition to audiences throughout the state. The Tour was unique in its use of five brief video programs, produced by VFH staff in its Media Center, to add interpretive and contextual information to a concert presentation of traditional musicians. The first of these, narrated by John Cephas, one of the featured guitarists, was an introduction to the history and significance of the Piedmont guitar tradition itself -- its role in the social life of African-American communities, and how the instrumental technique and musical structures of the Piedmont style evolved from an earlier African-American banjo tradition, which in turn derived from West African instrumental practices.

Following this introduction, each musician's appearance on-stage was preceded by a brief "video portrait", in which he told about his music and its importance to him, his family and community, highlighting the ways this music relates to African-American social history. Extensive program notes expanded on the history of this music as well as the tradition in its social context and the biographies of the musicians. The tour travelled to Fork Union, Dillwyn, Dublin, Washington (Va.), Covington, and Independence, all very small towns, and to Roanoke and Winchester. Each site drew large and enthusiastic audiences. WCVE in



Richmond and Appalshop in Whitesburg, KY broadcast the tour to Virginia audiences statewide. The Tour was sponsored jointly by the VFH and the Virginia Commission for the Arts with funding provided by the NEA and the Ruth Mott Fund.

#### Cultural Conservation Initiative and the VFH Media Facility

Planning and fundraising for this second major model project of the VFP began in 1991. The Cultural Conservation Initiative is an innovative approach to public sector folklife that will enable members of communities all across Virginia to produce programs and educational resources about their own regional, ethnic, and occupational traditions, and the issues of concern to each community, by providing members of these communities with the training, equipment, and support they need to implement their projects. The Cultural Conservation Initiative will also preserve a unique vision of community-based traditions and cultural diversity in the Commonwealth at the beginning of the 21st century, and will produce documentary media materials, exhibits, and public programs which the originating communities can use to serve their own needs. The Virginia Foundation will also disseminate CCI products to cultural organizations, educational institutions and community groups across the state through its Media Center. An essential part of this support is the equipment access program and media production facility established with the Foundation's Center for Media and Culture, which makes professional quality media equipment available to community-based folklife projects at no cost.

The past year of the Folklife Program has witnessed an important groundswell in the number of requests for assistance in project development -- the direct result of the Program's increasing visibility. A particularly significant and gratifying dimension of this success is that interest in the Folklife Program is growing rapidly both among diverse grass-roots constituencies (indicated in part by the eager response of many communities and local cultural organizations to announcements of our Cultural Conservation Initiative), and among the state's major cultural institutions (as indicated by collaborations emerging with such organizations as the Virginia Association of Museums, the state's public radio and television affiliates, and the Virginia Historical Society). Additional information on VFH Folklife projects is included in Appendix H.

## Center for Media and Culture

Offering the most comprehensive, public, and accessible humanities media facility and educational program in Virginia, the VFH Center for Media and Culture grew from the Foundation's Resource Service founded in 1980. We added a Licensing Consortium in 1987 and continue to serve a statewide audience through distribution and sale of media. The Center counts among its patrons 303 local organizations, 70 institutions of higher education, and 109 schools. The Center's broadcast audience is well in the millions; several award-winning films sponsored by VFH and circulated through the Media Center, including the "Supreme Court's Holy Battles," "The Road to Brown," and "The Songs are Free," have been aired on PBS. *Worlds to Discover*, the Media Center catalogue, describes some 600 individual offerings, including 39 outstanding film and video series, ranging from such classics as *The American Short Story*, *Civilization*, and *Shock of the New* to more recent acquisitions, among these *Eyes on the Prize II*, *Joseph Campbell and the Power of Myth*, *Learning in America* and *The Civil War*. Also offered are fifteen attractive and informative travelling exhibits, several developed and produced by VFH, which are booked monthly throughout the year.

The Center was developed in consultation with over sixty scholars, independent and affiliated Virginia producers and directors, and representatives of cultural organizations and universities. The collaborative nature of the project places it in a unique position to connect interests and consolidate resources. During 1992 the Center expanded its programs to include state-of-the-art production and editing facilities and services, workshops and seminars to support Virginia scholars and filmmakers, and educational programs to broaden the general public's understanding of the influence and use of media in our lives. Towards these aims the Center supports an annual conference on film and culture designed to foster dialogue between the general public, filmmakers, and scholars. *Film and American Culture*, our 1st Annual Conference, held in April, 1993, drew over two hundred participants and resulted in the publication of 17 of the 68 papers presented. Frederick Wiseman delivered the keynote address, and we premiered *Lillian*, a film by Virginian David Williams. *Lillian* won the Special Jury Prize at Sundance. Our 2nd Annual Conference, *Dipping Into the South, Plunging Into the Future*, was also well attended and received widespread media attention; in addition to coverage by five local papers, two regional papers, and three radio stations, NPR's

*All Things Considered* broadcast two different segments on the conference, and the Associated Press focused on the conference's *Media Forum*, which examined how the impending convergence of electronic technologies will affect video and the humanities. Major speakers included John Hanhardt of the Whitney Museum, Mary Jane Coleman of Sinking Creek Film Festival, and Sam Grogg producer ("Kiss of the Spider Woman," "The Trip to Bountiful," "Da") and Dean, North Carolina School of the Arts. A second major Center project, *The Practice of Seeing*, is an intensive seminar on media literacy, criticism, and use for Virginia teachers. By means of lectures and discussions led by award-winning filmmakers and scholars, demonstrations, and hands-on production experience, this model twelve-day residential seminar, held each summer at a Virginia college, explores visual rhetoric, curriculum development, and the creative process. This summer the Virginia Department of Education and public television stations plan to tape portions of the seminar for broadcast.

The Center publishes a 16-page newsletter/magazine twice a year, designed to inform the Commonwealth about media resources, opportunities, and Center activities, and to stimulate critical inquiry into the dynamics between media and culture. We have had requests from as far away as California for this publication, and our mailing base (now 2,100) for it increases by an average of 85 names per month.

In 1993 the Center assumed permanent administration of the Southern Humanities Media Fund. A project of ten southern humanities councils, the Fund annually awards grants for as many as three significant film, video, and radio productions focusing on the history and culture of the American South. Several SHMF films have been aired on PBS and have met with much critical acclaim: *At the River I Stand*, a documentary on the Memphis sanitation strikes leading to Martin Luther King's fatal visit to Memphis, was nominated for the NAACP Image Award and won Best Documentary Award at the 1993 Sinking Creek Film Festival. (It, too, was screened at this year's Film and Culture conference). *Voices From Freedom Summer* won the Best Documentary Award at the renowned Sundance Festival this year.

In addition to these annual projects the Center also has been engaged in a number of other projects and activities, including video and film workshops and seminars: a screenwriting workshop with author Robert Seidman; a production workshop with former film industry executive Joseph Seldner; and a workshop for scholars and independent filmmakers with Morrie Warshawski, former executive director of the Bay Area Video Coalition. In the winter of 1994 the Center joined the Carter Woodson Institute to host the screening

and discussion of *Langston Hughes: The Dreamkeeper* and a day-long workshop with the filmmaker, St. Clair Bourne, the "father of black documentary." These workshops are self-supporting through registration fees.

An essential part of the Center for Media and Culture is the media production facility established specifically to support projects of the VFH Folklife Program and the Cultural Conservation Initiative, and available through an access program to independent filmmakers working in the humanities. Post-production equipment at the Media Center already includes a professional on-line video editing suite, a state-of-the-art computer-based off-line editing system (the Avid Media Composer), a Steinbeck 16mm film editing table, and 10 duplicating decks for videos. With our modest production equipment for video and audio, this equipment alone represents an investment of almost \$200,000 -- funds raised entirely from private sources. This year we have received almost \$100,000 in additional funds to complete the facility. This equipment includes professional-quality photographic, audio-, and video-production equipment (cameras, portable DAT recorders, microphones, camcorders, lighting equipment), and a digital audio post-production workstation. Additional information on the Center is included in Appendix I.

#### Virginia Association of Museums

Founded in 1968 to promote and support Virginia's museums, the VAM has collaborated since 1975 with the VFH. In 1988 VAM affiliated with the Foundation, becoming a component of our budget and working in partnership to develop programs and resources that serve museums and Virginians statewide. VAM is an effective agent for cooperation among museums--locally, regionally, and nationally--and a liaison to other professional organizations. The Association provides training, publications, and advocacy; and it serves as a clearinghouse of information for over 400 museums, historic houses and sites, art and nature centers, planetariums, and related cultural organizations in Virginia.

VAM comprises some 600 members, representing all levels of museum professionals, trustees, volunteers, students, as well as private, federal, state, and municipal institutions, interested citizens, and business affiliates. Institutional members range from the Colonial Williamsburg Foundation, the Virginia Museum of Fine Arts, The Chrysler Museum, Mount Vernon, and Monticello to all-volunteer historical societies, art centers, and museums in virtually every county, city, and town in Virginia.

VAM's services include seminars and training workshops in subjects pertinent to museum work, regional meetings, an award-winning quarterly newsletter, periodic technical reports, advisory services, and an annual conference featuring nationally acclaimed speakers and sessions on museum topics. Special projects include publication and distribution of directories and guides to Virginia museums and historic houses and periodic surveys describing the condition and contributions of museums in the Commonwealth.

In addition to serving Virginia museum professionals, VAM programs increasingly attract participants from other states and foreign countries. Currently, out-of-state visitation accounts for 13% of VAM's overall program attendance. Our 1992 and 1993 Annual Conferences attracted approximately 400 participants, including out-of-state delegates from Michigan, South Dakota, Arizona, South Carolina, North Carolina, Maryland, Georgia, and Washington, D.C. Our 1992 program for senior managers attracted participants from 11 states, including representatives from Stanford University Art Museum, the Missouri Botanical Garden, the Chicago Historical Society, the Virginia Museum of Fine Arts, and Mount Vernon. Though Virginia museum professionals are our primary audience, national caliber programming attracts diverse participant groups and enhances the information network available to Virginians.

In the past two years, VAM has reached over 1,600 museum professionals, volunteers, and board members, through one-day workshops, intensive training seminars for senior managers, statewide conferences, and regional programs. Featured speakers and faculty bring critical national issues before VAM's statewide audience. Recent speakers have included:

- David Bradford of Stanford University's Graduate School of Business
- Edward Freeman, Philosopher and Professor of Business Administration at UVA
- Philippa Glanville, Curator of Metalwork from the Victoria and Albert Museum in London
- Knight Kiplinger, publisher of the Kiplinger Washington Letter
- Margaretta Lovell, Professor of Art History and Material Culture at William and Mary
- Janice Roosevelt, Director of Public Relations and Marketing for Winterthur
- Michael Spock of the Field Museum of Natural History
- Herman Viola of the National Museum of Natural History
- Richard West of the National Museum of the American Indian

VAM provides unique statewide services, national caliber programming, and publications at a cost that is affordable to large and small, rural and urban, cultural institutions of Virginia. These institutions face new challenges in the 1990s. Cultural attractions now compete in a national marketplace for visitation and

funding. VAM has taken the lead in providing Virginia's museums with the tools to make constructive and adaptive changes.

### Program Services

In support of its programs, the VFH publishes three newsletters (samples are attached); provides consultants from its staff, board, and fellows in support of program development to numerous Virginia organizations and community groups; and organizes regular workshops and public hearings, seminars, and other activities in support of the humanities, public education, and scholarship. A list of recent workshops conducted by staff is attached in Appendix E. Other public meetings and presentations, institutional visits, and individual consultations provided by VFH staff total at least 1204 since 1991. Also included are audience statistics which demonstrate the range and extent of VFH programs.

An assessment of VFH programs would not be complete without mentioning the VFH move on October 3, 1990 into new headquarters consolidating VFH staff and Fellows and all elements of our program into a united whole. For the first time since 1980 the VFH became both the idea and reality of a "Center for the Humanities." Since the move, our work has begun to reflect more closely our vision for the Foundation's future development. Staff interactions with resident Fellows and the fluid exchange of ideas now occur spontaneously and almost daily. The facilities are used for VFH Board meetings, for project directors' workshops, for film screenings, receptions, and Center colloquia and by numerous statewide--and national--organizations who seek a central and conducive location to plan new programs and conduct the business of the humanities.

To put it simply, each element of our program has been positively influenced by the move, and brought more directly into conversation with every other element. This change has helped to solidify our institutional identity and has enabled us better to coordinate the many programs we plan and conduct. More than ever, we are functioning as a center, both of education and activity, offering abundant opportunities for public participation in the great conversation about life and history that the humanities seek to perpetuate.

As Anne F. Scott told us in 1989, we are engaged in a "profound transformation of community cultural life:"

What we are seeing is an interactive process....The results are hard to measure, and often you go on faith ...but what I see is all kinds of scholars being stimulated by their experiences in community programs to ask new questions and to put their thoughts in ways that people from many points of the compass can understand. I also think I can see all kinds of men and women being energized to read, think, question, challenge and create in areas which fifteen years ago they might have thought were off limits to all but academics....

What is the goal of all this activity....thinking of the potential of what you do, I believe it is nothing less than a transformation of cultural life -- a transformation which, if it happens, will in the end blur, perhaps even wipe out, the line between "high culture" and "popular culture." To the extent that the state programs are successful they are moving toward the creation of one culture in which any person, no matter how she or he makes a living, no matter where he lives, whether she is old and wise or young and inexperienced, will find not only food for thought, but also the opportunity to create, the thing which alone can make life itself richer and more worthy living.

## Future Agenda

The VFH actively supports public understanding and use of the humanities to enrich personal and civic life in Virginia. Our business is the life of the mind and the relationship between thinking and doing. Our mission is to bring together books, ideas, and people in order to bridge the boundaries that often isolate scholarship from general audiences, scholars from citizens, and the humanities from current issues. Our activities create partnerships among diverse peoples and organizations.

With Merrill Peterson, former Board Member, the VFH has described the humanities as certain ways of thinking -- of inquiring, evaluating, judging, finding and articulating meaning. The humanities are the resources of a reflective life. We identify them, as well, with activities -- with reading and writing, of course, but also with listening, viewing (exhibits and films), touching (artifacts), and searching. They are equally the resources of an active life, a life in quest. In VFH programs, the humanities have both a personal and a civic dimension. They bring meaning to the solitary individual. They also make possible shared reflection and activity -- communication and participation -- the basis of civic discourse upon which democratic society depends.

In this view education in the humanities is a fundamental republican responsibility. When a parent reads to a child and answers why a hundred times, they are engaged in the humanities. When friends argue over the merits of Mark Twain or Toni Morrison and faculties debate what and whom to teach, they are engaged in the humanities. When children ask about the "olden days," they are asking a question for the humanities. When we debate issues in medicine and religion, the conflicts of individual rights and social responsibilities, the merits of nuclear or solar power, the implications of science and the consequences of technology, we are participating in the humanities. As Peterson wrote, "A citizenry that is humanistically aware is a citizenry that is capable of confronting diversity, ambiguity, and conflict, overcoming prejudice and self-interest, enlarging its sympathies, tackling tough public issues, and envisioning possibilities beyond the limits of circumstance" (*The Humanities and the American Promise*).



## Planning for the New Decade

One might argue that good planning has been the hallmark of the Virginia Foundation. At least since the Board's September 1982 retreat, planning has been a continuous activity and revision an ongoing process. Each year the Board undertakes extensive review of one VFH program. Major Board review in 1987 of our Resource Service, for example, led in 1991 to the creation of the Center for Media and Culture. In September 1992, the Board held its second retreat focused exclusively on the Foundation's future. The retreat and subsequent meetings reconsidered as a whole VFH programs, organizational structure, and priorities with special focus on the Grant Program and the Center for the Humanities. At the retreat we identified successes, needs, and opportunities, considering in detail the relationship among the components of our program. In November we reviewed the results, narrowing the focus to an extensive list of recommendations. Determining program priorities and organizational structure for the future was completed in September, 1993. The retreat began with a series of questions; our answers were developed during the year.

### **What external forces will affect the future of the VFH?**

- Demographic -- immigration, globalization of peoples and cultures, and population growth in urban areas, decline in rural areas
- Technological -- video, computer, satellite, biogenetic, agricultural technologies
- Economic -- the cyclical economy, globalization, and the US deficit
- Political -- challenges for democracy, nationalism, and ethnicity
- Social -- family, poverty, health, prejudice, religion, drugs, violence
- Educational -- costs, public support, demographics, purpose
- Philanthropic -- focus on physical, environmental, social needs

### **Who are our future partners and our competitors for funds and public attention?**

- Colleges and Universities
- Civic and community organizations
- Museums, Historical Sites and Societies
- Libraries
- Public Television and Radio
- Arts and Arts organizations
- Research centers and institutes
- Government agencies
- Public Schools

### **What major questions confront the humanities and discussions of public policy?**

- What is America and who is an American?
- What are the challenges to and for democracy?
- Is civility possible: can the values of civilization be sustained?
- Can we get along with other nations, religions, and peoples?
- Can we build community locally, regionally, nationally, globally?

- Can we control technology?
- Can public education work, providing full access and excellence?
- Can we discover truth?
- Will the earth be saved?

**What specific challenges confront the VFH as an institution?**

- Focus of mission and program
- Visibility of the VFH, and the humanities, to attract audiences and funds
- Funding to support the mission, programs, and organization
- Spending to introduce, involve, and create lasting effect
- Continuation of projects, programs, and organizations
- Distribution of programs and products, issues and ideas

We concluded that the great challenge for democracy lies in enriching public conversation, extending participation, and building community. The challenge for the VFH is to provide a foundation of ideas in the humanities that contributes to Virginia's future.

**What are the Foundation's general priorities?**

- Excellence and broad access to the humanities
- Equal focus on fields and issues of the humanities and on public policy informed by the humanities
- Primary focus on the general, adult public
- Secondary focus on special audiences--teachers, ethnic groups, rural communities, for example
- Collaboration with other groups and organizations where there is material and intellectual reason for cooperative projects
- Community and communities

**Within the VFH structure, what are our program priorities?**

- **Special Initiatives:** Somewhat surprisingly, we concluded that our Special Initiatives were our highest priority, largely because they pull together all components of our program structure, create lasting products, and involve the entire state in the humanities, generating broad public awareness, understanding, and support.
- **The Grant Program:** Not surprisingly, the Grant Program was our second priority because of its ability to generate many local projects and grass-roots enthusiasm.

We turned then to recommendations for the future development of our programs and operations and developed a list of 39 specific recommendations, finally narrowing the list by half to the following 20, adopted to guide our activities for three to five years:

**Grants, Regional Councils, and Program Support**

- Expand the grant program through supplemental funds designated for specific projects, subjects, or audiences.
- Continue seminars for teachers (3-5 annually, related to VFH initiatives)
- Continue grants for film and video with emphasis on pre-production.
- Expand regional councils as staff time is available.
- Create a separate Board committee on the Grant Program.
- Expand discretionary grants, perhaps thorough special funding.

**Special Initiatives and Center for the Humanities**

- Develop future Special Initiatives to integrate VFH programs, involving grants, fellowships, publications, conferences, media, seminars for teachers and other professionals, folklife programs, as well as VFH conducted projects and regional councils.
- Seek special funding and endowments for Fellowship support.
- Reinstitute annual conferences with focus on Special Initiatives and development of the grant program. The first such conference will be held on October 14 & 15, 1994.
- Focus the fellowship program in part on VFH Special Initiatives.

**Media Center and Folklife**

- Develop the Media Center as a 10-year project and create an access program that will finance equipment expansion and replacement.
- Continue Folklife research and documentation emphasizing the cultural conservation initiative developed through the Media Center in relation to the Initiative on Virginia Communities.
- Maintain media resource collection, expanding only in relation to Special Initiatives.
- Develop electronic and satellite communications, using the Internet; on-line information guides, catalogues, and guidelines; interactive teleconferencing; and CD-ROM for humanities programs.

**Visibility, Public Relations, and Fund Raising**

- Continue General Assembly and Congressional communications.
- Develop a comprehensive annual fund.
- Expand corporate and foundation research and proposals.
- Develop new publications to increase visibility and raise funds.
- Increase earned income, especially through the Media Center.
- Create and structure a planned gift program, leading to an endowment.

**Grant Program**

The Grant Program's unquestionable success in recent years raised some difficult questions. The pool of funds available for grants has declined since the early 1980s, largely as a result of drastic reductions in federal matching funds, while the quality and diversity of proposals we receive continues to improve. We are never able to fund all of the projects that deserve our support. Thus, we are faced with the question of how much program development is appropriate: should the VFH tailor its encouragement of new grant applications to short-term projections of funds available, so that all applicants have a reasonable chance of success; and if so, what impact will this have on the grant program in the longer term? Another issue we now face is whether larger grants -- those over \$15,000 -- are any longer feasible for us. Is our statewide mission better served by a \$20,000 grant to support a major exhibit or film production, or by a half-dozen smaller awards whose impact is likely to be confined to their local communities? In June of 1993, nine of the grants we awarded were for half of the amount requested, or less. Do small awards that represent only a

fraction of the applicants' needs serve our interests, and theirs, as effectively as fewer but larger awards might?

It has always been necessary, and helpful, for us to ask how the pool of our available funds can be allocated to achieve the maximum benefit, but this question is more urgent for us now than it has ever been. The Board and staff addressed these issues directly in the planning retreats held in 1992 and 1993. Out of these discussions came, first, a reaffirmation of the Grant Program's centrality in our work; second, the formation of a permanent Grants Committee of the Board to address these concerns in a sustained dialogue; and third, a commitment to begin to search for supplementary sources of funding for grants.

It is clear to all of us that the Grant Program has made and continues to make important and highly visible contributions to the intellectual and cultural life of Virginia and to the realization of our larger programming goals. The Program has been widely recognized for its quality and is arguably the most "receptive" and therefore the most democratic of our activities. Thus, we are committed to strengthening it in every way possible so that its contributions to the humanities, to organizations and communities in all parts of the state, and to our overall program -- contributions illustrated by recent projects -- will increase.

The Foundation will continue to award approximately 75 grants each year for programs in the humanities for adults, including community projects, geographically distributed throughout the state; library and museum programs; film, television, and radio programs; public policy projects; and other innovative projects. Special efforts will be made to support programs in counties where there have been few and to develop continuing projects through multi-year funding. Up to 10% of VFH grant funds will encourage development of promising projects and support small discretionary awards. To expand the grant program we are initially seeking supplemental funding designated for seminars for teachers. We have raised \$20,000 and expect an additional \$20,000 for a total of \$40,000 in 1994-95.

#### **Regional Councils**

The Virginia Foundation has now established four regional councils: the Piedmont, the Southwest, the Chesapeake, and the Northern Virginia. We will develop one additional council in Southside Virginia (eight counties south of the James River and west of Suffolk) and may plan others as needs and resources

arise. In the Southside the council will respond to a declining level of VFH activity in an area of few colleges and museums, shrinking population, high illiteracy, and economic depression.

### Special Initiatives

Initiated projects are those conceived by the VFH board and staff and organized over several years for statewide distribution. These multi-year projects allow us to engage and integrate multiple components of our program; they require outside funding and staff time but inspire enthusiasm and devotion. Their duration and complexity depend on Board commitment and outside consultants; and they unfold through research and a wide variety of public programs -- seminars, exhibits, films, conferences, publications, lectures, and book discussions to name only a few -- as appropriate to the subject. Special Initiatives under development for 1994-97 are:

#### Understanding Virginia's Communities

While it is often convenient to speak of Virginia as a single entity with a shared past and a collective future, in fact the state has always included within its borders an astonishing diversity of communities -- and communities within communities. Some of these are deeply connected to particular localities where families have lived side-by-side for generations; others have been newly established in places of rapid growth and development, where neighbors rarely know each other and may have little time or inclination to do so. Some communities have coalesced around work, education, or retirement opportunities; some have been formed intentionally by like-minded individuals seeking alternatives; still others have been re-formed in Virginia by immigrants and refugees, for whom the community fills an especially acute need.

What all of these communities have in common is that the lives of their members form patterns that have become part of the experience that all members of the same community share. At the same time, it is possible to argue that both the experience and the idea of community are changing, in Virginia and elsewhere: that economic, social and demographic forces have undermined longstanding traditional communities, especially in urban neighborhoods and rural areas; and that meanwhile, new technological capabilities have made possible the formation of communities not bound in physical proximity. Some people believe that new patterns of electronic communication are potentially just as rich in meaning and importance

as more conventional community interactions; and that they can exert just as powerful a cohesive force. This view is obviously controversial. But in any case, the impulse of human beings to form communities remains strong, as does our reliance on the mediating and definitive roles they play in our lives. For these reasons and others, the extraordinary variety of communities in Virginia remains worthy of exploration, preservation, public discussion, and debate.

Clearly, our work has already contributed much to the understanding of Virginia's communities, but a great deal more remains to be done. Thus, beginning in our twentieth year in 1994, we will observe that anniversary with an initiative designed to extend our work in the fields of local history and community studies; to encourage new and well-established communities throughout Virginia to explore their particular identities through exhibits, films, radio broadcasts, public discussions, and other means; and, through this process, to begin a larger exploration of the changing nature of community in Virginia -- an effort that will continue well beyond the limits of this special initiative.

For two years, the VFH will devote up to \$200,000 of its grant funds to projects that will increase public understanding of particular communities in Virginia. For the purposes of this initiative "community" may be defined in a number of ways: by natural geography, locality, cultural background, shared history, or livelihood if the work is uniquely connected to a place, tradition, or form of cultural expression. In any case, our emphasis is on well-defined communities whose members are unified by their common experience and aware of their own belonging to the community. This Initiative, unlike previous VFH Initiatives, will unfold and be supported extensively by the grant and fellowship programs through requests for proposals. In addition, we have undertaken -- through the folklife, media, and regional council programs an externally funded project -- the Cultural Conservation Initiative (CCI) -- to explore and interpret four particular communities in Virginia and to create models for expanding the program to other communities. The Cultural Conservation component of the Communities Initiative is described under the Folklife Program. Specific projects created under this initiative will focus primarily on exploring, interpreting, documenting, and presenting the stories of individual communities. Larger issues concerning the nature of community and its role in maintaining a healthy social fabric will be addressed in a major symposium to be organized and

hosted by the VFH in October of 1995. The grant portion of this Initiative, announced in 1993, has already generated a lively response, described previously under Activities and Accomplishments.

#### Science, Technology and The Humanities

We live in a world in which science plays a preeminent role. In most modern and technologically developed societies, the United States in particular, a belief in the principles of experimental science is inseparable from the idea of progress -- an idea that is deeply ingrained in our sense of national identity and in our understanding of history. As a society we have come almost universally to value scientific objectivity and detachment in the pursuit of knowledge and to believe, in turn, that science is our most reliable means of discovering truth. Similarly, we have come to rely on the practitioners of science to analyze problems of all kinds and to arrive at solutions through a process of research, discovery, and application that is both orderly and rational. Scientists enjoy a level of public trust and respect that is granted to few other groups in society. Increasingly, we have looked to them to provide us with a framework for understanding the world and to direct the march of progress in medicine, transportation, communications, agriculture, and a host of other fields from energy production to entertainment.

In short, science occupies a place of enormous, perhaps singular importance in American life: its influence in the spheres of economics, government, culture, and community life is profound, and yet only a few non-scientists become actively engaged in decisions about what science should do -- in setting research agendas, for example, or in arguing the relative merits of scientific programs before they are underway. Likewise, very few non-scientists know the details of scientific research until its fruits become apparent in new products, technologies, procedures, opportunities, or consumer costs. Even fewer non-scientists feel qualified to question and interpret the work of scientists, and as a result, research that may have the most profound impact on human life and culture often takes place in isolation, lacking the guidance of a social covenant, a shared vision that reflects the will and priorities of society as a whole.

In part, this ambiguous relationship -- in which science permeates American culture and yet is remote from the understanding and participation of ordinary citizens -- is the result of an educational system that has divided knowledge into discrete disciplines. In part it is a result of the enormous specialization of scientific inquiry, the esoteric and highly technical nature of most leading-edge research. The problem of

scientific illiteracy in a science-driven and technologically advanced society is widely recognized, but the solution most often proposed is to expand the role of science education in the curriculum. This strategy has little practical effect, however, when the majority of people, because they do not consider themselves "experts," cease to be directly engaged with science and scientific issues when their formal education ends.

The activities to be undertaken as part of this Initiative reflect our belief that a social covenant, binding together the work of science, the humanities, and an informed public accustomed to participating in decisions about that work, is necessary for the healthy functioning of both science *and* society. It is the task of science to pursue knowledge wherever it may lead, to overcome error and superstition, to explain the world and its mysteries. The tasks of learning to use that knowledge and its power wisely, of reinterpreting the world in light of new discoveries, and of grappling with the consequences of technological change is left to others -- to philosophers, historians, and critics, to journalists, artists, religious and political leaders, and ultimately to ordinary people -- who in turn may be, for a variety of reasons, willing to defer initially to the "experts" and then respond to changes as they happen. The ideal is the marriage of humanistic and scientific thought in the intellectual lives of individuals and the society. Those of us in the humanities should not regard science as a separate enterprise, that can be explained and understood only in arcane vocabularies. The sciences also speak about meaning and value.

Three years ago, the VFH announced that during 1994-1996 a substantial portion of our research and programming energies would be devoted to the subject of Science, Technology, and the Humanities. In this period we will explore the impact of scientific and technological change on life in Virginia in the late 20th century, as well as issues raised by sweeping technological innovation in a variety of fields, including medicine and health care, information management, agriculture and food production, education, and telecommunications among others. As part of this initiative we will develop and support educational programs that look closely at the philosophical underpinnings of the Scientific Method and at the changing meanings of work, language, and community in a technologically developed world.

We propose to focus this Special Initiative in 1995 with a three-part program including a public lecture and discussion series, a curriculum development seminar for teachers, and five satellite broadcasts that will make the lectures available to audiences at remote sites in Virginia and nationwide. This program



is planned in detail and is outlined in Appendix J. Its cost is \$50,000, and we are actively seeking support from private and federal sources.

#### Health, Health Care, and the Humanities

Based on the success of the current series on health and the humanities, the VFH will continue this Initiative into 1995, in part through a special series of colloquia at the Center for the Humanities. The first was held on March 17. The other two medical schools in the state have inquired about repeating the UVA series on Violence in Richmond and Norfolk, and plan to launch such series in 1994-95. Finally, we began this month to work with the Indochinese Community Center to plan a two-year project on Culture and Health in the Vietnamese Community in Northern Virginia.

#### Violence and Culture

For two years the VFH has been exploring the subject of violence from historical, literary, anthropological, religious, and philosophical perspectives. This work has led to several public programs and Center Fellowships and to our most recently announced Special Initiative. Since it is being developed principally through the Center for the Humanities, it is described in the following section.

#### **Center for the Humanities**

Since its inception, the Center has accepted applications from a wide range of humanities disciplines, and sought to nurture a variety of projects. We have supported junior and senior scholars, writers, teachers, and others in the conduct of research and acquainted the public with a wide array of topics in history and literature, philosophy and religion. Each scholar is provided with an office at the VFH Center, "on-line" and direct access to all UVA libraries and research facilities, and "on-line" access to other scholars and institutions through Internet. The Center intends now to focus more directly on two goals: to sponsor humanistic research in the public interest; and to expand public-scholar dialogue on our Special Initiatives, using the Center as a catalyst, source of scholars, and focal point. Both will make the Center more accessible and more interesting to the public.

The Center for the Humanities is in a unique position. It is the one place in the Commonwealth that brings together universities, colleges, schools, museums, libraries, and citizens, and pursues as well the

interdisciplinary examination of pressing public issues, in both intensive, long-term academic scholarship, and short-term public education and discussion. It has a central role to play in preparing Virginians for the next century. By focusing on VFH Initiatives, subjects identified by the public, the Center can contribute to the development of new fields of research in the public humanities or humanities in the public interest. Our experience with a cluster of scholars working in 1991-93 on African-American history -- on slavery, runaway slaves, slave trading, the slave family, free blacks, the civil rights movement, and black writers -- illustrated the benefits of subject focus. Fellows were able to compare work within relatively limited subject areas, and across centuries. Yet a mix of other scholars working on other subjects kept a cross-disciplinary spirit alive, as well. The critical mass of scholarship produced in that time, and the networks formed, have helped us to support other work on African-American history and literature and have fueled careers and generated public programs in a critical area of public understanding.

During the next three years, the Center will focus on an area in which we have been working for some time, giving it the status of an "institute" at the Center. The goals of the **Institute on Violence, Culture, and Survival** are: to promote humanities research, writing, and programming in an area of current public concern largely ignored by humanities scholarship; to support junior scholars interested in culture and violence as a career focus; to encourage the development of a field of studies -- cross-disciplinary and in the public interest -- in the humanistic understanding of violence, its cultural manifestations and consequences, and the long-term cultural implications of survival. We are seeking separate funding for the institute, in order to bring at least three additional fellows to the Center each year for three years. We are currently establishing a Board of Advisors including nationally and internationally known specialists in a variety of disciplines, and organizing a seminar/conference for the spring of 1995. Thus far, we are teaching a course and have conducted 8 programs on "The Epidemic of Violence" at the University of Virginia Medical Center, bringing anthropologists, historians, and writers to address violence issues for a medical audience. We have held colloquia on the subject at the Center, presenting original research, and developed a core of local scholars working on the subject. We have hosted one Fellow working on memory and incest, and will have two senior scholars in literature and anthropology during the summer, 1994, one working on violence in the African-American community and its role in mourning, and another researching survivors of the Pol Pot era

in Cambodia. In fall 1994 a senior historian studying violence in film will be in residence. We have developed a research focus that is not on violence itself so much as on the nature and difficulties of the communication of its effects. The focus allows us to be cross-cultural and cross-disciplinary at once, and makes the best use of the traditional humanities resources of literature, history, philosophy, religion, and the arts. Of course, as violence is a VFH initiative, we are also supporting grant-based programming in the area of violence. In the last year, we have funded discussion series and conferences on "Hate and Ethnic Violence", "Understanding Violence", and "The Politics of Porn", including Yael Danieli, Marjorie Agosin, Elie Wiesel, Julian Bond, Gail Dines, and a variety of other well-known humanities scholars. In all of these programs we are working with a growing network of public service, educational, and university institutions committed to the subject and the development, essentially, of a new field of study. To advance our planning, the Center director will visit Brazil in May under the sponsorship of Partners for the Americas, and the chair of our advisory board established last summer in India a cooperative relationship between the Rajiv Gandhi Foundation and the Virginia Center.

To further public-scholar exchange on other topics of interest to the Center and relevant to our initiatives, we have expanded and will continue to expand the Center's public presentations and activities. After a successful series of public forums on health care and values, reaching over 500 people statewide, we have begun a series of Center Conversations on health and the central humanistic questions of definition, not only of health and wellness, but also of self and other; we will explore personal responsibility and the social contract, the history of medicine and the health professions, the roles of alternative therapies throughout American history, the perceived and culturally-defined differences between health and disease, biomedical ethics and issues of death and dying. We will continue our regular public conversations every other week with Fellows in residence and will initiate a new series at the Senior Center (at their request) and in other public locations. These programs are already bringing into the Center a population we have not heretofore reached.

In a further effort to expand the Center's visibility, the Center director has published in various newsletters and a major journal and has edited, with Max Harris, a volume on multiculturalism. Should time and resources permit, we will consider an occasional publication, including papers from fellows' colloquia.

The fellows' alumni newsletter and the large "spread" in the VFH newsletter will continue. We are also producing a brochure describing the Institute and an annual report on Center activities for use in fundraising. In short, we are seeking to increase the activities and programs of the Center in ways which will support the overall goals of the VFH and promote scholarly research in ways relevant to a variety of public audiences.

### **Folklife Program**

After an unprecedented five years of grants from the NEA to support the coordinator's position, the VFH Folklife Program has secured continued funding for the future from the Commonwealth. The Foundation's state appropriation will be increased by \$65,000 effective July 1, 1994, assuming the Governor signs the General Assembly's budget by April 11. State support will enable us to focus our very successful fund raising for folklife projects (\$530,000 raised, 1988-93) while concentrating on programming without the constant concern that staff support might evaporate. Establishing the Folklife Program is one of the Board's and staff's major accomplishments; folklife research, documentation, and programs have become fundamental contributors to the humanities in Virginia.

The next three years of the Virginia Folklife Program will see the initiation of three new model projects, and the development and implementation of additional collaborative projects, as well. (See Appendix I for a full description of the Folklife Program and its projects.)

### Cultural Conservation Initiative and the Media Center

A principle focus of the Folklife Program, the Center for Media and Culture, and our Special Initiatives during the next several years, the Cultural Conservation Initiative will engage members of rural, regional, and ethnic communities directly in documenting and interpreting their own traditions. State funding will support the director of the Folklife Program, while private funding supports a project assistant as well as training, assistance, and production for four community-based projects: 1) the Monacan Tribal Heritage Project; 2) the Southwest Virginia Folklife Project; 3) the Latioan Buddhist Arts Project; and 4) the Louisa County Black Heritage Project. The Jessie Ball duPont Fund has contributed \$40,000, the Hillsdale Foundation invited a proposal submitted in March for \$30,000, and NEH has provided \$12,000 in Exemplary Award funding for support of this Initiative.

The initiative is innovative and unique, a new model according to Alan Jabbour of the American Folklife Center, for community based folklife projects. Training and resulting activities include: 1) seminars in interpretive perspectives on culture and social history; 2) workshops in folklife and oral history research; 3) guidance in planning and producing documentary media projects, exhibits, and educational public programs; 4) training in using audio, video, and photographic equipment; 5) production of media programs; and 6) applied use and distribution of media materials. Following the preparatory workshops, community scholars and their projects will receive on-going technical support and assistance from qualified consultants and members of the VFH staff. Audio and video equipment and post-production facilities will be made available to the community scholars through the VFH Media Facility and equipment access program. Stipends for the community scholars, and support for the production costs of specific community projects will also be provided through the Initiative.

#### The Northern Virginia Cultural Initiative

During 1995-96, we will extend the Cultural Conservation Initiative in Northern Virginia, with funding from the Folk Arts Program of the National Endowment for the Arts. This intensive regional application of the Initiative is designed to identify and address the cultural needs of diverse ethnic communities in the long-neglected and rapidly changing Virginia suburbs south of Washington, D.C. The eight-month project will work with members of the region's various groups to: document their cultural traditions and traditional artists; promote awareness of resources and opportunities available to support and strengthen traditional folklife; and help develop projects and programs that enhance cross-cultural understanding and address issues affecting local ethnic communities.

#### "The Commonwealth of Traditions:" Exhibit and Related Activities

In 1994, the VFH will begin planning a major interpretive exhibit on the folklife of Virginia -- both historical and contemporary -- which will open in 1996 in conjunction with a series of public programs, including a scholarly symposium, teachers institutes, demonstrations and workshops, concert presentations and broadcasts of Virginia's diverse regional and ethnic music traditions, and multimedia instructional resources. The exhibit catalogue will serve beyond the exhibit as a basic reader on the expressive, material, regional, ethnic, and occupational traditions of the state. Traveling versions of the exhibit will become a

permanent part of the VFH Media Center, available in its entirety or as self-contained sectional modules on certain topics, genres, groups or regions. This exhibit and its related activities will produce lasting educational resources for Virginians statewide.

#### Collaborative Projects

In the coming months, the VFP will see completion of several collaborative projects. These projects include: "See You When the Sun Goes Down"; the Piedmont Folksong Project; "Common Ground: Folklife of the Southside"; and the Galax Community Music Project. Other individual Folklife projects to be explored and developed in the near future include: a videodocumentary focusing on the Chief of the Mattaponi Tribe, keeper of the Tribe's traditional history; an audio recording and interpretive materials about the distinctive history and musical traditions of a Black Jewish community in Suffolk; a videodocumentary about the displacement of families from the land that became the Shenandoah National Park; a documentary project on the oral and material traditions of Virginia's Eastern Shore. The director will also continue serving as a consultant to the National Park Service in planning their proposed Music Center on the Blue Ridge Parkway in Virginia.

#### **Center for Media and Culture**

The VFH Center for Media and Culture provides an effective support system for filmmaking and the humanities in Virginia and promotes public understanding of the visual media. The Center's goal is to consolidate resources for culturally significant production and programming and to promote broad education and media literacy.

The Center's distribution service will continue to circulate its collection in the humanities to current and future patrons, now numbering almost 500. Because of dramatic changes in technology and availability, we will no longer expand the video/film collection except to support VFH Special Initiatives. We may, for example, acquire video programs on the history of science for public programs in the Science, Technology, and the Humanities project. The Licensing Consortium, which was very active and profitable in the late 1980s, is being phased out because rental and purchase costs of VHS tapes have dropped by as much as 95%.

To take advantage of future technology, we will continue to expand the media facilities with professional quality video production equipment for our own projects and for independent producers. The recently announced access program has already supported 11 projects, and we project increased use. One unique feature of the program is that the VFH can now award access to editing facilities in addition to, or in place of, funds for post production, thereby reducing costs to the VFH and independent producers and extending our grant program.

The third annual media and culture conference will be held in April 1995 in Richmond in conjunction with Virginia Commonwealth University. It will focus in large part on new technologies for the humanities, including computers, satellite, and CD-ROM, as well as video. In addition to a third annual seminar for teachers, the Foundation's media program will continue to sponsor several other programs that enhance public understanding of the art, language, impact, and potential of film and video for the humanities:

- Virginia Premieres, the Center's exhibition program, will highlight the best of independent Virginia film. The project began with the premiere of Ross Spear's film, *To Render a Life*, at the Virginia Museum of Fine Arts, October 1992 and continued with "Lillian" and "Out of Ireland."
- The Center will sponsor a statewide Humanities Filmmaker's Bureau; the first was underwritten by the Virginia Museum of Fine Arts Affiliate Program.
- The Center plans to secure funding for a development seminar for Virginia filmmakers. Intensive, guided analysis and critique will be the hallmark of this event, modeled on the Robert Flaherty Seminars. An invited group of filmmakers, scholars, and educators will participate. Nationally-known producer-directors in the humanities will review their own work and lead issue-oriented discussions.
- Working Together: Conference on Filmmaker-Scholar Collaborations -- In partnership with MA, NY, and PA Humanities Councils, Temple University, and NYU's Center for Media, History and Culture, the Center is currently planning a major conference, to be held in the fall of 1995, intended to address, by examining "success stories", the issues and challenges involved in the production of humanities-related film and video projects.
- In response to constituency requests, during 1994-95 the Center will undertake four workshops, including an intensive multimedia workshop with Judy Chiswell of the American Film Institute; a seminar on documentary film; in partnership with the University of Virginia's Virtual Reality laboratory, a workshop on virtual reality, cyberspace, and interactive media for museum professionals; and a screenwriting workshop. We have been working with faculty at the University of Virginia to include a teleconference component for at least two of these workshops.
- East European Animation Project -- We will undertake in 1995 the partial sponsorship of the former Director of the Zagreb International Animation Festival, Borivoj Dvornikovic, on a visit to the

Commonwealth. Animation, which critic Gertud Fernengel dubbed "the eighth art", has flourished in Eastern Europe, partly as a result of political necessity, more than anywhere else in the world. Dovnikovic is one of the original members of the "Zagreb School", an artistic style known for its stellar imagination, fertile wit, and veiled sociopolitical commentary. Cultural and educational organizations throughout the South are interested in co-sponsoring Dovnikovic's visit.

- "With Good Reason:" The Center collaborates on production of a weekly series of 30 minute radio interviews with scholars in Virginia. These are broadcast statewide in prime time and feature VFH fellows, project directors, Board members, and others.

The Center for Media and Culture has been the most difficult, hotly debated, expensive, and far reaching of the Foundation's developments, but it has become one of the most rewarding. Television is the most pervasive and influential medium worldwide. While it may never replace the book, the television screen is the educational source for the majority; the monitor for a growing number of our public; and the "electronic text" for many scholars. We in the humanities must exploit these technologies to advance scholarship and public programs.

#### Virginia Association of Museums

VFH and VAM continue to work in partnership with teachers, businesses, universities, churches, and minority and other community groups, interpreting the diverse histories and cultures of Virginians. Through professional development programs, conferences, workshops, publications, and technical assistance, VAM will assist the Commonwealth's museums to set new standards of excellence, to serve nontraditional communities, and to build partnerships that strengthen education and the economy of Virginia. Virginia's museums educate more than 21 million visitors annually, including an estimated 5 million school children and 5.6 million visitors from out of state. The Virginia Division of Tourism (VDT) 1990 survey found that museums are the most frequently mentioned attractions bringing visitors to Virginia. Museum visitors from out of state alone will continue to generate more than \$2.8 billion annually in lodging, meals, admissions, concessions, and other ancillary business income. According to VDT's **Travel in Virginia Report** 3.6% of this business income, or **\$100,800,000** is returned to the state in tax revenue. 1.7% or **\$47,600,000** is returned to the localities to support the municipal tax base. The humanities, in other words, have a profound economic impact as well as an educational impact in Virginia.



## Program Services

The Virginia Foundation will continue to host meetings, provide extensive program services, publish its general, media, and fellows newsletters, and conduct workshops, public presentations, and staff consultations as outlined earlier. We will also publish in 1994 a 12 page development brochure and a smaller promotional flier. Both are written, edited, and designed and ready for printing.

Implicit in its plans, and frequently explicitly stated, are the chief objectives of the Virginia Foundation through 1997: excellence in the humanities and extensive, high quality programs; focus on subjects and texts in the humanities and on related issues; a statewide forum and strong institutional structure to support it; grants to institutions and organizations throughout the state; programs in every county with specific emphasis on underserved areas; major special initiatives addressing fundamental issues -- community; science, technology, and the humanities; violence and culture; participation of new and diverse audiences and outstanding scholars in traditional fields of the humanities; fellowship support and encouragement of scholarship that crosses disciplinary boundaries and the boundary between the academic and civic worlds; summer seminars for teachers to improve education; alliances with other institutions including universities, museums, libraries and historical societies and business, professional, and minority groups; and services to support VFH activities and to foster the humanities statewide.

The VFH program is extensive but realistic given Board and staff talent and commitment and the initiatives already undertaken and accomplishments realized. In support of its plans the VFH has created a Development Committee and a coherent program for fund raising:

### Development Plan

The purpose of development for the Virginia Foundation for the Humanities and Public Policy is:

- to provide financial support to further the mission, initiatives, projects, and programs of the Virginia Foundation.
- to encourage individual and collective participation in programs in the humanities through private support for new programs;
- to promote public understanding of the humanities by strengthening the Foundation's presence in Virginia as a resource for relating the humanities to other fields and issues.

In order to fulfill these purposes for fundraising, public relations, and institutional development, the

Virginia Foundation has undertaken a five-part program:

- to develop and expand the annual fund for individual and corporate donors to increase annually the number of donors and the funds raised. Last fall's annual appeal led to a 54% increase in funds raised and a 48% increase in number of donors;
- to increase special funding for projects, equipment, and collections through grant proposals to foundations, personal calls to corporate sponsors, and cooperative agreements with other institutions. Special project funding has been our top priority and most successful fundraising, accounting for over \$1,000,000 since 1990;
- to increase government funding from the NEH, and the General Assembly of Virginia, both declining sources of revenue;
- to promote VFH programs and activities through newspapers, radio and television, publications, public hearings and presentations, special events, and individual visits;
- to design and structure a program of planned giving and major gifts for long-term support of the VFH.

This outline is supported by detailed plans for each part of the development program; an excellent database and mailing list, broken down by region and interest; a comprehensive list of needs and prospects; and an experienced development director, president, and Board committee.

We have sought through our programs to establish the Foundation's presence more surely in Virginia. We look now toward the next century, toward a continuous conversation, through which we hope to challenge ourselves and our constituents to think broadly about the future of our commonwealth.

The Humanities, like the rain, are never missed until the drought has made the land inhospitable to the seeds of life. We at the Foundation are simply water carriers sprinkling hope and encouragement to the new ideas struggling to break through while reminding the older, more steady trees to provide the shade.

Nikki Giovanni

The Board of Directors has approved the following resolutions for the year ending 31st March 1999:

1. To approve the accounts for the year ending 31st March 1999 and to authorize the Chairman to sign the accounts on behalf of the Board.

2. To approve the appointment of Messrs [Name] and [Name] as auditors for the year ending 31st March 1999.

3. To approve the appointment of Messrs [Name] and [Name] as directors for the year ending 31st March 1999.

4. To approve the appointment of Messrs [Name] and [Name] as directors for the year ending 31st March 1999.

5. To approve the appointment of Messrs [Name] and [Name] as directors for the year ending 31st March 1999.

6. To approve the appointment of Messrs [Name] and [Name] as directors for the year ending 31st March 1999.

7. To approve the appointment of Messrs [Name] and [Name] as directors for the year ending 31st March 1999.

8. To approve the appointment of Messrs [Name] and [Name] as directors for the year ending 31st March 1999.

9. To approve the appointment of Messrs [Name] and [Name] as directors for the year ending 31st March 1999.

10. To approve the appointment of Messrs [Name] and [Name] as directors for the year ending 31st March 1999.



APPENDIX A-1

March 21, 1994

Carole Watson  
Director  
Division of State Programs  
National Endowment for the Humanities  
1100 Pennsylvania Avenue, NW  
Washington DC 20506

Re: Compliance Plan

Dear Dr. Watson:

Enclosed is the information that you requested in fulfillment of our compliance reporting requirements. You will also find a completed Compliance Plan Report indicating that by-laws previously forwarded to your office in 1988 remain in effect.

As required, the undersigned hereby certifies on behalf of the Virginia Foundation for the Humanities and Public Policy that funds paid to the council by the National Endowment for the Humanities will be expended solely on programs that carry out the objectives of Section 1(c) of the National Foundation on the Arts and Humanities Act of 1965 as amended (20 U.S.C. 951 et seq.) The undersigned further certifies that the council will make reports to the Chairman of the National Endowment for the Humanities in such form, at such times, and containing such information, as the Chairman may require, in accordance with Section 7 (f)(3)(H), (I), and (J) of the above named Act of Congress and shall abide by the provisions set out more fully in Section 7(f) of 20 U.S.C. 956.

Sincerely yours,

Thad W. Tate  
Chair

Virginia Foundation  
for the Humanities  
and Public Policy

Center for the  
Humanities

145 Ednam Drive  
Charlottesville, VA  
22903-4629  
Phone 804 924-3296

APPENDIX A-2  
COMPLIANCE REPORT

Council Membership

Total No. of Council Members as per By-laws	<u>15 to 23</u>
No. of Academic Members	<u>05</u>
No. of Public Members	<u>15</u>
No. of Governor's Appointments	<u>04</u>
Total <u>Current</u> Council Membership	<u>21</u>

Nomination Process

Advertisement to citizens throughout state	<u>yes</u>
Written statewide solicitation	<u>yes</u>

Other: Nominations are welcomed throughout the year and are solicited at all public meetings and workshops and in the winter issue of the VFH newsletter. Museums, libraries, historical societies, minority community organizations, civic and professional groups, schools and colleges, and others are contacted.

Terms of Members

Regular Appointments	<u>3 yrs</u>
Renewable?	<u>yes</u>
Maximum No. of Yrs of Continuous Service	<u>6 yrs</u>

Terms of Chairs

Length of Term	<u>2 yrs</u>
Renewable?	<u>no</u>
Maximum No. of Yrs of Continuous Service	<u>2 yrs</u>

Gubernatorial Appointments	<u>3 yrs</u>
Renewable?	<u>yes</u>
Maximum No. of Yrs of Continuous Service	<u>6 yrs</u>
Co-Extensive w/ Gov's Term?	<u>No</u>

Council Operations

No of Council Meetings	<u>03</u>	No. of Ex. Comm. Meetings	<u>4-5</u>
Other Meetings:	Planning Retreat; Public Hearings		

Public Access

No. of Public Meetings during previous year 14.

Hearings held throughout the state vary widely by locale and audience's prior experience with the VFH. A typical meeting lasts two hours with one staff and one Board member present. Discussion begins with an overview of VFH programs and usually includes a focus on writing proposals. At recent hearings, the Foundation's statewide initiatives, its media center, and its focus on public policy have been applauded specially. Audience members include secondary school teachers (150 at one site), college and university faculty, filmmakers and script writers, and civic and business leaders.

Governor provided with regular and complete information on all council activities? yes

State Government

Appropriate state and local officials provided with necessary information on all council activities? yes

Annual meetings are held with the Governor, Secretary of Education, many General Assembly members, U.S. Congressmen and Senators, and legislative aides. Printed reports and newsletters are distributed to all elected and appointed state officials. In 1993 the VFH staff and Board members met with all Congressional offices and one-third of the Virginia General Assembly.

## APPENDIX B

### VIRGINIA FOUNDATION FOR THE HUMANITIES AND PUBLIC POLICY

#### MEMBERS OF THE BOARD

##### PUBLIC MEMBERS

Joan Tracy Armstrong  
President, Saltville Foundation  
280 Panorama Drive  
Marion, Virginia 24354

\*Susan D. Bland  
Public Affairs, Norfolk Southern  
6-A North Dooley Avenue  
Richmond, Virginia 23221

E. Cabell Brand  
President  
Recovery Systems, Inc.  
957 Kime Lane  
P.O. Box 429  
Salem, Virginia 24153

Randolph Church  
Attorney-at-Law  
Hunton & Williams  
Suite 600  
3050 Chain Bridge Road  
Fairfax, Virginia 22030

\*Ellen F. Dyke  
Attorney-at-Law  
Venable, Baetjer, and Howard  
Suite 400  
2010 Corporate Ridge  
McLean, Virginia 22030

Rozanne Garrett Epps  
*Style Weekly*  
6323 Ridgeway Road  
Richmond, Virginia 23226

James E. Ghee  
Attorney-at-Law  
P.O. Box 354  
Farmville, Virginia 23901

\*Julia L. Jones  
Assistant Principal  
James Russel Middle School  
521 Peachtree Street  
Emporia, Virginia 23847

Roger Mudd  
7167 Old Dominion Drive  
McLean, Virginia 2210

Glenn Allen Scott  
Assoc. Editor, *The Virginian*  
*Pilot* and *The Ledger Star*  
1421 W. Princess Anne Road  
Norfolk, Virginia 23507-1040

\*Frances B. Sorrentino  
Governor's Office  
5002 Vayo Avenue  
Richmond, Virginia 23234

Nancy St. Clair Talley  
P.O. Box 126  
Millwood, Virginia 22646

Vincent J. Thomas  
Chairman of the Board  
Johns Brothers, Inc.  
P.O. Box 2540  
Norfolk, Virginia 23501

Richard T. Wilson, III  
General Partner  
Branch Cabell & Company  
919 East Main Street  
Richmond, Virginia 23219

\*Governor's Appointees

**VIRGINIA FOUNDATION FOR THE HUMANITIES AND PUBLIC POLICY**

**MEMBERS OF THE BOARD**

**ACADEMIC MEMBERS**

Gordon K. Davies  
Director  
Council of Higher Education  
for Virginia  
James Monroe Building  
101 N. Fourteenth Street  
Richmond, Virginia 23219

Douglas W. Foard  
Executive Director  
Phi Beta Kappa  
1811 Q Street, NW  
Washington, D.C. 20009  
Residence: Lovettsville

Joanne V. Gabbin  
Professor of English  
Director, Honors Program  
Hillcrest 107  
James Madison University  
Harrisonburg, Virginia 22807

Nikki Giovanni  
Poet/Professor of English  
Virginia Polytechnic Institute  
& State University  
Blacksburg, Virginia 24061-0141  
Residence: Christiansburg

Rosel Schewel  
Professor of Education, Emeritus  
4316 Gorman Drive  
Lynchburg, Virginia 24503

William B. Spong  
Cooper, Spong & Davis  
Dudley W. Woodbridge Professor of  
Law, Emeritus  
Former U.S. Senator  
351 Middle Street  
Portsmouth, Virginia 23704

\*Thadeus W. Tate  
Professor of History, Emeritus  
College of William & Mary  
313 1/2 Burns Lane  
Williamsburg, Virginia 23185

\*Governor's Appointees

APPENDIX B -- COUNCIL MEMBERS

**VIRGINIA FOUNDATION FOR THE HUMANITIES AND PUBLIC POLICY**

**COMMITTEES OF THE BOARD**

**EXECUTIVE COMMITTEE**

Thad W. Tate, Chair  
Robert C. Vaughan, President  
Vince Thomas, Vice Chair  
Joan Armstrong, Sec. Treasurer  
Rozanne Epps  
Rosel Schewel  
Richard T. Wilson, III

**PROGRAM COMMITTEE**

Ellen Dyke, Chair  
James Childress  
Gordon Davies  
Douglas Foard  
Joanne Gabbin  
Nikki Giovanni  
Julia Jones  
Glenn Allen Scott  
William Spong  
Thad Tate

**GRANT PROGRAM COMMITTEE**

William Spong, Chair  
Joan Armstrong  
Doug Foard  
Joanne Gabbin  
Rosel Schewel

**FINANCE COMMITTEE**

Joan Armstrong, Treasurer  
Susan Coleman, Assistant Secretary/Treasurer  
Thad Tate  
Robert Vaughan

**DEVELOPMENT COMMITTEE**

Richard Wilson, Chair  
Joan Armstrong  
Susan Bland  
Cabell Brand  
Randolph Church  
Rozanne Epps  
James Ghee  
Roger Mudd  
Rosel Schewel  
Frances Sorrentino  
Nancy Talley  
Vincent Thomas

**NOMINATING COMMITTEE**

Rozanne Epps, Chair  
Gordon Davies  
Nancy Talley  
Retiring Members  
(Mudd, Schewel, Scott, Spong)



APPENDIX B -- COUNCIL MEMBERS

**Joan Tracy Armstrong**  
**280 Panorama Drive**  
**Marion, Virginia 24354**

EDUCATION

B.A., University of Illinois  
Business Administration Studies, Clinch Valley College

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Project Director, Southwest Regional Humanities Council, VFHPP, 1990, 1989  
Coordinator, Smyth County Historical Society Museum Lecture Series, VFHPP, 1985  
Project Director, Smyth County Historical Society, VFHPP, 1982  
Co-founder, Seek Inc.  
Co-founder, President, Smyth County Educational Foundation  
Past Secretary, Smyth County Branch, AAUW  
Past President, Secretary, Smyth County Historical Society  
Board Member, Sherwood Anderson Association  
Ex-officio member, Southwest Regional Humanities Council  
Chair, Smyth County Commission for the Bicentennial Celebration of the Constitution  
Member, 1987 Southwestern State Hospital Centennial Celebration Committee

PUBLICATIONS

Compiled "Smyth County Historical and Cultural Resource Catalog," 1989  
Manuscript, "A Short History of Southwestern State Hospital, 1887-1987," 1987  
Editor/author, Vol. II, *History of Smyth County*, 1986  
Editor, Vol. I, *History of Smyth County*, 1983  
Co-author, "Smyth County Historical Tour," 1982

APPENDIX B -- COUNCIL MEMBERS

**Susan D. Bland**  
**6-A North Dooley Avenue**  
**Richmond, Virginia 23221**

EDUCATION

B.A., University of Richmond

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Public Affairs, Norfolk Southern Corporation, 1991-  
Fundraising Consultant, Katz for Mayor, 1991  
Fundraising Consultant, Marks for Senate, 1990  
Fundraising Consultant, University of Pennsylvania Public Radio, 1988-1990  
Public Affairs Secretary, Norfolk Southern Corporation, 1986-1988  
Executive Assistant, Virginia Railway Association, 1986  
Front Office Coordinator, Baliles Inaugural Committee, 1985

PUBLIC SERVICE

Member, 1994 Democratic Inaugural Committee  
Executive Committee, 400 For Virginia  
Member, Women's Lobby Group  
Captain, 1993 WLG Golf Retreat  
Virginia Festival of American Film  
Virginia Operation Lifesaver Council  
St. Paul's Young Adults

## APPENDIX B -- COUNCIL MEMBERS

**E. Cabell Brand**  
**Recovery Systems, Inc.**  
**957 Kime Lane**  
**P.O. Box 429**  
**Salem, Virginia 24153**

### EDUCATION

B.S., Virginia Military Institute  
AMA Management and President's Courses

### PROFESSIONAL ACTIVITIES AND AFFILIATIONS

President, Recovery Systems, Inc., 1986-  
Founder & President, Cabell Brand Center for International Poverty and Resource Studies, 1988-  
Research Associate, Roanoke College, 1986-  
Consultant, Home Shopping Network, 1986-  
Chairman of the Board & CEO, The Stuart McGuire Co., Inc., 1973-1986  
Founder & President, The Stuart McGuire Co., Inc., 1962-1985  
Chairman of the Board, Brand-Edmonds Associates Advertising, 1962-1981  
Vice President, The Ortho-Vent Shoe Co., 1949-1962  
Economic Analyst, U.S. Foreign Service in Europe, 1947-1949

### PUBLICATIONS

Author, "America, The Strong," published by *The Torch*, Fall 1987  
Author, "A Hand Up, Not a Handout," published by *Harvard Business Review*, July/August 1987  
Author, Foreword in "No Cease Fires: The War on Poverty in Roanoke Valley," published by *Seven Lock Press*, 1984

### HONORS

Jonathan M. Daniels Award (VMI), 1992  
Governor's Award for Volunteering Excellence, 1992  
National Conference of Christians & Jews Citation, 1992  
Lyndon Baines Johnson Humanitarian Award, 1990  
Torch Club National Paxton Award, 1987  
National Vista Award, 1980  
Good Citizen of the Year Award, Salem/Roanoke County Chamber of Commerce, 1979  
Hall of Fame Award, Direct Selling Association

### PUBLIC SERVICE

President's Circle, National Academy of Sciences  
Member, Roanoke Valley Historical Society  
Member, The Archaeological Society of Virginia  
Associate, World Resources Institute, Washington, DC  
Futures Advisory Board of Congressional Clearinghouse on the Future, Washington, DC, 1983-  
Member, Virginia State Board of Health, 1984  
Vice Chairman, Virginia State Board of Health, 1985-1989  
Chairman, Virginia State Board of Health, 1989-  
Board of Directors, ATI/Armstrong Laboratories, 1987-  
Board of Directors, First Virginia Banks, Inc., 1975-  
Board of Directors, First Virginia Bank-Southwest, Roanoke  
President, Total Action Against Poverty in the Roanoke Valley (TAP), 1965-

APPENDIX B -- COUNCIL MEMBERS

**Randolph Church  
Hunton & Williams  
Suite 600  
3050 Chain Bride Road  
Fairfax, Virginia 22030**

EDUCATION

B.A., University of Virginia  
LL.B., University of Virginia

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Managing Partner, Fairfax Office, Hunton & Williams, 1984-  
Partner, McCandlish, Lillard, Church & Best (and successor firms), 1963-1984  
Managing Partner, McCandlish, Lillard, Church & Best, 1974-1983  
Fairfax City Attorney, 1968-1972  
Associate, McCandlish, Lillard, Marsh & Van Dyck, 1960-1963  
Fellow, Virginia Law Foundation, 1992  
Member, Virginia Bar  
Vice President, Virginia Bar Association, 1972-1973  
Fairfax County Bar Association  
American Bar Association  
President, Northern Virginia Young Lawyer's Association, 1965

PUBLICATIONS

Author, Appellate Litigation, Michie/Bobbs-Merrill, 1983  
Author and Lecturer on Appellate Civil Litigation in numerous Continuing Education Programs  
Author and Lecturer on Equity Practice (VSB/VBA Continuing Legal Education), 1987, 1990  
Lecturer, "Lawyer Professionalism" (CLE Program), 1988  
Panelist, "Marketing Legal Services" (CLE Program), 1990

PUBLIC SERVICE

Board of Directors, George Mason Bank, 1991-  
Board of Directors, George Mason Mortgage Corporation, 1991-  
Board of Directors, Fairfax Symphony, 1991-  
Member, Board of Visitors, George Mason University, 1982-1990 (Rector 1983-1986)  
Trustee, George Mason University Foundation, Inc., 1983-  
Member, George Mason Fund for the Arts Advisory Board, 1987-  
Treasurer and Member of Board of Directors, ETA Alumni, Inc., 1966-1985  
Board of Directors, Fairfax Committee of 100, 1989-1992

APPENDIX B -- COUNCIL MEMBERS

**Gordon K. Davies**  
**State Council of Higher Education for Virginia**  
**James Monroe Building**  
**101 N. Fourteenth Street**  
**Richmond, Virginia 23219**

EDUCATION

B.A., Yale University  
M.A., Yale University  
Ph.D., Yale University  
Kennedy School of Government, Harvard University

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Director, State Council of Higher Education for Virginia, 1977-  
Associate Director, Council of Higher Education for Virginia, 1973-77  
Dean, Academic Development and Director, Academic Advising, Richard Stockton State College,  
(1971-73)  
Director, Fund-raiser, Harvard-Yale-Columbia Intensive Summer Studies Program, 1969-71  
Lecturer, Department of Religious Studies, Yale University, 1969-71  
Consultant, Information Science, Inc., 1968-69  
Marketing Representative, Data Processing Division, IBM Corporation, 1965-68  
Adjunct faculty, University of Bridgeport, 1966-67  
Assistant in Instruction, Yale Divinity School, 1964-65  
United States Navy, Commissioned Officer, 1959-61  
Memberships: Virginia Commission on the University of the 21st Century; Virginia World Trade  
Council; Virginia Small Business Advisory Council; Virginia College Building Authority; Legislative  
and executive committees assigned by the General Assembly and the Governor; Advisory Council,  
Center for the Liberal Arts, UVA (1985); Southern Regional Education Board, Commission on  
Regional Cooperation; Governor's Manpower Planning Council; Society for Values in Higher  
Education; Commission on Higher Education and the Adult Learner; Board Member, Shenandoah  
Life Insurance Company

HONORS

Named in a survey of legislators and reporters as one of the five most effective persons in Virginia  
state government, along with the Governor, the Attorney General, and two cabinet secretaries, 1985  
Honorary Degrees - Averett College, Doctor of Humane Letters, 1988; Bridgewater College,  
Doctor of Laws, 1989

APPENDIX B -- COUNCIL MEMBERS

**Ellen Frances Dyke**  
**Venable, Baetjer, and Howard**  
**Suite 400**  
**2010 Corporate Ridge**  
**McLean, Virginia 22020**

EDUCATION

B.A., City College of the City of University of New York  
J.D., Howard University School of Law

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Partner, Venable, Baetjer, and Howard  
Owner, Thomas & Fiske, P.C.  
Associate, Akin, Gump, Strauss, Hauer & Feld  
Law Clerk, Chief Justice Theodore R. Newman, Jr., D.C. Court of Appeals  
Teacher/Counselor, Department of Juvenile Services  
Editorial Assistant, *International Pharmaceutical Abstracts*  
District of Columbia Bar  
Real Estate Section of District of Columbia Bar  
Virginia State Bar  
Real Property Section of Virginia State Bar  
Fairfax County Bar Association  
American Bar Association  
Northern Virginia Building Industry Association

PUBLIC SERVICE

Board of Directors, National Association of Women Business Owners - Capitol Area Chapter  
Commissioner, National Conference of Commissioners on Uniform State Laws  
Member, Virginia Advisory Committee on Girls Education  
Member, Fairfax 2000 Steering Committee  
District of Columbia Law Revision Commission  
D.C. Legislation Committee of the Greater Washington Area Board of Trade

APPENDIX B -- COUNCIL MEMBERS

**Rozanne Garrett Epps**  
*Style Weekly*  
6323 Ridgeway Road  
Richmond, Virginia 23226

EDUCATION

B.A., Vassar College  
Graduate study, University of Richmond and Virginia Commonwealth University  
M.A., Goddard College

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Copy Editor, *Style Weekly*, 1987-  
Director, Evening, Summer and Off-campus Studies, Virginia Commonwealth University, 1978-1986  
Planning Committee, Student Union Building, 1977-1982  
Committee on Prospective Students, 1967-77  
Committee of Assistant Deans, 1974-1986  
Committee on Academic Rules and Regulations, 1967-1985  
Committee on Instruction, 1970-1986  
Calendar Committee, 1978-1986  
Master Site Plan Committee, 1975-76  
Task Force on Enrollment and Recruitment, 1985  
VCU Crime Prevention Committee, 1975-76  
Self-Study University Purpose Committee, 1971-72  
Member: Board of Visitors, Virginia Commonwealth University; Steering Committee, Richmond Urban Forum; Junior League Richmond; Board of Directors, Richmond Community Senior Center  
Former Member: Mayor's Committee on the Concerns of Women; Board of Directors, Richmond YWCA; United Way Long-Range Planning Committee; United Way Agency Evaluation Committee; United Way Development Committee; Council, Richmond Urban Institute; Community Advisory Board of the Junior League of Richmond; Panel of judges of Richmond Newspapers Public Service Awards; YWCA Board of Directors

HONORS

YWCA Outstanding Woman in Education Award - Richmond 1985

## APPENDIX B -- COUNCIL MEMBERS

**Douglas W. Foard**  
**Phi Beta Kappa**  
**1811 Q Street, N.W.**  
**Washington, D.C. 20009**

### EDUCATION

B.A., Randolph-Macon College  
M.A., University of Virginia  
Ph.D., Washington University

### PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Executive Secretary, Phi Beta Kappa, 1989-  
Adjunct Instructor of History, George Mason University, 1987-89  
Program Officer, Division of State Programs, National Endowment for the Humanities, 1985-89  
Associate Dean, Ferrum College, 1980-82  
Professor of History, Ferrum College, 1972-85  
Chair, Division of Social Sciences, Ferrum College, 1970-76  
Assistant Professor of History, Ferrum College, 1965-67  
Assistant to Director of Public Relations and Development, Ferrum College, 1963-65  
Editor, *Bulletin of the Society of Spanish and Portuguese Historical Studies*, 1982-85

### PUBLICATIONS

Guest Editor: *Magazine of History*, (OAH) June, 1991  
"Dionisio Ridruejo," "Marcelino Menendez y Pelayo," and "Ramiro de Maeztu" in Robert A. Kern (ed.), *Historical Dictionary of Modern Spain*, Greenwood Press, 1990  
*The Revolt of the Aesthetes: Ernesto Gimenez Caballero and the Origins of Spanish Fascism*, Peter Lang, 1989  
"Poet on Ice: Dionisio Ridruejo and Hitler's Russian Adventure" in Frank Homer and Larry Wilcox (eds.) *Germany and Europe in the Era of the Two World Wars*, Univ. of Virginia Press, 1986  
"A Chronology of the Spanish Civil War" in James Cortada (ed.), *The Encyclopedia of the Spanish Civil War*, Greenwood Press, 1982  
"Innovative Approaches for Integrating Humanities Programs with Career Education" in Katherine Guroff (ed.), *Quality in Liberal Learning*, Association of American Colleges, 1981  
"The Spanish Fichte: Menéndez y Pelayo," *Journal of Contemporary History*, Spring, 1979  
"La colonia perdida por España," *Historia* 16, April, 1979  
*Benjamin Franklin and the Founding of Franklin County, Virginia*, Franklin County Historical Society, 1976  
"The Forgotten Falangist: Ernesto Giménez Caballero," *Journal of Contemporary History*, December 1975  
*Ernesto Giménez Caballero: Estudio sobre el nacionalismo cultural hispanico en el siglo XX*, Instituto de estudios politicos, 1975  
Reviews, *The American Historical Review*, June, 1986; April, 1989

### HONORS

NEH "Superior Achievement" Award, 1987  
American Council of Learned Societies travel grant to Madrid, 1985  
James Still Fellowship, University of Kentucky, 1983  
NEH Summer Seminar, Vanderbilt University, 1976  
Ford Foundation dissertation grant, 1969-70  
NDEA Fellowship, Washington University, 1967-70  
Ford Foundation Fellowship in Asian Studies, 1967  
Phi Beta Kappa  
Omicron Delta Kappa  
"Outstanding Teacher of the Year," Ferrum College, 1985, 1976, 1975, 1974, 1972, 1967

### PUBLIC SERVICE

Board, National History Day, 1990-  
Chairman, seventh grade textbook analysis committee on Virginia history, Virginia Department of Education, 1983  
President (1981-83), Vice President (1979-81), Virginia Society of History Teachers  
Project Director: "Commonwealth Colloquia"; "Booker T. Washington: A Symposium"; "Name It Roanoke"; "This Nation Under God"; "Project Quill"; "History Day"



## APPENDIX B -- COUNCIL MEMBERS

**Joanne Veal Gabbin**  
**Honors Program**  
**Hillcrest 107**  
**James Madison University**  
**Harrisonburg, Virginia 22807**

### EDUCATION

B.A., Morgan State College  
M.A., University of Chicago  
Ph.D., University of Chicago

### PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Director, Honors Program, James Madison University, 1986-  
Professor of English, James Madison University, 1989-  
Associate Professor of English, James Madison University, 1985-89  
Associate Professor of English, Lincoln University, 1982-85  
Assistant Professor of English, Lincoln University, 1977-82  
National Council of Teachers of English  
College Language Association  
Middle Atlantic Writers Association, Inc.  
Black Conference on Higher Education, past editor, BCOHE Journal  
Langston Hughes Society  
Zora Neale Hurston Society  
Association for the Study of Afro-American Life and History  
Associate of American University Women  
Institute for Positive Education  
National Urban League, Inc.  
Alpha Kappa Alpha Sorority, member and faculty advisor  
Women of Color, member and faculty advisor

### HONORS

Most Supportive Faculty Award, African American Image Awards, NAACP, 1994  
Outstanding Faculty Award, State Council of Higher Education for Virginia, 1993  
Honorary Member of the Phi Kappa Phi Honor Society, 1993  
Honorary Member of Golden Key National Honor Society, 1989  
Women of Color Award presented by JMU Women of Color, 1988

### PUBLICATIONS

"First Fruits: Harvesting the Promise of Education, 1969-1970," Black Women in Higher Education: An Anthology of Essays, Studies, and Documents, Elizabeth L. Ihle, Garland Publishing, Inc., 1992  
"Appreciation 26: Romare Bearden, Patchwork Quilt," in Worlds of Art, Mayfield Publishing Company, 1991  
"Reversing Trends in Higher Education," Black Books Bulletin, Third World Press, 1991  
Sterling A. Brown: Building the Black Aesthetic Tradition, Greenwood Press, 1985  
"Phoenix," a poem published in the Anthology of Magazine Verse and Yearbook of American Poetry, Monitor Book Company, 1984

APPENDIX B -- COUNCIL MEMBERS

**James Edward Ghee, Jr.**  
**P.O. Box 354**  
**211 N. Main Street**  
**Farmville, Virginia 23901**

EDUCATION

B.A., University of Iowa  
Junior Year Abroad, American University, Beirut  
Juris Doctor, University of Virginia

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Attorney-at Law, 1975-  
Earl Warren Legal Fellow, 1973-75  
Legal Clerk, Federal Communications Commission, 1972  
Legal Clerk, National Welfare Rights Organization, 1970  
National Bar Association, Board of Governors, 1976-79  
National Bar Association, President, Young Lawyers', 1976-77  
Old Dominion Bar Association, Member, Executive Committee, 1975-82  
American Bar Association  
Virginia State Bar Association, Legal Ethics Opinion Committee  
Tenth Judicial Circuit Bar Association  
American Trial Lawyers Association  
Virginia Trial Lawyers Association  
Virginia Legal Aid Society, Founding Member, President, Board of Directors, 1980-

PUBLIC SERVICE

NAACP, Member, National Board of Directors, 1991  
General Counsel, Virginia State Conference, 1990-  
President, Virginia State Conference, 1982-86  
Vice-President, Virginia State Conference, 1980-82  
President, Prince Edward County Branch, 1989-  
Prince Edward County Board of Supervisors, 1978-80  
Democratic Party, Executive Committee, Prince Edward County  
Delegate, Democratic National Convention, NY-1980; CA-1984; GA-1988  
Member, Rules Committee, Democratic National Convention, 1984  
Fifth Congressional District Black Caucus  
Prince Edward County Voters' League  
Center for Volunteer Development, VPI & SU, Member, Advisory Council  
Piedmont Humanities Council, Founding Member, Board Member  
Branch-Moton Historical Society, Inc., Founding Member, Chairperson, 1988-  
Branch-Moton-Prince Edward County Alumni Association, Founding Member, President, 1979-83  
Farmville Reading Room, Member, Board of Directors, 1977-80  
Candidate Screening Committee, Presidential Search, Longwood College, 1987-88

## APPENDIX B -- COUNCIL MEMBERS

**Nikki Giovanni**  
**Poet/Professor of English**  
**Virginia Polytechnic Institute**  
**& State University**  
**Blacksburg, Virginia 24061**

### EDUCATION

B.A., Fisk University

### PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Commonwealth Professor of English, Virginia Polytechnic Institute & State University, 1987-  
Professor of Creative Writing, College of Mt. St. Joseph, 1985-87  
Visiting Professor of English, Ohio State University, 1984-85

### PUBLICATIONS

#### Books:

*Sacred Cows... And Other Edibles*, William Morrow, 1988  
*Those Who Ride the Night Winds*, William Morrow, 1983  
*Vacation Time*, William Morrow, 1979  
*Cotton Candy On A Rainy Day*, William Morrow, 1978  
*The Women and The Men*, William Morrow, 1975  
*A Poetic Equation: Conversations Between Nikki Giovanni and Margaret Walker*, Howard University Press, 1974

*A Dialogue: James Baldwin and Nikki Giovanni*, Larry Hill Co., 1973

*My House*, William Morrow, 1972

*Spin a Soft Black Song*, Hill & Wang, 1971; Farrar, Strauss, & Giroux, 1985

*Gemini*, Bobbs-Merrill, 1971

*Night Comes Softly*, (edited), Niktom, Ltd., 1970

#### Records:

*Cotton Candy On A Rainy Day*, Folkways Records, 1978

*The Way I Feel*, Atlantic Records, 1974

*Like A Ripple On A Pond*, Atlantic Records, 1973

*The Reason I Like Chocolate*, Folkways Records, 1972

#### Film:

*Spirit to Spirit: The Poetry of Nikki Giovanni*, Public Broadcast Service, 1987

#### Performance:

*A Signal In the Land*, 1987

Ms. Giovanni is included in at least 20 recent anthologies; has published numerous essays and reviews; and is the subject of additional articles, publications, and programs.

### HONORS

Honorary Doctorates from Fisk, Mt. Saint Joseph, Smith, University of Maryland, Ripon, and Wilberforce

National Festival of Black Storytelling initiated the "Nikki Giovanni Award" for young African American storytellers

The Children's Reading Roundtable of Chicago Award

McDonald's Literary Achievement Awards: to be presented in name of Nikki Giovanni in perpetuity

Outstanding Woman of Tennessee

The Ohio Women's Hall of Fame

YWCA Woman of the Year, Cincinnati Chapter, 1983

Life Membership & Scroll, The National Council of Negro Women

*Ladies Home Journal*, Woman of the Year-Youth Leadership Award

Omega Psi Phi Award for Outstanding Contribution to Arts and Letters

Meritorious Plaque for Service, Cook County Jail

*Mademoiselle Magazine*, Woman of the Year, 1971

### PUBLIC SERVICE

Her community service includes numerous readings and lectures to schools, civic groups universities, and cultural organizations throughout Virginia and the nation.

APPENDIX B -- COUNCIL MEMBERS

**Julia L. Jones**  
**Russell Junior High School**  
**521 Peachtree Street**  
**Emporia, Virginia 23868**

EDUCATION

A.A., Averett College  
B.A., Virginia Commonwealth University  
M.S.Ed., Longwood College

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Assistant Principal, James Solomon Russell Junior High School, 1991-  
Chairperson, Social Studies Department, Brunswick Senior High School, 1977-91  
Director, Southside District Academic Challenge, 1989-  
Center for Public Service, Teacher Resource Service, UVA, Board of Directors, 1989-  
Taft Fellow, UVA, 1987  
Commonwealth of Virginia, State Department of Education State Textbook Selection Committee, 1984  
and 1990  
National Association of Secondary Principals  
Virginia Association of Secondary Principals  
National Middle School Association

HONORS

Social Studies Teacher of the Year, Southside Region, 1980

PUBLIC SERVICE

Emporia City Council, Member, 1978-  
President, Emporia City Council, 1980-82 and 1984-86  
Virginia Municipal League Education Committee  
President-Elect, Meherrin River Arts Council  
Emporia Downtown Revitalization, Board of Directors  
Emporia/Greensville Industrial Development Commission

APPENDIX B -- COUNCIL MEMBERS

**Roger Mudd**  
7167 Old Dominion Drive  
McLean, Virginia 22101

EDUCATION

B.A., Washington and Lee University  
M.A., (History) University of North Carolina at Chapel Hill

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Congressional Correspondent, MacNeil/Lehrer Newshour  
Special Correspondent and Essayist, MacNeil/Lehrer Newshour  
Chief Washington Correspondent, Chief Political Correspondent, co-anchor of the NBC Nightly News, Co-Host of "Meet the Press", and anchor of "American Almanac" and "1986," NBC News  
Congressional Correspondent and National Affairs Correspondent, CBS News  
Regular replacement for Walter Cronkite, "CBS Evening News"  
Reporter, WTOP-TV, Washington, DC  
News Director, WRNL Radio, Richmond, Virginia  
Reporter, *Richmond News Leader*  
Research Assistant, House Committee on Tax-Exempt Foundations  
English and History Teacher and Football Coach, Darlington High School, Rome, Georgia

HONORS

George Foster Peabody Award, "CBS Reports: Teddy"  
Five Emmy Awards, CBS News  
Honorary Doctorates:  
Washington and Lee University  
Washington College  
College of William and Mary

APPENDIX B -- COUNCIL MEMBERS

**Rosel Schewel**  
4316 Gorman Drive  
Lynchburg, Virginia 24503

EDUCATION

B.A., Hood College  
M.Ed., Lynchburg College

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Associate Professor of Education, Lynchburg College  
Tutor of individuals with learning disabilities  
Public School Teacher  
President, Agudath Sholom Synagogue  
President, Women's Resource Center of Central Virginia  
Board Member, Virginia Museum of Fine Arts, Chair, Exhibitions Committee  
Board of Trustees, Executive Committee, Lynchburg College  
Board Member, Virginia Baptist Hospital  
Chair, Board of Advisors, New Vista School  
Board of Directors, Ann Spencer Foundation  
Grant Review Board, National Endowment for the Humanities  
Virginia Association for Children with Learning Disabilities, Advisory Board  
Board of Directors, Lynchburg Chapter, National Council of Christians and Jews  
Board of Directors, Virginia Israel Commission  
Member, Commission on Educational Opportunities for All Virginians

PUBLICATIONS

Chapter, "Reading" in *Strategies for Teaching Retarded and Special Needs Learners*,  
Publishing Co., 1987) (Merrill  
"Metacognitive Skills: Practical Strategies for Helping LD Students," *Academic Therapy*, 1986  
Preface to *The Other Voices: Profiles of the Women in Special Education*

HONORS

Distinguished Service Award, National Congress of Christians and Jews, 1973  
YWCA Award, Outstanding Woman of the Year in Education, 1988  
Alpha Kappa Tau, National Honor Society of Teachers

**APPENDIX B -- COUNCIL MEMBERS**

**Frances B. Sorrentino**  
**5002 Vayo Avenue**  
**Richmond, Virginia 23234**

**EDUCATION**

B.A., Elementary Education, Baptist Bible College  
M.S., Secondary Education, Pensacola Christian College

**PROFESSIONAL ACTIVITIES AND AFFILIATIONS**

Office of the Governor, 1990-1994:

Assistant Director of Communications  
Assistant to the Director of Communications  
Special Assistant to the Chief of Staff

Office Assistant, Governor-Elect Transition Office, 1989-1990

Teacher, The Master's Academy, 1986-1989

Office Services, Division of Engineering and Buildings, 1985-1989

APPENDIX B -- COUNCIL MEMBERS

**Glenn Allen Scott**  
*The Virginian-Pilot and the Ledger-Star*  
1421 W. Princess Anne Road  
Norfolk, Virginia 23507-1040

EDUCATION

B.A., Washington and Lee University

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Associate Editor, *The Virginian-Pilot and the Ledger-Star*  
Acting Book Editor, *The Virginian-Pilot*  
Associate Editor, the Editorial Department, *The Virginian-Pilot*  
Captain, Naval Reserve Intelligence Program Officer  
Former President, The Norfolk Forum, Friends of the Norfolk Public Library, and the Hampton Roads Branch of the English-speaking Union of the United States  
Former Chairman, American Revolution Bicentennial Commission  
Member, Peace and Justice Commission of the Diocese of Southern Virginia  
Member of Religious Leaders Exchange mission to the Soviet Union, US-USSR Bridges for Peace



APPENDIX B -- COUNCIL MEMBERS

**William B. Spong**  
351 Middle Street  
Portsmouth, Virginia 23704

EDUCATION

B.A., Hampden-Sydney College  
LL.B., University of Virginia  
Graduate Study, University of Edinburgh, Scotland

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Partner - Cooper, Spong and Davis, Law Firm  
Dudley W. Woodbridge Professor of Law, Emeritus, College of William and Mary, Marshall-Wythe School of Law  
Interim President, Old Dominion University  
Dean, Marshall-Wythe School of Law, College of William and Mary  
Former United States Senator  
Virginia State Senate  
Virginia House of Delegates  
Special Master, *Virginia Elec. & Power Co. et. als. v. Westinghouse Corp.*, 1977-1980  
Special Master, *In re Dalkon Shield Punitive Damages Litigation*, 1984-1985  
Special Master, *Smith v. Morton Thiokol*, 1988  
Trustee, Hampden-Sydney College  
United States Air Force Academy  
United States Naval Academy  
Chairman, Virginia Commission on Public Education  
Chairman, Commission on Virginia's Future  
President, Virginia Bar Association  
Fellow, American Bar Foundation  
Member, Virginia State Council of Higher Education  
Trustee, Virginia State Library  
Guest Scholar, Woodrow Wilson Center, Smithsonian Institution  
Visiting Scholar, University of Virginia School of Law  
Adjunct Professor of Law, University of Richmond  
Faculty, Salzbug Seminar  
Senior Visitor, Institute of Advanced Legal Studies, University of London  
Visiting Professor, Washington and Lee University  
Ewald Distinguished Visiting Professor, University of Virginia

HONORS

Order of the Coif  
Phi Beta Kappa (hon.)  
Omicron Delta Kappa  
Pi Kappa Alpha  
Raven Award, University of Virginia  
Jefferson Award, College of William and Mary  
LL.D.(Hon): Hampden-Sydney College, Roanoke College, Washington and Lee University, College of William and Mary

APPENDIX B -- COUNCIL MEMBERS

**Nancy St. Clair Talley**  
**Spout Run**  
**Post Office Box 126**  
**Millwood, Virginia 22646**

EDUCATION

A.B., Sweet Briar College  
Certificat, La Sorbonne

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Virginia Magazine, Contributing Writer, 1978-  
The Winchester Star, Staff Writer, 1974-75  
Sweet Briar College, The Alumnae Magazine, Associate Editor, Editor, 1964-74  
The Virginia Museum of Fine Arts, Public Relations, 1959  
Atlantic Life Insurance Company, Public Relations, 1958-59  
The Richmond News Leader, Staff Writer, 1957-58  
The Richmond Times-Dispatch, Staff Writer, 1954-55

PUBLIC SERVICE

Powhatan School, Board of Trustees, 1967-70, 1979-82  
Board of Associate Trustees, 1983- , President, 1987-  
Shenandoah University, Board of Trustees, 1987-92  
Belle Grove, Inc., Board of Trustees, 1977-84, 1986-92; President, 1980-82; Chairman, Steering  
Committee, and Editor, The Belle Grove Cookbook, 1984-86  
The Garden Club of Virginia, Board of Directors, 1981- ; Corresponding Secretary, 1984-86;  
established newsletter, UPDATE, Editor, 1984-86; Chairman, Restoration Committee, 1986-88;  
President, 1988-90; Finance Chairman, 1992-94  
The Winchester-Clarke Garden Club, President, 1977-79  
The Virginia Historical Society, Board of Trustees, 1991-94

## APPENDIX B -- COUNCIL MEMBERS

**Thadeus W. Tate**  
313 1/2 Burns Lane  
Williamsburg, Virginia 23185

### EDUCATION

A.B., M.A. University of North Carolina, Chapel Hill  
Ph.D., Brown University

### PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Director, Commonwealth Center for the Study of American Culture, 1988-  
Visiting Scholar, Flinders University of South Australia, 1988  
Director, Institute of Early American History and Culture, 1972-1989  
Editor, *The William and Mary Quarterly*, 1966-1972  
Visiting Associate Professor of History, The Johns Hopkins University, Summer, 1965  
Visiting Assistant Professor of History, Case Western Reserve University, Summer, 1963, Faculty  
Marshall  
College of William and Mary: Professor of History, 1969-; (William E. Pullen Professor, 1983-1987);  
Associate Professor, 1964-69; Assistant Professor, 1961-64  
Colonial Williamsburg Foundation: Assistant Director of Research, 1957-1969; Research Associate  
1954-1957  
Historian, Independence National Historical Park, Philadelphia, PA, 1954  
Historian, Colonial National Historical Park, Yorktown, VA, 1948-1949, 1950  
Memberships: Organization of American Historians; American Historical Association; Southern  
Historical Association; Virginia Historical Society; American Society for Legal History; Phi Alpha Theta;  
American Antiquarian Society; Associate of the John Carter Brown Library; Library Company of  
Philadelphia  
Panelist for Selection of NEH Constitution Fellows, 1983-85  
Virginia Constitution Bicentennial Committee, 1985-91

### PUBLICATIONS

"Defining the Colonial South," *Race and Family in the Colonial South*, University Press of  
Mississippi, 1987  
"Transformation of the Land in Colonial America," *Our American Land: 1987 Yearbook of*  
*Agriculture*, Government Printing Office, 1987  
Co-author, *Colonial Virginia: A History*, KTO Press, 1986  
Co-editor, *Uncivil War: The Southern Backcountry During the American Revolution*, University Press  
of VA for the U.S. Capitol History Society, 1985  
"The Ecology of Early America," *American Quarterly*, vol.36,#4  
"The Discovery and Development of the Southern Colonial Landscape; Six Commentators,"  
*Proceedings of the American Antiquarian Society*, vol.93,#2  
Co-editor, *Saints and Revolutionaries*, W. W. Norton, 1983  
"Problems of Definition in Environmental History," *AHA Newsletter*, vol. 19,#5  
Co-editor, contributor, *The Chesapeake in the Seventeenth Century: Essays on Anglo-American*  
*Society*, UNC Press and W.W. Norton, 1979  
"William Stith and the History of Colonial Virginia," *The Colonial Legacy*, Harper and Row, 1973  
*The Negro in Eighteenth-Century Williamsburg*, University Press of Virginia for Colonial Williamsburg  
Research Studies, 1966  
Numerous other articles, reviews, and papers  
Editorial Board, *Studies in Environment and History*, Cambridge University Press  
Editorial Board, *The Papers of George Washington*

### HONORS

Phi Beta Kappa  
Fellow, American Council of Learned Societies, 1970-71  
Fellow, National Endowment for the Humanities, 1982-83  
Visiting Scholar in Residence, UVA 1982-83  
Graduate School Alumni Citation, Brown University, 1985  
Thomas Jefferson Award, College of William and Mary, 1986

APPENDIX B -- COUNCIL MEMBERS

**Vincent J. Thomas**  
**Chairman of the Board**  
**John Brothers, Inc.**  
**P. O. Box 2540**  
**Norfolk, Virginia 23501**

EDUCATION

B.S., (Distinguished) Virginia Military Institute

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Current Board Memberships: Dominion Bankshares Corporation; Virginia International Terminal, Inc.; Future of Hampton Roads; The Planning Council; Greater Norfolk Corporation; Community Promotion Corporation; Virginia Wesleyan College; Virginia Military Institute Research Laboratories; Maury High School Foundation

Mayor, City of Norfolk, 1976-1984

Chairman, Standing Committee on Community Development, Housing, and Economic Development, U.S. Conference of Mayors, 1983-84

Past: President, Tidewater Oil Heat Association; Vice President, Norfolk Chamber of Commerce; Board, Norfolk Retail Merchants Association; Hampton Roads Maritime Association; Sales and Marketing Executives; First National Bank of Norfolk; National Oil Fuel Institute; Norfolk Recreation Commission; Norfolk City School Board; Council of Big City Boards of Education; Virginia State Board of Education; Governor's Commission on the Education of the Handicapped; Virginia Military Institute Alumni Association; Board of Visitors, Virginia Military Institute

HONORS

John H. French Medal for Pure Mathematics, VMI

Virginia Education Association Award for State's Outstanding School Board Member, 1969

Cosmopolitan Club Award as Norfolk's First Citizen, 1970

Distinguished Service Award of the VMI Foundation

Norfolk and Portsmouth Bar Association, 8th Annual Liberty Bell Award, 1972

APPENDIX B -- COUNCIL MEMBERS

**Richard T. Wilson, III**  
**Branch, Cabell and Company**  
**919 E. Main Street**  
**Richmond, Virginia 23219**

EDUCATION

B.A., University of Virginia  
Certified Financial Planner Designation

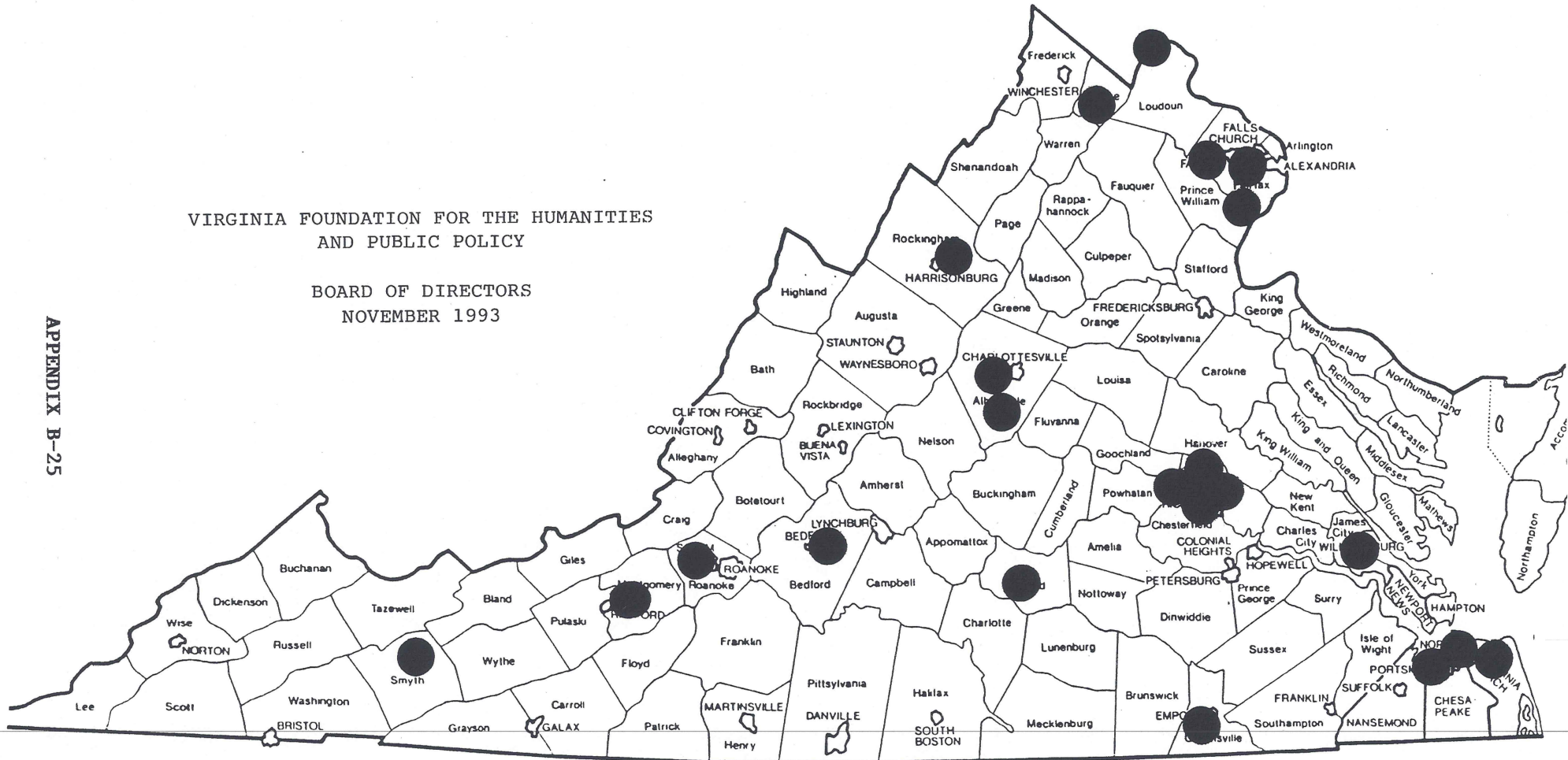
PROFESSIONAL ACTIVITIES AND AFFILIATIONS

General Partner, Member Executive Committee, Manager, Financial Services Department, Branch,  
Cabell and Company  
Trustee, Trinity Episcopal School  
Member at Large, Robert E. Lee Council Boy Scouts of America Troop Committee, Troop 400  
University of Richmond Estate Planning Advisory Committee  
Fellowship Commission, St. Stephen's Episcopal Church  
Past:  
President, Richmond Chapter of University of Virginia Alumni Association  
National Alumni Board of Managers, University of Virginia, 1978-84  
Chairman, Jefferson Scholars Committee, 1978-84  
Campaign Steering Committee, \$90,000,000 Campaign for UVA  
Trustee, Episcopal Church Schools Diocese of Virginia, 1971-80  
Trustee, St. Christopher's School, 1977-1980  
Richmond Chapter President, International Association for Financial Planning, 1979-1980  
Richmond Federated Arts Council, 1977-1979  
Leadership Metro Richmond, Class of 1987

VIRGINIA FOUNDATION FOR THE HUMANITIES  
AND PUBLIC POLICY

BOARD OF DIRECTORS  
NOVEMBER 1993

APPENDIX B-25





Virginia State  
Department of Transportation

Map of Virginia  
Showing Major Cities and Highways

## APPENDIX C

### VIRGINIA FOUNDATION FOR THE HUMANITIES AND PUBLIC POLICY

#### STAFF

##### PRESIDENT

**Robert C. Vaughan** is the president and founding executive director of the Virginia Foundation for the Humanities and Public Policy. He is also a member of the faculty of the University of Virginia's Darden School where he teaches each semester in the MBA program. Rob is a graduate of Washington & Lee University (B.A.) and the University of Virginia (M.A., Ph.D. in English). He was a founding member (1981-86) of the Executive Committee of the National Humanities Alliance. He has served twice on the Board of Directors of the national Federation of State Humanities Councils (1979-82 and 1986-89). He was also the Federation's Chairman (1989-91) and earlier chaired the National Affairs Committee and the National Endowment for the Humanities (NEH) Reauthorization Task Force. He served as Treasurer in 1980-82 and chaired the National Meeting in 1981. Rob has served on the Boards of the University of Utah Humanities Center (1988-90) and University of Virginia Center for the Liberal Arts (1984-89) and was a member of the University's Self-study (1984-1986) and of Fellows in Teaching the Humanities (1985-87), high school and university faculty who meet monthly to discuss issues in education. For the last two years he served on the National Coordinating Committee for the Commemoration of the 250th Anniversary of Thomas Jefferson's birth. Rob has been a panelist for NEH, a Visiting Evaluator of the Center for the Humanities at Virginia Polytechnic Institute and State University, and a speaker, consultant, and seminar leader for institutions such as the American Association of State Colleges and Universities, WBRA and WSVN-TV, George Washington University, Virginia Union University, the University of North Carolina, the West Virginia Board of Regents, and numerous state humanities councils and civic, cultural, and community organizations. He has taught in management development programs and on the faculty of the Graduate School of Retail Bank Management. He has published articles on modern poetry and on public policy and the humanities and presented papers at MLA and SAMLA on Wallace Stevens and W.H. Auden. He is the editor with Merrill Peterson of *The Virginia Statute for Religious Freedom: Its Evolution and Consequences in American History* (Cambridge University Press, 1988; second printing, 1989), with Priscilla Little of *A New Perspective: Southern Women's Cultural History From the Civil War to Civil Rights* (VFH, 1989), and *The Supreme Court's Holy Battles: A Companion Guide* to the PBS film (Film Odyssey, 1989). In the community Rob has been President of the Piedmont Council for the Arts, Chairman of the Board of Deacons and a Member of the Session at Westminster Presbyterian Church, member of the Boards of the Oratorio Society and the Ash Lawn-Highland Opera Festival, Area Chairman for the Capital Campaign (1992) and Vice-Chairman of the Annual Fund (1977-79) at W&L, and a Moderator and panelist for the Chamber of Commerce Leadership Charlottesville. He has appeared as MacHeath in *The Beggars Opera*, Emile de Becque in *South Pacific*, and Mr. Snow in *Carousel*, among other musical productions. Rob has been married since 1967 to Ellen Parlette from Tulsa. His special interests are modern poetry, music, and his children - Hailey (1972), Liz (1975), and Robin (1985) with whom he has developed an interest in good literature for children. He is currently a member of a study group on feminist theology.

The President directs all Foundation programs, administration, and management and serves as the president of the corporation. He recommends policies and procedures for the Board's consideration and serves as the Foundation's representative to its various constituencies. He is responsible for short and long range planning; for developing new activities and projects; for research, including active involvement with the humanities, and program development and evaluation; for the budget and fiscal affairs; for management, operations, and government and public relations; and for fund raising. He has primary staff responsibility for VFH initiatives on the Virginia Statute and on cultural encounters in Virginia. The President supervises the staff and is responsible for annual staff evaluation. He reports directly to the Board's Chairman and Executive Committee.



## APPENDIX C -- STAFF

### ASSOCIATE DIRECTOR (Grants, Regional Councils, and Publications)

David Bearinger began a one-year appointment with the Virginia Foundation in July 1984. This appointment was extended twice and made into a permanent position in July 1986. David was born in Hagerstown, Maryland, and received his B.A. (1972) and M.A. (1974) from Wake Forest University in North Carolina. Before joining the Foundation he held a series of editorial positions with Doubleday & Company in New York City, the most recent being Editor of Fireside Theatre Books. During this period he published a biographical introduction and selected the works for an anthology of poems by Wordsworth and Coleridge and wrote an extensive introduction, "Shaw and His Plays," to a collection by Bernard Shaw (Dodd Mead). Previously he was an Associate Non-fiction Editor with Doubleday; a Reader in history, politics, and science with the Literary Guild; Manager of an art gallery; and free-lance editor whose clients included a university press and a school of architecture. In the past several years, David has conceived and coordinated two statewide projects on the Supreme Court and the Bill of Rights, edited three major publications, directed the development of a major exhibit, and developed three statewide lecture series. David has primary responsibility for the Foundation's environment-related programs. Currently, he is engaged in research and planning for the VFH Initiative on Science, Technology, and the Humanities. David has served as a member of the Board of the Crossroads-Waldorf School and is currently Vice-Chairman of the Greene County Planning Commission and a member of the Council on Sustainable Development for the Thomas Jefferson Planning District. He and his wife Dianne, a teacher, live on a small farm in Greene County.

The Associate Director directs the VFH grant program and chairs the staff committee on grants. He is directly involved in statewide program development, consultation with applicants, proposal review, Board liaison activities, evaluation and reporting, and development of special grant initiatives and priorities. He also is responsible for developing and writing special funding proposals and for overseeing the Foundation's initiatives on Virginia's Communities, the Bill of Rights, Native Americans in Virginia, the Environment, and Science, Technology and the Humanities. He coordinates the regional council program, serves as liaison with the Southwest Regional Humanities Council, and is Editor and principal writer for the VFH quarterly newsletter. Along with other VFH staff, he represents the VFH in a variety of workshops, public hearings, and other meetings. He serves as staff to the Program Committee of the Board.

### ASSOCIATE DIRECTOR (Center for the Humanities)

Roberta Anne Culbertson grew up overseas, in Lebanon, Pakistan, Peru, Guatemala, Nicaragua, and the Philippines. She earned her Ph.D. in anthropology at the University of Virginia and her B.A. *magna cum laude* at Sweet Briar College. Roberta is a veteran of public policy research and program development in Virginia state government. She has written policy, legislation, and regulations in the areas of criminal justice, health promotion, and refugee mental health, bringing anthropological styles of research and conceptualization to questions of juvenile delinquency prevention, the protection of criminal history files, health promotion programs in local communities, and cross-cultural issues in mental health assessment and treatment. For several years, through government policy studies and scholarly publications, Roberta has reported on and analyzed cultural diversity and globalization in the Commonwealth from the perspective of what citizens and the global community have in common: the experience of cultural difference. She is particularly interested in the epistemology and phenomenology of difference; cultural encounters mean no less than the conflict of different realities. Roberta has conducted seminars and workshops on immigrant communities in Virginia, and on cross-cultural issues in mental health. Roberta has in the past several years expanded her interest in immigration to include the cross-

## APPENDIX C -- STAFF

cultural experience and interpretation of violence. As violence increasingly becomes a serious social problem at every level from state to the home, it is important that the humanities bring their particular perspectives to the issue. Roberta has organized a speaker's series at the University of Virginia Medical School and teaches a course to fourth-year medical students on the humanities and violence. Roberta is a member of the Board of Dogwood Institute, a center for research, education, and practice in alternative medicine.

The Associate Director directs the Center for the Humanities and its extensive series of colloquia and programs and works with the President on its fellowship program. She serves as liaison to the Northern Virginia Regional Council and directs the VFH initiatives on Cultural Encounters and the Immigrant Experience in Virginia, on Health and the Humanities, and on Violence, Culture, and Survival. She serves as staff to the Program Committee of the Board, is actively involved in developing the grant program, consults with applicants, reviews proposals, and evaluates programs. She conducts workshops, public hearings, and other meetings as a representative of VFH.

### ASSOCIATE DIRECTOR (for Media and Culture)

Michelle Marie Branigan, joined the VFH staff in October to direct the Center for Media and Culture for one year. She is a doctoral candidate in Folklore at Indiana University, and she holds a B.A. in English from Davidson College and a M.Ed. in Instructional Systems Technology from the University of Virginia. Her involvement with VFH began in 1990 when she conducted an NEA-sponsored folklife survey in Southside Virginia under the auspices of the Virginia Folklife Program. Subsequently, she conducted an extensive research and documentation project on *a capella* song traditions in Southside, supported in part through a Fellowship from VFH. Most recently, she has served as project coordinator in developing a museum exhibit on Southside Virginia's occupational folklife, music, and material culture with Longwood College. Michelle was a Peace Corps teacher and teacher trainer in Nepal from 1984-86 and an Archive Technician in the Smithsonian Institution's Human Studies Film Archive from 1988-90. She has taught courses in folklore at Indiana University and Virginia Commonwealth University, and has been a frequent presenter at conferences and symposia sponsored by the American Folklore Society, the Virginia Folklore Society, and most recently, the Virginia Association of Museums. Michelle enjoys reading, pipe dreams about returning to South Asia and Eastern Europe, and mostly playing fiddle with the infamously friendly Irish Breakfast Band.

The Associate Director directs all VFH activities, projects, and services in film, video, and exhibits, including production and distribution. She develops the film and video collection, writes and edits a variety of descriptive catalogues and brochures including the 16 page biannual Newsletter, "Media and Culture," and plans special projects. She designs, organizes, and promotes the annual media conference, the annual summer seminar for teachers, and special workshops on media. She works with VFH grant applicants who are developing media projects and manages the Southern Humanities Media Fund and its grant program. She also works with independent filmmakers and is engaged directly in video production and editing on Virginia folk traditions. With other staff she represents the VFH in a variety of workshops, public hearings, and other meetings.

### FOLKLIFE COORDINATOR

Garry Warren Barrow joined the VFHPP staff in January of 1989 as Coordinator of the newly established Virginia Folklife Program. A native of Louisville, Kentucky, Garry holds a B.A. in English literature from the

## APPENDIX C -- STAFF

University of Kentucky, an M.A. in Folklore from the University of North Carolina at Chapel Hill, and is completing his dissertation for a Ph.D. in Folklore and Ethnomusicology from Indiana University. Supported in his graduate studies by a Fellowship from Indiana University (1983-84) and by assistantships from both U.N.C. (1981-83) and I.U. (1984-87), Garry has experience in archiving, teaching, fieldwork, photography, sound recording, and videography; from 1985 to 1987 he also served as the editorial assistant for the *Journal of Folklore Research*, an internationally known journal of folklore scholarship. Garry's fieldwork experience includes many areas of American folklife -- folk music, folk narrative, material folk culture, and folk architecture -- and he has participated in several special documentary and research projects: in 1983 he recorded and produced one of a series of radio programs on the traditional music of North Carolina; in 1985, with two fellow graduate students, Garry received a grant from the American Association for State and Local History to conduct an oral history of blues music in Indianapolis, and was principal researcher for the project; and in 1987 Garry was a member of an I.U. research team that studied aspects of the Smithsonian Festival of American folklife. Garry has published reviews in *Ethnomusicology* and *Folklore Forum*, and is preparing for submission articles deriving from his thesis and dissertation, both of which deal with his area of special interest -- African-American folk music. Garry and his spouse, Kathy L. May (a writer who works in fiction, children's books, and poetry), have two children: Evan Graham Barrow, age 3, and Lauren Elizabeth Barrow, age 2.

The Folklife Coordinator directs the Virginia Folklife Program, working to document, interpret, and present the cultural traditions of diverse regional, ethnic, occupational and religious groups in Virginia, and to promote the public's awareness and appreciation of Virginia's folklife through grassroots cultural programming. He implements model projects that integrate the results of in-depth field research and documentation into informative and innovative public programs, and also works collaboratively with state and local cultural agencies and community groups to develop, fund, and conduct folklife projects of their own. He is actively engaged in video production and editing. The coordinator also serves as a resource person for the state by compiling and disseminating information about Virginia folklife, and by acting as a consultant in project development, grant-writing, fieldwork methodology, archiving, and public education. He works with other Foundation staff in advising grant applicants, especially those developing folklife and oral history projects; in serving as a consultant to VFH regional councils; and in representing the VFH to diverse constituents.

### DIRECTOR OF DEVELOPMENT

Margaret Ann Bollmeier joined the Virginia Foundation staff in January, 1994 as the Director of Development. She received a B.A. (1983) from the University of Texas at Austin, majoring in Plan II, an honors liberal arts program, and a J.D. (1986) from Washington & Lee University School of Law. Margaret Ann came to the Foundation from Providence Medical Center Foundation in Seattle, Washington where she served as Director of Planned Giving and Major Gifts. She increased planned gifts by over 80% during her tenure with Providence. In Seattle, Margaret Ann was elected Treasurer to the Washington Planned Giving Council and served on the Board of Directors of the Junior League of Seattle. During 1992, she was the first paid staff member, as Acting Executive Director of the Indianola Land Trust, the oldest land trust in Washington State. Before becoming a professional fundraiser, Margaret Ann practiced law in Texas, is a member of the Texas State Bar Association, and was listed in *Who's Who in American Law*. She is also the author of *Rush*, published by Villard in 1985, with sales of 21,000.

The Development Director works directly with the Foundation's President and Board to carry out a varied and comprehensive program of fund raising. She is responsible for annual and long-range strategic planning for

## APPENDIX C -- STAFF

funding to include individual, corporate, foundation, and government sources; expansion of the annual fund for individual and corporate donors to increase annually the number of donors and the funds raised; research and development with VFH Board and program staff of specific projects for VFH sponsorship; identification, cultivation, and solicitation of prospects alone and with the VFH President and Board; design of a program of planned giving and major gifts; development of volunteer leadership; representation of the VFH in conjunction with the President and Board to the Congress, General Assembly, Governor, and other public officials; promotion of the VFH through the press, special occasions and meetings, and other vehicles; and other responsibilities related to the advancement of the VFH as assigned by the VFH President. She serves as staff to the Board's Development Committee.

### ASSISTANT DIRECTOR

**Susan P. Coleman** joined the Foundation's staff in February 1985. She grew up in Indiana and was graduated from Ball State University in 1972 with a major in English education and a speech minor. In her senior year there she was a recipient of a faculty grant to assist in research on Robert Frost. Before coming to VFH, she was on the staff of the Governor's Commission on Virginia's Future. Susan has held managerial and supervisory positions at the University of Virginia Medical Center and has experience as a classroom teacher of English, speech, journalism, and drama. Her husband Michael is a lieutenant with the University of Virginia Police Department. They enjoy discovering new things with their daughter Amanda.

The Assistant Director oversees VFH administration and finances and supervises support staff. She serves as the primary link between the VFH and its grantees for all post-award activities; introduces VFH requirements at workshops; monitors and audits all reports; and reviews requests for changes in their agreements with the Foundation. She also reviews and evaluates proposals and programs. In addition, she is the VFH liaison with the Chesapeake Regional Humanities Council. Elected by the Board, she serves as Assistant Secretary/Treasurer of the Board, reporting to the Secretary/Treasurer and President. In this capacity she maintains the minutes of the Board's meetings. She monitors and controls Foundation financial accounts and prepares informational, technical, and financial reports to the Board, the state and federal governments, and to various Foundations and other sponsors. Her work involves extensive regular correspondence and telephone relations with Board members, grantees, donors, General Assembly members, faculty and staff throughout the University and from nearly every college and non-profit group in Virginia. She also plans and organizes VFH public hearings held each year throughout the Commonwealth.

### MANAGER (for Media Services and Fellowship Program)

**Carol Hendrix** joined the staff of the Foundation in November, 1983, having previously been employed as a travel agent in Charlottesville. A native of Kansas, Carol graduated from the University of Kansas in 1957 with a B.S. in Education and an emphasis in English. While a homemaker raising three sons, she was active in community volunteer work, especially in the public school libraries, and served her church as a vestry member and president of the church women. In 1980 she completed several classes at Piedmont Virginia Community College and finished the TWA PARS airline computer training course in 1982. She has taken several classes through UVA. Her interests, in addition to her family and three grandchildren, are reading, quilting, crafts, flower gardening, and spectator sports.

## APPENDIX C -- STAFF

The Manager maintains the media collection, oversees media and exhibit acquisitions and circulation, and manages the fellowship program. Her responsibilities include circulation policies and schedules, contracts, insurance, records, and fees. As a primary contact with some 500 users, she is responsible for good public relations. She also previews films, videos, and exhibits. She assists the Director of the Center for Media and Culture with publications, conferences, seminars, and promotion. With the Fellowship Programs she receives and processes all applications, prepares awards and rejection letters, maintains files, schedules fellows' office space, and assists incoming fellows with housing. While fellows are in residence at the Center, she assists them whenever possible. She organizes the annual fellow's reunion; assists the Director with programs, meetings, brochures, and promotion; and assists the Editor of the Fellow's Alumni Newsletter with editing and production.

### ADMINISTRATIVE ASSISTANT (for Development and Special Events)

**Victoria L. Carpenter** has been with VFH since August of 1993. Victoria is a graduate of the University of New Hampshire's Whittemore School of Business and Economics (BA 1991) with a dual degree in Economics and International Relations. In 1990, she attended the Institute for European Studies in Freiburg, Germany to study German politics, history, and literature. Prior to joining VFH, she worked as Assistant to the Registrar and, later, to the Associate Dean of the Dartmouth Medical School; as a Conference Assistant at the Amos Tuck School of Business Administration; as Office Manager with New York Life Insurance Company; and as Administrative Assistant with *Palais Royal* in Charlottesville.

The Administrative Assistant assists the President with his responsibilities. She coordinates Board meetings and other special events, and processes correspondence to Board Members. She assists the Director of Development with the annual giving campaign, donor solicitation, bulk mailings, and database management. She helps with public relations, and is responsible for recording all gifts made to the Foundation. She also assists the Assistant Director with the maintenance of the financial accounts.

### ADMINISTRATIVE ASSISTANT (for Grants and Special Projects)

**Maureen A. O'Halloran** joined the VFH staff in July of 1993. Maureen is a 1992 graduate of William Smith College in Geneva, New York, with course concentrations in American Studies and Psychology. Prior to joining the VFH, she was a grant research intern with the Pew Partnership for Civic Change, and a tour guide at Monticello. Her previous experience also includes work as a drug awareness counselor in Hobart and William Smith Colleges' *Options and Choices* program and as a Graduate Equivalency Degree tutor with the Finger Lakes Community College in Canandaigua, New York.

The Administrative and Program Assistant processes and maintains all grant applications and all information, correspondence, and reports related to grants and programs. She assists with the newsletter and other publications, develops desktop publishing, and disseminates information to the public about grant and fellowship programs and VFH activities. She manages the computer network and researches, installs, and trains staff in the use of new computer equipment and software. She chairs the staff's committee on information management and is responsible for bringing on line new hardware and software for the VFH.

## APPENDIX C -- STAFF

### RECEPTIONIST AND OFFICE ASSISTANT

**Ruby Auten Davis** joined the VFH staff in September of 1987 as a half-time office assistant. Previously she worked at the University of Virginia in the Curry School of Education. A native of North Carolina, she attended business school and in recent years has been a part-time student at Piedmont Virginia Community College in the Fine Arts program. Ruby and her husband, Ken, have two children, Sally and Stewart. She enjoys art, reading, cooking, walking and is a beginning student of the cello.

Although now stationed in the reception area at the Foundation where she answers incoming phone calls and welcomes visitors, Ruby works primarily with media circulation, which includes scheduling, invoicing, shipping, and usage fee collection. She also assists with activities and correspondence of the Center for the Humanities and is "on call" to assist in other areas of the Foundation.

### ON LEAVE

### ASSOCIATE DIRECTOR (for Media and Culture)

**Andrew Wyndham**, who worked on a temporary basis with the Foundation in 1976 in program development, later became the part-time writer-editor for the VFH newsletter, 1976-78, and in 1980 became the first director of the VFH Resource Service. A native of England and of Polish-Irish descent, he is a *cum laude* graduate of Washington and Lee University (1971) and holds an M.A. in English from the University of Virginia (1972), where he pursued doctoral studies, was awarded Governor's and Ewing Fellowships, and taught undergraduate courses in writing, satire, and classical literature. Currently on a year's leave, he is pursuing his literary interests, working to complete a study of the religious nature of expressive activity, and less formally, writing short stories. Andrew edited the catalogue *Changing Perspectives* -- a compilation of outstanding media produced by humanities councils in the South -- organized workshop programs on resource centers for annual meetings of the Federation of State Humanities Councils, is a member of the Executive Committee of the Southern Humanities Media Fund, and has twice served as a judge for the annual SECA Awards Competition, which honors outstanding public television programming. He served as Project Director for the NEH-funded pre-production phase of the Humanities Satellite Project, a plan to repackage and distribute nationally to public television stations outstanding independent films produced with the support of the NEH and state humanities councils. In 1987 he organized Virginia's first state-wide conference on video resources and established the Virginia Video Licensing Consortium. He directed planning and organized the Center for Media and Culture. Andrew enjoys planning real and imaginary hiking trips to the West of Ireland. He has long been a runner, but has only recently taken up jazz dance.

APPENDIX C

This report was prepared for the Commission on the Status of Women in 1975. It is a part of the series of reports prepared for the Commission on the Status of Women. A number of these reports are available in the Commission's Library. This report is one of the reports prepared for the Commission on the Status of Women. It is a part of the series of reports prepared for the Commission on the Status of Women.

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# VIRGINIA FOUNDATION FOR THE HUMANITIES AND PUBLIC POLICY

## APPENDIX D

### PROGRAMS

#### SPECIAL INITIATIVES

Statewide, multi-year projects and programs conceived by the Foundation and directed and produced by VFH Board and Staff.

- The Environment
- Virginia Women's Cultural History
- The Black Experience in Virginia
- The Virginia Statute for Religious Freedom
- The Bill of Rights, The Courts, and The Law
- The Age of Shakespeare and Elizabeth I
- Virginia's Native Americans
- Cultural Encounters and the Immigrant Experience
- The Humanities and the People's Health
- Understanding Virginia's Communities
- Science, Technology, and The Humanities (1994-96)

#### GRANT PROGRAM

Grants awarded in support of local and regional projects throughout Virginia creating thousands of activities and programs serving over 100,000 citizens annually. Proposals are submitted in competition by educational, civic, and cultural organizations and ad hoc groups. All VFH awards are matched equally by local sources.

#### CENTER FOR THE HUMANITIES

Interdisciplinary research and public programs center supporting scholars, journalists, teachers, and others through residential fellowships, seminars, colloquia, and workshops that contribute to the interpretation of culture and the quality of civic debate.

#### REGIONAL COUNCILS

Volunteer councils who promote the humanities, develop projects, and produce programs that serve the needs and involve the people of a specific region.

Piedmont Regional Council  
Southwest Regional Council  
Chesapeake Regional Council  
Northern Virginia Regional Council  
Southside Regional Council  
(1994)

#### CENTER FOR MEDIA AND CULTURE

Production, distribution and education center serving institutions, scholars, filmmakers, teachers, and public constituencies to promote public education on the criticism and use of film and video. The Center provides films, video- and audiotapes, and exhibits for programs in schools, libraries, museums and community organizations. It sponsors workshops, conferences, and publications and provides state-of-the-art production facilities for staff and independent filmmakers.

#### FOLKLIFE PROGRAM

Research, documentation, and public programs that preserve, interpret, and present traditional cultures of Virginia. Services include consultants, field research, training workshops, grant writing, and video and audio production.

#### COLLABORATIVE PROJECTS

- VA Association of Museums
- Southern Media Fund
- "With Good Reason"

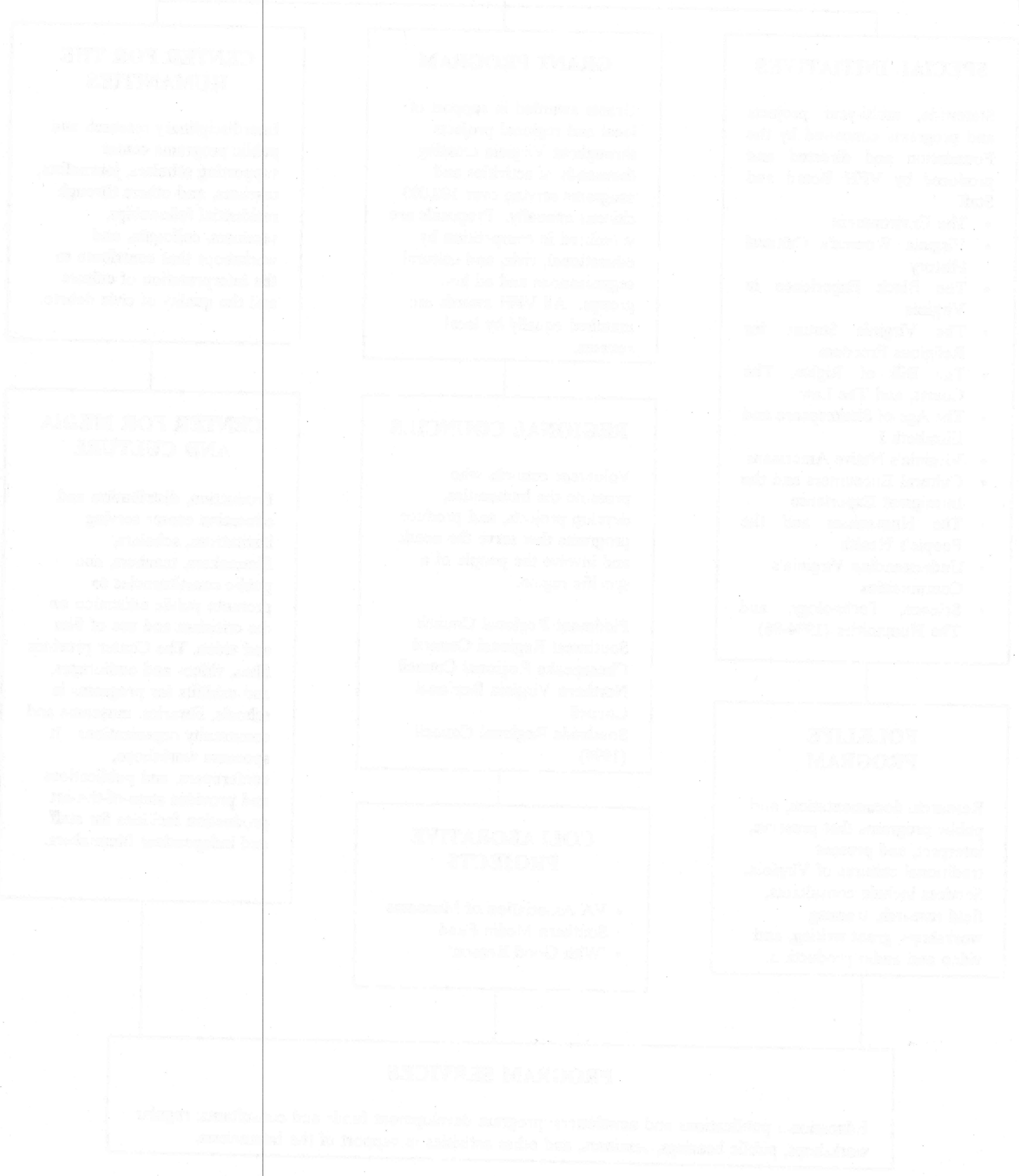
#### PROGRAM SERVICES

Educational publications and newsletters; program development funds and consultants; regular workshops, public hearings, seminars, and other activities in support of the humanities.



APPENDIX B

MEMORANDUM



## APPENDIX E PROGRAM DEVELOPMENT AND EVALUATION

### PROGRAM DEVELOPMENT

#### Number of Grant Writing Workshops:

Madison	February 7, 1991	50
Harrisonburg	February 7	4
Madison	April 25	10
Abingdon	August 9	100
Radford	November 15	20
Chesterfield	March 7, 1992	75
Charlottesville	April 2	50
Charlottesville	May 24	3
Abingdon	November 4	7
Charlottesville	December 29	5
Charlottesville	January 5, 1993	8
Lynchburg	January 14	10
Charlottesville	January 15	10
Radford	April 2	3
Richlands	May 6	60
South Hill	July 13	6
Falls Church	November 12	4
Appalachia	December 3	6

### EVALUATION

#### I. Proposals

To evaluate proposals the VFH relies on:

- Written staff commentary;
- Review subcommittees (2) who recommend action to the Board;
- Full Board discussion and vote, following subcommittee recommendations on all proposals.

#### II. Grant Projects

To evaluate grant funded projects, the VFH provides an Evaluation Manual and requires:

- Interim narrative reports by project director;
- Final narrative report by project director;
- Basic Data Form;
- Reports from participating scholars;
- Written audience evaluations;
- Written outside evaluations.

Board members are assigned to attend some projects and report orally.

Staff attend and report in writing on many projects.

A Board member, the President, and the Associate Director read all final reports.

## APPENDIX E - PROGRAM DEVELOPMENT AND EVALUATION

### III. Initiated Projects

Each statewide initiative conceived and conducted by the VFH Board and Staff is evaluated by the Board and an outside Advisory committee based on:

- Statewide appeal, impact, and audience participation;
- The volume of related grant proposals generated;
- The volume of related Center-fellowship applications generated;
- The number and diversity of new organizations and individuals who become involved in the VFH program through the Initiative.

Each component of the project (exhibit, publication, film, conference, etc.) is evaluated using audience and participant surveys and criteria appropriate to the format and subject. When sites are involved, site coordinators submit written evaluations.

#### Media Center

Resource Service users complete and return short, written evaluations on films, videos, and exhibits, indicating when and where the materials were presented, noting the approximate total viewership and commenting on the content and technical quality of the programs in question. Circulation figures are a further source of evaluative data, and the staff's frequent phone contact with borrowers provides revealing background and insight into the general effectiveness of the Service. This information and commentary is reported to the Board's Program Committee.

The Licensing Consortium is evaluated by users and an Advisory Committee elected by the Consortium.

#### Center for the Humanities

Fellowship applications are evaluated by an independent peer-review panel which reads and discusses all proposals and makes recommendations to the VFH Executive Committee, responsible for final awards. The residency program of the Center for the Humanities is evaluated formally by narrative reports that each fellow must submit within three months of leaving the Center. These statements provide in-depth commentary on the work a fellow has completed and often contain suggestions concerning Center procedure, routine, conditions and services. On a day-to-day basis, frequent staff contact with the scholars in residence provides an on-going sense of individual and class needs, allowing us to tailor and direct the program as appropriate, creating a distinctively personal atmosphere. At each Board meeting, the members meet with each class of fellows. The VFH has twice brought in outside evaluators from around the state and nation to discuss the Center's programs and future.

#### Folklife Program

The Virginia Folklife Program is evaluated by a special Folklife Advisory Committee (comprised of academic and public-sector folklorists and representatives from the Virginia Folklore Society). Public programs initiated by the VFP or conducted collaboratively by the VFP and other organizations are evaluated also through audience and participant survey forms using the VFH Evaluation Manual. The

## APPENDIX E - PROGRAM DEVELOPMENT AND EVALUATION

VFP is evaluated overall by public response manifested in the volume of requests for information, services, and assistance; by its success in reaching and involving new constituencies; and by the number of folklife-related grant and fellowship applications received. The Folk Arts Program of the National Endowment for the Arts also reviews the VFP annually on the basis of a written report submitted by the Folklife Coordinator, and the written report of an independent site visitor working on behalf of the NEA. All information and reports are reviewed by the Program Committee of the Board.

### **Regional Councils**

Councils submit reports, annual plans, and budgets to the VFH Board for review and approval. VFH staff participate in regular Council meetings and other activities; maintain frequent written and telephone correspondence; and conduct an annual evaluation and planning meeting (in Charlottesville) of representatives from all Regional Councils.

### **Program Development**

In all our program development activities, the core grant program continues to receive priority. The annual initiatives and statewide projects are powerful outreach tools, and give us access to audiences and geographic areas where it has been difficult to generate fundable proposals. Certainly, one of the themes of this narrative has been to illustrate the impact that large conducted projects can have on the grant process. But we realize that a successful project, generated locally and carried out by grassroots organizations, is the most effective means of program development. We continue:

1. consulting with individuals and groups who request help in planning humanities programs;
2. holding quarterly workshops for project directors to assist them in conducting and promoting their programs and to enable them to exchange ideas;
3. visiting colleges, universities, and community colleges and conducting seminars to encourage faculty members in history, philosophy, literature, and languages to participate in the full range of our program;
4. hosting regional meetings and workshops for program development and evaluation and hosting planning sessions at the Center for the Humanities;
5. using the Center for substantive seminars for particular professions or interest groups;
6. publishing guidelines, brochures, annual reports, and a quarterly newsletter;
7. issuing news releases and developing with the press interviews and features;
8. awarding program development grants of up to \$750 with the Executive Director's approval and \$1,500 with the Chairman's approval;

## APPENDIX E - PROGRAM DEVELOPMENT AND EVALUATION

9. involving high school teachers through summer seminars and providing opportunities for colleges and high schools to work together to improve education in the humanities;
10. announcing annual thematic initiatives and issuing requests for proposals;
11. requiring projects to prepare a short bibliography of supplementary reading as part of their printed pieces;
12. promoting the Resource Service, publishing catalogues, developing new media series and exhibits, and creating new services (the licensing center, e.g.);
13. developing and promoting the Center for the Humanities, encouraging applications, organizing colloquia, seminars, workshops, lectures, readings, and receptions;
14. establishing regional humanities councils.

## APPENDIX F

### OVERVIEW OF COUNCIL GRANTS AND PROJECTS

I. Council Grants

	Number of Applications Received	Number of Applications Funded
Major:	282	135
Discretionary:	72	56
Other (Grants made with non-NEH funds)	30	30

II. Number of Scholars Involved In

Council Projects	204
Council Grants	<u>732</u>
Total	936

III. Maps attached

IV. Audience Figures for the Most Recent Calendar Year

Radio Broadcasts (national)	6,000,000
Film and Video Broadcasts (national)	12,000,000
Conferences	14,000
Summer Seminars	150
Exhibits	125,000
Book Discussions	5,000
Lectures, Panels, Workshops	8,000
Books and Articles	1,000,000
Colloquia	500
Research, Planning	600
Oral History, Folklife	2,500
Other	10,000
Speakers Bureau	---
Resource Service Packaged programs	<u>10,000</u>
 Total	 19,175,750

OVERVIEW OF COUNCIL GRANTS AND PROJECTS

I. Council Grants

	Number of Applications Rec'd	Number of Applications Funded
Major:	<u>115</u>	<u>57</u>
Mini:	<u>18</u>	<u>15</u>
Other:	<u>19</u>	<u>19</u>

II. No. of Scholars Involved in

Council Projects	<u>70</u>
Council Grants	<u>362</u>
Total	<u>432</u>

III. Maps N/A

IV. Audience Figures for the Most Recent Calendar Year

	no. in audience
Radio Broadcasts (National)	1,200,000
Film and Video Broadcasts (National)	14,000,000
Conferences	2,500
Summer Seminars	240
Exhibits	40,000
Book Discussions	1,200
Lectures, Panels, Workshops	1,200
Books and Articles	625,000
Colloquia	500
Research, Planning	240
Oral History, Folklife	320
Other	6,800
Speakers Bureau	---
Resource Center Packaged Programs	15,000
Other	---
Total in Attendance at All Council Programs	15,893,000

## OVERVIEW OF COUNCIL GRANTS AND PROJECTS

### I. Council Grants

	Number of Applications Rec'd	Number of Applications Funded
Major:	<u>75</u>	<u>36</u>
Mini:	<u>15</u>	<u>13</u>
Other:	<u>12</u>	<u>12</u>

### II. No. of Scholars Involved in

Council Projects	<u>68</u>
Council Grants	<u>244</u>
Total	<u>312</u>

### III. Maps attached

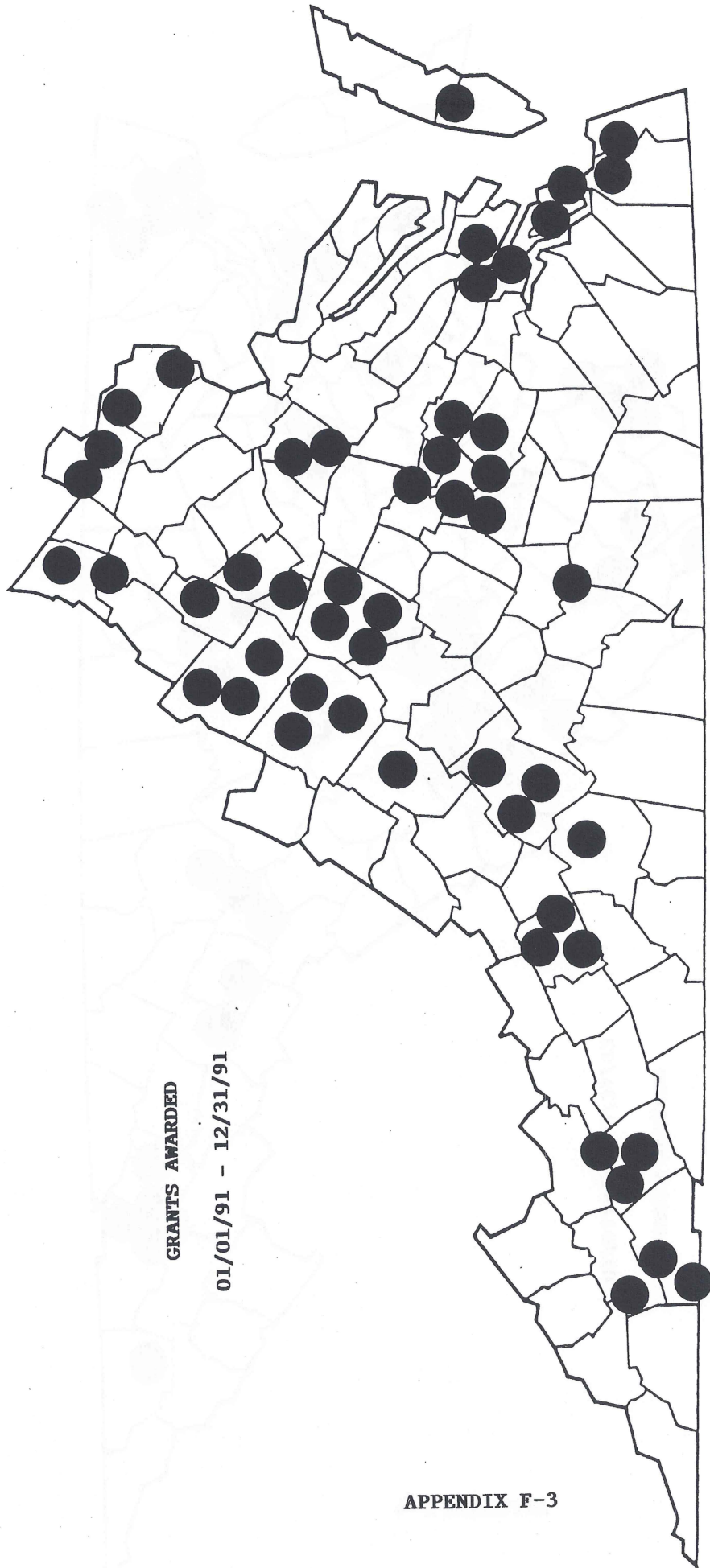
### IV. Audience Figures for the Most Recent Calendar Year

	no. in audience
Radio Broadcasts (National)	5,000,000
Film and Video Broadcasts (National)	14,000,000
Conferences	12,500
Summer Seminars	200
Exhibits	77,200
Book Discussions	1,500
Lectures, Panels, Workshops	2,500
Books and Articles	625,000
Colloquia	500
Research, Planning	240
Oral History, Folklife	2,000
Other	6,800
Speakers Bureau	---
Resource Center Packaged Programs	15,000
Other	---
Total in Attendance at All Council Programs	19,743,440



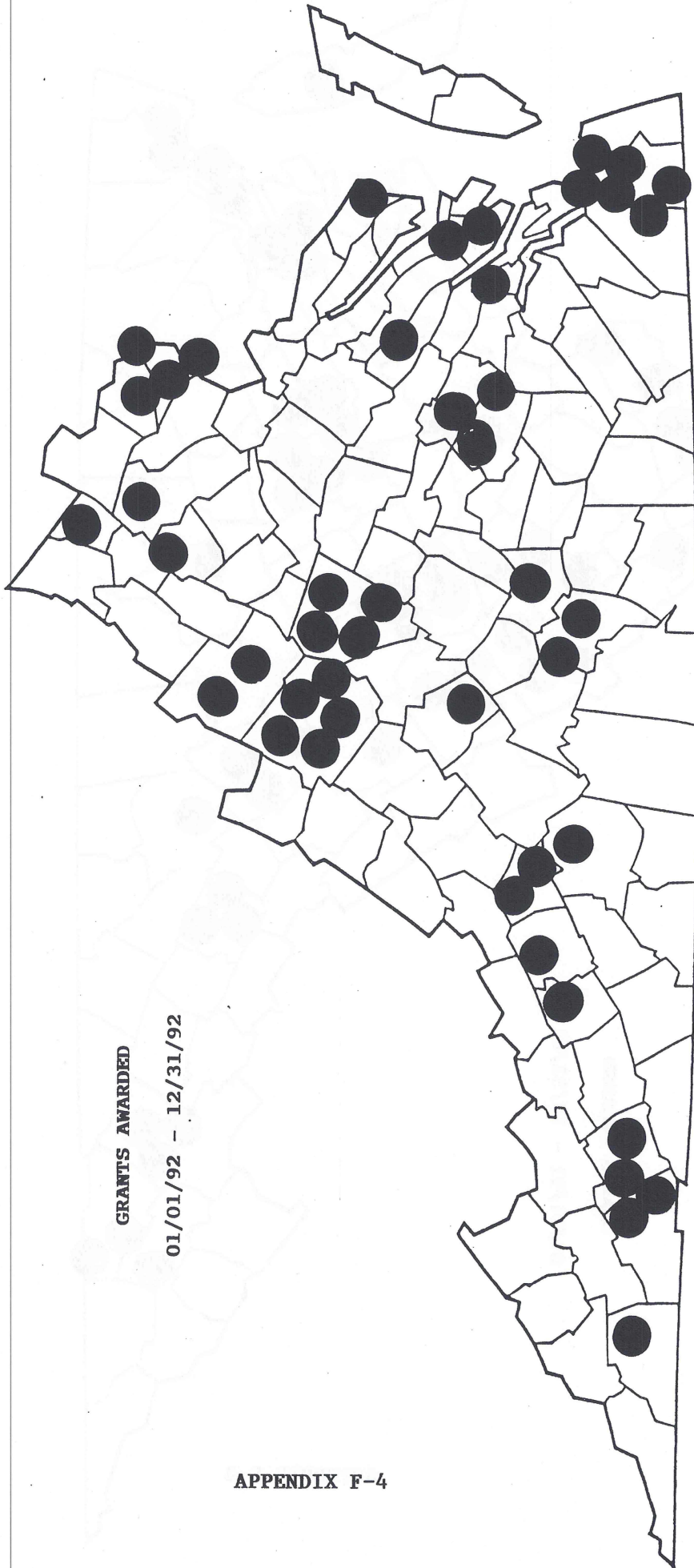
# Recent VFH Grants

ALLIANCE OF BLACK CHURCHES <i>Trevilians</i>	J. SARGEANT REYNOLDS COMMUNITY COLLEGE <i>Richmond</i>	SHENANDOAH UNIVERSITY <i>Winchester</i>
ANTI-DEFAMATION LEAGUE OF B'NAI B'RITH <i>Norfolk</i>	JAMES AGEE FILM PROJECT <i>Johnson City</i>	SHENANDOAH VALLEY HERITAGE MUSEUM <i>Dayton</i>
APPALSHOP, INC. <i>Whitesburg</i>	JAMES MADISON UNIVERSITY <i>Harrisonburg</i>	SOUTH HILL COMMUNITY DEVELOPMENT ASSOCIATION <i>South Hill</i>
ARTEMIS <i>Roanoke</i>	JAMESTOWN-YORKTOWN FOUNDATION <i>Williamsburg</i>	SOUTHWEST REGIONAL HUMANITIES COUNCIL <i>Abingdon</i>
ASSOCIATION FOR THE PRESERVATION OF VA ANTIQUITIES <i>Jamestown</i>	JORDAN EDUCATIONAL ENTERPRISES <i>Hampton</i>	SOUTHWEST VIRGINIA CENTER <i>Abingdon</i>
BARTER THEATRE <i>Abingdon</i>	KI THEATRE <i>Washington</i>	THE FILMMAKERS' COLLABORATIVE <i>Watertown</i>
BLUE RIDGE INSTITUTE <i>Ferrum</i>	KINSALE MUSEUM <i>Kinsale</i>	THE JOHN MARSHALL FOUNDATION <i>Richmond</i>
BOOKER T. WASHINGTON NATIONAL MONUMENT <i>Hardy</i>	LAO PARENT TEACHER ASSOCIATION <i>Springfield</i>	THOMAS JEFFERSON MEMORIAL FOUNDATION <i>Charlottesville</i>
CENTER FOR THE LIBERAL ARTS <i>Charlottesville</i>	LONGWOOD COLLEGE <i>Farmville</i>	TIDEWATER COMMUNITY COLLEGE <i>Portsmouth</i>
CENTRAL VA EDUCATIONAL TELECOMMUNICATIONS CORPORATION <i>Richmond</i>	LONGWOOD FINE ARTS CENTER <i>Farmville</i>	UNIVERSITY OF RICHMOND <i>Richmond</i>
CHESAPEAKE PUBLIC LIBRARY SYSTEM <i>Chesapeake</i>	LOUDOUN COUNTY PUBLIC LIBRARY <i>Leesburg</i>	VALENTINE MUSEUM <i>Richmond</i>
CHESTERFIELD COUNTY HISTORICAL SOCIETY <i>Chesterfield</i>	LYNCHBURG COLLEGE <i>Lynchburg</i>	VIRGINIA ASSOCIATION OF MUSEUMS <i>Richmond</i>
CITIZENS AGAINST SEXUAL ASSAULT <i>Mt. Solon</i>	MARTIN LUTHER KING, JR. CTR. FOR HUMAN RIGHTS <i>Lynchburg</i>	VIRGINIA AVIATION MUSEUM <i>Sandston</i>
CLINCH RIVER EDUCATIONAL CENTER <i>Abingdon</i>	MARY BALL WASHINGTON MUSEUM & LIBRARY <i>Lancaster</i>	VIRGINIA BUSINESS AND PROFESSIONAL WOMEN'S FOUNDATION <i>McLean</i>
CORCORAN DEPT OF HISTORY, UVA <i>Charlottesville</i>	MATTAPONI INDIAN TRIBE <i>West Point</i>	VIRGINIA COUNCIL FOR THE SOCIAL STUDIES <i>Richmond</i>
COUNTY OF GREENE <i>Stanardsville</i>	MIDDLESEX COUNTY MUSEUM <i>Saluda</i>	VIRGINIA DEPT OF CRIMINAL JUSTICE SERVICES <i>Richmond</i>
DIVISION OF HISTORIC PRESERVATION, FAIRFAX COUNTY PARK AUTHORITY <i>Fairfax</i>	MONACAN INDIAN TRIBAL ASSOCIATION <i>Monroe</i>	VIRGINIA DEPT. OF HISTORIC RESOURCES <i>Richmond</i>
EARL GREGG SWEM LIBRARY, COLLEGE OF WILLIAM & MARY <i>Williamsburg</i>	MOUNT VERNON LADIES' ASSOCIATION <i>Mount Vernon</i>	VIRGINIA FESTIVAL OF AMERICAN FILM <i>Charlottesville</i>
EDUCATION THROUGH VISUAL WORKS <i>Atlanta</i>	MUSEUM OF AMERICAN FRONTIER CULTURE <i>Staunton</i>	VIRGINIA HEALTH POLICY RESEARCH CENTER <i>Charlottesville</i>
FAIRFAX COUNTY HISTORY COMMISSION <i>Falls Church</i>	NICKELSVILLE RURITAN CLUB <i>Nickelsville</i>	VIRGINIA MILITARY INSTITUTE <i>Lexington</i>
FERRUM COLLEGE <i>Ferrum</i>	NORFOLK PUBLIC SCHOOLS <i>Norfolk</i>	VIRGINIA MUSEUM OF FINE ARTS <i>Richmond</i>
FOLKTALE FILM GROUP <i>Delaplane</i>	NORTHERN VIRGINIA REGIONAL HUMANITIES COUNCIL <i>Falls Church</i>	VIRGINIA OPERA <i>Norfolk</i>
FOUNDATION FOR HISTORIC CHRIST CHURCH <i>Irvington</i>	OLD DOMINION UNIVERSITY <i>Norfolk</i>	WNV-TV <i>Falls Church</i>
FREDERICKSBURG AREA MUSEUM AND CULTURAL CENTER <i>Fredericksburg</i>	ORGANIZATION OF PAN ASIAN AMERICAN WOMEN <i>Washington</i>	WTJU <i>Charlottesville</i>
GILLFIELD BAPTIST CHURCH <i>Petersburg</i>	PIEDMONT COUNCIL OF THE ARTS <i>Charlottesville</i>	WILLIAM KING REGIONAL ARTS CENTER <i>Abingdon</i>
GOOCHLAND COUNTY HISTORICAL SOCIETY <i>Goochland</i>	PIEDMONT REGIONAL HUMANITIES COUNCIL <i>Charlotte Courthouse</i>	WILLIAMSBURG REGIONAL LIBRARY <i>Williamsburg</i>
GREATER REEDVILLE ASSOCIATION <i>Reedville</i>	PIEDMONT VIRGINIA COMMUNITY COLLEGE <i>Charlottesville</i>	WOMEN'S STUDIES PROGRAM, UVA <i>Charlottesville</i>
HARRISON MUSEUM OF AFRICAN AMERICAN CULTURE <i>Roanoke</i>	PRESERVATION OF HISTORIC WINCHESTER <i>Winchester</i>	WOODROW WILSON BIRTHPLACE <i>Staunton</i>
HILLEL JEWISH CENTER <i>Charlottesville</i>	RADFORD UNIVERSITY <i>Radford</i>	WRITER'S BLOCK <i>Harrisonburg</i>
HISTORIC BUCKINGHAM <i>Buckingham</i>	ROANOKE REGIONAL PRESERVATION OFFICE <i>Roanoke</i>	YORKTOWN VICTORY CENTER <i>Yorktown</i>
HISTORIC CRAB ORCHARD MUSEUM AND PIONEER PARK <i>Tazewell</i>	ROBERT E. LEE MEMORIAL ASSOCIATION <i>Straford Hall</i>	
	SCHOOL OF NURSING, UVA <i>Charlottesville</i>	
	SENIOR CENTER <i>Charlottesville</i>	

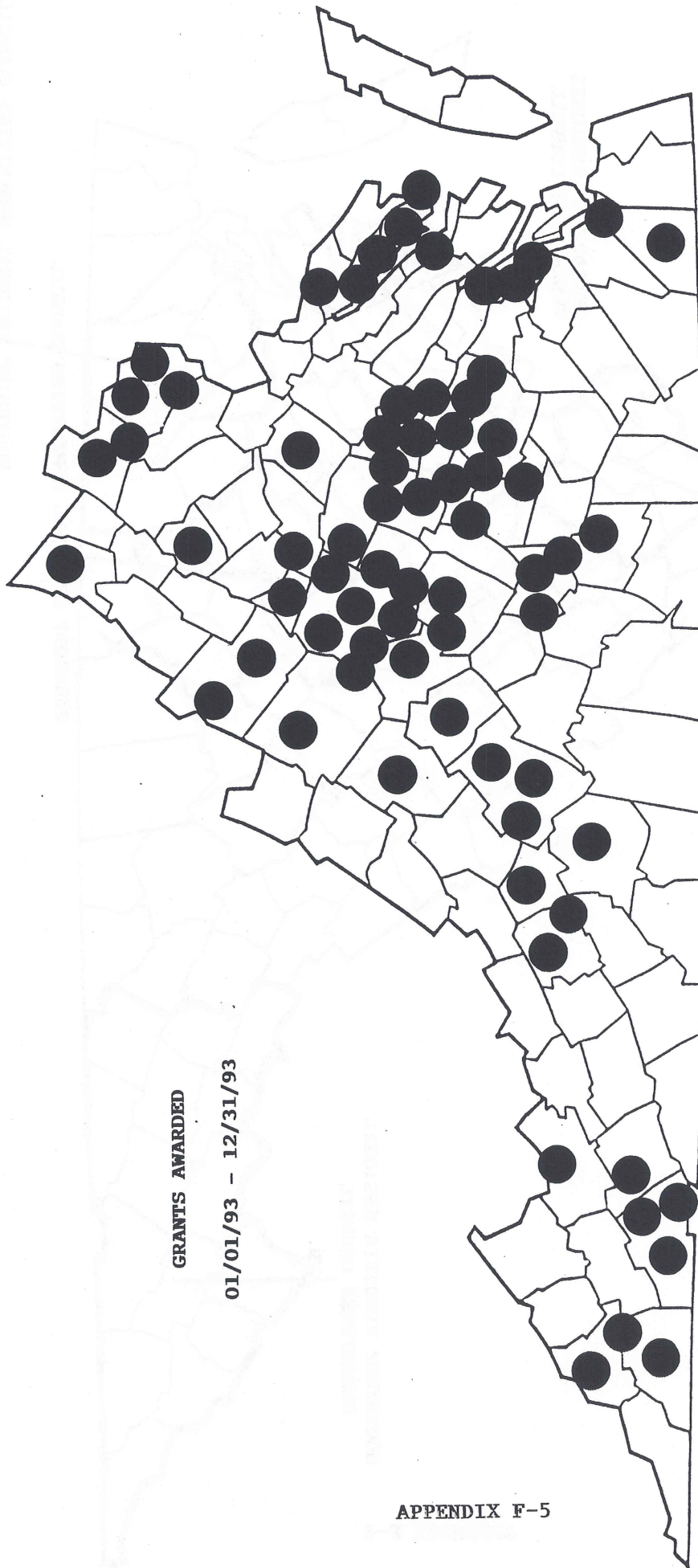


GRANTS AWARDED

01/01/91 - 12/31/91



GRANTS AWARDED  
01/01/92 - 12/31/92



**GRANTS AWARDED**

**01/01/93 - 12/31/93**

NORTHERN VIRGINIA REGIONAL HUMANITIES COUNCIL

VFH REGIONAL COUNCILS

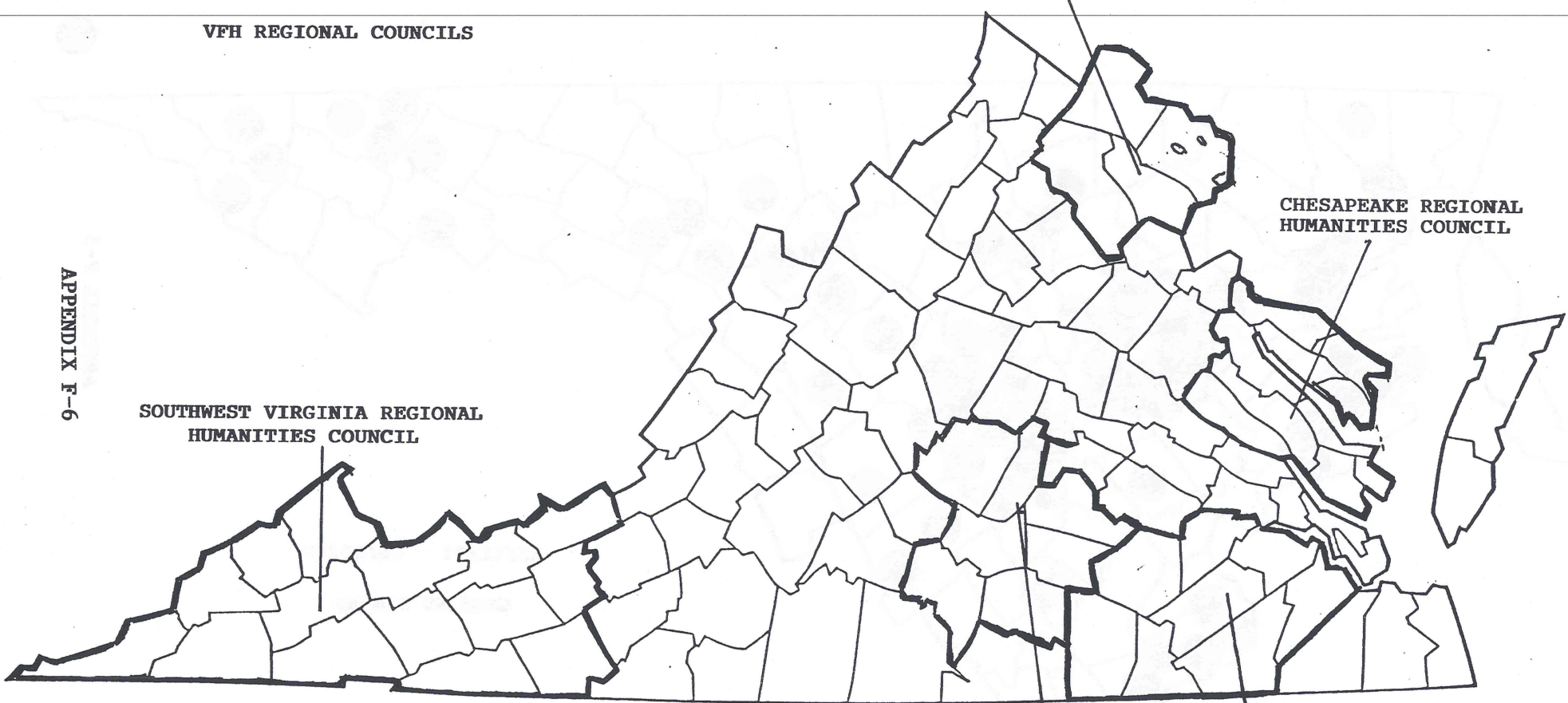
CHESAPEAKE REGIONAL HUMANITIES COUNCIL

SOUTHWEST VIRGINIA REGIONAL HUMANITIES COUNCIL

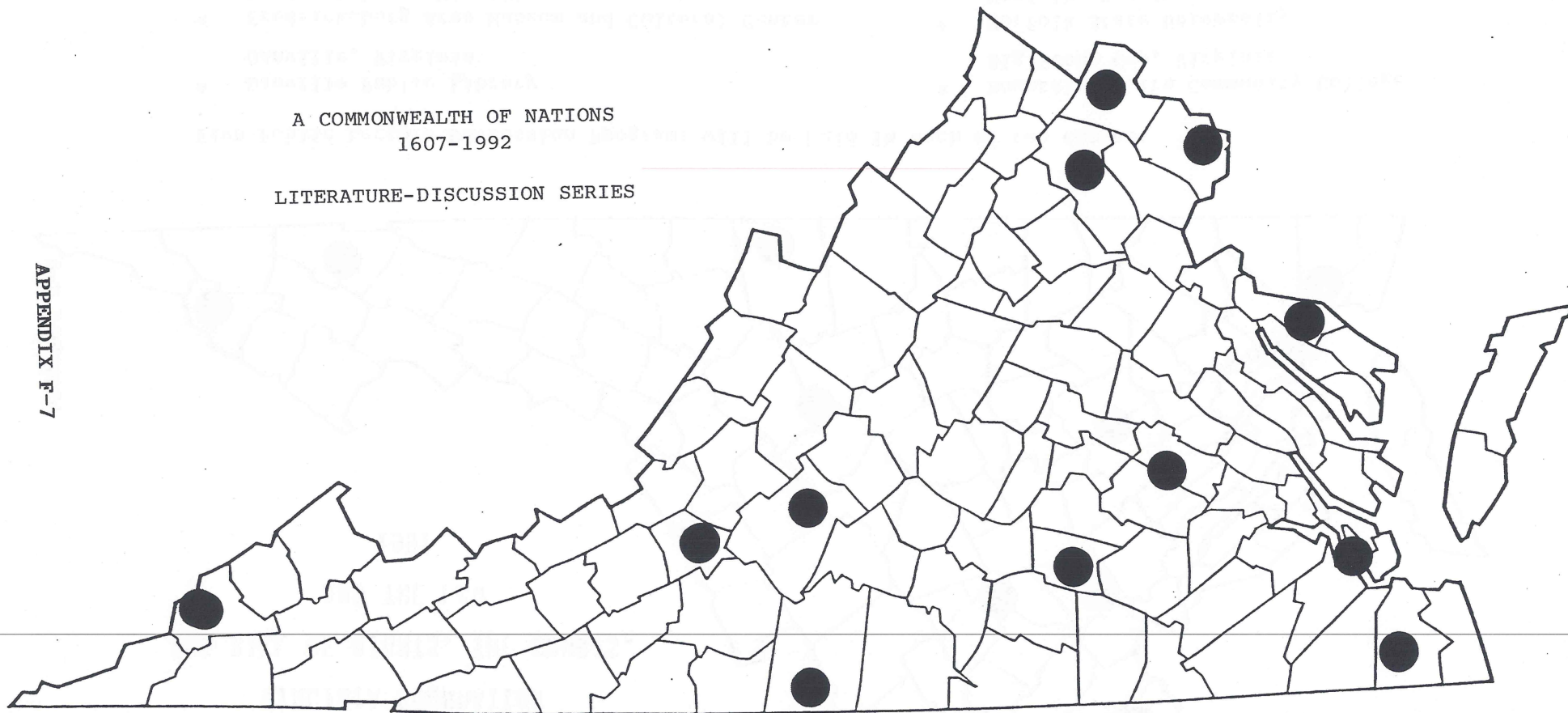
PIEDMONT REGIONAL HUMANITIES COUNCIL

SOUTHSIDE REGIONAL HUMANITIES COUNCIL  
(PROPOSED)

APPENDIX F-6

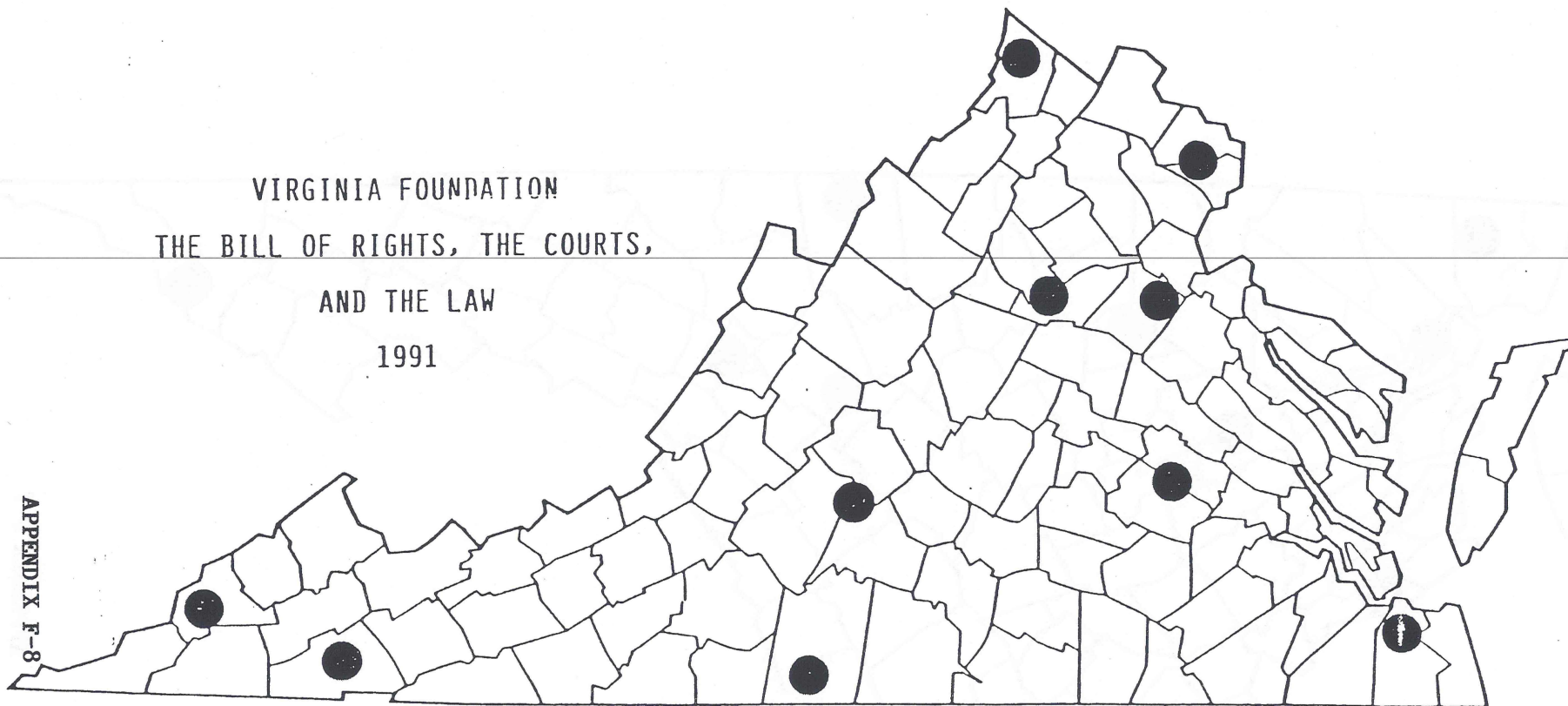


A COMMONWEALTH OF NATIONS  
1607-1992  
LITERATURE-DISCUSSION SERIES



VIRGINIA FOUNDATION  
THE BILL OF RIGHTS, THE COURTS,  
AND THE LAW  
1991

APPENDIX F-8

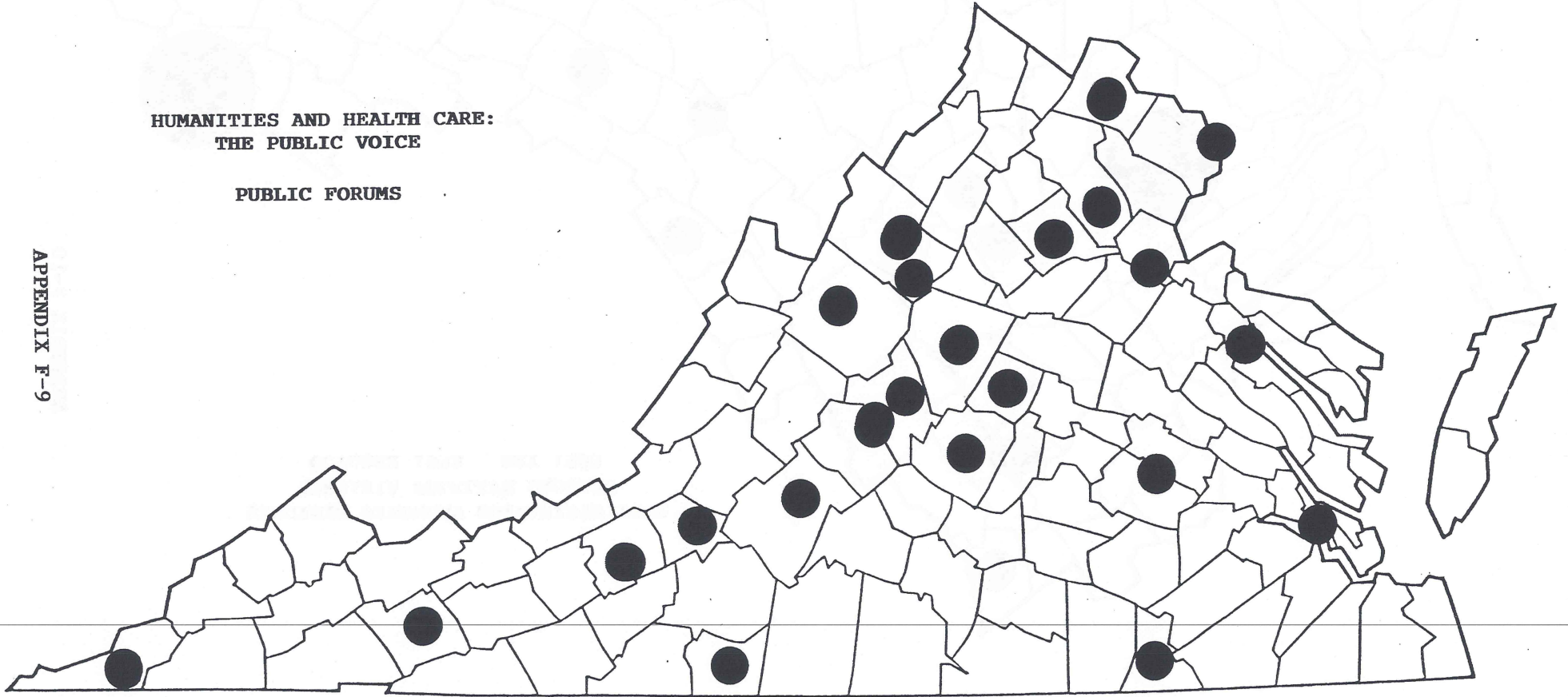


Five Public Lecture Discussion Programs will be held in each of ten cities:

- \* Danville Public Library  
Danville, Virginia
- \* Fredricksburg Area Museum and Cultural Center  
Fredricksburg, Virginia
- \* George Mason University  
Fairfax, Virginia
- \* Lynchburg Museum  
Lynchburg, Virginia
- \* Montpelier  
Montpelier Station, Virginia
- \* Mountain Empire Community College  
Big Stone Gap, Virginia
- \* Norfolk State University  
Norfolk, Virginia
- \* Shenandoah University  
Winchester, Virginia
- \* University of Virginia Southwest Center  
Abingdon, Virginia
- \* Virginia State Library and Archives  
Richmond, Virginia

**HUMANITIES AND HEALTH CARE:  
THE PUBLIC VOICE**

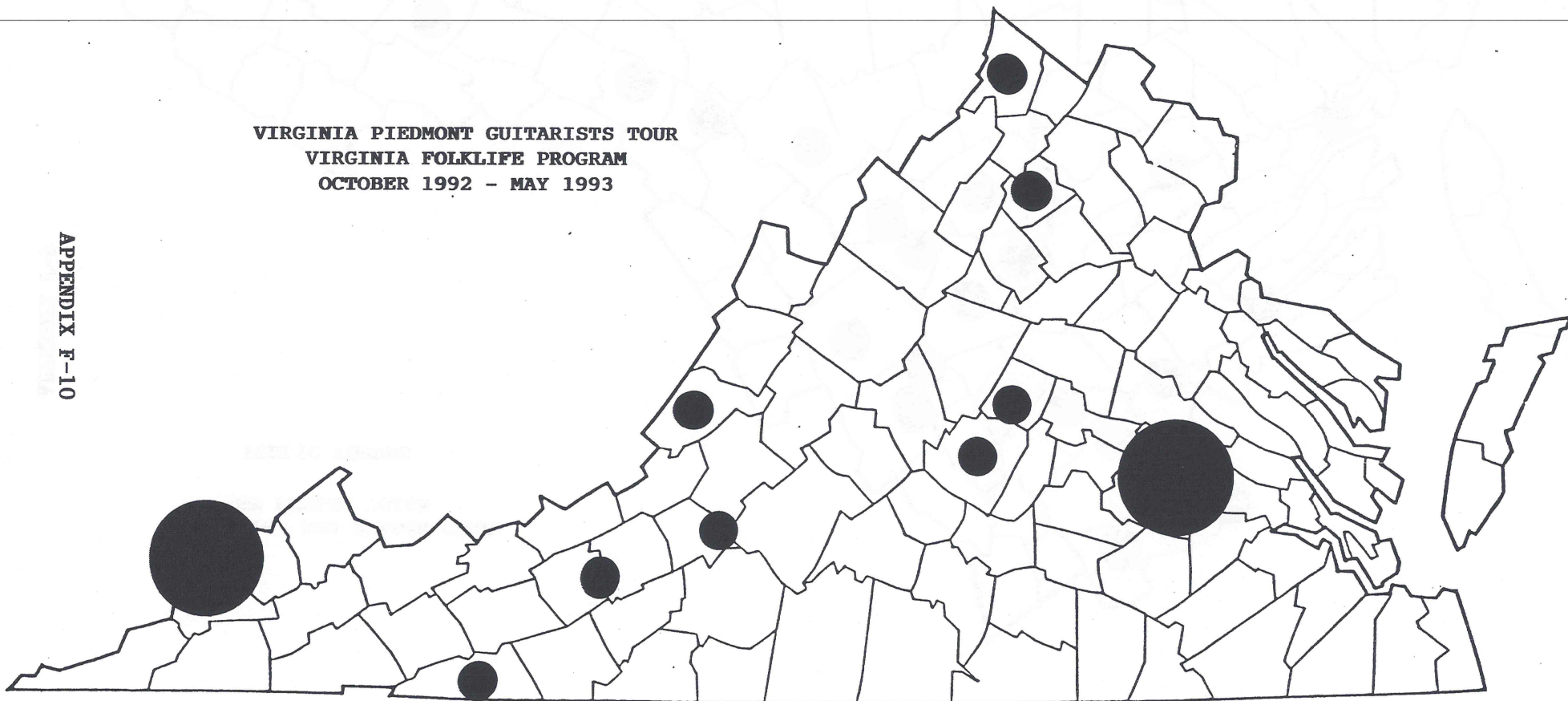
**PUBLIC FORUMS**





VIRGINIA PIEDMONT GUITARISTS TOUR  
VIRGINIA FOLKLIFE PROGRAM  
OCTOBER 1992 - MAY 1993

APPENDIX F-10

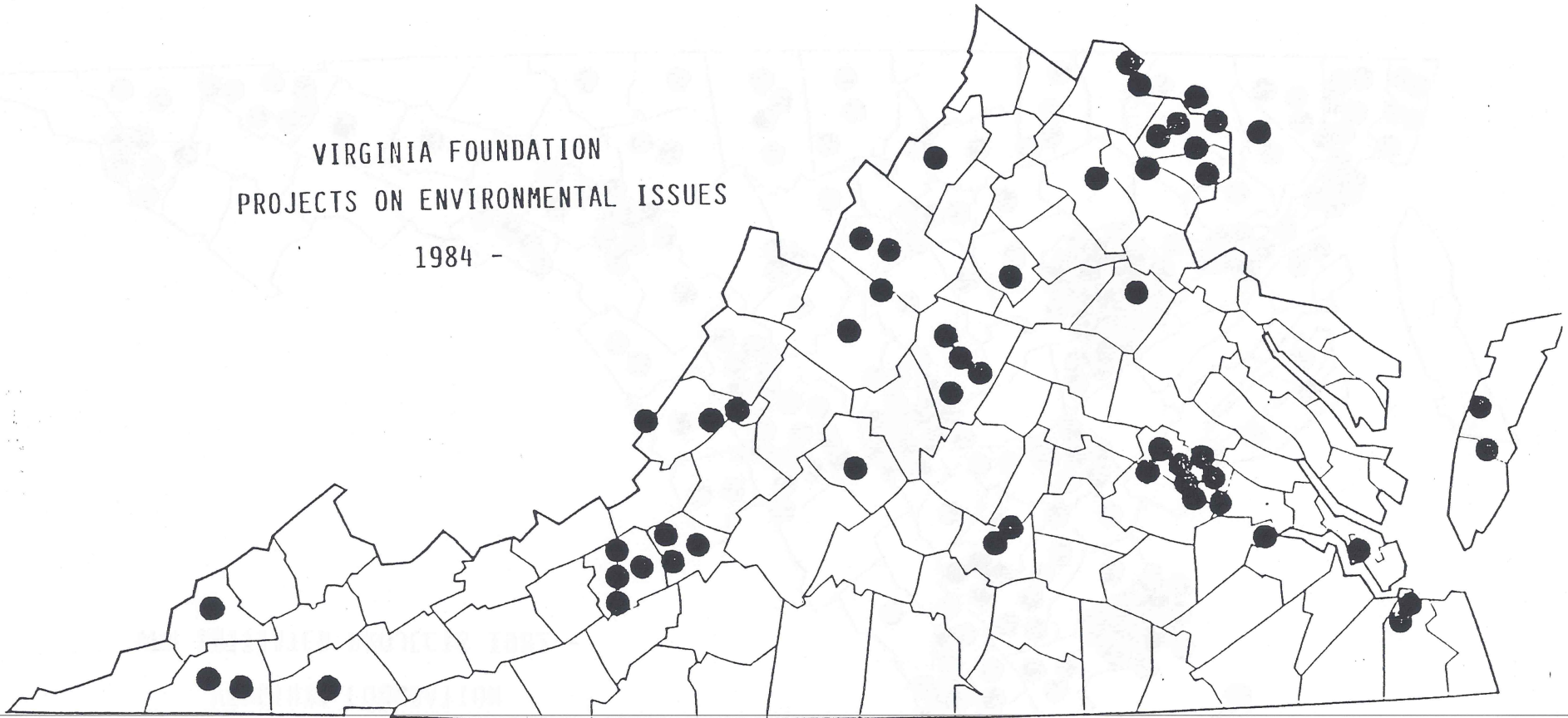


TELEVISION BROADCASTS

VIRGINIA FOUNDATION  
PROJECTS ON ENVIRONMENTAL ISSUES

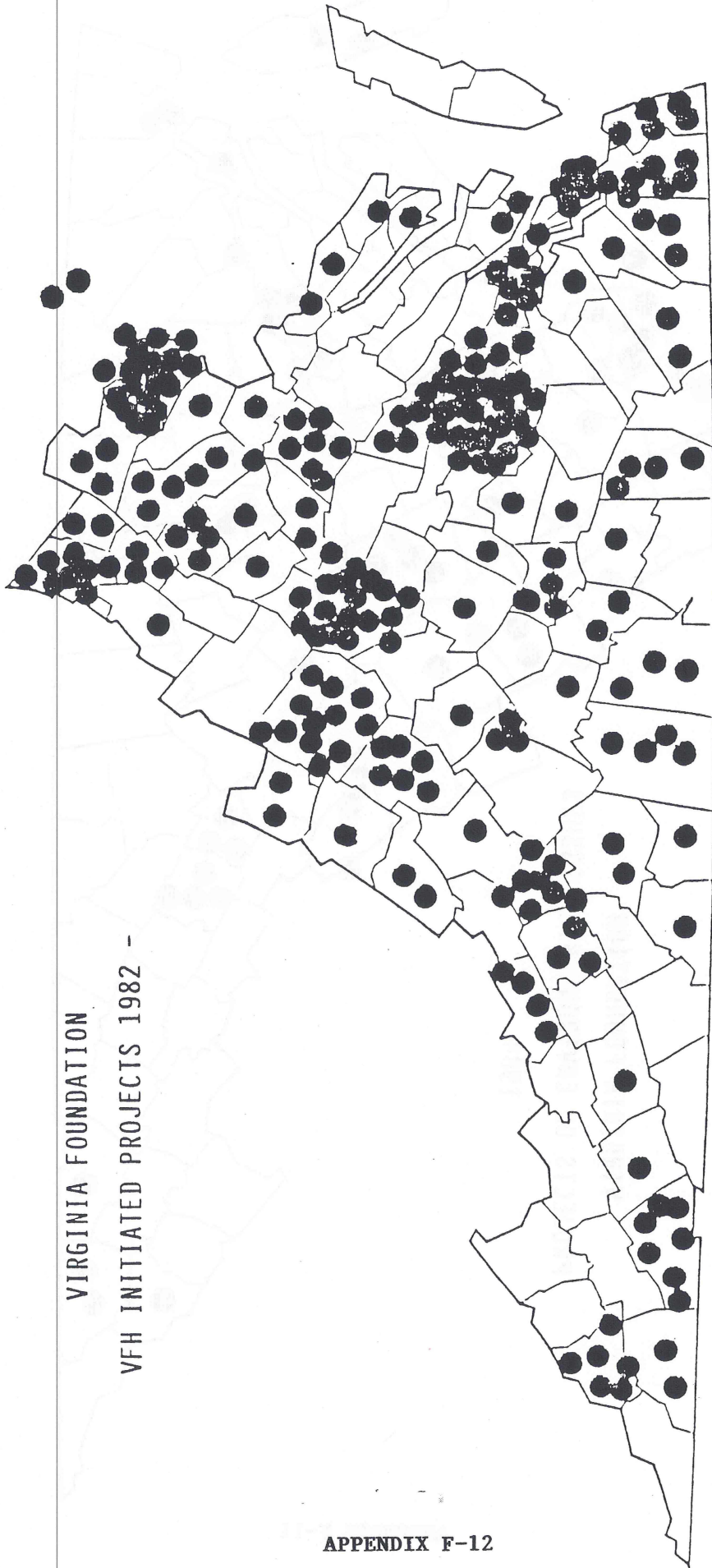
1984 -

APPENDIX F-11



VIRGINIA FOUNDATION

VFH INITIATED PROJECTS 1982 -





VIRGINIA FOUNDATION  
BOOK DISCUSSION SERIES  
1982 -



1985  
COUNTY BOUNDARIES  
AIRBORNE PHOTOGRAPHY

1985

## APPENDIX G

### VIRGINIA CENTER FOR THE HUMANITIES Residency Program in Profile March 1994

Application Deadlines: 16

Applications Received: 678

Average Per Deadline: 42

High: 68

Low: 15

Residencies Awarded: 167

Residencies Accepted: 156

Individual/Collaborative: 149/7

Total Participants: 171

Virginia/Non-Virginia/Foreign: 123/42/6

Academic/Non-Academic: 111/60

White/Minority: 147/24

Male/Female: 89/82

Stipends Requested: \$3,577,595.00

Stipends Awarded: \$1,031,200.00

APPENDIX G -- CENTER FOR THE HUMANITIES

Colleges and Universities Represented by Residents  
VIRGINIA CENTER FOR THE HUMANITIES

In-State

College of William & Mary  
Emory & Henry College  
George Mason University  
Hampden-Sydney College  
Hampton University  
James Madison University  
Longwood College  
Lynchburg College  
Mary Washington College  
Norfolk State University  
Northern Virginia Community College  
Old Dominion University  
Randolph-Macon College  
Randolph-Macon Woman's College  
Shenandoah College and Conservatory  
Southern Seminary College  
Sweet Briar College  
University of Virginia  
University of Richmond  
Virginia Commonwealth University  
Virginia Polytechnic Institute & State University  
Virginia Wesleyan College  
Washington & Lee University

Out-Of-State

American University (D.C.)  
Arizona State University  
California State University  
City University of New York  
Connecticut College  
Denison University (OH)  
DePauw University (IN)  
Emory University (GA)  
George Mason University (D.C.)  
Georgetown University (D.C.)  
Harvard University (MA)  
Indiana University  
Indiana University of Pennsylvania  
Illinois State University  
Kent State University (Trumbull Campus, OH)

## APPENDIX G -- CENTER FOR THE HUMANITIES

Lehigh University (PA)  
Luther College (IA)  
Marshall University (WV)  
Mount Holyoke College (MA)  
North Carolina State University  
Oakland University (MI)  
Rice University (TX)  
San Diego State University (CA)  
St. Mary's College of Maryland  
University of California at Los Angeles  
University of Central Florida  
University of Georgia  
University of Illinois  
University of Michigan  
University of Minnesota-Duluth  
University of Missouri  
University of Montana  
University of North Carolina, Wilmington  
University of Texas at Austin  
University of Toledo (OH)  
Wabash College (IN)  
Washington College (MD)

### Foreign

Aristotle University, Thessaloniki, Greece  
Brighton Polytechnic, England  
Chinese Academy of Social Sciences, PRC  
Foreign Languages Institute, Tianjin, China  
La Trobe University, Australia  
Yunnan Nationalities Institute, People's  
Republic of China

### Other Institutions

American Association of University Professors  
Albemarle High School  
Archives of Traditional Music (Indiana University)  
Bedford County Public Schools  
Carter G. Woodson Institute  
City of Charlottesville  
Colonial Williamsburg Foundation  
Cox High School, Virginia Beach  
Environmental Protection Agency  
*Journal and Guide*  
Kettering Foundation  
Monticello



APPENDIX G -- CENTER FOR THE HUMANITIES

Office of the U.S. Bicentennial  
Osborn Senior High School, Manassas  
Roanoke Times and World-News  
Saint Agnes School, Alexandria  
Saint Anne's-Belfield School, Charlottesville  
Smithsonian Institution, Washington, D.C.  
Stanton River High School, Moneta  
Valentine Museum, Richmond  
Venable School, Charlottesville  
Virginia Historical Society  
Virginia Folklore Society  
Virginia Water Project

(Twenty-two residents have been independent scholars)

APPENDIX G -- CENTER FOR THE HUMANITIES

Areas of Study Represented by Residency Topics  
VIRGINIA CENTER FOR THE HUMANITIES

African-American History: 29	
African-American Literature: 7	
American Literature: 9	
Anthropology/Archaeology: 6	
Art History/Criticism: 6	
British Literature: 4	
Cultural Studies/History: 23	
Economic Studies/History: 3	
Environmental Studies: 6	
Folklife: 3	
Intellectual History: 12	
Literary History & Theory: 9	
Legal History: 4	
Medical History/Health Issues: 3	
Music History: 2	
Native American History: 2	
Pedagogy: 5	
Philosophy & Ethics: 6	
Religious History: 5	
Social Studies/History: 49	
Southern History: 38	
Southern Literature: 8	
Virginia History: 51	
Women in Literature: 6	
Women's History: 8	
World History: 9	
	World Literature: 3

Topics -- Titles of Residencies  
VIRGINIA CENTER FOR THE HUMANITIES

The Acculturation of a Japanese Firm in Virginia  
Action, Artifact, and Meaning: Ritual in 18th Century Virginia  
The African-American Community at Monticello  
African Americans in Postemancipation Richmond, Virginia  
After Dark: Night and Society in Early America, 1600-1830

## APPENDIX G -- CENTER FOR THE HUMANITIES

American Intellectuals and the Civil Rights Movement

American Lung Association of Virginia 1909-1930 Archival Guide

American Novels in Periodicals

American Pragmatism and the Spirit of Modernity

American Religious History: The Episcopalians

Asian American Films As Social History

At Day's Close: Night in the Early Modern World

Biography of Eliza House Trist

A Biography of Harry F. Byrd, Sr.

Black Confederates in Virginia, 1861-1865

Black Women, Slavery, and Family in Colonial Virginia

The Building-Trades in Eighteenth-Century Virginia

"Cage of Bone:" A History of Southern White Liberalism

Carry Me Back: Images of Virginia in Popular Song, 1877-1900

A Century of Virginia Women: Five Diarists, 1987-1882

Changing Perspectives on the Virginia Landscape

Children's Rights in Medical Decision-Making

Coaltowns: The Company Mining Town and the Rise of Working Class Culture in Southern Appalachia, 1890-1950

A Collaborative Residency on American Urban and Social History

The Colonial Origins of Virginia's Immigration Policies, 1607-1692

Conflicted Christianity and Self-Examination in James Baldwin

The Constitution Reaffirmed: 1878-1880

Contemporary African-American Women Poets: Celebrating and Redefining the Self

APPENDIX G -- CENTER FOR THE HUMANITIES

Court Day: The Courthouse, the Law and Community Life in Antebellum Virginia

Creating Community: Race Relations in Sherley Anne William's Dessa Rose

Cultural Politics and Black Consciousness: The 1960s

The Demise of Slavery and the Collapse of the Confederacy

The Democratization of the Old Dominion: Nineteenth Century American Politics/Virginia's Political Development

The Dialogical Theater: Dramatizations of the Conquest of Mexico and the Question of the Other

Diary of A Slave Girl: The Life of Harriet Jacobs

Dignity and Redemption: Reconstructing Gender in the Auxiliaries of the UNIA

Dime Novel Publishing World, 1860-1915

The Documentation of Virginia Life and Culture by New Deal Programs

Edmund Burke for Planning Commissioner

The Eighteenth-Century Landscape of Eastern Virginia

Ellen Glasgow: A Composed Life

Emily Clark, The Reviewer, and the Southern Renaissance

The Encounter Between Islam and Modernity

Escape from Slavery: Escape from Virginia

Evelyn Underhill: Her Contribution to Our Times

Fabric and Fiction, The Clinch Valley Blanket Mill

The Fairhoppers: A History of the Fairhope, Alabama, Single-Tax Colony

Family Empires: A Frontier Elite in Virginia and Kentucky

Family Experience and Revolutionary Leadership: Virginia Founding Fathers

Faulkner and Love, A Family Narrative (1860-1936)

Feeding Frenzy: A Study of the News Media at Work During Election Crises

## APPENDIX G -- CENTER FOR THE HUMANITIES

Female Slaves in the Antebellum South

Free Blacks in Virginia: Goochland County, 1800-1860

The Freedman's Bureau in Prince William County During Reconstruction

From Power to Prosperity: The Domestic Landscape of Slavery in Antebellum Virginia

From Seeing to Saying: Mining the Movies to Make Better Writers

Frost Family Stay in England (1912-15)

Gathering Home: Black Virginia Women Writers

Gender, Class and Feminism: London Women Teachers 1870-1930

Gender, Race and the Legal Profession in 20th Century Virginia

The Gilded South: Life in the Late 19th Century

God Made the Man, Man Made the Slave: The Autobiography of George Teamoh

Growing Up in the South: A Literature Unit for Virginia's Eleventh Graders

A Guide to Afro-American Materials in Virginia Repositories

Health and the Humanities

Higher Education's Role in the Social and Political Development of the Post-Civil War South

The History of the Medicine Show in Virginia

Illicit Exchanges: Contraband, Smugglers and Social Marginals in the 19th Century Mediterranean

The Image of the Arab Muslim in American Culture: The Case of Paul Bowles

The Image of the Child in African Literature

Immigrants and Natives: Black Women in Eighteenth-Century Virginia

Imperialism and Its Interpreters: Great Britain and the Arabs, 1914-1919

In Defense of Personal Icons: The WPA Federal Art Project in Virginia

Incest in America: The Legal Entanglements of Memory and Forgetting

Introducing English: Patterns of Cultural Initiation

APPENDIX G -- CENTER FOR THE HUMANITIES

Japan, the League of Nations and the World Order, 1914-1938

Jumping at the Sun (A Narrative History of an African-American Community Which Has Existed Since 1842)

"Keep It Goin'": Folksong of the Virginia Piedmont

Language in Zora Neale Hurston's *Their Eyes Were Watching God*: A Double Awareness

Learning the Land: The Life and Work of Julian H. Steward

Liberty and Sexuality: Privacy, Abortion, and the Supreme Court

Linguistics: An Introduction

Local Society in England and the Chesapeake in the 17th Century

Love, Murder, and Sexual Identity in Turn-of-the-Century Memphis

Medical Ethics in an Era of Cost Containment: The Work of Veatch and Engelhard

Middle East Dialogue Groups: Prospects for Political Action

The Modern Elegy: Poetic Mourning from Hardy to Heaney

Monacan Archaeology and History: A Context for Jamestown, Virginia History

A Narrative Social History of the South, 1935-54

New Deal Reformers and the Politics of Civil Rights: 1933-1954

On Violence, Mourning and the Symbolics of Loss

Painting Dreams: The Life and Art of Minnie Evans

The Papers of Landon Carter

Picks, Millstones and Spindles: Industry in Pittsylvania County, 1750-1950

The Poetry of Seamus Heaney

Politics of the Bay: Humanistic Perspectives on Chesapeake Bay Governance

Preserving the Family Farm: Farm Families and Communities in the Midwest, 1900-1940

The Public and Its Virtues: A Study of Jefferson & Madison

APPENDIX G -- CENTER FOR THE HUMANITIES

Racial Writing, Black and White

Religion and the Rise of Southern Separatism, 1830-1861

Renaissance Psychology and Literature

Republicanism, Federalism, and the Creation of the Modern World

Research on the Papers of Aubrey Ellis Strode

A Revisionist Study of the Southern Renaissance

Rhenish-American Cultural Change

Robert King Carter Papers Editorial Project

Rural Society and Culture in the Virginia Piedmont, 1716 to 1900

School Desegregation in Richmond, Virginia, 1954-1984: A Study of Race and Class in a Southern City

Schooling in Virginia During the Great Depression

The Search for Economic Independence in Revolutionary Virginia

Search for Rockbridge Folk Art: A New Awareness of Material Culture

Shakespeare's Plays and the Oral Culture of Renaissance England

Slave Children in Virginia, 1750-1865

Slave Life on the Trans-Appalachian Frontier

Slavery and the Decline of the Atlantic System

The Social and Organizational Underpinnings of Modernity

Social Convention versus Industrialization as Reflected in Contemporary Southern Literature

Social Theology of American Churches Since the Vietnam War

Solid Waste Management Policy in Charlottesville, Virginia: Paradigm for a Changing U.S. Environmental Ethic?

The Sources of the Radical and Feminist Attitudes of Ellen Glasgow

Stalking the American Ghost: Early Virginians and Mountain Lions

APPENDIX G -- CENTER FOR THE HUMANITIES

The Strange Career of Ned Tarr: Freedom and Patriarchy on the Virginia Frontier

Strings of Life: Stories and Recollections of Old-Time Musicians From North Carolina and Virginia

Structure and Organization of Richmond Free Black Community

A Study of Slavery in Virginia From A Literary Viewpoint/Afro-American Literature

Supreme Court Justices and the Wall of Separation: A Study of Affiliation

Surviving Torture and Suffering in the Homeland

Thomas Jefferson's Art Collection at Monticello

Through Women's Eyes: Southeast Asian Women in Northern Virginia

"To Build a Wall Around These Mountains": The Displaced People of Shenandoah

Town and Country in Eighteenth-Century Virginia

The Transition from a Segregated to an Integrated Society: Danville, Virginia as a Case History

Translating Shen Cong-wen, A Writer from China's Appalachia

Translation and Expansion of SAPOU: Portrait d'un "original" d'Arrous

Translation of American Diary of Swiss Painter Frank Buchser

Utopian Thought and Practice in Hampton, Virginia, 1868-1888

Vincent Van Gogh and the Creative Spiritual Search

Violent Screens: Public Responses to Violence in Motion Pictures and Television, 1903-1993

A Virginia Farmer: John Walker of King and Queen County

Virginia Folk Legends

Virginia in the Great Depression

Virginia and the Panic of 1819

The Virginia Supreme Court

Virginians As Americans: Toward a New History of the Commonwealth



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Virginia's Black Newspapers and Modern Society

Virginia's Unwanted People: Stories from the Last Survivors of the State's Eugenics Program

Visual Literacy: A Curriculum for Television and Film

Voices From the Marketplace: Stories of Poverty and Struggle

Walter Plecker, the Bureau of Vital Statistics and Virginia's Indians: The Racial Integrity Act of 1924 and Documentary Genocide

What Should Be For Sale? the Values at Stake in Commodification

Willa Cather: A Film Script

Wives, Mothers and Daughters: The Process of Feminization in the New South

Women Writers 1630-1880

The Worlds of Thomas Jefferson at Monticello

APPENDIX G -- CENTER FOR THE HUMANITIES

Selected Recent Books:  
Center Fellows

1. Andre, Judith and David James, ed's. *Rethinking College Athletics*. Philadelphia, Temple University Press. 1991.
2. Ayers, Edward L. *The Promise of the New South: Life After Reconstruction*. New York, Oxford University Press.
- Barden, Thomas, ed. *Virginia Folk Legends*. Charlottesville, University Press of Virginia. 1991.
3. Berlin, Ira and Philip Morgan, eds. *Cultivation and Culture: Labor and the Shaping of Slave Life in the Americas*. Charlottesville, University Press of Virginia. 1993.
4. Boney, F.N., Richard L. Hume, and Rafia Zafar. *God Made Man, Man Made the Slave: The Autobiography of George Teamoh*. Macon, Georgia, Mercer University Press. 1990.
5. Edwards, Cliff. *Van Gogh and God: A Creative Spiritual Quest*. Chicago, Loyola University Press. 1989.
6. Garrow, David. *Liberty and Sexuality: The Right to Privacy and Roe v. Wade*. New York: Macmillan. 1994.
7. Georgoudaki, Ekaterini. *Race, Gender and Class Perspectives in the Work of Maya Angelou, Gwendolyn Brooks, Rita Dove, Nikki Giovanni and Audre Lorde*. Thessaloniki, Aristotle University Press.
8. Greene, Dana. *Evelyn Underhill: Artist of the Infinite Life*. New York, Crossroad Publishing Company. 1990.
9. Harris, Max. *The Dialogical Theatre: Dramatizations of the Conquest of Mexico and the Question of the Other*. New York, St. Martin's Press. 1993.
10. Harris, Roy and Talbot Taylor. *Landmarks in Linguistic Thought: The Western Tradition from Socrates to Saussure*. London, Routledge. 1989.
11. Jones, Suzanne, ed. *Growing Up in the South: An Anthology of Modern Southern Literature*. Mentor. 1991.
12. Lund, Michael. *America's Continuing Story: An Introduction to Serial Fiction, 1850-1900*. Detroit, Wayne State University Press. 1993.
13. Lyons, Mary. *Letters From a Slave Girl: the Story of Harriet Jacobs*. New York, Charles Scribner's Sons. 1992.
14. Manning, Carol, ed. *The Female Tradition in Southern Literature*. Urbana, University of Illinois Press. 1993.

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15. Melton, Herman. *Pittsylvania's Nineteenth Century Grist Mills*. Charlotte, N.C., Delmar Printing. 1990  
*Pittsylvania's Eighteenth Century Grist Mills*. Charlotte, N.C., Delmar Printing. 1991.  
*Picks, Tracks and Bateaux: Industry in Pittsylvania County, 1750-1950*. H.E. Howard, Inc.
16. Plunkett, Michael. *Afro-American Sources in Virginia: A Guide to Manuscripts*. Charlottesville, University Press of Virginia. 1990.
17. Pratt, Robert. *The Color of Their Skin: Education and Race in Richmond, Virginia 1954-89*. Charlottesville, University Press of Virginia. 1992.
18. Sabato, Larry. *Feeding Frenzy: How Attack Journalism Has Transformed American Politics*. New York, Free Press. 1991.
19. Schultz, Robert. "The Madhouse Nudes" excerpt from the forthcoming novel. in The Hudson Review: XLVI(1).
20. Shifflett, Crandall. *Coal Towns: Life, Work, and Culture in Company Towns of Southern Appalachia, 1880-1960*. Knoxville, University of Tennessee Press. 1991.
21. Smith, David, and Ray Nelson. *The Sterilization of Carrie Buck*. Far Hills, N.J., New Horizon Press. 1989.
22. Smith, David. *The Eugenic Assault on America: Scenes in Red, White, and Black*. Fairfax, Va., George Mason University Press. 1993.

## APPENDIX H

### VIRGINIA FOLKLIFE PROGRAM Fact Sheet

#### Purpose:

##### **The Virginia Folklife Program:**

- \* **develops projects that document, present, and interpret** the traditional culture of Virginia's diverse regional, ethnic, religious, and occupational communities;
- \* **advances the understanding and enjoyment** of Virginia folklife through informative presentations, events, and programs for the general public, and through the development of educational materials for dissemination to Virginia's public schools, libraries, and other organizations;
- \* **reinforces** Virginia's folk traditions by **honoring and providing support services** to traditional artists, and by helping communities develop plans and projects to strengthen their cultural traditions.

#### Folklife: Definition & Importance

Folklife includes traditional customs, skills, practices, stories, crafts, foodways, dance and music -- all the homegrown expressive and material traditions that are handed down across the generations in any social group. Deeply rooted in the history and experience of people bound together as members of a family or community, or as members of regional, ethnic, religious, or occupational groups, folk traditions acquire layers of meaning that are subtle but complex and important.

Folklife can best be understood in relation to the social context in which it lives, as symbolic expressions of a particular group's cultural aesthetic, its core values, and its distinctive identity. The folk traditions of Virginia's various regional and ethnic groups, then, despite their apparent diversity, represent time-tested, alternative strategies answering similar basic and universal human needs -- cultural resources of potential benefit to all Virginians, and worth conserving for future generations.

#### Need:

Due to rapid social, economic, and technological change and the pressures of modern mass media, Virginia communities are losing long-established cultural traditions at an alarming rate. For communities deeply rooted in history and place, as well as those immigrant communities presently emerging in the state, the loss of expressive traditions that have been shaped across the generations means a break in continuity with the past; a loss of meaning, identity, and core social values; and a weakening of cohesion within communities. At the same time, dramatic demographic change of recent decades has juxtaposed individuals and communities of profoundly different cultural and ethnic backgrounds, creating an urgent need for public educational resources that promote cross-cultural understanding and facilitate an informed civic discourse.

The Virginia Folklife Program addresses these **problems of cultural loss and cultural difference** by helping Virginia's distinct regional and ethnic communities statewide develop projects that identify, document, present and interpret their indigenous folk traditions. Such educational and entertaining programs by and about Virginia's distinct regional communities help to conserve these cultural resources for future generations, and promote an understanding of human diversity as an asset that has always enriched and enhanced our shared experience as Americans.

#### History and Funding:

The VFP was established in 1989 as a part of the **Virginia Foundation for the Humanities** with funding from the Folk Arts Program of the National Endowment for the Arts. (The NEA Folk Arts Program provides seed-money for state folklife coordinator positions with the expectation that state support will sustain and support the program after three or four years of federal support. **Virginia is one of only four states in the nation that do not have a permanent, state-supported folklife program.**)

Among its activities since 1989, the VFP has implemented three regional folklife surveys; developed regional folklife and folk arts exhibits; created educational video-documentaries; produced a statewide tour of traditional African-American musicians; presented public lectures and media presentations on Virginia

## APPENDIX H -- VIRGINIA FOLKLIFE PROGRAM

history and folk cultures; co-produced radio and television broadcasts on Virginia folk music; provided workshops in oral history and folklife research; organized a folklife conference for Virginia's museums; and provided guidance in planning and funding folklife projects to over 100 different cultural organizations.

**Altogether, the VFP has been directly responsible for obtaining 35 grants totalling \$613,390 in federal, corporate and private support for folklife projects in Virginia.**

### Activities & Services:

The VFP develops model folklife projects of its own conception, and works with a wide variety of Virginia organizations to plan, fund, and implement collaborative projects serving their needs and interests. Both model and collaborative projects build on original documentary field research to identify local folk artists and traditions, and to establish an interpretive basis for resulting public programs, including exhibits, performances and demonstrations, media productions, and lecture series.

The director of the VFP also offers media presentations, lectures, and seminars on Virginia's folk traditions, and workshops in oral history and folklife research and scholarship, serving as an educational resource person for Virginia's schools, colleges, universities, cultural agencies, and the general public. Since 1989, the program director has given guest lectures at the University of Virginia, Virginia Commonwealth University, James Madison University, New River Community College, and Mary Baldwin College; taught a graduate seminar at the College of William and Mary; and provided workshops and presentations in folklife and oral history for county historical societies, project research teams in Washington, Madison, and Northumberland Counties, and teachers in Southwest Virginia, among many others.

The program director also serves as an expert consultant on Virginia folklife and on the planning and funding of folklife projects benefitting Virginians for a range of national, regional, state, and local organizations, as well as for scholars and interested individuals. Organizations which the VFP has assisted in project development include: the NPS Blue Ridge Parkway, the Mid-Atlantic Arts Foundation, the American Folklife Center (at the Library of Congress), the Smithsonian Museum of American History, the Virginia Historical Society, the Virginia Association of Museums, the Virginia Department of Historical Resources, the Virginia Preservation Alliance, the Valentine Museum, the Virginia Museum of Fine Arts, and the Museum of American Frontier Culture, as well as numerous state park authorities, local chambers of commerce, regional humanities councils, and local museums and arts organizations all across Virginia.

### Projects of the VFP, 1990 - 1994:

- Southside Regional Folklife Survey
- Shenandoah Valley Regional Folklife Survey
- Northern Neck Regional Folklife Survey
- Galax Community Music Project (fieldwork)
- Heritage Arts Media Project (educational media materials)
- Piedmont Folksong Project (fieldwork, festival, lectures & film series)
- Reedville Watermen's Project (fieldwork)
- Traditional Basketry in Virginia (fieldwork)
- "Pickin' Out the Devil's Eyes": Old-Time Music around Galax (video-documentary)
- "Keep it Going": Shout Songs in Piedmont Virginia (video-documentary)
- "Because My Work is What I Do": Watermen of the Northern Neck (traveling exhibit)
- "Common Ground": Folklife of the Southside (traveling exhibit & programs)
- "Folk Craft in the Shenandoah Valley" (exhibit & demonstrations)
- "Cultural Democracy: Folklife Programming for Virginia Museums" (conference)
- Virginia Piedmont Guitarists Tour (multimedia & concert presentations)
- "See You When the Sun Goes Down": The Northern Neck Chantey Singers (audiocassette)
- Virginia Center for Media & Culture (production facility & equipment access program)

APPENDIX H -- VIRGINIA FOLKLIFE PROGRAM

Cultural Conservation Initiative (training & support for community folklife projects, including:)

- Monacan Tribal Heritage Project
- Louisa County Black Heritage Project
- Southwest Virginia Folklore Society Project
- Laotian Temple Arts Project

**Planned Projects:**

- Northern Virginia Cultural Initiative
- "Commonwealth of Traditions": Statewide Folklife Exhibit, Catalog, & Public Events
- "Commonwealth of Traditions": Multimedia Folklife Curriculum (interactive instructional laserdiscs)
- Virginia Folklife Institute (conference with seminars for teachers, cultural agencies, public)
- Virginia Ethnic & Regional Traditional Musics: Touring Concert Series (with tv/radio simulcasts)

## APPENDIX H -- VIRGINIA FOLKLIFE PROGRAM

### VIRGINIA FOLKLIFE PROGRAM Project Summaries

#### Reedville Watermen's Project

##### "Because My Work is What I Do: Watermen of the Northern Neck"

In January of 1991, in culmination of discussions begun in 1989, the Virginia Folklife Program helped the Greater Reedville Association develop and fund a project to research, document, and produce a traveling exhibit on the occupational traditions of the watermen of the Northern Neck. While documentation of these vanishing occupational traditions is important in itself, the greater purpose of the project is to advance understanding of cultural, social, and ecological issues affecting both the Northern Neck and the watermen.

Additional documentary fieldwork with the region's watermen and women supplemented documentation done in our 1990 survey of the region. The resulting traveling exhibit, titled "Because My Work is What I Do": Watermen of the Northern Neck, foregrounds the voices of the watermen themselves, as they describe the pleasures and hardships of traditional livelihoods harvesting oysters and crabs, working pound-nets, netting menhaden, and building work-boats. Two copies of the exhibit are now being circulated: one among the communities of the Northern Neck by the Greater Reedville Association, and another made available statewide by the VFH Resource Service.

##### "See You When the Sun Goes Down": The Northern Neck Chantey Singers

During the course of planning for Reedville Watermen's Project, the director of the VFP suggested to members of the Reedville Association's Museum Committee that retired menhaden fishermen in the area would remember -- and perhaps be willing to recreate for public audiences -- the traditional worksongs that the all-black crews sang to coordinate their raising of their nets. Within a few weeks, the Northumberland County supervisor -- himself a former menhaden fishermen and prominent member of the area's black community -- had organized 14 retired menhaden fishermen who were enthusiastic about the idea of reviving the chanteys for public performances on behalf of the Museum.

The Singers met with immediate acclaim from area residents, for whom chanteys seemed the essence of their distinctive regional culture and identity. Their public performances generated public demand for a cassette recording of the Northern Neck Chantey Singers. The Greater Reedville Association, with assistance from the VFP, obtained funding from the NEA Folk Arts Program to produce the recording. The director of the VFP brought a sound engineer and portable digital recording equipment to Reedville in 1993, then edited and produced the audio master, and wrote the liner notes for the recording, which will become available in April, 1994. Revenues from sale of the cassette will be divided equally, by the Reedville Fishermen's Museum and the Northern Neck Chantey Singers.

#### Piedmont Folksong Project

Initiated in 1991 by the Piedmont Humanities Council (a VFH regional council) in collaboration with Virginia Folklife Program, the Piedmont Folksong Project has yielded videodocumentation of unaccompanied

## APPENDIX H -- VIRGINIA FOLKLIFE PROGRAM

folksong traditions in a seven-county area of the Virginia Piedmont. The project built on fieldwork conducted in one of the VFP's three regional folklife surveys. Fieldwork and videography for the project was conducted between February and September, 1991. In the Fall and Winter of 1992-93, we began scripting and editing the first of three planned videodocumentaries and an accompanying booklet of interpretive essays. This first program will concern African-American religious folksong, with emphasis on a type of improvised spiritual known locally as "Shout Songs." Two other documentaries to be produced in this project will deal with the worksongs of black railroad laborers, and with children's singing games. All post-production work in this project is being done at the Media Facility of the Virginia Foundation's Center for Media and Culture. When complete, the documentaries and the accompanying booklet will be duplicated at the VFH Media Center, and made available at cost to schools, libraries, community groups, and churches in the Piedmont region. The programs will also be distributed statewide through the Foundation's Resource Service.

### **"Common Ground: Folk Culture in Southside Virginia"**

A second regional folklife project to make use of the resources of our initial survey of folk arts in the Piedmont/ Southside, this exhibit will interpret the traditional music, crafts, and occupational folklife of the region. The exhibit, developed with a tacit awareness of the social distance that by and large keeps white, black, and Native American communities of the region apart, seeks to establish and develop an understanding of the region's folk culture as "Common Ground". -- as creative responses to similar needs within a shared cultural and historical landscape.

Developed in collaboration with the newly-established Center for the Visual Arts at Longwood College in Farmville, this project began in 1992 with an additional four months of fieldwork to extend our knowledge of tradition-bearers in a seven-county area. When completed in 1994, the exhibit will circulate throughout the region for a two-year period. Because the Southside region lacks traditional exhibit spaces, the exhibit will be displayed at many unconventional sites which are accessible to substantial grass-roots audiences -- community centers, libraries, high schools, court houses and factories.

### **Traditional Basketry in Virginia**

This project, undertaken in collaboration with the Center for Archaeological Studies at James Madison University, also builds on fieldwork conducted in the Folklife Program's regional folklife surveys of 1990. The researcher for the project documented the work of living makers of split-oak baskets all across the state. The original objective of the project was to produce a traveling exhibit and public programs that would help promote appreciation of the tradition and address shared concerns of the craftspeople about increasing difficulty of access to materials, problems in marketing, and ecological, economic, and public policy issues affecting their tradition. A funding request submitted to NEA Folk Arts for production of the exhibit, however, was not successful. A portion of the field research was integrated into an exhibit on traditional craft of the Valley, developed by the Shenandoah Valley Heritage Museum in 1993 (see below). The VFP is exploring other ways of utilizing the documentary resources to address the project's original objectives.



## APPENDIX H -- VIRGINIA FOLKLIFE PROGRAM

### **"Keeping Tradition: Folk Craft in the Shenandoah Valley"**

A second result of our 1990 survey in the Shenandoah Valley, this exhibit focused on three craft traditions that were once prominent in the region: stoneware pottery, split-oak basketry, and rag-rug weaving. The exhibit was planned and produced in 1993 as a collaboration of the VFP with a newly-established museum in Dayton, Virginia, the Shenandoah Valley Heritage Museum. The exhibit opened in conjunction with a two-day program of scholarly lectures on Shenandoah Valley history and folk culture, demonstrations of basket-weaving and rug-weaving by authentic folk artists, and performances of regional traditions in music. Over 700 people visited the Museum during the two-day opening program.

### **Virginia Piedmont Guitarists Tour**

The Folklife program's principal model project for this period, and its largest program to date, has been the Piedmont Guitarists Tour and Broadcast, providing audiences throughout the state with an opportunity to hear first-hand the leading representatives of a major American folk music tradition. Planning and fundraising for the Tour began in 1991, and the Tour itself was presented to underserved rural and urban constituencies at ten sites between October 1992 and May 1993. The Tour was sponsored jointly by the VFH and the Virginia Commission for the Arts with funding provided by the NEA and the Ruth Mott Fund.

The musicians presented through the Tour are national treasures, recognized throughout the world as master artists in an historically important African-American tradition. The Tour was unique in its use of five brief video programs, produced by the VFH in its Media Center, to add interpretive and contextual information to a concert presentation of traditional musicians. The first of these, narrated by John Cephas, one of the featured guitarists, was an introduction to the history and significance of the Piedmont guitar tradition itself -- its role in the social life of African-American communities, and how the instrumental technique and musical structures of the Piedmont style evolved from an earlier African-American banjo tradition, which in turn derived from West African instrumental practices.

Following this introduction, each musician's appearance on-stage was preceded by a brief "video portrait," in which he told about his music and its importance to him, his family and community. These video segments were intended to help the audience hear the music more fully, by highlighting the ways this music relates to African-American social history, and by allowing each artist to reveal the particular meanings this music has for him. Elaborate program notes expanded on the history of this music as well as its social context, and included biographies of the musicians.

The tour traveled to Fork Union, Dillwyn, Dublin, Washington (Va.), Covington, and Independence, all very small towns, and to Roanoke and Winchester. Each site drew large and enthusiastic audiences. WCVE in Richmond and Appalshop in Whitesburg, Ky. broadcast the tour to Virginia audiences statewide.

### **Galax Community Music Project**

Begun in October 1990, the Galax Community Music Project is a collaborative effort of the Arts and Cultural Council of the Twin Counties, the Virginia Folklife Program, and traditional musicians in the Galax area. The objective of the project is to produce an educational videodocumentary about Old-Time music in the social life of communities in Grayson and Carroll Counties. Traditional musicians in the area and

## APPENDIX H -- VIRGINIA FOLKLIFE PROGRAM

members of the arts council feel an urgent need to capture both the music and its social context in audio and video recordings, and to promote wider understanding of the music's significance. Over fifty hours of videorecorded interviews and performances have been produced so far, but, as the scope of the project continues to evolve, some additional field production remains to be done. Off-line editing of a rough cut is scheduled to begin in the Spring of 1994.

When completed, the one-hour documentary will be offered to public television stations in Virginia for broadcast. Copies will also be made available to local schools and libraries, and to non-profit and educational institutions across the Commonwealth through the VFH Resource Service. The videotape will also become an integral part of interpretive programming at the Blue Ridge Music Center currently being planned for the Blue Ridge Parkway by the National Park Service, thus ensuring some authentic representation of the local tradition as it exists in its most natural context.

### Folklife Section of VAM Annual Conference

In collaboration with the Virginia Association of Museums (VAM) the Folklife program planned a portion of the 1993 annual VAM Conference. The conference took place in Charlottesville on May 2-5, 1993, with some 400 participants from museums across the Commonwealth in attendance. The folklife components of the program brought these museum professionals together with experienced public-sector and academic folklorists for presentations and panel discussions. These sessions introduced VAM's members to the significance and diversity of the Commonwealth's indigenous traditions, encouraged them to make use of these underutilized cultural resources, and suggested ways of presenting and interpreting folklife in public programs.

### Cultural Conservation Initiative

The Virginia Folklife Program's Cultural Conservation Initiative is an innovative initiative that will enable members of communities all across Virginia to produce educational resources about their own regional, ethnic, and occupational traditions, and the issues of concern to each community. While empowering these communities by providing them with the training, equipment, and support they need to implement their projects, the Cultural Conservation Initiative will also preserve a unique vision of community-based traditions and cultural diversity in the Commonwealth at the turn of the century, and produce educational media programs which the Virginia Foundation's Resource Service will disseminate to cultural organizations, educational institutions and community groups across the state.

Conceived by the director of the VFH Folklife Program in response to the many requests received from a variety of community groups for assistance in documenting and presenting local traditions, the Cultural Conservation Initiative represents a new model for public sector folklife programs. Instead of hiring outside specialists to research a community's traditional culture, depriving the community members of involvement in that enriching experience, our Initiative will engage community members directly in documenting and interpreting their own traditions. The Initiative will provide educational seminars and workshops, technical support, and media equipment to community members, cultivating the deeply-felt enthusiasm that inspires regional and ethnic groups to contact us for help with such projects.

## APPENDIX H -- VIRGINIA FOLKLIFE PROGRAM

The Cultural Conservation Initiative not only enables communities to document, interpret, and present their own indigenous cultural traditions, but also fosters, at a grassroots level, the application of the humanities to crucial issues affecting indigenous and emerging cultures in diverse communities across the state. Training and support the Initiative provides will empower these traditional communities with the means to produce educational media materials and public programs that serve their needs, contributing significantly to the development of self-esteem, and creating resources to promote cross-cultural appreciation.

An ongoing effort which we plan to sustain throughout this decade, the Virginia Folklife Program's Cultural Conservation Initiative will bring "community scholars" from as many as six diverse cultural groups per year to the Center for the Humanities for two weeks of intensive training, including:

- seminars in interpretive perspectives on culture;
- workshops in folklife and oral history research;
- guidance in planning and producing documentary media projects, exhibits, and educational public programs;
- workshops in using audio, video, and photographic equipment.

Following the preparatory workshops, community scholars and their projects will receive on-going technical support and assistance from qualified consultants and members of the Folklife Program staff, working under the supervision of the program director and the VFH board of directors. Audio and video equipment, and post-production facilities for media projects will be made available to the community scholars through the VFH Center for Media and Culture and its equipment access program. Stipends for the community scholars, and support for the production costs of specific community projects will also be provided.

Community-based projects scheduled for implementation in the first year of the Cultural Conservation Initiative, include:

- 1) the Monacan Tribal Heritage Project, in which members of this least-known and most recently-recognized Virginia tribe will produce a videodocumentary about their experience and identity, focusing on traditional crafts and an annual festival held at their Bear Mountain community center which reunites the dispersed Monacan community and becomes an occasion for reminiscing, storytelling, and celebrating their identity as Native Americans;
- 2) the Louisa County Black Heritage Project, in which younger members of Louisa's black community will research, document, and produce two brief videodocumentaries about aspects of local black history and culture, one focusing on a country store as a context for social ritual and expressive traditions within the community, and another in which graduates of the Louisa Training School (before integration, the county's black high school) reveal the the school's contributions to the black community;
- 3) the Southwest Virginia Folklife Project, a pilot effort of a newly-formed volunteer folklore association, that will engage local community members in documenting developing educational public programs about traditional arts and culture in a seven-county area in the western end of the state;
- 4) the Laotian Heritage Project, in which young members of the Laotian community in D.C. and Northern Virginia, will produce two brief documentaries about changing Lao cultural traditions in the American context, including the self-conscious perpetuation of traditional dance as an expression of

## APPENDIX H -- VIRGINIA FOLKLIFE PROGRAM

Lao cultural values among young women, and the ordination into Buddhist monastic order as a rite of passage for young Lao men.

Funds for the creation of video editing facilities at the VFH Media Center have been provided by The Perry and Easley Foundations, the Morgan Trust, and the Cabell Foundation. Partial support for workshops, consultants, community scholars, and project implementation has been provided by the Jessie Ball duPont Fund.

### **The VFH Media Facility and Equipment Access Program**

The Virginia Folklife Program intends to institutionalize the Cultural Conservation Initiative approach, and sustain it throughout the decade, supporting a number of community-based projects each year. An essential part of this support is an equipment access program and the media production facility established the Foundation's Center for Media and Culture. Acquired specifically to support projects of the VFP and community-based folklife projects developed through the CCI, the production equipment and post-production facilities make professional quality media equipment available to community-based folklife projects at no cost. Post-production equipment at the Media Center already includes a professional on-line video editing suite, and a state-of-the-art computer-based off-line editing system (the Avid Media Composer). This equipment alone represents an investment of over \$100,000 --funds raised entirely from private sources. A \$50,000 challenge grant from yet another private foundation will allow us to purchase also the field production equipment that will be provided to communities participating in the CCI. This equipment includes professional-quality photographic, audio-, and video-production equipment (cameras, portable DAT recorders, microphones, camcorders, lighting equipment), and a digital audio post-production workstation. The Media Center's equipment access program will also make this equipment available, at substantially discounted rates, for use in independent and organizational media projects throughout Virginia.

### **The Northern Virginia Cultural Initiative**

During 1994-95, we will extend the Cultural Conservation Initiative in Northern Virginia, with funding from the Folk Arts Program of the National Endowment for the Arts. This intensive regional application of the Initiative is designed to identify and address the cultural needs of diverse ethnic communities in the rapidly changing Virginia suburbs south of Washington, D.C. The eight-month project will work to discover the cultural traditions and traditional artists of the region's various groups, promote their awareness of resources and opportunities available to support and strengthen their traditional arts, and help them develop the skills and strategies they need in order to implement projects that enhance cross-cultural understanding and address issues affecting their communities.

The objectives of the Northern Virginia Cultural Conservation Initiative are:

- to identify traditional artists and communities and to work with them to assess their cultural needs;
- to identify and involve community scholars, and to work with them and with traditional artists in their communities to document their communities' cultural traditions;
- to encourage and assist community scholars and traditional artists in developing and implementing folklife projects as participants in the Cultural Conservation Initiative of the Virginia Folklife Program (or as directors of projects funded through the VFH Grant Program);
- to build bridges between the region's ethnic communities and mainstream cultural agencies, and to negotiate appropriate formats and venues for presenting and interpreting the diverse cultural traditions of these communities;
- and to develop educational resources and guidelines on presenting and interpreting the region's diverse cultural traditions for area schools and other cultural organizations.

**"A Commonwealth of Traditions"  
Virginia Folklife Exhibit and Related Activities**

In 1994, the VFH will begin planning a major exhibit on the folklife of Virginia -- both historical and contemporary -- along with an exhibit catalogue which will serve beyond the exhibit as a basic reader on the expressive, material, regional, ethnic, and occupational traditions of the state. To be held in conjunction with several other public folklife events, this exhibit and related activities will produce lasting educational resources for Virginians statewide. The exhibit will be mounted in collaboration with a major museum. A traveling version of the exhibit and related media materials will become part of the permanent collection of the Resource Service of the Foundation for the Humanities, and will be available on loan to museums, schools, and other groups either in its entirety or as self-contained sectional modules on specific topics, genres, groups, or regions. A catalogue produced for the exhibit will include essays on the expressive, material, regional, ethnic and occupational traditions of the state, and will serve beyond the exhibit itself as a basic reader on Virginia folklife.

Activities presently being considered for this event include:

**I. Preliminary research and planning:**

- archival research, to identify all documentary and primary historical resource materials, and duplicate select materials; and documentary fieldwork to complete the statewide folklife survey;
- expansion of the VFP archive to include copies of the most important documentary materials pertaining to Virginia folklife, indexed in computerized databases, with select photo, audio, video materials accessible through multimedia databanks;
- planning for conference, exhibit, publications, teachers institutes, concerts and broadcasts, multimedia instructional & research materials.

**II. Public programming:**

- the return of documentary materials to originating communities and, where possible, to descendants of those documented; with a public program about the documented local traditions at each site; and follow-up research to determine status of tradition today;
- a "Summit" Conference on Virginia Folklife, which would bring together scholars from all over the world who have done or are doing research related to folklife in Virginia, to share their knowledge, discuss issues, and contribute definitive papers to a scholastic volume of proceedings, to be published by U.VA Press; a public event, ideally with an audience that includes members of documented communities, teachers and academics, museum and arts professionals, students, and other interested constituencies;
- a folklife exhibit that encompasses historical Virginia folklife, examines the regional and ethnic diversity of the entire state today, and presents units on particular traditions; with music and craft demonstrations and workshops, and interactive media installations throughout;
- a series of folklife institutes for teachers and the public;
- a series of concerts by traditional musicians representing Virginia's regional and ethnic communities; held first in conjunction with Conference and Exhibit, the concert series could then tour the state;
- radio and television broadcasts of the concert series;

## APPENDIX H -- VIRGINIA FOLKLIFE PROGRAM

- a publication that serves as both an exhibit catalog and a textbook on Virginia folklife, published by U.VA Press;
- interactive multimedia programs on various traditions, artists, communities, topics (developed for exhibit, but serving also as educational materials for schools), with curriculum guides;
- various products for later distribution: videos, CDs/cassettes (in addition to conference proceedings, catalog/text, interactive multimedia programs, curriculum materials) .

## APPENDIX I

### CENTER FOR MEDIA AND CULTURE

#### The VFH Media Facility and Equipment Access Program

The VFH Center for Media and Culture began developing its Media Facility in the Fall of 1992, and announced the opening of its Equipment Access Program in September, 1993. Developed to provide low-cost access to production and post-production equipment for humanities-based video and film projects, the Equipment Access Program is open to independent media artists, non-profit cultural organizations, and community groups in Virginia, the South, and the Mid-Atlantic region. The primary objective of the Center's Equipment Access Program is to promote the production of quality media programs, especially humanities programs of interest and benefit to Virginia audiences. The VFH Media Facility also supports documentary projects of the Virginia Folklife Program, and community-based media projects developed through the Folklife Program's Cultural Conservation Initiative.

Production and post-production equipment at the Media Center currently includes:

- an AVID Media Composer Model 230: a computer-based off-line video editing system offering random-access editing of up to six hours of digitized video and audio stored on four 1.6 gigabyte hard drives;
- a multi-format, on-line video editing system, with a CV-Tech EditMaster edit controller, Hi8 and Umatic SP source decks, a Betacam SP editing deck, JVC switcher, 8-channel Sony audio mixer, and a Video Toaster workstation for graphics and character generation;
- a 16mm film editing room, equipped with a six-plate Steenbeck editing console with rewinds, trim bins, synchronizer, splicers, a Moviola sound transfer unit, and negative cutting equipment;
- two Sony CCD-V5000 Hi8 Camcorders; a Lowell Easy-V lighting kit; three Shure SM-94 microphones; four Beyerdynamic MCE-5 lavalier mikes; three Marantz PMD-430 Portable Stereo Cassette Recorders; two Bogen 560QF tripods; a Panasonic WV-3260 Color Camera and a Panasonic AG-2400 Portable VHS Recorder;
- a video duplication system with one Sony VP-9000 Umatic-SP source deck; a Sony EVV-9000 Hi8 source deck; a Panasonic VHS source deck; a Digital DPS-170 time base corrector; a Sigma VSS-120 A/V switcher; two Videotek VDA-16 video distribution amplifiers; two Videotek ADA-16 audio distribution amplifiers; a Videotek PVS-6A A/V switcher; ten Panasonic AG-2510 VHS recorders; and two Sony CVM-1271 Trinitron monitors.

Equipment currently in the VFH Media Facility represents an investment of almost \$200,000 -- funds raised entirely from private sources. A \$50,000 challenge grant from yet another private foundation will allow us to purchase additional field production and post-production equipment in 1994. Equipment to be purchased will include professional-quality photographic, audio-, and video-production equipment (cameras, portable DAT recorders, microphones, camcorders, lighting equipment), additional Hi8 and Betacam-SP source decks, and a digital audio post-production workstation for the on-line editing system.



**VIRGINIA FOUNDATION FOR THE HUMANITIES  
CENTER FOR MEDIA AND CULTURE**

**EQUIPMENT ACCESS PROGRAM  
POLICY**

The VFH Center for Media and Culture provides low-cost access to post-production equipment for video and film projects of independent media artists, non-profit cultural organizations, and community groups in Virginia, the South, and the Mid-Atlantic region. The primary objective of the Center's Equipment Access Program is to promote the production of quality media programs, especially humanities-based educational programs of interest and benefit to Virginia audiences.

Equipment currently in the Facility includes:

- an **AVID Media Composer Model 230**, a computer-based off-line video editing system offering random-access editing of up to six hours of digitized video and audio stored on four 1.6 gigabyte hard drives;
  - an **on-line video editing system**, with a CV-Tech EditMaster edit controller, Hi8 and Umatic SP source decks, a Betacam SP editing deck, JVC switcher, 8-channel Sony audio mixer, and a Video Toaster workstation for graphics and character generation;
  - **16mm film editing room**, equipped with a six-plate Steenbeck editing console with rewinds, trim bins, synchronizer, splicers, a sound transfer unit, and a negative cutter.
- (Plans for the future expansion of the access program call for the acquisition of broadcast-quality field production equipment, and audio post-production equipment.)

**Rate Schedule:** There are two basic rates for use of the Center's equipment and facilities: one for **independent media artists**, and one for **non-profit organizations**. Independent media artists are defined as individuals working on a project of their own conception (i.e., not contracted for a corporate or commercial project), having complete control over editing decisions, and using their own funds or grants free of artistic restriction or ideological advocacy. Non-profit organizations include incorporated 501(c) educational and cultural agencies such as museums, historical societies, local and regional arts and humanities councils, and non-partisan community, ethnic, and social organizations. Also included in this category are incorporated non-profit production companies of independent media artists.

Rate Schedule for Independent Media Artists			
	16mm Film Editing Studio	On-Line Video Editing System	AVID 230
<b>Day</b>	\$25	\$75	\$150
<b>Week</b> (8hr/5dy)	\$100	\$300	\$600
(24hr/7dy)	"	\$500	\$900

**Rates for non-profit organizations are twice the independent rate.**

**Both independent media artists and non-profit organizations may apply for partial or full grants of equipment access. (See "Access Grants," p. 2.)**

**Reserving Equipment:** Prospective users should contact the Center for Media and Culture to obtain an **Equipment Access Application Form**. The completed Application Form must

**CMC Equipment Access Program**

page 2

**qualifications** (i.e., prior media experience, technical training, familiarity with editing equipment). Project descriptions should include a brief discussion of the project's significance, a full disclosure of funding sources and amounts, and plans for promotion and distribution, and should specify the medium and format (16mm film, Hi8 video, etc.). Applicants are encouraged to submit excerpts from the work in progress, or samples of completed media projects, when possible.

Applications for access should be submitted **at least one month in advance** of need; however, demand for equipment (the AVID system, for example) may make it necessary to make reservations even further in advance. Criteria for evaluation include the project's significance, its technical and artistic quality, its potential audience and impact, and the applicant's technical qualifications. Access will be scheduled in order of requests received, although efforts will be made to accommodate conflicting requests. Priority, however, will be given to media projects in the humanities, and to Virginia producers and organizations.

**Terms:** Upon approval of an access application, applicants must sign a **Lease Agreement** accepting responsibility for care of the equipment. The lease agreement obligates the client to pay for repair of equipment due to damage attributable to the user's negligence during the rental period, and up to \$500 toward replacement of equipment due to theft or irreparable damage attributable to negligence. **All fees must be paid in advance.** Costs of repairs and/or replacement of equipment must be paid within 30 days of invoice.

**Orientation & Training:** The VFH staff will provide Facility users with a basic orientation to our equipment, but is not obligated to provide instruction or training. Instruction, consultation, editing, and other services may be available at the user's expense from independent contractors familiar with our equipment. Approved applicants may schedule **training sessions** (whether self-guided, using equipment manuals, or with a contracted instructor) at half the ordinary access rates. The Center will also occasionally offer workshops in video, audio, and film production and post-production, which may be of interest to prospective users.

**Access Grants:** The VFH will consider awarding partial or full grants of equipment access for media projects of exceptional merit but with little funding. Both independent media artists and non-profit organizations are eligible for access grants. Requests for access grants should follow the above guidelines for equipment access applications, and are subject to the same evaluative criteria. Priority will be given to media projects in the humanities.

**Cultural Conservation Initiative:** Media projects developed by members of a given regional, ethnic, religious, or occupational community for purposes of documenting and developing educational media materials about indigenous cultural traditions, or for addressing social, cultural, or public policy issues of concern, may be eligible for support, training, and assistance through the VFH Folklife Program's **Cultural Conservation Initiative**. For further information, contact the Virginia Folklife Program: 804/924-3776.

**VIRGINIA FOUNDATION FOR THE HUMANITIES**  
Center for Media and Culture  
145 Ednam Drive  
Charlottesville, Virginia 22903-4629  
804/924-3296

APPENDIX I -- CENTER FOR MEDIA AND CULTURE

**CENTER FOR MEDIA AND CULTURE**

**Media Facility Users 9/92 - 3/94**

- Paul Wagner, Independent (Charlottesville) - AVID  
Documentary: "Out of Ireland" (Irish immigration to America)
- Garry Barrow, VFH Folklife Program, AVID and Video On-Line  
Five Brief Documentaries: "Virginia Piedmont Guitar Tradition"
- Bob Dunn, Independent (Charlottesville) - Film Editing  
Dramatic Short: "One Degree of Life"
- J. Mednick & T. Skillman, Independents (Charlottesville & NYC), Film Editing  
Dramatic Short: "Homecoming"
- Lisa Bhavsar, Independent (Charlottesville), Video On-Line  
Documentary: "Progressive Education at Stony Point"
- Stephen O'Brien, Independent (Arlington) Video On-Line  
Documentary: "Caught in the Middle" (Salvadoran Immigrants in Northern VA)
- Ross Spears, Independent (Hershey, PA), Video On-Line & Film Editing  
Documentary: "To Render A Life" (Agee & documentary study of poverty; re-edits)
- Jim Johnston, Independent (Charlottesville), Video On-Line & Film Editing  
Documentary: "The James River" (The James and Virginia history)
- Phil McKenny, Independent (Colonial Beach), Film Editing  
Dramatic Short: "The Intruder"
- Adam McClellan, Independent (Richmond), Film Editing  
Dramatic Short: "Just A Boy"
- Jonathan Mednick, UVa Center for Health Policy, Video On-Line  
Documentary: "The Way We Die" (Caring for the terminally ill)
- Michelle Branigan, VFH/Piedmont Humanities Council, AVID and Video On-Line  
Documentary: "Keep it Going" (Religious folksong in the Piedmont)
- Priscilla & Sylvan Coudoux, Independents (D.C.) - AVID  
Documentary: "Too Much Air to Breathe" (Laotian refugees in Virginia)
- Garry Barrow, VFH Folklife Program, AVID and Video On-Line  
Documentary: "Picking Out the Devil's Eyes: Old Time Music Around Galax"

APPENDIX I -- CENTER FOR MEDIA AND CULTURE

**CENTER FOR MEDIA AND CULTURE  
ADVISORY COUNCIL**

Peggy Baggett, Executive Director, Virginia Commission for the Arts, Richmond

George Beker, George Beker Associates, Haywood

Irby Brown, Professor of English, University of Richmond

Tom Davenport, Davenport Films, Delaplane

Bob Gazzale, Director of Special Projects, American Film Institute, Los Angeles

Judy Harris, Director of Development, Richmond Children's Museum

Barbara B. Kling, former VFH Board Member, Richmond

Timothy Kolly, Kolly, Inc., writer

Terry Lindvall, Co-Dean, College of Communication, Regent University, Virginia Beach

Richard McCluney, Director, Audio-Visual Department, Colonial Williamsburg Foundation

Neil G. Means, Rivanna Film Group, Charlottesville; President, Virginia Production Services Association

Eileen Mott, TEAMS Coordinator, Virginia Museum of Fine Arts, Richmond

Roger Mud, PBS; Ferris Professor of Journalism, Princeton University; VFH Board Member

Laura A. Oaksmith, Independent Consultant, Fluvanna Co.

Frank E. Schneider, Professor of Mass Media Arts, Hampton University

Kirk T. Schroeder, Attorney-at-Law, Richmond

Charles W. Sydnor, Jr., President and General Manager, Central Virginia Educational Television Corporation, Richmond

Paul Wagner, American Focus, Charlottesville

Karen Thomas, Film Odyssey, Washington, D.C.

Stan Woodward, Coordinator of Distance Learning Programs, Prince William County Public Schools, Hylton High School, Manassas

3/94

**CENTER FOR MEDIA AND CULTURE**

**PATRONS**

**Organizations and Community Groups**

AARP, Alexandria  
AAUW, Oakton  
Albemarle County Adult Education Program, Charlottesville  
Allegheny-Clifton Forge Recreation Department, Clifton Forge  
Amber Gallery, Richmond  
American History Media Center, Alexandria  
A.M.E. Zion Church, Chester  
Annandale Elderly Day Care Center  
Appalachian Power, Roanoke  
Arlington County Adult Education Program  
Arlington County Library  
Ash Lawn, Charlottesville  
AT&T, Fairfax County  
AT&T Technology Systems, Richmond  
Autumn Care of Portsmouth  
Baptist General Association of Virginia, Richmond  
The Bayley Museum, UVA, Charlottesville  
Bethel Baptist Church, Gloucester  
Black League of Afro-American Culture, Va. Highlands C.C., Abingdon  
Blacksburg Library  
Blessed Sacrament Church, Harrisonburg  
Bedford City AAUW, Bedford  
Blue Ridge Christian Home, Stuarts Draft  
Blue Ridge Musical Festival, Lynchburg  
Booklovers Club, Washington County Public Library, Abingdon  
Booker T. Washington National Monument, Hardy  
Bread for the World, Newport News  
Bristol Public Library, Bristol  
Brownie Scouts, Great Falls  
Buchanan County Historical Society, Grundy  
Buckingham County Arts Council, Dillwyn  
Camelot Hall Nursing Home, Danville  
Carter-Woodson Institute, UVA, Charlottesville  
Carver Recreation Center, Charlottesville  
Cedarville District Ruritan Club, Front Royal  
Center for the Arts and Humanities, Hampton  
Center for the Liberal Arts, UVA, Charlottesville  
Center for Excellence, Williamsburg  
Center on Aging, Richmond  
Center for Programs in the Humanities, VPI&SU

APPENDIX I -- CENTER FOR MEDIA AND CULTURE

Central Library, Virginia Beach  
Central Rappahannock Regional Library, Fredericksburg  
Central Virginia Educational TV Corporation, Falls Church  
Centre Hill Mansion, Department of Tourism, Petersburg  
Charlottesville Emergency Shelter  
Chesapeake Public Library  
Children's and Cultural Programming, PBS, Alexandria  
Children's Rehabilitation Center, Charlottesville  
Children's Theater of Arlington  
Christian Broadcasting Satellite Network, Virginia Beach  
The Chrysler Museum, Norfolk  
Church of the Brethern, Bridgewater  
City of Salem  
City of Petersburg  
City of Virginia Beach  
Clark County Ruritan Club  
Colonial Williamsburg Foundation  
Coliseum Mall, Hampton  
Committee to Commemorate the Statute for Religious Freedom, Richmond  
C&P Telephone, Richmond  
Danville Museum  
Danville Public Library  
DAR, John Smith Chapter, Alexandria  
Delta Kappa Gamma Sorority, Charlottesville  
Delta Sigma Theta Sorority, Charlottesville  
Department of Corrections, Court Service Unit, Rocky Mount  
Department of Environmental Management, Fairfax  
Department of Social Services, Richmond  
Department of Social Services, Stuart  
DePaul Hospital School of Nursing, Norfolk  
DeWitt Wallace Museum, Williamsburg  
Dominion Bank, Marion  
Eastern Loudon Regional Library, Sterling  
Elderhostel, Mary Baldwin College, Staunton  
Elderhostel, Randolph-Macon Woman's College, Lynchburg  
Elderhostel, Shenandoah College & Conservatory of Music, Winchester  
Emily Green Home, Portsmouth  
Emmanuel Presbyterian Church, McLean  
Extended Learning Institute, Chester  
Fairfax County Health Department, Annandale  
Fairfax County Park Authority, Fairfax  
Fairfax County Public Library  
Family Service of Central Virginia, Lynchburg  
Family Services, Inc., Charlottesville  
Family Services, Norfolk  
Farmville Baptist Church, Farmville  
Fauquier County Public Library, Warrenton

APPENDIX I -- CENTER FOR MEDIA AND CULTURE

Federal Executive Institute, Charlottesville  
Federal Women's Program, National Park Service, Washington, D.C.  
Fine Arts Commission, Chesapeake  
Fine Arts Center for the New River Valley, Pulaski  
First Baptist Church, Shacklefords  
First Christian Church, Lynchburg  
First Presbyterian Church, Martinsville  
First United Church of Christ, Hampton  
First United Church of Christ, Virginia Beach  
Flowerdew Hundred Foundation, Hopewell  
FOCUS, A Women's Service Organization, Charlottesville  
Folger Shakespeare Theater, Washington, D.C.  
Franklin County Historical Society, Ferrum  
Fredericksburg & Spotsylvania National Military Park, Fredericksburg  
Frontier Culture Museum of Virginia, Staunton  
George Washington Home, Winchester  
George Washington National Forest, Harrisonburg  
Girl Scouts, Goochland County  
Girl Scouts, Great Falls  
Gloucester Library  
Goodwin House, Alexandria  
Goodwin House West, Falls Church  
Gordon Avenue Library, Charlottesville  
Governor's School, Fredericksburg  
Grace Episcopal Church, Yorktown  
Hampton Heritage Foundation  
Harrison Museum of African Culture, Roanoke  
Harrisonburg-Rockingham County Chamber of Commerce  
Harrisonburg-Rockingham Historical Society Museum, Harrisonburg  
Henrico County Health Department, Richmond  
Henrico County Public Library, Richmond  
The Hermitage (Adult Care Facility), Richmond  
Hermitage on the Eastern Shore, Onancock  
Hermitage in Northern Virginia (United Methodist Homes)  
Hidden Oaks Nature Center, Fairfax County Park Auth., Annandale  
Hillard Branch Public Library, Newport News  
Historic Buckingham, Inc., Dillwyn  
Historic Preservation, Mary Washington College, Fredericksburg  
Holly Manor Nursing Home, Farmville  
Holy Cross Abbey, Berryville  
Hopewell Tourism Bureau  
Institute for Environmental Negotiations, Charlottesville  
Institute of Government, Charlottesville  
James City County Government, Williamsburg  
James River Book Club, Scottsville  
Jamestown Festival Park, Williamsburg  
Jamestown Yorktown Foundation, Williamsburg  
JCCT, Norfolk

APPENDIX I -- CENTER FOR MEDIA AND CULTURE

Jefferson Area Board for the Aging, Charlottesville  
Jefferson-Madison Regional Library, Charlottesville  
Jewish Family Services, Norfolk  
Jewish Historical Society of Washington, D.C.  
Just Peace Organization, Arlington  
Kempersville Playhouse/Recreational Center, Virginia Beach  
Kinsale Museum  
Lancashire Nursing Home, Kilmarnock  
Lancaster County Public Library, Kilmarnock  
Larchmont Branch Library, Norfolk  
Learning in Retirement Institute, Fairfax  
Lewinsville Day Health Care Center, McLean  
Lewis Ginter Botanical Gardens, Richmond  
The Lyceum, Alexandria  
Lynchburg Public Library  
Manassas City Museum/Manassas Center for the Performing Arts  
Martha Jefferson House (Adult Care Facility), Charlottesville  
Martha Washington Library, Alexandria  
Mary Ball Washington Museum & Library, Lancaster  
Mary F. Ballentine Home  
Mary Riley Stiles Public Library, Falls Church  
McIntyre Public Library, Charlottesville  
McLean Community Center  
McLean Project for the Arts  
Medical Center, UVA, Charlottesville  
Middle Street Gallery, Washington, VA  
Middlesex County Public Library, Deltaville  
Milden Presbyterian Church, Sharps  
Miller Center for Public Affairs, Charlottesville  
Montgomery-Floyd County Regional Library, Christiansburg  
Monticello, Charlottesville  
Montpelier, Montpelier Station  
Moton Community House, Newport News  
Mountain Plains Baptist Church, Charlottesville  
Mount Vernon Nursing Center  
Museum of the Confederacy, Richmond  
Museum of Natural History, UVA, Charlottesville  
National Americana Museum, Yorktown  
National Arts Group, Inc., Falls Church  
National Park Service, Fredericksburg  
Nature Camp, Vesuvius  
Neopolitan Gallery, Richmond  
New Hope Baptist Church, Chesapeake  
New Virginia Review, Richmond  
Newmarket Battlefield Park, Newmarket  
Norfolk Commission on the Arts and Humanities  
Northern Virginia Jewish Community Center



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Office of Refugee Settlement, Richmond  
Old Dominion Job Corps Center, Monroe  
Onsight Inspection Agency, Dept. of the Navy, Washington, D.C.  
Partners for Liveable Places, Washington D.C.  
Patrick Henry Public Library, Vienna  
Paul Spring Retirement Community, Alexandria  
Pearisburg Library  
Petersburg Museum  
Petersburg Public Library  
Piedmont Arts Association, Martinsville  
Piedmont Humanities Council, Farmville  
Pilot Club of Winchester  
Pimmit Adult Center, Falls Church  
The Planning Council, Norfolk  
Ploughshare Peace Center, Roanoke  
Point Branch Library, Hayes  
Portsmouth Museum  
Potomac Branch Library, Woodbridge  
Potomac Overlook Nature Center, Arlington  
Powhatan Correctional Center, State Farm  
Prince William County Extension Office  
Prince William Forest Park, Triangle  
Prism Coffee House, Charlottesville  
Professional Women's Network, Richmond  
Project IDEA, South Boston  
Pulaski Business & Professional Women, Pulaski  
Rappahannock Legal Services  
Rappahannock Regional Library, Washington  
Recreation Department, Allegheny County  
Redhill National Memorial, Brookneal  
Research and Design Associates, Arlington  
Reynolds Homestead, Critz  
Richmond Blues Society, Richmond  
Richmond Community Senior Center  
Riddick's Folly, Suffolk  
Roanoke City Extension Office  
Roanoke Museum of Fine Arts  
Roanoke Transportation Museum  
Rust Library, Leesburg  
Salem Museum  
Salem Public Library  
Samuels Public Library, Front Royal  
Science Museum of Western Virginia, Roanoke  
Scottsville Branch, Jefferson-Madison Regional Library  
Second Street Gallery, Charlottesville  
Senior Center, Charlottesville  
Senior Lunch Program, Charlottesville

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Sherwood Regional Library, Alexandria  
Smyth-Bland Regional Library, Marion  
Social Foundations of Education, No. Va. Center, UVA, Falls Church  
Sperry Univac, Dahlgren  
St. Barnabas Episcopal Church, Richmond  
St. Martin Senior Center, Alexandria  
St. Paul's Episcopal Church, Charlottesville  
Southeast Virginia Arts Association, Hampton  
State Department of Education, Richmond  
Staunton Public Library, Staunton  
Suffolk Museum  
Summer Enrichment Program Office, Charlottesville  
Summer Programs, Mary Baldwin College, Staunton  
Surry County Parks & Recreation Department  
Syms-Eaton Museum, Hampton  
Tanglewood Mall, Roanoke  
Temple Beth-El, Harrisonburg  
The Task Force for Historic Preservation, Richmond  
Tazewell County Public Library  
Theater of Central Virginia, Norfolk  
Theater Virginia, Richmond  
Third District Women's Political Caucus, Richmond  
TJ Unitarian Church, Charlottesville  
Total Action Against Poverty, Roanoke  
Twin Oaks Community, Louisa  
United Campuses to Prevent Nuclear War, Charlottesville  
Upward Bound, Mary Washington College, Fredericksburg  
U.S. Catholic Conference, Washington, D.C.  
U.S. Coast Guard, Portsmouth  
University Baptist Church, Charlottesville  
Valentine Museum, Richmond  
Vaughan Memorial Library, Galax  
Vinegar Hill Project, Charlottesville  
Virginia Baptist Home, Newport News  
Virginia Beach Arts Center, Virginia Beach  
Virginia Beach Community Recreation Center, Kempsville  
Virginia Department of Education, Radford  
Virginia Interfaith Center for Public Policy, Richmond  
Virginia Office on Aging, Richmond  
Virginia Reel Quilters, Lynchburg  
Virginia State Library, Richmond  
Virginia Synod of the Lutheran Church, Virginia Beach  
Walter Cecil Ralls Library & Museum, Courtland  
Walter Hines Page Library, Ashland  
War Memorial Museum of Virginia, Newport News  
Warren County Senior Center  
Washington Afro-Americans, Washington, D.C.

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Washington County Public Library, Abingdon  
Waterman's Museum, Yorktown  
WBRA-TV, Roanoke  
West End Branch Library, Richmond  
Westminster-Canterbury House, Richmond  
Westminster Presbyterian Church, Charlottesville  
Wesley United Methodist Church, Alexandria  
WHRO Public Television & Radio, Richmond  
William Byrd Community House, Richmond  
WNVT, Channel 56, Falls Church  
Women's Abuse Shelter, Culpeper  
Women's Abuse Shelter, Warrenton  
Women's Bar Association, Charlottesville  
Women's Care & Shelter, Lynchburg  
Women's Center, Charlottesville  
Women's Concern Committee, Charlottesville  
Women's Focus '88, Central Virginia Community College, Lynchburg  
Women's Resource Center, UR, Richmond  
Woodbine Adult Day Care Center, Alexandria  
Woodview Nursing Home, South Boston  
Wytheville County Office Building, Wytheville  
York County Public Library, Yorktown  
Yorktown Arts Foundation, Yorktown  
Yorktown Victory Center, Yorktown  
YWCA, Danville  
YWCA, Richmond

### Community Colleges, Colleges, and Universities

Averett College, Danville  
Bluefield College  
Blue Ridge Community College, Waynesboro  
Blue Ridge Community College, Weyers Cave  
Bridgewater College  
CBN University, Virginia Beach  
Central Virginia Community College, Lynchburg  
Christopher Newport College, Newport News  
Clinch Valley College, Wise  
College of Health Sciences, Roanoke  
College of William & Mary, Williamsburg  
Dabney S. Lancaster Community College, Clifton Forge  
Danville Community College  
Eastern Mennonite College, Harrisonburg

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Eastern Shore Community College, Melfa  
Emory and Henry College, Emory  
Ferrum College  
George Mason University, Fairfax  
Germanna Community College, Locust Grove  
Hampton-Sydney College  
Hampton University  
Hollins College  
James Madison University, Harrisonburg  
John Tyler Community College, Chester  
J. Sargeant Reynolds Community College, Richmond  
Liberty University, Lynchburg  
Longwood College, Farmville  
Lynchburg College  
Mary Baldwin College, Staunton  
Marymount University, Washington, D.C.  
Mary Washington College, Fredericksburg  
Mountain Empire Community College, Big Stone Gap  
New River Community College, Dublin  
Norfolk State University, Norfolk  
Northern Virginia Community College, Alexandria Campus  
Northern Virginia Community College, Manassas Campus  
Northern Virginia Community College, Woodbridge Campus  
Northern Virginia Center, UVA, Falls Church  
Old Dominion University, Norfolk  
Patrick Henry Community College, Martinsville  
Paul D. Camp Community College, Franklin  
Piedmont Virginia Community College, Charlottesville  
Radford University  
Randolph-Macon College, Ashland  
Randolph-Macon Woman's College, Lynchburg  
Rappahannock Community College, Warsaw  
Richard Bland College, Petersburg  
Roanoke College, Salem  
Shenandoah College & Conservatory of Music, Winchester  
Southern Seminary Jr. College, Buena Vista  
Southside Virginia Community College, Christianna Campus, Alberta  
Southside Virginia Community College, J. H. Daniel Campus, Keysville  
Southwest Virginia Community College, Richlands  
St. Paul's College, Lawrenceville  
Sweet Briar College  
Tidewater Community College, Chesapeake Campus  
Tidewater Community College, Frederick Campus, Portsmouth  
Tidewater Community College, Virginia Beach Campus  
University of Richmond  
University of Virginia, Charlottesville  
Virginia Commonwealth University, Richmond

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Virginia Highlands Community College, Abingdon  
Virginia Intermont College, Bristol  
Virginia Military Institute, Lexington  
Virginia Polytechnic Institute & State University, Blacksburg  
Virginia Wesleyan College, Norfolk  
Virginia Western Community College, Roanoke  
Washington & Lee University, Lexington  
Western Virginia Community College, Roanoke  
Wytheville Community College, Wytheville

### Secondary, Middle, Elementary Schools

Albemarle High School, Charlottesville  
Allegheny Highlands Schools, Covington  
Annendale High School  
Benedictine High School, Richmond  
Bishop Ireton High School, Alexandria  
Blacksburg High School  
Blue Ridge School, Dyke  
Broadwater Academy, Exmore  
Burley Middle School, Charlottesville  
Cape Henry Collegiate Schools, Virginia beach  
Carlisle School, Martinsville  
Carroll County High School, Hillsville  
Carver Middle School, Chester  
Charlottesville High School, Charlottesville  
Christiansburg High School  
Clarke County High School, Berryville  
The Collegiate Schools, Richmond  
Community High School, Richmond  
Community School, Roanoke  
Courtland High School, Spotsylvania  
The Covenant School, Charlottesville  
Crestwood Elementary School, Richmond  
D.J. Howard Vocational Center, Winchester  
Eastern Mennonite High School, Harrisonburg  
Fauquier County High School, Warrenton  
Floyd County High School, Floyd  
Fluvanna High School, Palmyra  
Ft. Defiance High School, Ft. Defiance  
Ft. Hunt School, Alexandria  
Gar-Field High School, Woodbridge  
Gayton Elementary School, Richmond  
Great Bridge High School, Chesapeake

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Halifax High School  
Halifax County Senior High School, South Boston  
Halifax County Junior High School, South Boston  
Hampton Roads Academy, Newport News  
Handley High School, Winchester  
Hargrave Military Academy, Chatham  
Harrisonburg High School  
H. B. Woodlawn Secondary School, Arlington  
Henley Middle School, Crozet  
Heritage High School, Lynchburg  
Hylton High School, Woodbridge  
Hermitage High School, Richmond  
Islamic-Saudi Academy, Fairfax  
J. Lipton Simpson Middle School, Leesburg  
Jack Jouett Middle School, Charlottesville  
James E. Mallore School, Hopewell  
James Monroe High School, Fredericksburg  
James River High School, Buchanan  
John I. Burton High School  
John Kerr Elementary School, Winchester  
Kellam High School, Virginia Beach  
Kenston Forest School, Blackstone  
Lafayette High School, Williamsburg  
Langley High School, McLean  
Lexington High School  
Louisa County High School, Mineral  
Lynchburg Christian Academy  
Manchester High School, Richmond  
Marshall Adult High School, Falls Church  
Martinsville High School  
Matthew Whaley School, Williamsburg  
Monacan High School, Richmond  
Montgomery County Public Schools, Christiansburg  
Moody Middle School, Richmond  
Nansemond-Suffolk Academy, Suffolk  
Nelson County Schools, Lovingston  
New Kent High School, New Kent  
New Vistas School, Lynchburg  
Norfolk Academy, Norfolk  
North Cross School, Roanoke  
North Hampton High School, Eastville  
Northumberland High School, Heathsville  
Oakton High School, Vienna  
Orange County High School, Orange  
Parkview High School, Sterling  
Phoebus High School, Hampton  
Powell Valley High School, Big Stone Gap

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- Powhatan School, Boyce
- Princess Anne High School, Virginia Beach
- Quantico High School, Fredericksburg
- Rappahannock County High School, Sperryville
- Riverheads High School, Staunton
- Robert E. Aylor Middle School, Stephens City
- Seven Hills School, Lynchburg
- Shelbourne High School, Staunton
- Spotsylvania High School, Spotsylvania
- Stafford High School, Fredericksburg
- St. Andrews Episcopal School, Newport News
- St. Anne's - Belfield School, Charlottesville
- St. Catherine's School, Richmond
- St. Christopher's School, Richmond
- St. Margaret's School, Tappahannock
- St. Stephen's School, Alexandria
- Tandem School, Charlottesville
- Thomas Dale High School, Chester
- Tidewater Academy, Wakefield
- Trinity Episcopal High School, Richmond
- Trinity Lutheran High School, Newport News
- Turner Ashby High School, Harrisonburg
- Walton Middle School, Charlottesville
- Warren County Jr. High School, Front Royal
- West Potomac High School, Alexandria
- Western Albemarle High School, Crozet
- William Fleming High School, Roanoke
- William Monroe High School, Standardsville
- Winchester Public Schools
- Woodbridge High School, Woodbridge

Resource Service Statistics

Organizations & Community Groups:	303
Community Colleges, Colleges & Universities:	70
Secondary, Middle, and Elementary Schools:	<u>109</u>
<b>Total</b>	<b>482</b>

March 1994

## APPENDIX J

### SPECIAL INITIATIVES SCIENCE, TECHNOLOGY, AND THE HUMANITIES

This project employs three distinct formats designed to reach three different audiences. Central to the project is the lecture series, involving scientists and humanities scholars in public discussions about the nature of science and its place in American life. This series will be held at the Rotunda on the Grounds of the University of Virginia in Charlottesville, on five Friday evenings. Topics of the individual programs and the lecturers who have agreed to participate in the series and in the seminar for teachers are:

#### **Program #1 Science and American Society: The Search for a Common Covenant**

**Lecturer: James Trefil**

This program will explore the nature of the compact between science and American society, both as it presently exists and as we might envision it for the future. What are society's expectations of science? What is the source of these expectations and to what extent are they being fulfilled? Who determines research priorities, and on what bases are these decisions made? Should the public have a direct role in guiding the course of scientific research; that is, apart from existing governmental and commercial channels? Or should the scientific enterprise be directed by scientists alone? What are the practical and moral implications of objectivity in research? If "belief" in science is founded on observable phenomena, and the observations of leading-edge research in fields like astronomy and genetics can only be made using extremely sophisticated and expensive instruments, on what basis should non-scientists believe and accept new scientific discoveries?

If we accept the basic tenets of science, on what grounds can we believe what is not observable? Can religion, faith, and mystery survive in a scientifically oriented culture, or are they simply artifacts of a pre-scientific age? How has the retreat of mystery before the advance of science altered the structures of society and the human relationship with nature?

What, finally, is the purpose of science, and how does this purpose serve the larger needs and purposes of human life? Are scientists responsible for what they discover? Are there discoveries that should not be made or things about the world we should not know? Should limits ever be placed on scientific inquiry, and if so, who should impose them?

These questions and others raised in the series "keynote" will be elaborated in various ways in the subsequent programs.

#### **Program #2 Science and Government**

**Lecturer: Brian Balogh**

What are the interests of government in promoting new scientific research, and what are its mechanisms for doing so? What authority and influence are exercised by the various Congressional committees and subcommittees responsible for overseeing agencies like NASA, the Office of Science and Technology Policy, the Office of Technology Assessment, the National Science Foundation, the National Institutes of Health, and the non-military research programs of the Energy Department? Are congressional oversight committees, government regulations, and standing bureaucracies an impediment or a stimulant to the progress of science?



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How is federal funding for new scientific research obtained? Is government support the same thing as public support? Does the political process favor "big science" projects over smaller-scale initiatives, as some have claimed? Does it favor programs likely to have immediate or politically beneficial results? Are research projects that depend on federal funding as free as they might otherwise be to pursue politically sensitive questions or reach unpopular conclusions? Is it appropriate for the federal government to encourage development of revolutionary new technologies, like the proposed information highway, *before* there is a broad-based electoral mandate for doing so?

In this second program, we will look closely at the historic and contemporary relationship between government and the scientific community and at the impact of this relationship on society as a whole. The discussion will focus, in part, on the history of government support in the development of commercial nuclear power, as a concrete example of the relationship between government and science.

### **Program #3 Science, Technology, and the Marketplace**

**Lecturer: Deborah Fitzgerald**

This program will explore some of those areas in American life where science and money intersect, focusing on the issues raised by their intersection. Many businesses and industries employ scientists in research and development, and many of the fruits of "pure" scientific research eventually find their way into the marketplace. In what ways are the progress of science and the pace of technological change accelerated by the profit incentive? What role does this incentive play, and what role should it play, in deciding research priorities?

If good science is disinterested and objective, how is it that two scientific studies commissioned by opposing interests -- the tobacco industry and the National Cancer Institute, for example -- produce contradictory results? How does the expense of certain hardware needed to conduct basic or leading-edge research (electron microscopes for example) affect access to government grants, competitiveness in the private sector, and the relative strength of academic departments at the university level; and how does the connection of science with profit affect short and long-term thinking in each of these three domains?

In addition to these questions, our third program will consider how funds spent on research by private companies may increase the pressure to bring new products to market. It will also examine some of the ways that new developments in the pharmaceutical, bioengineering, and agri-business industries have affected the markets for existing products, technologies, and skills; and how certain new capabilities reflecting rapid progress in the sciences (the creation of new kinds of organisms through genetic engineering, e.g.) have generated new economic opportunities and raised profound ethical questions in the process.

### **Program #4 Science, Technology, and Culture**

**Lecturer: Alicia Juarrero**

This program will consider some of the values and assumptions inherent in the methods of experimental science; how these have become ingrained in the fabric of American culture; and how their influence beyond the laboratory has affected the quality of individual and community life. The values we have in mind are those

## APPENDIX J -- SCIENCE, TECHNOLOGY, AND THE HUMANITIES

favoring objective and detached analysis; efficiency; the cultivation of expertise; the location of belief in observable phenomena and "evidence"; and the understanding of whole systems by focusing on their component parts. (We understand that these "core" values are not necessarily embraced by all scientists or embodied in all scientific research; nevertheless, they are values that have guided the progress of science for most of the past five hundred years, and their broad public acceptance indicates the depth of influence science exerts upon American cultural life.)

In this program we will also look carefully at the values and beliefs that have been eroded or replaced as science has advanced, asking for example whether science can coexist with a belief in things not subject to measurement and proof; if a society founded on scientific values and presuppositions can also value mystery; and if traditional non-scientific explanations of the world and its phenomena must *always* yield to scientific proof when the two conflict.

In addition, we will consider certain common uses of language -- the use of "unscientific" as a term of dismissal and derogation, for example -- that reflect our culture's deep faith in science. We will ask what effect the values of objectivity and efficiency have when they are universally applied; whether mechanism is the most humane, useful, and accurate framework for explaining the world; if the impulse toward specialization has tended more to broaden or to limit human understanding overall; and how scientific advancement has come to be connected with the idea of human progress and whether this connection is valid. Finally, we will consider how the values and assumptions of science are changing, as new understanding of complexity, chaos, and dynamic systems, replaces the old Newtonian and atomistic models; and how these changes, in turn, are having a profound impact on the culture at large.

### **Program #5 Science, Technology, and Community**

**Lecturer: Mark Sagoff**

During the past forty years in particular, the rapid pace of scientific and technological innovation has paralleled equally rapid changes in both the nature and the idea of community. By way of example, the revolution in electronic communication, information storage, and data transfer that has occurred during this period has repeatedly challenged traditional meanings of community, altering familiar patterns of community life at the same time.

There are many who would argue that the new forms of electronic communication are potentially just as rich in meaning and importance as more conventional community interactions, and that they exert just as powerful a cohesive force. Some believe that they are *more* powerful or at least that they have added to the meaning of community, since by exploding the physical boundaries of community they have made possible interactions between people that distance, time, or expense once prevented. The idea of the electronic "town hall" represents this point of view.

There are others, of course, who argue that through each step in the growth of electronic communication -- from the introduction of television in the 1950s to the information highways of the '90s -- community life in America has been progressively undermined. Proponents of this view foresee continuing erosion of the need for human contact, and therefore of community values, as education relies more and more on computer-generated multi-media resources; as it becomes possible to carry on an increasingly broad range of community activities

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and functions by video screen; and as the emerging capacity to create "virtual realities" strains even further our once-secure definitions of what a community is -- and is not.

The purpose of our fifth program is not so much to debate this particular issue as to consider the larger questions it illustrates. Are the fundamental needs of human communities currently well represented in the unwritten covenant between science and society? Does the present arrangement, in which major scientific and technological innovations typically proceed to market and widespread use without broad community discussion, wise? Does this arrangement respect community values and preferences? Does it provide enough time for communities to understand and debate the long-range implications, for them, of new technologies, and to reject changes that do not support their values? What kind of relationship between science and society does this covenant represent? What kind of relationship does it promote? Would all recent changes or developments in medical science, agriculture, bioengineering, transportation, energy production and communication have been accepted, or would some have been rejected by society if their full impact on the community had been thoroughly debated in advance? And, finally, given the permanence of these changes and the prominent role that science and technology will continue to play in American society, how can the best and most nourishing aspects of community -- the threads that bind human beings to one another and to the natural world -- be preserved and strengthened?

In this culminating program in our series we will return to the themes of the keynote program, asking if the covenant between science and society, as it presently exists, is well suited to the challenges of the new century, and what role the humanities and sciences in concert might play in strengthening that covenant for the future.

### The Teachers' Seminar

The lecture series described above is intended for a general public audience; but we believe the topics of these programs (and the series overall) will be of special interest to teachers, to those in the sciences as well as the humanities. Therefore, as the second component of our proposed project, we plan to develop a five-part teachers' seminar to be held in conjunction with the lectures.

The model for this seminar is another five-session course sponsored by the VFH and held at the Virginia Center for the Humanities in the spring of 1992. In this course, for which the Foundation received a special grant from the Bill of Rights Education Collaborative and the Pew Charitable Trusts, 25 teachers and principals from a seven-county area of central Virginia worked directly with some of the nation's leading scholars of the Supreme Court and the Bill of Rights, and with specialists in curriculum development, to produce an impressive group of new resources for teaching about the Bill of Rights and related issues.

Participants in the proposed seminar will be recruited from throughout the state with enrollment limited to 25. The teachers will attend each of the Friday evening lectures and then, in a day-long session on Saturday, they will explore these issues in depth with the previous evening's lecturers. Thirty days before the series begins, each teacher will be provided with detailed descriptions of the program topics and asked to choose one issue or subject as the focus of his or her curriculum work. Along with these program descriptions, teachers will receive a detailed set of guidelines for organizing the curriculum units they produce. These guidelines, to be developed by VFH staff in consultation with the faculty of the University of Virginia's Curry School of Education, will give a uniform structure to the units, whose contents we expect will vary widely.

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The lecturers will serve as moderators of each seminar session, assisted by VFH staff, but teachers will be expected to come prepared with questions and to play a very active role in the discussions. Each of these sessions will be held at the Virginia Center for the Humanities and will last from 10:00 a.m. to 3:00 p.m. The VFH will provide lunch and other refreshments for all participants. After the fifth session, teachers will begin the process of curriculum development, working during the summer months to research and write their units, which they will submit to the VFH in draft form by August 15. As was the case in the 1992 Bill of Rights course, teachers will be encouraged to work either individually or collaboratively in developing their units. Copies of all draft units will be duplicated and sent to the teachers by September 1. The VFH will then host a follow-up course session in October, in which the teachers will discuss their draft units and exchange ideas and strategies for effective classroom use of these and other materials related to important issues in science and technology.

Final copies of the units will be submitted to the VFH by December 1. They will be bound together and distributed initially to the 25 teachers and to libraries in the schools they represent. Their availability will also be advertised in the VFH Newsletter which reaches teachers in all disciplines and all areas of the state.

### Satellite Broadcasts

In order to make the lecture series accessible to a statewide audience, we will broadcast all five programs live via satellite and allow them to be downlinked at no charge. As part of this project we will also support facilitated community discussions at six primary downlink sites in Virginia immediately following each program broadcast.

This portion of the project will be modelled closely on a two-part VFH program conducted during the fall of 1992 through the University of Virginia's satellite facilities. The program dealt with issues in medical ethics, including the rationing of health care and physician-assisted suicide and euthanasia.

In the proposed project, our six primary downlink sites (see map in Appendix, page 134) will choose the local discussion facilitator(s) and handle all details of local promotion in their communities. The VFH will provide these sites with all necessary downlink information, biographies of the lecturers, and a bibliography for distribution to audiences. Information on the broadcasts will also be advertised in the VFH Newsletter, and will be provided to all other state humanities councils, who may record the programs, downlink them at no charge and use them as the basis for their own public discussion programs. We will also promote the series to secondary schools throughout Virginia (each high school in the state is equipped with a satellite antenna and downlink capability) so that they may record these broadcasts for subsequent classroom use.

Thus, while our project is limited to Virginia, it will have the possibility of a nationwide impact as well. We think this third aspect of the project is especially interesting and significant in relation to the fifth program in our series, since it reaches a "community" audience that extends far beyond a single community's borders.

The following will serve as a guide to the various sections of the report. It is intended to provide a general overview of the report and to indicate the scope of the various sections. The report is divided into three main parts: the first part deals with the general background and the objectives of the project; the second part deals with the methodology and the data used; the third part deals with the results and the conclusions. The report is intended to provide a comprehensive overview of the project and to serve as a guide to the various sections.

The first part of the report will be devoted to the background and the objectives of the project. It will discuss the general background of the project and the objectives of the various sections. The second part of the report will be devoted to the methodology and the data used. It will discuss the methodology used in the project and the data used in the various sections. The third part of the report will be devoted to the results and the conclusions. It will discuss the results of the project and the conclusions drawn from the various sections.

### GENERAL BACKGROUND

In order to provide the background for the various sections of the report, it is necessary to discuss the general background of the project. This section will discuss the general background of the project and the objectives of the various sections. It will also discuss the methodology used in the project and the data used in the various sections.

The second part of the report will be devoted to the methodology and the data used. It will discuss the methodology used in the project and the data used in the various sections. It will also discuss the results of the project and the conclusions drawn from the various sections.

The third part of the report will be devoted to the results and the conclusions. It will discuss the results of the project and the conclusions drawn from the various sections. It will also discuss the methodology used in the project and the data used in the various sections.

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VIRGINIA FOUNDATION FOR THE HUMANITIES AND PUBLIC POLICY

guidelines for  
grant  
applications



## **VIRGINIA FOUNDATION FOR THE HUMANITIES AND PUBLIC POLICY**

*The Virginia Foundation for the Humanities and Public Policy was established in 1974 to develop and support public programs, education, and research in the humanities and to relate the humanities to public issues. The VFH promotes understanding and use of the humanities through public debate, group discussion, and individual inquiry. Principal activities of the Virginia Foundation include an internationally recognized Fellowship Program, a series of Annual Initiatives and Special Projects, the Virginia Folklife Program, the Virginia Center for Media and Culture, a statewide network of Regional Councils, and the Grant Program to which these guidelines apply. The VFH is non-profit and non-partisan. It receives support from private gifts, grants and contributions, and from the National Endowment for the Humanities, and the Commonwealth of Virginia.*

### **THE HUMANITIES**

The humanities - history, literature and language, ethics and philosophy, religious studies, law, anthropology, archeology, and arts criticism - provide a record of human experience and aspiration. Through the humanities we seek ways to interpret our past, understand our present, and explore our future as individuals and as a free and democratic community.

The humanities also provide a language of thought and inquiry which includes the application of historical perspectives to current problems; the comparison of conditions and problems across cultures and times; the search for truth and understanding through reasoned debate and discussion; the practice of careful inquiry combined with passion and a concern for human problems; and the interpretation of texts, the arts, and other forms of cultural expression in search of meaning and value.

Programs which address issues from a humanistic perspective engage people in dialogue about their values, their notions of right and wrong, their beliefs and priorities, their histories and cultural traditions by exploring what others have written, thought, or said. The dialogue occurs within and across cultures and centuries, in conversations which inspire people to think more broadly, in more organized ways, or with more information, about what is important to them and their communities. The humanities point less to how to do things than to why. They describe the choices people have in important matters, provide ways to talk about them, and affirm openness rather than certainty as the hallmark of the truly educated.

### **THE GRANT PROGRAM**

VFH grants support a variety of educational programs for community audiences. These may explore traditional subjects and scholarship in the humanities focusing on historical events, people, and documents; literary works and other texts and artifacts; the law; religious and cultural traditions; and other issues and stories that inform and shape people's lives. Or they may apply the disciplines and resources of the humanities to public policies related, for example, to rights and civic responsibilities; justice; education; intellectual and religious freedom; ethnic identity, immigration, and minority cultures; the environment; local and regional priorities; health and health care; scientific research and technological progress; local, national and international communities; and many other enduring and current issues.

Applications are reviewed on a competitive basis and grants are awarded by a self-governing, non-partisan Board of Directors.

#### ***Who May Apply?***

The VFH supports programming and educational activities of benefit to Virginians. Grants are awarded to groups and organizations, not to individuals. (A separate Fellowship Program supports individual research.) Those eligible to apply for program grants include:

- Public and private non-profit organizations and educational institutions in Virginia or with a significant Virginia audience, and;
- Community groups in Virginia, including *ad hoc* groups (established for the purposes of the grant).

### ***Activities Funded***

VFH grants are awarded to support activities, such as:

- Community forums
- Seminars and public lectures
- Conferences
- Radio and television programs
- Films and videotapes
- Exhibits
- Book discussion series
- Institutes and seminars for teachers

This list is by no means exhaustive. The VFH is always open to new programming ideas which explore the humanities and their relevance to today's world.

VFH grants **may not** be used to support:

- Advocacy, social, or political action programs which promote a particular solution or point of view;
- The creative or performing arts unless used in a supporting role to promote and enhance discussion of issues;
- Research, writing, or publications unless they are integral to a program planned for public discussion of an issue;
- Courses for credit (except those designed especially for teachers);
- Acquisitions of equipment, construction, restoration, or preservation;
- Refreshments and entertainment;
- Meals other than the necessary travel expenses of program personnel;
- International travel;
- Indirect costs.

### ***Grant Proposal Deadlines and Review Cycle***

Organizations and groups apply for funds by submitting a grant proposal. The grant proposal should include: a *Grant Application Cover Sheet* which provides basic information about the proposal; a *Proposed Budget*, including both the VFH funds requested and cost-share funds; and a *Project Narrative*, which describes the proposed project in detail. In addition, the proposal should include abridged vitae of the scholars and other persons participating in the project (submit no more than one page per person); the names and addresses of the organization's Board of Directors; and appropriate letters of support. See *Suggestions for a Strong Proposal* for more information and guidance in preparing the proposal.

To be considered for funding, applications must be submitted on the attached VFH *GRANT APPLICATION* forms by one of three application deadlines: **February 1, May 1, or October 1** of each year.

The Foundation's Board reviews proposals received by a given deadline at its next regular meeting, and awards grants competitively within 45 days of each application deadline. Decisions are made by a majority vote of the Board.

Following Board review a proposal may be accepted or rejected without comment; the Board may also accept a proposal with conditions, or suggest that a revised proposal be submitted at a subsequent deadline.

### ***Funding Amounts and Requirements***

The majority of VFH grants fall within the \$2,000 to \$10,000 range, but smaller and larger grants are awarded. The size of the grant depends upon the characteristics of the project, the applicant's needs, and the Foundation's resources.

All VFH grants must be matched with cash and/or in-kind contributions from other (non-VFH) sources. These contributions, also referred to as "cost share", must have a total value equal to or greater than the amount of the VFH award. "In-kind" contributions include the fair value of facilities, equipment, services, and personnel time devoted to



the program. VFH funds and the applicant's required cost share may be expended only during the approved grant period which follows award of the grant.

All applicants must certify that they are in compliance with all current non-discrimination statutes, and that they are eligible to receive funds.

All project directors are required to submit budget and program reports. Funding is contingent upon timely receipt of these reports.

Materials produced under Foundation grants remain the property of the grantee, although the VFH reserves the right to make use of the materials, with attribution, according to provisions and limitations spelled out in the Grant Agreement.

***Draft Proposals and VFH Staff Assistance***

We welcome inquiries concerning grant applications. If you are considering applying for a grant, we recommend that you submit a draft proposal some weeks prior to the deadline; we will respond as quickly as possible with comments. We can also offer assistance in locating resources, including scholars and publications.

**SUGGESTIONS FOR A STRONG PROPOSAL**

***Provide A Detailed, Succinct Project Narrative***

The Project Narrative should discuss the subject and issues to be addressed in the program and their importance. In addition, the narrative should clearly describe: 1) the activities to be funded (including when and where they will take place); 2) how the humanities are central; 3) why the project is needed; 4) participation by scholars (names, qualifications, nature of their involvement); 5) who will attend or benefit; 6) the promotion plan; 7) the plan of work; 8) the anticipated outcome of the project; and 9) a plan for evaluation. The project outcome might be a concrete product such as a film or conference, or it might be heightened public awareness of the dimensions of a current problem, or an opportunity to discuss personal issues from a broader perspective. The participation of all speakers, advisors, consultants, and other project personnel should be confirmed at least conditionally at the time the application is made.

***Describe A Well-Defined Audience***

The VFH grant program promotes public activities. The audience for a program is important, and should be well-defined. Successful projects:

- Serve an out-of-school, community audience. Proposals should specify the target audience (e.g., retired persons, schoolteachers) or describe why the project is of broad public appeal and will serve a general audience.
- Are usually designed for non-academic audiences. Occasionally, the VFH also funds academic events which make provision for public outreach.
- Are generally open to the public, whatever their target audience. Provisions should be made to inform the public of the project through a well-outlined promotion plan.
- Normally do not require participants to pay an admission fee.

The VFH encourages projects which reach out to audiences not traditionally served by the humanities. We do not fund projects designed specifically for children or youth; however, we encourage projects developed for those who teach or work with children or youth.

***Involve Humanities Scholars***

Successful projects include one or more humanities scholars in their design, delivery, and evaluation. For VFH, the term "scholar" includes:

- Scholars of history, philosophy, languages, literature, linguistics, ethics, comparative religion, anthropology, archeology, and jurisprudence; the history, theory, and criticism of the arts; and the social sciences when they study culture and values in non-statistical ways;

*(continued on page 9)*

VIRGINIA FOUNDATION FOR THE HUMANITIES & PUBLIC POLICY

GRANT APPLICATION COVER SHEET

Sponsor \_\_\_\_\_ US Cong. District \_\_\_\_\_

Address \_\_\_\_\_

Project Director \_\_\_\_\_ Phone# \_\_\_\_\_

Fiscal Agent \_\_\_\_\_ Phone# \_\_\_\_\_

Address \_\_\_\_\_

Project Title \_\_\_\_\_

Date(s): \_\_\_\_\_

Location(s): \_\_\_\_\_

VFH Funds Requested: \_\_\_\_\_

Estimated Attendance: \_\_\_\_\_

Cost Share: \_\_\_\_\_

Fee (if any): \_\_\_\_\_

TOTAL : \_\_\_\_\_

---

Format and Brief Description of the Project (150 words or fewer).

*(continued on reverse)*



Is the proposed project a new activity or a supplement to an existing activity? New \_\_\_\_\_ Supplement\* \_\_\_\_\_

Have funds for this project been sought elsewhere? No \_\_\_\_\_ Yes\* \_\_\_\_\_

\* Explain in project description

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**Names and positions of those involved in planning the program. (Include name, address, telephone number and academic discipline or professional field for each person listed.)**

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**Consultants, resource personnel, and speakers who will participate in the program. (Include name, address, telephone number and academic discipline or professional field for each person listed.)**

**GRANT APPLICATION - PROPOSED BUDGET**

	Funds Requested* (from VFH)	Cost Share**		Total (from all sources)
		Cash	In-kind	
Salaries (itemize)				
Stipends / Honoraria (itemize)**				
Travel and Subsistence				
Office Supplies				
Instructional Supplies				
Promotion				
Printing				
Postage				
Telephone				
Rental				
Equipment				
Facilities				
Evaluation				
Other (itemize)				
<b>Total Project Costs</b>				

\* Not more than 50% of the total cost of the project.

\*\* Cost share funds, cash and in-kind (non-cash), to be contributed from sources other than VFH.

\*\*\* No more than \$500 of VFH funds may be paid to any one speaker for one presentation or one day's participation.

If necessary, please attach a more detailed itemization of funds requested. Recipients of VFH funds for salaries and honoraria must be named, and travel, printing, and promotion costs in particular should be itemized or otherwise explained.

Please read certifications and sign on reverse.





CERTIFICATIONS

1. CERTIFICATION OF COMPLIANCE WITH CIVIL RIGHTS STATUTES

The applicant [the organization being funded] certifies that it will comply with the following nondiscrimination statutes and their implementing regulations:

(a) Title IV of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), which provides that no person in the United States shall, on the ground of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be otherwise subjected to discrimination under any program or activity for which the applicant received federal financial assistance;

(b) Section 504 of the Rehabilitation Act of 1973, as amended (29 U.S.C. 794), which prohibits discrimination on the basis of handicap in programs and activities receiving federal financial assistance;

(c) Title IX of the Education Amendments of 1972, as amended (20 U.S.C. 1681 et. seq.), which prohibits discrimination on the basis of sex in education programs and activities receiving federal financial assistance; and

(d) the Age of Discrimination Act of 1975, as amended (42 U.S.C. 6101 et. seq.), which prohibits discrimination on the basis of age in programs and activities receiving federal financial assistance, except that actions which reasonably take age into account as a factor necessary for the normal operation or achievement of any statutory objective of the project or activity shall not violate this statute.

2. CERTIFICATION REGARDING DEBARMENT, SUSPENSION, INELIGIBILITY AND VOLUNTARY EXCLUSION (45 CFR 1169)

(a) The applicant certifies, by submission of this proposal, that neither it nor its principals is ineligible, or voluntarily excluded from participation in this transaction by any federal department or agency.

(b) Where the applicant is unable to certify to any of the statements in the certification, such prospective participant shall attach an explanation to this proposal.

**PLEASE SIGN AND RETURN TO THE VIRGINIA FOUNDATION, 145 EDNAM DRIVE, CHARLOTTESVILLE, VIRGINIA 22903**

\_\_\_\_\_  
**Signature of Project Director**

\_\_\_\_\_  
**Date**

\_\_\_\_\_  
**Signature of Financial Officer**

\_\_\_\_\_  
**Date**

(Two signatures required: project director and financial officer cannot be the same person)

- Those members of a community who have devoted themselves to sustained and disciplined study of the life of the community, its history, its residents, and its problems, and who are able to articulate their knowledge in a public forum;
- Professional museum curators, librarians, writers, and others whose professional achievements are strongly grounded in the humanities;
- Persons schooled in other cultural traditions--an Indian tribal chief, for example--if they contribute to our understanding of the world and human questions in ways described in the section above entitled *The Humanities*.

Citizens' groups, professional associations, and other organizations developing programs should be careful to locate and involve humanities scholars in their proposals and in the programs or projects themselves.

### ***Prepare A Realistic Evaluation Plan***

Evaluation of projects is important to VFH. It allows us to assist future applicants in developing successful projects, and it suggests more fruitful ways of using our funds. A plan for evaluation must be included in all proposals. It should include some way of collecting information from the scholars and the audience about impact and overall success of the program or project. Foundation staff and Board members frequently attend Foundation-funded programs, as part of the overall evaluation effort.

### ***Include Appropriate Letters of Support***

Letters of support from representatives of organizations likely to benefit from the proposed project and/or from scholars familiar with the project and its subject matter are helpful. Three or four letters will suffice in most cases.

## **SPECIAL INSTRUCTIONS**

### ***Film & Video Applications***

The Virginia Foundation for the Humanities supports the development of film and video programs that meet its general criteria for humanities projects, as outlined in the attached guidelines. The Foundation prefers to support media projects in their early stages of development. Research and scripting, or the preparation of comprehensive program treatments, are among the pre-production activities that we are most likely to support. Awards for media projects only rarely exceed \$15,000.

When the Foundation has a particular interest in the subject of a proposed film or video program (for example, because it focuses on one of our special initiatives), we may consider production support. In all cases, we strongly advise and encourage consultation with VFH staff prior to the submission of an application for funding.

Proposals should follow *Suggestions for a Strong Proposal* in the VFH Guidelines, providing a detailed, succinct project narrative. In describing the subject, concept, background, and importance of the humanities to the project, applicants should seek to be comprehensive, while aiming for clarity and brevity. The goal should be to give the VFH Board a thoroughgoing and concrete sense of the potentials and plans for treating the subject by way of the visual medium. Please remember that the primary considerations in VFH deliberations are how well a film engages its subject *from the perspective of the humanities* and how appealing and useful it will be to a public audience.

A proposal for production support must include a script or comprehensive treatment. All media applications should be accompanied by VHS videocassette samples of the producer's previous work. These will be returned to the applicant on request at the conclusion of the review process, if a self-addressed postage-or UPS-paid mailer is provided. In the case of applications for production support, field tapes and rough-cut footage of the proposed program are also acceptable. Samples should be limited to no more than fifteen minutes in total.

Prepare the proposal using the application cover sheet and budget form provided with these Guidelines for Grant Applications. Since the budgets for media projects are often complex and do not easily fit standard grant categories, applicants may need to append a detailed budget breakdown. Be sure to indicate where the amounts requested on the budget form appear in the overall budget. Should you have questions about film or video, please contact Andrew Wyndham or other VFH staff.

### ***Summer Seminar Applications***

The Virginia Foundation for the Humanities supports summer seminars and other institutes for teachers, primarily at the secondary level. Seminars provide time and resources for teachers to reflect upon traditional subjects and texts in the humanities or to develop new teaching materials.

Summer seminars may vary in length from two to four weeks but, regardless of length, should offer no fewer than 40 hours of in-class time. They may focus on a single subject in the humanities, or they may be multi-disciplinary if the disciplines converge in a coherent focus. Seminars must be led by at least one distinguished scholar in the humanities; the involvement of additional scholars as faculty or guest lecturers is encouraged. In most cases, the seminars should be designed for twenty teachers. They should offer graduate-level credit and promote intensive dialogue as well as individual research and the disciplined study of texts.

Summer seminars and institutes are normally sponsored by a four-year college or university. Non-academic institutions may sponsor or co-sponsor a seminar if an arrangement has been made to offer graduate-level credit through a degree-granting institution in Virginia. Seminars are usually non-residential, although residential programs are possible, if they can be held within the constraints of the budget.

Proposals should follow *Suggestions for a Strong Proposal* in the VFH Guidelines, providing a detailed, succinct project narrative. In addition, they should include a detailed course syllabus and reading list; evidence of teacher interest and involvement in planning, and support from local school systems; a solid plan for promoting the seminar and recruiting participants; and, where the focus is on development of new teaching materials, a precise explanation of how these materials will fit into the established curriculum. Proposals should also include a detailed plan for evaluation of the course and its subsequent classroom impact.

VFH Funds may be used to support salaries and honoraria for course instructors and guest lecturers; teacher stipends; promotion, printing, mailing, and instructional supplies. The total request to VFH should not exceed \$16,000 for a four-week seminar. We expect that each participating teacher will receive an unrestricted stipend of \$500 for a four-week course, or \$300 for a two-week course. Sponsoring institutions are expected to waive tuition. All VFH awards must be matched with an equal amount of cash or in-kind support from other sources. Teachers may be considered to have contributed to the course an in-kind amount equal to their stipend.

Proposals for summer seminars should be submitted at the October 1 deadline to allow time for course organization and recruitment following the notification of award in mid-November. Under special circumstances, summer seminar proposals may be submitted at the February 1 deadline. Prospective applicants should consult with VFH staff and are encouraged to submit draft proposal. If you have questions about summer seminars please contact David Bearinger or other Grant Program Staff.

## **THINGS TO REMEMBER**

### ***Deadlines***

Application deadlines are **February 1, May 1, and October 1**. Applications must be received at the VFH's office by 5:00 p.m. on the day of the deadline. (If the deadline falls on a Saturday or Sunday, the application is due by 5:00 p.m. on the following Monday.)

### ***Budget***

- Check and re-check budget figures for accuracy. Verify figures by totalling amounts *across* columns and *down* rows. Make sure the totals on the budget page match the totals on the cover sheet.
- Make sure that the amount requested from VFH does not exceed 50% of the total cost of the project.
- No more than \$500 of VFH funds may be paid to any one speaker for one presentation or one day's participation.

### ***Copies***

Applicants are required to submit **one original** proposal and 14 copies of the entire proposal, plus an additional 12 copies of the Grant Application Cover Sheet and budget pages. We encourage the use of double-sided copies to save paper and postage. **Do not send additional materials under separate cover.**

### ***Binding***

- Use white, letter-size paper (8 1/2" x 11").
- **Staple** each of the 14 full copies, the original, and the 12 copies of the Grant Application sheet and budget pages in the upper left hand corner. (Photocopying services have heavy duty staplers if your proposal is too thick for a standard stapler.)
- **Do not** use binders, covers, tables of contents, or title pages; these will be removed.
- If **your** organization requires its own cover sheet, attach this page **only** to the original proposal.

### ***Acknowledgement of Receipt of Proposal***

We will not automatically send you an acknowledgement indicating that we have received your proposal. If you would like an acknowledgement of receipt, please enclose with your proposal package a self-addressed stamped postcard which we will mail back to you.

## **OTHER FUNDS AVAILABLE THROUGH THE VFH**

### ***Discretionary Grants***

The VFH awards a small number of discretionary grants under \$1,500, primarily for program development. Application for discretionary grants consists of a detailed letter describing the proposed use of the funds, including a plan of work and a list of project personnel, and a budget (including cost share) for their expenditure. **Please consult staff before submitting a discretionary grant application.** Application is competitive. Notification normally follows within three weeks.

### ***Center for the Humanities: Fellowships***

Through its Center for the Humanities, the VFH awards individual fellowships for residence at the Center. Fellows are provided offices, library privileges at the University of Virginia, and modest administrative support. The maximum stipend is \$3,000 per month; terms of residence range from one month to one semester. The Center encourages affiliated and independent scholars, teachers, and museum, government, library, media, and other professionals to apply.

Please write or call, (804) 924-3296 for the required application forms and instructions. Deadlines for Fellowship applications are April 1 and November 1.





**CHECKLIST**

**1. Original Proposal Should Include:**

- Completed *Grant Application* cover sheet \_\_\_\_\_
- Completed *Proposed Budget* sheet \_\_\_\_\_
- signature of project director \_\_\_\_\_
- signature of financial officer \_\_\_\_\_
- Project Narrative \_\_\_\_\_
- Abridged vitae (max. - 1 page each) \_\_\_\_\_
- for project director \_\_\_\_\_
- for consultants \_\_\_\_\_
- for speakers / participants \_\_\_\_\_
- Names and addresses of Sponsors' Board of Directors \_\_\_\_\_
- Other Attachments (Schedules, agenda, bibliographies, letters of support, etc.) \_\_\_\_\_

**2. Proposal Package Should Include:**

- Original Proposal \_\_\_\_\_
- 14 Complete Stapled Copies of entire Proposal \_\_\_\_\_
- 12 Additional Stapled Copies of only the Grant Application Cover Sheet, budget, and certification pages \_\_\_\_\_

Virginia Foundation for the  
Humanities and Public Policy  
145 Ednam Drive  
Charlottesville, Virginia  
22903-4629

NON-PROFIT ORG.  
U.S. POSTAGE  
PAID  
PERMIT 170  
CHARLOTTESVILLE,  
VIRGINIA

Address Correction Requested

# HUMANITIES FELLOWSHIPS

VIRGINIA CENTER FOR THE HUMANITIES  
CHARLOTTESVILLE, VIRGINIA

The Center for the Humanities of the Virginia Foundation for the Humanities and Public Policy invites applications for Resident Fellowships for Summer and Fall of 1995.

Periods of residency are generally one semester or January. Stipends of up to \$3,000 per month are offered, as is access to the research facilities of the University of Virginia.

Applications from scholars working in any area of the humanities are welcomed. The Center also has several areas of special interest: African-American History; Violence and Culture; Science, Technology and the Humanities; Gender Studies; and the American Immigrant Experience and Global Change.

For further information and application materials, please contact the Center at the address/phone/fax below.

Virginia Center for the Humanities  
145 Ednam Drive  
Charlottesville, Virginia 22903-4629  
804-924-3296/804-296-4714(fax)

DEADLINE FOR SUMMER/FALL 1995: NOVEMBER 1, 1994

vfh

Virginia Foundation  
for the Humanities and  
Public Policy



ДЕПАРТАМЕНТ ПО ПРОМЫШЛЕННОСТИ И ТОВАРАМ

1901-432200/432200-43 (432200)  
Служба по работе с клиентами  
1901-432200-432200

и в том числе в области:

• разработка и внедрение систем автоматизации производства и управления качеством

• проектирование и строительство объектов промышленного назначения

• проектирование и строительство объектов жилищно-коммунального назначения

• проектирование и строительство

• проектирование и строительство объектов в области энергетики

• проектирование и строительство объектов в области транспорта и связи

• проектирование и строительство объектов в области сельского хозяйства

• проектирование и строительство объектов в области здравоохранения

• проектирование и строительство объектов в области культуры и искусства

СЕРВИС ЦЕНТР ДЛЯ ПРОМЫШЛЕННОСТИ И ТОВАРОВ

СЕРВИС ЦЕНТР  
И ТОВАРОВ



## VIRGINIA CENTER FOR THE HUMANITIES SCHOLAR IN RESIDENCE

### APPLICATION INSTRUCTIONS

#### **THE CENTER FOR THE HUMANITIES**

The Virginia Center for the Humanities is a program of the Virginia Foundation for the Humanities and Public Policy. The Foundation conducts and funds research, education, and public programs in the humanities, and brings the humanities to the discussion of contemporary issues. The scholar-in-residence program supports superior research and scholarship which further academic knowledge and also contribute to the public understanding of perennial human questions. While the Center supports work in the humanities generally, it is particularly concerned with work which informs public debate, illuminates the humanistic dimensions of current questions, or is otherwise of benefit to contemporary society.

#### **RESEARCH AND PROJECTS SUPPORTED**

The Center welcomes scholarly projects which cross disciplinary boundaries and contribute to the interpretation of culture and the quality of public discourse. The Center generally supports research and writing, but also supports individual or collaborative projects that result in exhibits, films, videos, and new curricula or other educational materials.

The Center encourages work relevant to its own research and programming agenda. For this Fellowship cycle this agenda includes: Virginia history and culture, particularly of historically disenfranchised Virginians; Virginia's role in the global community and the immigrant experience; and current crises in American life including health and health care, and violence and culture -- as they can be illuminated by the humanities.

The Center also encourages projects which explore topics in literary criticism, philosophy, and languages; examine questions of intellectual and religious freedom; expand knowledge of other cultures and traditions; and further public dialogue on questions of community, civic responsibility, and tolerance.

Although the Center exists to encourage and support scholarship, our primary responsibility is to the wider public. The fruits of Center-supported research must be accessible to educated non-specialists, or capable of being made so in public presentations or articles or by other means. Applications will be judged first on their scholarly merits, and then on their contributions beyond the academic community.

Scholars in residence are expected to make two brief presentations outlining their research to public audiences interested in the topic, and to participate in the life of the Center. Scholars will find at the Center a collegial atmosphere of scholarship, research in the public interest, and the resources of the University of Virginia, with which the Center and the Foundation are affiliated.

## **WHO CAN APPLY**

Residencies are open to tenured and other faculty, independent scholars, library and museum professionals, policy makers, public service and business professionals, teachers, journalists, and others. The Center welcomes applications from residents of Virginia, and from those outside the state and nation. The Center particularly encourages those whose status as independent researchers makes it difficult to obtain funding from other sources. It accepts applications from those just embarking on a field of study as well as those seeking time to complete work for publication. Previous Residents may reapply three years after the beginning of their last residency. The Center does not support work toward a degree, although applicants need not have advanced degrees to apply.

## **THE APPLICATION**

Applications consist of a project description, resume or curriculum vitae, and two letters of recommendation. The description should concisely present the proposed project and relate it to the interests of the Center for the Humanities as described above. Prospective applicants may call the Center and discuss their ideas before finalizing their proposals. Project descriptions should be approximately 1,500 words, divided into the following sections:

### **Project Narrative**

Describe the proposed project, and its relationship to current work in the field. The narrative should clearly outline and describe the questions asked and the work to be done, using as little jargon as possible. It should note the goals of the research, refer to its larger meanings and implications, note the ways in which it crosses disciplinary boundaries, and suggest how it might contribute to broad understanding of the humanities and specific issues within the humanities and contemporary society. Bibliographies, writing samples, and other relevant material may be included as appendices to the narrative.

### **Plan of Work**

Provide a description of the current status of the proposed study and plans for its completion. Include a work schedule for the period of residency at the Center and a schedule for completion of the project as a whole. If residency at the Center is important because of the Center's proximity to certain resources or sites, please make these known. The Center operates a residency program; projects which involve travel to other collections or field work outside the area are generally not supported.

### **Audience and Outcome**

Describe the project's intended audience. If the project's goal is a completed manuscript, has a publisher expressed interest? What other venues for the public discussion of the project are available? If the project's goal is primary research, when will the results of that research be made available to the public and in what form? How might the project be integrated with other Center activities and interests?

## **PROPOSAL EVALUATION**

All proposals are reviewed by an independent peer review panel composed of both academic and non-academic members. The panel's membership changes with each application cycle. Proposals rated highly by peer reviewers are recommended to the Foundation's Board, which makes final decisions. Applications are evaluated on their narrative clarity and concreteness, on the relationship of the proposed project to the Center's goals and interests, on the project's general significance, on the likelihood of its completion, on the contribution which the Center itself might make to the work proposed, and on the project's contribution to its field and to public understanding.

## **LETTERS OF RECOMMENDATION**

Please solicit two letters of recommendation in support of the proposed project. Forms are included here for this purpose. Give the forms to the references and ask that they send their recommendations directly to the Center. Please remind references that, to expedite review, letters must be postmarked on or before the application deadline date.

## **DATES OF RESIDENCY**

The maximum term of funded residency is one semester (usually September through December or February through May), or the summer (June to August). Collaborative and one-month individual residencies are also available during any of these periods or in January.

## **FINANCIAL INFORMATION**

Stipends range up to \$3,000 per month for individuals depending on length of stay at the Center, sabbatical or other financial support, and salary. Please enter an amount in the space provided on the application. Stipends depend in part on our funding circumstances, and will be negotiated at the time of acceptance.

The Center also welcomes applicants with external funding who seek office space, participation in a community of scholars, and access to facilities at the University of Virginia.

## **DEADLINES and APPLICATION PACKAGE**

Summer and Fall residencies: previous November 1

January and Spring residencies: previous April 1

Please submit SEVEN (7) collated and stapled copies of the application form, project description, and resume, and be sure letters of recommendation are sent by their authors. Applications must be postmarked no later than the deadline date. Decisions for the November 1 deadline will be announced in mid-January; decisions for the April 1 deadline will be announced in mid-June.

## FINANCIAL INFORMATION

All proposals are reviewed by an independent panel of reviewers. The panel's membership changes with each application cycle. Proposals are first reviewed by reviewers in the field and then by the panel. Applications are ranked on their merits and on the basis of the relationship of the proposed project to the Center's goals and interests. The panel's final recommendations on the proposals are based on the information which the Center staff have to the work proposed and on the project's contribution to its field and to public understanding.

## LETTERS OF RECOMMENDATION

These letters are letters of recommendation in support of the proposed project. You may include them for the purpose of the review and are encouraged to do so. Letters should be sent to the Center. Letters should be sent to the review panel by the project or its sponsor.

## DATE OF REVISION

The deadline date of funded proposals is the summer (usually September) following the proposal (usually May) or the summer (usually August) following the proposal. Individual researchers are also invited during the day of their proposal or in January.

## FINANCIAL INFORMATION

Grants range up to \$2,000 per month for individuals depending on length of stay at the Center, stipends or other financial support and salary. There may be other financial support provided on the application. Grants depend on our budget circumstances and will be awarded on the basis of resources.

The Center also welcomes applications with unusual funding who need other space. Participation in a community of scholars and access to facilities at the University of Virginia.

## DEADLINES AND APPLICATION PACKAGES

Center and Fall residence: review November 1  
January and Spring residence: review April 1

These dates apply to the review of the application form, proposal description and review and the date of recommendation are sent by their sponsor. Applications will be processed on a first-come, first-served basis. December 1 deadline will be processed in mid-January; October 1 deadline will be processed in mid-June.





APPLICANT'S STATEMENT OF WORK

Project Name: \_\_\_\_\_

Project Number: \_\_\_\_\_

Date: \_\_\_\_\_

Client Name: \_\_\_\_\_

Client Address: \_\_\_\_\_

Client Phone: \_\_\_\_\_

Client Email: \_\_\_\_\_

Project Start Date: \_\_\_\_\_

Project End Date: \_\_\_\_\_

Project Manager: \_\_\_\_\_

Project Description: \_\_\_\_\_

Project Objectives: \_\_\_\_\_

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**VIRGINIA CENTER FOR THE HUMANITIES**

**Recommendation for Residency**

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**To Be Completed By The Applicant:**

Name of Applicant: \_\_\_\_\_

Institution: \_\_\_\_\_

City and State: \_\_\_\_\_

Descriptive Title of Project: \_\_\_\_\_

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**For Use of Respondent:**

Signature of Respondent \_\_\_\_\_ Date \_\_\_\_\_

Name and Title: \_\_\_\_\_

Department or Position: \_\_\_\_\_

Institution or Employer: \_\_\_\_\_

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**Note: Recommendation must be postmarked on or prior to the application deadline (April 1 or November 1). Please mail this form directly to:**

Virginia Center for the Humanities  
145 Ednam Drive  
Charlottesville, Virginia 22903-4629  
(804) 924-3296

FINANCIAL STATEMENT FOR THE UNIVERSITY

Statement of Income

For the Year Ended 12/31/2000

Name of Applicant

Address

City and State

Describe the Use of Funds

For the Use of Institution

Signature of Institution

Date

Name and Title

Signature of President

Signature of Treasurer

Notes: 1. This statement is to be used only for the purpose of applying for a grant. 2. This statement is to be used only for the purpose of applying for a grant.

Virginia Center for the Blind  
141 E. Main Street  
Charlottesville, Virginia 22902-4030  
(803) 924-3344

**VIRGINIA CENTER FOR THE HUMANITIES**

**Recommendation for Residency**

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**To Be Completed By The Applicant:**

Name of Applicant: \_\_\_\_\_

Institution: \_\_\_\_\_

City and State: \_\_\_\_\_

Descriptive Title of Project: \_\_\_\_\_

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**For Use of Respondent:**

Signature of Respondent \_\_\_\_\_ Date \_\_\_\_\_

Name and Title: \_\_\_\_\_

Department or Position: \_\_\_\_\_

Institution or Employer: \_\_\_\_\_

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**Note: Recommendation must be postmarked on or prior to the application deadline (April 1 or November 1). Please mail this form directly to:**

Virginia Center for the Humanities  
145 Ednam Drive  
Charlottesville, Virginia 22903-4629  
(804) 924-3296

VIRGINIA CENTER FOR THE HUMANITIES

Department of the Arts

The University of Virginia

Name of Applicant:

Address:

City and State:

Proposed Title of Project:

For Use of Proposer:

Signature of Applicant:

Name and Title:

Department or Agency:

Institution or Employer:

Note: Reservation of rights in submitted material is not affected by this application unless specifically stated otherwise. If there are any questions, please contact the Virginia Center for the Humanities at (804) 924-1100.

Virginia Center for the Humanities  
115 E. Main Street  
Charlottesville, Virginia 22902-4000  
(804) 924-1100