FROM THE CORNER OF ELM AND FRIENDLY

Shelley Crisp, Executive Director

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Betty Ray McCain
Honored with the 2012 John Tyler Caldwell Award for the Humanities

In February 2012, Governor Jim Hunt told The Wilson Times, “the basis of Betty Ray McCain is her deep caring about people and working to help them be successful and all that they want to be...She’s willing to work her head off to help people.” This statement echoed an earlier description by H. G. Jones who referred to McCain as a “North Carolinian who loves her state and its people and who has dedicated a distinguished career to their interests.”

The John Tyler Caldwell Award for the Humanities, the North Carolina Humanities Council’s highest honor, pays tribute to North Carolinians who have strengthened the educational, cultural, and civic life of North Carolinians through the humanities. With this award, Mrs. Betty Ray McCain is recognized as the 2012 Caldwell Laureate and is honored for her deep caring and dedicated service to the citizens of North Carolina.

Born in Faison, NC, McCain graduated as valedictorian from Faison High School, attended St. Mary’s School, and graduated from the University of North Carolina at Chapel Hill with a BA in music and Columbia University’s Teachers College with an MA in music. The mother of two children and five grandchildren, McCain moved with her husband, physician Dr. John McCain, to Wilson, NC, in 1956. Although working as an ambassador for numerous causes throughout the state, she continues to make her home in Wilson where she serves on the Board of Advisors for Barton College, raises money for the Vollis Simpson Whirligig Park, and compiles oral histories of World War II veterans in Wilson County. She is a member of Wilson’s First Presbyterian Church, where she sings in the choir, and is a former dragoon and elder.

**LEADERSHIP AND SERVICE**

With intelligence, wit, grace, and good humor, Betty Ray McCain tirelessly celebrates North Carolina’s cultural heritage in its many forms. Perhaps best known as the Secretary of Cultural Resources, she was appointed to this position in 1993 by Governor Jim Hunt and served in this capacity until 2001. During her tenure as Secretary, McCain was instrumental in the building of the current North Carolina Museum of History; in securing additional land for the North Carolina Art Museum; in securing major funding for the building of Meymandi Hall, home of the North Carolina Symphony; and in securing major funding for the excavation of the Queen Anne’s Revenge, the ship of the pirate Blackbeard. In addition, she helped to create and coordinate the cultural component of the Israel/North Carolina Exchange, the most comprehensive exploration at that time of Israeli culture outside of Israel.

Active in political work, she became the first woman to chair the North Carolina Democratic Party. As such, she became a primary advocate for the ratification of the Equal Rights Amendment in North Carolina and a proponent of recruiting women to run for political office. She also served several terms on the Democratic National Committee.

McCain has served North Carolina in many roles, including as a four-term member of the UNC Board of Governors and as an advocate for numerous cultural groups such as the North Carolina Symphony and the North Carolina Museum of Art. She has chaired the Board of Trustees of UNC-TV and the Board of Visitors of the UNC Lineberger Comprehensive Cancer Center and is a member of the board of WIMed Hospital Foundation. Currently, she sits on the Board of Directors of the First Colony Foundation, most recently celebrated for its work with the British Museum in uncovering a map of the possible destination of North Carolina’s famed Lost Colony.

**HONORS**

McCain is the recipient of numerous awards and honors, among them the UNC-General Alumni Association Distinguished Service Medal, the Design Guild Award from the NSCU College of Design, and the Distinguished Citizen of the Year Award from the Wilson Chamber of Commerce. In 2006, McCain was awarded the North Carolina Award from the North Carolina Society and is the 2009 recipient of the North Carolina Award, the highest civilian award bestowed by the state for public service. In addition, she is a 2000 inductee into the North Carolina Museum of History, she is a member of the UNC General Alumni Association, and serves on the Board of Advisors for the North Carolina Museum of Art. She holds honorary degrees from UNC at Wilmington, UNC at Chapel Hill, UNC at Greensboro, Wake Forest University, and Barton College.

Caldwell Laureates

The John Tyler Caldwell Award for the Humanities, the Humanities Council’s highest honor, has been presented annually since its inauguration in 1990. Named for its first recipient, the late Dr. John Tyler Caldwell, former chancellor of North Carolina State University from 1959–1975 and a founding member of the Humanities Council, the award pays tribute to individuals whose lives and work illuminate one or more of the multiple dimensions of human life where the humanities come into play: civic, personal, intellectual, and moral.

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<td>David Price</td>
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<td>Betty Ray McCain</td>
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*Deceased

Ode to Betty Ray

*Betty Ray (just a girl From the swamps, She’s said of herself, With something of an interest in politics)*

Invites her entire state To the Mt. Olive New Year’s Eve Pickle-drop, Saying, “Come early — we do it at 7 p.m., ’cause we just can’t Stay up till midnight!”

Speaking with endless pride Of homes, shops, fields and mills, Where dreamers and doers once lived and worked. With somber respect of spots Where soldiers once stood, engaged, Betty Ray is just as serious As history is — yet she makes us smile, laugh, Fall out of our seats when She tells of people and places she loves: From Duplin County to Deep Gap, From Bryan, Wake Town to the plantation. By Merritton this great teacher’s load.

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*Ode to Betty Ray* ~ Bland Simpson

Photo courtesy of Brendan Greaves for the NCSU College Whirligig Park Project.

Commissioned for the celebration, “Ode to Betty Ray” was created as a bookmark to commemorate the event.
Robert G. Anthony, Jr., is the curator of the North Carolina Collection and director of the North Carolina Digital Heritage Center, located in Wilson Library at the University of North Carolina at Chapel Hill.

Gov. James B. Hunt, Jr., delivered the 2012 Caldwell Lecture in the Humanities. He has been a member of the law firm of Womble Carlyle, Sandridge and Rice, PLLC since 2001, after completing the last of his four historic terms as Governor of North Carolina (1977–1985, 1993–2001). Among his successes, Hunt’s early child-care program, Smart Start, has been a model for the nation. Governor Hunt and the Carngie Corporation of New York created the National Board for Professional Standards which he chaired for ten years. Hunt established the North Carolina Biotechnology Center, the Microelectronics Center of North Carolina, and the North Carolina School of Science and Mathematics. He founded the Hunt Institute for Educational Leadership and Policy at UNC at Chapel Hill and the Institute for Emerging Issues at NC State. Governor Hunt earned his BS and MS from North Carolina State University and his JD from the University of North Carolina School of Law.

Photo by Keith Tow Photography
The Day Carl Sandburg Died:
Re-Examining the Man, the Poet, the Activist
Donovan McKnight

Today, if you bring up Carl Sandburg’s poetry in academic circles, some accuse it of being “period poetry,” “too simple,” or even “propaganda.” His poems are not being taught in schools as they once were; many have been removed from anthologies. There is a fairly consistent record of him being criticized both before and after his death in 1967 for any number of reasons. But if you do a “blog” search, you’ll see thousands of references to Sandburg and his poetry in people’s thoughts and postings. People who read him remember the imagery and ideas. His work does still resonate today.

~ Paul Bonesteel

Born in Galesburg, Illinois, in 1878, Carl Sandburg lived much of his life in the American Midwest, but moved to North Carolina, to the farm known as Connemara, with his wife, daughters, and grandchildren in 1945. Connemara is a 246-acre antebellum estate in Flat Rock, North Carolina, where Sandburg would write over a third of his published work until dying of natural causes in 1967. But more than 40 years after his death, Sandburg is still very much in evidence in the American midwest, but moved to North Carolina. These grants gave Bonesteel access to a storied, nationalized national slide of Sandburg’s contemporaries, progeny, friends, family, and scholars whose perspectives populate the film with intimacy and analysis. The work grounds Sandburg in flesh and blood while asking big questions that cast his spirit and legacy into the atmosphere where they hang suspended, calling on the viewer to determine its direction.

In June of 2007, Bonesteel and The Friends of Carl Sandburg at Connemara, based in Flat Rock, applied for and received funding from the North Carolina Humanities Council to produce the public humanities project Carl Sandburg: Contemporary Perspectives and Criticism. The project consisted of a one-day lecture series and panel discussion, including three prominent Sandburg scholars from across the United States, who would each, from a corner of Sandburg’s world, “address the fascinating arc of Sandburg’s career.” Bonesteel would use this opportunity to gather these experts in Sandburg’s late home, the Flat Rock community in a critical public discourse, and capture interviews and footage for the Scholars for The Day Carl Sandburg Died.

The scholars included Dr. Sean Wilentz of Princeton University, who specializes in U.S. social and political history as well as contemporary historical perspectives of Sandburg and his Abraham Lincoln biographies. Wilentz provided a unique look at Sandburg’s scholarship on Lincoln and his resounding effects on the art of the biography. Also on the panel was Dr. Event Villarreal of the University of Texas-Pan American, who wrote Recovering Carl Sandburg, “an attempt to articulate and understand the factors that have contributed to Carl Sandburg’s declining trajectory, which has led to a reputation that has diminished significantly in the twentieth century.”[1] clarifies how Carl Sandburg, in various ways, was attempting to re-invent or re-construct American literature. “Joining Wilentz and Villarreal was Dr. Philip Yannella of Temple University who authored The Other Carl Sandburg which delves into Sandburg’s most politically active years, from his days working with the Social Democratic party to his experiences covering World War I and the Bolshevik Revolution. The book includes detailed information about the resulting investigations into his personal and professional activities by the Military Intelligence Division and the impact that had on Sandburg’s writing career. These scholars were joined by Sarah Perschall, chief of visitor services at Carl Sandburg Home National Historic Site.”

The Rootabaga Stories, his multi-volume, Pulitzer Prize-winning biography of Abraham Lincoln, the film details the great breadth of Sandburg’s writing as well as his controversial methods — which some say contributed to his decline in the literary and historical realms of academia. Also portrayed is Sandburg’s staunch support of socialism and the enduring legacy of Sandburg and his vast and prolific work as a quintessentially American humanist in the adolescence of Modernism.

On completion of the film, Bonesteel began initial distribution to dozens of film festivals around the country, but also to those closest to Sandburg and his family. Responses came back with a resounding affirmation and celebration of the film, its honest treatment of Sandburg, and a resonant trumpeting of the man, the poet, the activist. From the film’s premiere in April 2011 at RiverRun International Film Festival in Winston-Salem, local screenings at Asheville WordFest, and the Black Earth Film Festival in Sandburg’s hometown of Galesburg, Illinois, Bonesteel presented the film with discussions at sold-out auditoriums for months leading up to the PBS airing on September 24, 2012. The culmination of the film’s tour de force was in Chicago at the Poetry Foundation’s centennial celebration, the institution and publication that first thrust Sandburg into the public eye in 1914.

From local media publications The Mountain Xpress and the Galesburg Register Mail to the New York Daily News, all have written that the film is a fully constructed and inspirational visual essay on the legendary poet, writer and folksinger. John Steichen, Sandburg’s grandson, wrote to Bonesteel on first seeing the film, “Outstanding! Beautiful! You were able to pull the man connected to total anarchy into the man who was a poet, musician, and family man. I am so happy that you showed him to be a re- revolutionist. It was obvious that went on to describe his mother, Helga, as being “delighted and totally captivated” by the film. Pulitzer Prize winner Studs Terkel conjures the ghostly of the film with a quote Sandburg’s own swaying, The People, Yes. “Where to? What Next?” Terkel suggests that Sandburg’s work — so to the film — reminds us, “What other questions can we ask today?”

I am with all rebels everywhere. Against all people who are satisfied. ~ Carl Sandburg

Bolshevik Revolution, which earned him an FRH title. Rare and intimate historical footage coupled with contemporary interviews with scholars, protégés, contemporaries as well as family, The Day Carl Sandburg Died explores the

Carl Sandburg at his typewriter at Connemara. Carl Sandburg Home National Historic Site. Photo by W.C. Mon Brown.
Bonesteel Films is a team of video craftspeople. The president, Paul Bonesteel, has been a director and camera operator for over 25 years. His passion for film and video production is deeply rooted in the craft of documentary films, and he has produced eight nationally-distributed feature documentaries. This documentary skill set has translated into uniquely authentic and refined commercial and corporate projects.

Documentary filmmaking has been woven into the company's work for many years. The search for stories and authenticity informs the many ways they continue to produce media today. Since 1990 Paul Bonesteel has created provocative documentary films. His subjects reflect a diversity of interests and experiences, from the story of an American icon in The Day Carl Sandburg Died to a mysterious Japanese photographer in Caribou Bones in reference to Sandburg's experience. I think about these ideas and what we can learn through Sandburg's experience. I think about my early childhood visits to the big white house with goats and books and guitars... and I think about expressing these things forward to the next generation.

When people of any generation read the poems of Sandburg, they are inspired in some way. His rags-to-riches story is a testament to the possibility life holds. In the making of this film, I found references everywhere to Sandburg, mostly little quotes, little excerpts which convey so much of him and his ideas. "I don't know where I'm going, but I'm on my way." They have been dispensed like from a crop duster. And they keep coming back. You can see references to The American Songbag in contemporary music. I wanted this film to raise the waterline of popular awareness of Sandburg. As Pete Seeger says, everybody that's working for good in the world, it's like a teaspoon of sand in a bucket. A thousand years go by, and at one point, the whole thing shifts, and the great calamity comes, and people ask, "How did it happen so suddenly?" We all have to do our part for the pursuit of truth, democracy, and justice. And that's what this film is: A way to bring Sandburg a little bit closer in our awareness. I really believe he's on his way back to our greater appreciation. He belongs there.

The Humanities Council grant allowed me to spend real time with these scholars, so my comfort level with the material increased, because I was really able to understand their study of Sandburg. This shored up my filmmaking desire with substance and gave me confidence that this subject matter was as important as I initially thought. All this led to a larger portrait of Sandburg as more than just a poet, but many-faceted. Good filmmaking is about expressing these ideas, not just having a book about it. All these scholars brought passion, personality, and a commitment to telling the story. The most motivating thing for me as a filmmaker is finding people who are inspired by the story. From Pete Seeger to Studs Terkel to these scholars, they were all very enthusiastic, "Yes, let's do this!" These voices were essential to film.

I went to NC State and got a BA in communication. It was so valuable. I appreciate it now more than I did then: the value of having a broad humanities experience in school. People ask me where I went to film school. And that would have been nice. But I wouldn't trade that for the English classes I had at State, or the sociology classes. I'm not a fan of the one-track, learn-to-be-educator, art school model. Looking at the world more broadly was more important to me. I draw on those things with my work now. Sandburg too would have appreciated the Humanities Council model of the expression of academic work in a public venue, especially literature and the humanities.

For a project director and filmmaker, the involvement with the humanities councils is a pat on the back, it's a kick in the butt; it's a motivation to have this expectation placed on you to achieve and to get the scholars involved. You can make a lot of films without that involvement, but they don't hold as much water, they don't have as much weight. The work of the humanities councils is facilitating. Filmmaking is collaborative, and I needed to have these scholars reaffirming the work. I want to encourage the public to keep digging and exploring. It's easy to discount the humanities. But if we do a democracy, you have to fund the humanities. There must continue to be vehicles for encouraging the pursuit of knowledge and truth, history, literature, storytelling, and cultural preservation shouldn't be minimized. It's important. Looking ahead, I'll continue to look for subjects that make good, entertaining films, but also I'll search out the subject matter that is culturally significant. There have to be people out there making nutritional film. It's not easily done.
Revisiting Sam Greenlee's Novel and Film The Spook Who Sat by the Door
Sheila Smith McKay

On September 30, 2012, at the Hayti Heritage Center in Durham, the Southern Black Film and Media Consortium, with the support of a large grant from the North Carolina Humanities Council, presented a film and a panel discussion focused on the independent documentary film Infiltrating Hollywood: The Rise and Fall of the Spook Who Sat by the Door (2011), directed by Christine Acham. The documentary chronicles the story of the controversial 1973 film The Spook Who Sat by the Door, which is based on the ground-breaking novel by the same name that was published by Sam Greenlee in 1969. The novel tells the story of the first African American in the FBI who counts protests against the black community by his employer through his direct organizing of gangs in urban centers. The film presents a very different view of black life from that presented in the Blaxploitation films that defined the era, in which one of the most important black productions of the era, and now has a major cult following. Infiltrating Hollywood reveals how Greenlee and North Carolina native Ivan Dixon used the film industry's biases about black-themed films in the 1970s to attract industry support. Although United Artists signed The Spook Who Sat by the Door, the studio was surprised to find that the film did not conform to the stereotypical stories and portraits that defined the Blaxploitation era. Instead, the film portrayed black activists who were willing to fight for freedom. For those reasons, United Artists elected not to produce the film. But it was this combination of protest and challenge to racism that drew actor, director, and producer Ivan Dixon to the project. Greenlee wrote a screenplay based on his novel and worked with Dixon to produce the film. Dixon, who graduated from Lincoln Academy in Camson County, NC, and from North Carolina Central University in 1954, directed the film. Both Dixon and Greenlee used personal funds to finance the film. The filmmakers also depended upon a group of private investors, black and white, whose belief in the project made it possible, including the full support of the city of Gary, Indiana, in cooperation with the city's first black mayor, Richard G. Hatcher. These grassroots efforts made it possible for Greenlee and Dixon to make The Spook Who Sat by the Door. In a panel discussion after a showing of Infiltrating Hollywood, humanities scholars contextualized The Rise and Fall of the Spook Who Sat by the Door in the early 70s and addressed the challenges of the film adaptation of the highly acclaimed and controversial novel. The panel included Dr. Joseph Jordan, Director of the Sonja Haynes Stone Center for Black History and Culture at the University of North Carolina at Chapel Hill; Dr. Charlene Regnier, Associate Professor of African and African American Studies at UNC at Chapel Hill; Mr. Dante James, a three-time Emmy Award winning filmmaker; and myself, Humanities Council grant project director, director of the African American Cultural Center and the African Studies Program at North Carolina State University. The program drew a capacity audience of scholars, students, and members of the community, all of whom engaged in discussion about the impact of Greenlee’s novel and the film he co-produced with Dixon. The panelists’ comments focused on the history and production of the film, the wide-reaching impact of Greenlee’s work, and Sam Greenlee himself, who — like Dan Freeman, the novel’s main character — trained as an intelligence officer in the 1960s. As Joseph Jordan noted, Greenlee and Dixon capitalized on the blindness of American racism in the process. Even Greenlee’s use of the term “spook” asked his audiences to consider looking at the project from multiple perspectives. In the slang of the era, “spook” referred to both black Americans and to spies. As importantly, the term asks audiences to consider the fact that race has been haunting American culture since its inception. In using the word “spook,” Greenlee connects the spy novel with a wide body of African American literature focused on how racism makes individuals invisible. This invisibility allows Greenlee’s protagonist to mount a guerrilla campaign against American racism, while never being seen as having the intelligence, cunning, or capacity to do so. The Spook Who Sat by the Door has had wide-reaching impact for those convergent with the era and for contemporary students, scholars, and the public. In fact, the rise of hip hop culture in the late 1980s and early 1990s connected the spy novel with a wide body of African American literature focused on how racism makes individuals invisible. This invisibility allowed Greenlee’s protagonist to mount a guerrilla campaign against American racism, while never being seen as having the intelligence, cunning, or capacity to do so. The Spook Who Sat by the Door had an important impact for those convergent with the era and for contemporary students, scholars, and the public. In fact, the rise of hip hop culture in the late 1980s and early 1990s connected the spy novel with a wide body of African American literature focused on how racism makes individuals invisible. This invisibility allowed Greenlee’s protagonist to mount a guerrilla campaign against American racism, while never being seen as having the intelligence, cunning, or capacity to do so.
A Message of Relevance

Randall Jones

“One never knows.”

“Why don’t they teach that in school?”

“That’s the most amazing story.”

I hear those responses quite often after speaking to audiences gathered to take in one of my programs as a scholar for the North Carolina Humanities Council’s Road Scholars program. It has been my good fortune and honor to serve the Humanities Council as a speaker since 2007. I offer four different programs to audiences across the state, all of them having to do with North Carolina’s fascinating history. I have found North Carolinians to have a real love for their heritage, and they always seem to enjoy hearing something more about stories they already know as much as they do stories they never suspected to be true. And, I have found that newcomers to the state have become enthralled with our heritage as well.

My presentation on “Famous and Infamous Women of North Carolina” is a real crowd pleaser, especially with audiences who have a lot of experience with marriage. The laughter and elbowing of spouses tells me the audience is resonating with the true tales that sound too much like fiction. The stories for that talk come from the book Scoundrels, Rogues, and Heroes of the Old North State, a work I edited in collaboration with the stories’ author, Dr. H.G. Jones, former director of the North Carolina Office of Archives and History.

Many of my audiences have been captivated by the story of the Overmountain Men of 1780 as recounted in the award-winning book Before They Were Heroes at King’s Mountain. Too few people even know that the American Revolution was fought in the South, much less won here; and this heroic tale is a great North Carolina story, too. In fact, most of the 330-mile Overmountain Victory National Historic Trail, a part of the National Park Service, lies in North Carolina. After my talks, some in the audience immerse themselves in the larger story of the American Revolution, and others start looking for their own Revolutionary War ancestors. Another book, A Guide to the Overmountain Victory National Historic Trail, gets people outdoors and onto the trail, exploring some parts of North Carolina and a story they may not have known well before.

Daniel Boone has been my perennial opportunity for speaking, both in North Carolina and in several other states. People know his name, but too few, even North Carolinians, know that America’s pioneer hero spent 21 years in our state. I share his life story by putting his life on the landscape, taking readers to 85 Boone-related sites spread across 11 states. People delight in Boone’s North Carolina heritage, and they especially value being able to touch the land he trod as a way of connecting with him and his era.

I eagerly mention Daniel Boone because the anniversaries of two other Daniel Boone stories of keen interest to North Carolinians are about to unfold in 2013. One hundred years ago, from 1913 to 1915, the Daughters of the American Revolution marked Daniel Boone’s Trail from North Carolina to Kentucky. They placed 45 cast iron markers across 400 miles of rugged terrain. The illustrious Mrs. Lindsey “Lucy” Patterson of Winston-Salem and Mrs. William Neal (Kate Biting) Reynolds were the leaders of this national effort, and the North Carolina DAR are taking the lead in celebrating this historic accomplishment nationally during the next three years. Thailing Daniel Boone, recipient of a 2012 Kentucky History Award from the Kentucky Historical Society, tells the DAR’s story.

The new year is also the 50th anniversary of the first Daniel Boone Wagon Train—a journey through ‘the Sixties’, 1963–1973. These stories, unfolding across 11 years against a backdrop of the social and political turmoil and the technological advances that occurred during the 1960s and early ’70s, will grab the interest of anyone who can remember the times.

Historically, my Road Scholar audiences have been people coming to hear about one program just because they are interested in the topic; they have not necessarily read any books on the subject beforehand. Many enjoy the storytelling presentation and want to know more. They are entertained for an evening, but their interest is also piqued. That is the way it should work, I suppose. One talk sometimes leads to another invitation to speak elsewhere or to come back to the same group later with another program.

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I like to think that I am carrying a message of relevance to people, one audience at a time. I hope they glean from the talk that history matters and consequently that our actions now will have an impact on the lives of those to follow. That is certainly one key lesson to be learned from looking back in time. Most of the Q&A sessions are about dispelling historical myths and legends, or they involve audience members sharing a story about their North Carolina ancestors. Often several people will express in different ways how profoundly surprised they are to learn the whole story I just shared.

Seldom do we have enough time to cover everything the audience wants to talk about; but each presentation, I think, is helping people appreciate the value of what a Road Scholar program might offer. None of us is going to live long enough to learn from our own mistakes every- thing we need to know about how to get along in this world. That’s why we study history and biographies, to learn from the successes and failures of others. Putting these stories in front of North Carolinians and a story they may not have known well before.

Randall Jones is an author and a storyteller. A Road Scholar since 2007, Jones speaks throughout the southeast on the history and heritage of Colonial and Revolutionary periods. He has published seven books and one DVD. In the Footsteps of Daniel Boone received the 2008 Willis Parker Peace History Book Award, and the companion DVD, On the Trail of Daniel Boone, received the 2006 Paul Green Multimedia award from the North Carolina Society of Historians. With his daughter in 2004, he co-edited Scoundrels, Rogues and Heroes of the Old North State by Dr. H.G. Jones (no relation). A second edition was released in 2007. He has most recently released Trailing Daniel Boone, the story of the Daughters of the American Revolution marking Daniel Boone’s Trail from 1912–1915. The Daniel Boone Wagon Train—a journey through ‘the Sixties’ was released in March 2013. Complete information about all his work can be found at www.DanielBooneFootsteps.com. Jones holds two engineering degrees from Georgia Tech and an MBA from UNC at Chapel Hill. And, as do his audiences, he always enjoys hearing a good story.
Let’s Talk About It

Winter/Spring 2013

Joining up to be a discussion leader for the North Carolina Humanities Council’s Let’s Talk About It (LTAI) book series program was an easy decision for me. I knew I would enjoy doing just what the series called for — talking about books a scholar would like to talk about is like being told by a doctor to go to a bakery and sample EVERYTHING. Choosing the regions to which one is willing to journey is just as hard. Every North Carolina town — western, eastern, or piedmont — has a library that is uniquely worthy visit. All are buzzing with ideas and information, lively centers offering every kind of learning for every citizen. The librarians and their series participants also have hard choices to make: will they pick the Mysteries: Clues to Life or Death? The League of Women Voters’ Women’s Autobiography series, Imagining the Future: Scientific Revelations in Fiction or Explorations of Faith in Literature, Tar Heel Fiction: Stories of Home or Disruptive Cultures: The Middle East in Literature, America’s Greatest Conflict: Novels of the Civil Rights era in Bebe Moore Campbell’s Your Blues Ain’t Like Mine. In spite of the differences across time, place, and circumstance, all of the novels come back to critical affirmations or disjunctions of intergenerational families.

At any LTAI gathering, no one can predict what will happen when everyone settles down and the talking begins. New Bern, for instance, has chosen the Affirming Aging series, and I arrive to talk about Water for Elephants, where the circus world of 1930 and the nursing home world of 2000 get tossed back and forth like balls in a juggling act. Surprise: the conversation turns away from both old people and young love, towards the bloody violence and cruelty that pervade the big top. One reader brings up horrific events in Afghanistan; several men talk about the circus as a way to escape the horrors of war; one woman brings up the joy of being in the ring during the circus. The circus, in all of its forms, is a place of discovery, a place that offers each person a new view of the world, a place that can be uncanny and terrifying, yet also an escape from normalcy. That is the world of the circus.

The series, while they all have an intersection of a historical challenge, each novel dramatizes a different historical challenge, from slavery to the experience of being black in a segregated world of 2010 get tossed back and forth. The world of 1930 and the nursing home world of 2000 get tossed back and forth... 

How to Sponsor a Let’s Talk About It Program
An application to apply for a Let’s Talk About It book, poetry, or film library discussion series may be found at www.nchumanities.org. Questions about applying for or planning a program should be directed to Carolyn Allen at (919) 566-0140 or call@nchumanities.org. Since 1999 the North Carolina Center for the Book and the North Carolina Humanities Council have partnered to manage the Let’s Talk About It project in North Carolina.

Lucinda MacKethan

Dr. Lucinda MacKethan is Alumni Distinguished Professor of English Emerita at North Carolina State University, where she taught courses primarily in Southern and African American literature. She is the author or editor of six books, including the co-edited companion to Southern Literature, which was named a “Best Reference Work” by the American Library Association. A former chair of the North Carolina Humanities Council, she is a Road Scholar as well as a Let’s Talk About It discussion leader for the Council. She also writes curricula and leads seminars for the National Humanities Center’s online teacher enrichment programs.

Above Left: Madison County Library in Marshall, NC. Photo by Rob Amberg. Above Right: Detail of mountain man carving/sculpture, a community driven and led effort, on side of the new library building. Madison County Library in Marshall, NC. Photo by Rob Amberg.
Semper Fi of Appalachia

Angela Kelly

Clogging
Tap, stomp, kick heel and sashay, little girl.
Roel, shuffle, clatter, little man.
Whirl together, hands a tremble, heart of ash.
Blood stomps down hard so
Look away from that pretty child cousin.
The Lord says Look away. Wheel off.

Buck Dance
In the Buck Dance, the Male dances alone,
Though given Women’s Lib, some women are now
High Latin’s enough to seize attention, dance solo.

Flat Footing
It’s a party, each turn high, tight.
Sliding close in, no stepping away or out,
This is home, rhythm riding true.
See it, how there is jig beauty here,
Sliding close in, no stepping away or out,

Hoe-Down
Center stage show-outs, even the preacher man.
She stolen out the back door with Mary Ruth and those Cole brothers,
the auditorium smelled of sawdust, Pineseed and rancid popcorn oil.
But she and Mary Ruth had screamed and danced,
drinking Coca-Cola laced with the Cole boys’ bourbon
and after midnight, it was the Cole boys who kissed and
fondled them going home, no matter if they dreamed of Elvis or not.
And when her daddy whipped her, on the back porch,
only five belt lashes, and he was silent as usual,
She stared up at the spattered stars cresting the orchard,
she breathed in apple, hornet glazed, ground rot, October.
And she dreamed of her first heartbeat,
the beautiful curled lip of a bad man’s mouth.

Sister Ada
There’s that picture of Jesus
Hung in the kitchen hall.
Glass pane hard broken,
dry wall busted alongside.

Brother Amos
Seemed he’d always lived alone.
In his last years he had that one-legged chicken, Carlos,
claimed he was some kind of Spanish rooster.
Amos kept trying to fly on a wooden leg,
made them himself, out of oak, chestnut, dogwood, cedar.
But that rooster would peck everything out from under,
then he would fly at Amos like a demon.
That old leathered man would say,
there now; Carlos, there now;
then give the level his daily bred and
his cow hood every night.
How his shit littered the shack.
Then one morning, Carlos was dead, cold arc
of leathered gold, black, crimson cockerel.
And Amos walked into the river in December.

Coraline
It’s not, what do you want with yourself?
Her mama tries to drag a comb through her waist length red hair.
Coraline bends her long neck, keeps her eyes closed
because truth can leak right of your eyes.
These is sweet gum leaves right here in your hair
blue far are you gone?
Her mama tugs even harder with the comb.
I don’t see sweet gum nearby here.

Cauliflower
Cauliflower doesn’t say I go as far as the old graveyard
up beyond the ridge.
I lay down
up beyond the ridge.

Coraline knows full well that danger, a tall boy
beside that angel grave.

Roscoe Deakins
A-course I made moonshine, my daddy did, my uncle.
Once I drove Daddy’s 49 Plymouth all the way to Madison County,
I was maybe fourteen, it was about Christmas, snowin’ like blazes,
I was cold as a witch’s teat ’cause the heater never worked right.
I scared them bottles in the trunk was jitterin’ loud enough to wake the dead.

Another time when I was taking a load to Cullerhee,
that new sheriff, Wainsley, put the blue lights right on me,
I had to pop the trunk and he stood there thinking a while,
then he gave fifty cent for a dollar bottle and I had to zip with him,
finally he said he ain’t never seen me. Better not again.
That night, I was about drunk going back up Fritchard Creek.

I reckon I was about nine that summer when Mama
started getting’ me up even before the rooster crowed,
I’d walk up to the ridge to the grave to keep the fire goin’ so Daddy, Uncle Rev and Walt
could go home and sleep before the second shift at the mill.

Lunch time my cousin Denny would come up,
bring mama’s biscuits with sausage or ham,
sometimes just sorghum molasses. I liked it just fine.
I never did take to schoolin’ like Mae Ann or Buddy,
but Mama taught me to read the Bible, she taught me
her roots and herbs and medicines which we sold.

On Saturdays I drove my sister Pearl into town
and she always wore her good blue dress,
it was light as sky, the skirt floated around her
little bitty self just like some kind of cloud.
And she could sell anything to anyone walked by,
be it a scour wife, a tobacco man, or even a snake oil salesman.

When she died of the TB, she was but twenty year old.
I’ve took on seventy-eight years of age now, and
I still see Pearl putting Mama’s wares in the basket and
I swear to Jesus, the blue sky still don’t look right to me.
**Angelita Burrows**

Right after Wink Burrows got killed in Korea, his brother Ramey went about crazy. There’s too many accounts of what all he got into to even be true, but it was known that Sheriff Milkey told him to leave the County. Maybe even the state.

So he went down to South Carolina, he was down there maybe about four, five years, said to be working the peach orchards. That probably oughtna been true, Ramey was the smart one of the Burrows, he could be a banker or a store keep, though his Aunt Wynona, who had prophesized before, dreamed on his birth night, he was gonna be a lawyer, she testified she’d seen thick books and the justice scale.

Years passed and when Ramey came back home, he had him a wife, her name was Angelita, she was Mexican or some such and some didn’t like it, they didn’t cotton to the Cherokee women either, that Hoss Goodlow and Mac Earl had married, you was supposed to marry your own kind.

But if you saw that woman on the street, Angelita Burrows, say outside Su’s Diner, or the Merenthille, you’d fallen down in some kind of stupor. Nothing this side of the Garden of Eden should look that fine. Though some said her eyes and her heart was black.

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**Eva Grace**

She liked to tell people she’d been raised in a brothel in New Orleans. It sounded better than that dirt shack up in coal mine country.

She had a hula on a silver ring in her navel, said that was proof, it was known that Sheriff Milkey told him to leave the County. Maybe even the state.

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**Preacher Dwayne Whiteside**

went into the Magnolia Nursing Home right after the Easter service, in the Year of Our Lord 1979. He’d been in need of retirement for some time, but that Easter, he miscalculated significantly. Eating donuts on Good Friday would not send anyone to Hell.

The Lord Jesus did not have a jet airplane and the Four Horsemen of the Apocalypse had not been sighted charging the Mayor’s house.

Sister Bessie, who claimed to be a third cousin, recorded his removal thusly, “Unforgivable, the Church has voted for the dismissal of the Lord’s very arrow.”

Sister Bessie had never married and she tended to the melodramatic. She’d written down most of the family history, though after she died, in the Year of Our Lord 1994, her journals were found to be an odd fiction, she was not well in her recollection, not thought process, though everyone remembered her mama, Eula, the church organist, with great affection.

But there was one entry in Sister Bessie’s journal about the last days of Preacher Whiteside in the Nursing Home that gave us all pause:

“The nurses have complained about Preacher Whitesides’ horned toes. One called them “terrible little devils under the sheets” and they said, that even the strongest of nail clippers were useless against them. How, even seemingly unconscious, the Preacher would aim a foot at any person who approached and slice them open easy as a razor to an apple. Eventually, they had to call...”

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**Arthur Ray at his Mama’s Funeral**

He hung up the phone, said to us, “Funeral’s Thursday.” Left the room. She was old, sick and his visits had trailed away somehow.

In other words, she’d been gone from him a long time. During the last year, he’d even spoken of her in the past tense.

Always a broad stout woman, she’d shrunk down like a puppet he mumbled to himself, that ain’t even her in that box. He wore his only suit, which had grown tight across his belly, The room seemed full of strangers and whispers.

Early on, he planted his back against the chipped wall of the hall allowing no cousins, old neighbors or church folk to approach him blind.

They were so gray, so old, full of the Jesus Pentecostal shit he hated. And when the preacher (certainly a stranger) called them to the parlor, Like an altar call, saying, “Brothers and sisters, let’s join hands to pray.” He laughed aloud, “Preacher, you ain’t never gonna jerk a tear outta me.”

As most filed to the coffin, he walked to the filling station on the corner. The old man at the counter, he had a familiar name and a Parkinson’s tremor.

They had a cup of bad coffee, talked of the weather, the closed textile mill. He laughed aloud, “Preacher, you ain’t never gonna jerk a tear outta me.”

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**what Thomas Earl kept talking about in the throes of his dementia**

That must collie dog I brought home that spring kept killing the chickens. That was food on the table on Sundays, Mama wringing their necks on Saturday, us kids plucking the feathers on the porch, the pieces flung, fried in lard in a cast iron skillet after church.

I’d named her Lady, her head was high as a queen, coat cascading fine as silk, I brushed ever evening after chores. I’d named her Lady, her head was high as a queen, coat cascading fine as silk, I brushed ever evening after chores. I’d named her Lady, her head was high as a queen, coat cascading fine as silk, I brushed ever evening after chores. I’d named her Lady, her head was high as a queen, coat cascading fine as silk, I brushed ever evening after chores.

But one weekend, the coop was about torn down, feathers everywhere, floating like snow, though August. Mama said, “Earl, go get the shotgun, you gonna hafta lead her on up the holler. Once a dog starts killing chickens they ain’t no use. We can’t have this.”

So I called Lady and Mama shadowed me up the lane. She said, “Call her out in front and put that muzzle on the back of her head.” I said, “Mama, I can’t do that.” She said, “Yes, you will. Ain’t no choice here.”

My daddy was gone, on the chain-gang, we was alone. She said, “Yes, you will. Ain’t no choice here.”

I did it, three, four times, put my gun up against that good blonde skull. It was cripin’ so hard, I was only eleven. I said it again, “Mama, I can’t. Don’t make me do this.” She put her hand against my back. “Thomas Earl, we ain’t gonna go hungry this winter. That’s a chicken. Killing dog. What’s got to be done, has to be done now.”

Finally I closed my eyes, pulled the trigger. I still feel it. When I looked up, Mama was long gone, she was high-tailing it down the lane, that red gingham skirt flying like a kite. She’d left me a handkerchief and a shovel on the ground.
Jebbediah, Coming Home

He’s an old man now, in suspenders. He won’t even say the years.

There’s a shopping center now where Gran Pappy’s farm stood.

But Aunt Lilith’s old home place is still backwoods, snake bait, house long burned down, but a righteous chimney still standing, something of a hearth drowned in weed, rhubarb out back, blackberry bramble, crows cawing in the storm broke crabapples.

He remembers drinking whiskey behind the church at age thirteen, killing hogs before November frost, the charred smell of the smoke house.

A Christmas dance in the Vance’s barn, the sharp clean of his new shirt, how Adeline pulled the collar off his neck and kissed the life out of him.

Linda Flowers Literary Award

The North Carolina Humanities Council invites original, unpublished entries of fiction, nonfiction, or poetry for the 2013 Linda Flowers Literary Award. Submissions should celebrate excellence in the humanities and reflect the experiences of people who, like Linda Flowers, not only identify with North Carolina, its people and cultures, but also explore its problems and promises.

For complete submission guidelines and prize details, see the North Carolina Humanities Council website at www.nchumanities.org. Questions may be directed to Donovan McKnight, program officer at 336-334-4770 or dmcknight@nchumanities.org.

DEADLINE: postmark date August 15, 2013

Winter/Spring 2013

PREVIOUS RECIPIENTS

Karen Gilchrist (2001)
Joseph Bathanti (2002)
Heather Ross Miller (2003)
Barbara Presnell (2004)
Kermit Turner (2005)
Kathy Watts (2006)
Susan Weinberg Vogel (2007)
Kristin Hemmy (2008)
Katey Schultz (2009)
Traci Lazenby Elliot (2010)
Nancy Dew Taylor (2011)

Read more previous winning submissions at www.nchumanities.org/linda-flowers.

2012 SELECTION COMMITTEE

Magdalena Maiz-Peña
Council trustee and professor of Spanish at Davidson College

Rebecca Black
poet and assistant professor of creative writing at the University of North Carolina at Greensboro

Lenard Moore
poet and assistant professor of language and literature at Mount Olive College

Katey Schultz
2009 Linda Flowers Award recipient
The 2012 Annual Report to the People

Grants

The North Carolina Humanities Council awarded one discretionary grant, four planning grants, twelve mini-grants, and sixteen large grants to cultural and educational organizations to conduct humanities programs in 2012. Funded groups matched the Humanities Council programs in 2012. Funded groups contributed $47,000 in-kind amounts as reported or estimated are listed below each project title throughout "2012: The Year in Review." The projects provided opportunities for deep personal and collective reflection on the human experience.

Discretionary Grant

**STATEWIDE**

- $25,000 to The NC Dept. of Cultural Resources, Raleigh Connecting to Collections after Hurricane Irene $2,299

Planning Grants

**STATEWIDE**

- $5,000 to South Carolina Fingerprints, Inc., Spartanburg State Capitol and Museum Oral History Project $1,800

- $5,000 to State Library of North Carolina Chowan County Public Library $3,000

- $3,000 to Black History 2012: The Year in Review. North Carolina Humanities Council | 23
The Teachers Institute

The second seminar, the annual week-long Summer Seminar, was held in Chapel Hill. Led by scholars Dr. Anne Baxter (NC State University, English), Dr. Rachel Willis (UNC Chapel Hill, American Studies), and Dr. David Zonderman (NC State University, History), participants engaged in an in-depth study of railroads, Laying Down Tracks: A Study of Railroads as Myth, Reality, and Symbol. Participating educators reported in a six-month follow-up assessment the various ways they have used materials from this seminar to enhance their curriculum and meet required objectives. For example, Guilford County high school history teacher Sharon Sullivan reported that her students have “assessed the competing forces of expansionism, nationalism, and sectionalism” using many of her summer seminar materials. She added that the content knowledge she gained from the scholar also helped her revise and focus her lesson planning. Penny Freeland, a middle school art and drama teacher from Yadkin County, reported that she has designed an enrichment social studies class using materials and information from the seminar. And Coli Osborne, an English and humanities instructor at Guilford Technical Community College, reported that he used much of the seminar material to illustrate the theme of equality in America in his English classes and is using many of the digital resources from the UNC Libraries presented at the seminar to bring his Southern Culture class new materials as well as additional primary sources. These examples are symbolic of the responses of many of the seminar participants who are working with new ideas and new materials in their teaching that they would not have had without the seminar experience.

The third seminar, Journey Stories in Western North Carolina, was held in October at Calhounbe in collaboration with Western Carolina University’s Mountain Heritage Center which was hosting the Journey Stories exhibition at the time. Participants worked with Dr. Scott Philbyse, director of the MHC, to explore Western North Carolina journey stories. Pasley Clyde, a high school art teacher from the Nash-Rocky Mount Schools, has begun a Cherokee Journey Story unit for her students, and is looking forward to the opportunity to expand and refine this work. Also attending this seminar was Dr. Ernst Johnson from the North Carolina Center for the Advancement of Teaching. He will lead these participants in a follow-up seminar at NCCAT in April 2013. This spring seminar is designed to assist teachers in additional research and curriculum design that they began at the October seminar.

As these educators return to their schools and classrooms, they bring a refreshed perspective and level of engagement that will prove invaluable to their students and colleagues alike.

Grants continued

The Teachers Institute Seminar at the Jackson County Library in Sylva in October 2012. Photo by Lou Nachman.

Participants of the Journey Stories in Western North Carolina Teachers Institute Seminar at the Jackson County Library in Sylva in October 2012.

2012 TEACHERS INSTITUTE SEMINARS

74 participants, 25 counties: Alamance, Brunswick, Buncombe, Cabarrus, Carteret, Cleveland, Davie, Durham, Forsyth, Gaston, Guilford, Johnston, Mecklenburg, Nash, Onslow, Orange, Pender, Robeson, Rowan, Rutherford, Stokes, Union, Wayne, Wilson, Yadkin

Teaching Levels: 15 elementary, 26 middle, 26 high community college

Courses Represented: English/language arts, reading, exceptional children, history/social studies, psychology, family consumer science, mathematics/algebra, sociology, computer skills, science/biology, journalism, technology, humanities, theatre/drama, creative writing, music, rhetoric/composition, art, French, woodworking, Spanish, physical education. Also participating were a librarian/media specialist, a school counselor, a technical facilitator, and an assistant principal.

Special Scholarships:

- Three endowed scholarships awarded during 2012 (sponsored by the following teachers for the week-long Summer Seminar: 1) Evan Barnes, English, Chapel Hill Carrboro Schools, Alice Smith Barkley Scholarship; 2) Casey Campbell, Exceptional Children, Charlotte Mecklenburg Schools, Cluerbertsen-Dagenhart-Hauptfuhrer Scholarship; 3) Jonathan Parmar, History, Guilford County Schools, Moore-Robinson Scholarship;
Linda Flowers Literary Award

Angela Kelly of Spartanburg, SC, has been awarded the 2012 Linda Flowers Literary Award for her collection of poems “Samer Fl of Appalachia.” Kelly is the author of four poetry chapbooks, most recently Post Script from the House of Dreams (winner of the 2006 South Carolina Poetry Initiative Prize), published by Stepping Stone Press. Her full-length poetry collection Voodoo for the Other Woman is forthcoming from Hub City Press in March 2013. Additional individual poems have been published in numerous journals including North American Review, The Bloomsbury Review, Nimrod, Kalopsia, Rhine, Yemassee, Inkwell, Rosebud, The Ledger, and Rattle. In addition to the Linda Flowers Literary Award, Kelly was awarded the South Carolina Fellowship of the Arts from The South Carolina Commission of the Arts in 1999, received the 2011 Carrie McCray Nickens Fellowship presented by the South Carolina Academy of Authors, and received the 2012 William Matthews Poetry Award from the Asheville Poetry Review. Kelly has been awarded fellowships from the Virginia Center for the Creative Arts and the Vermont Studio Center.

The 2012 John Tyler Caldwell Award For The Humanities

Born in Faison, North Carolina, Betty McCain graduated as valedictorian from Faison High School, attended St. Mary’s School, and graduated from the University of North Carolina at Chapel Hill with a B.A. in music and Columbia University’s Teachers College with an MA in music. The mother of two children and five grandchildren, McCain moved with her husband, physician Dr. John McCain, to Wilson, NC, in 1966. Although working as an ambassador for numerous causes throughout the state, she continues to thank her home in Wilson where she serves on the Board of Advisors for Barton College, raises money for the Vollis Simpson Whirligig Park, and compiles oral histories of World War II veterans in Wilson county. She is a member of Wilson’s First Presbyterian Church, where she sings in the choir, and is a former deacon and elder. Perhaps best known as the secretary of cultural resources, she was appointed to this position in 1993 by Governor Jim Hunt and served in this capacity until 2001. During her tenure as Secretary, McCain was instrumental in the building of the current North Carolina Museum of History; in securing additional land for the North Carolina Art Museum; in securing major funding for the Building of Meany Hall; home of the North Carolina Symphony; and in securing major funding for the excavation of the Queen Anne’s Revenge, the ship of the pirate Blackbeard. McCain is the recipient of numerous awards and honors, among them the UNC General Alumni Association Distinguished Service Medal, the Distinguished Alumni Award from the YC1110 College of Design, and the Distinguished Citizen of the Year Award from the Wilson Chamber of Commerce. In 2006, McCain was awarded the North Carolina Award from the North Carolina Society and is the 2009 recipient of the North Carolina Award, the highest civilian award bestowed by the state for public service.

Let’s Talk About It

The popularity of the Let’s Talk About It library discussion series continues to grow. The interchange of ideas among participants, scholars, and sponsoring librarians makes the Let’s Talk About It experience rich and rewarding for all. Let’s Talk About It brings people together through thematic approaches to universal ideas and provides a safe environment for broadening horizons. Through a civil discourse on issues as broad as Picturing America: Land of Opportunity to Wired from North Carolina’s Library Hall of Fame, audiences and scholars draw on each other’s knowledge to share a common experience through the framework of literature.

Twenty one libraries sponsored series in fiscal year 2012, offering twenty seven series to over 3,000 participants. Let’s Talk About is joint project of the North Carolina Humanities Council and the North Carolina Center for the Book, a program of the North Carolina State Library/Department of Cultural Resources and an affiliate of the Center for the Book in the Library of Congress.

North Carolina Stories

In 2012, the Humanities Council launched a new grant opportunity, North Carolina Stories, a grant of up to $2,000 to produce a digital public humanities project around the theme of “movement.” The Council supported two North Carolina Stories projects from The Friends of the Jackson County Public Library and Wake Forest University. The first examined local journeys stories of western NC; the second hosted online videos of NC immigrants telling their stories of migration. The Council is proud to be a part of this new digital method of public humanities engagement, broadening audiences on an international scale, and expanding the life of these projects.
Road Scholars

Road Scholar programs were held in 54 counties in fiscal year 2012, with a total attendance of 7,998 people. Sponsorship organizations included historical societies, civic groups, colleges, churches, libraries, retirement centers, museums, and universities—from the mountains to the coast. Discussions on history, music, literature, and religion led to exchanges of information and ideas, connections with neighbors, and an expanding sense of community. Civil discourse broadens horizons as program participants from widely diverse cultural backgrounds and levels, and beliefs come together to gain knowledge and new perspectives from scholars and from each other.
The 2012 Harlan Joel Gradin Award for Excellence in the Public Humanities

The Harlan Joel Gradin Award for Excellence in the Public Humanities honors outstanding work that reflects, affirms, and promotes the mission of the North Carolina Humanities Council. Humanities Council staff and trustees presented the 2012 Harlan Joel Gradin Award to the Core Sound Waterfowl Museum & Heritage Center for Workshops of Core Sound (2007) and Raising the Story of Menhaden Fishing (2009). Workshops of Core Sound, directed by independent scholar and photographer Lawrence S. Earley, offered the fishing communities of Carteret County opportunities to explore their history and cultures through personal experiences. In 2008, the Humanities Council cosponsored with the North Carolina Society the “Workshops of Core Sound Symposium and Photography Exhibit” at the Museum. In addition to the extensive photography exhibit, Earley contributed material from thirty interviews with local residents and fishermen. Earley and Karen Willis Amspacher, executive director of the Core Sound Waterfowl Museum & Heritage Center, contributed to the publication of Salt in Their Blood: The Spirit of Community Down East, a Humanities Council Crossroads (2008). An expanded photography exhibit has been offered at the North Carolina Museum of History, the Burke Arts Council, and Tryon Palace. Earley’s work will be published in 2013 by the University of North Carolina Press.

A 2009 Humanities Council grant supported planning for “A Collaborative Perspective of the Menhaden Fishing Industry of Carteret County, North Carolina,” which resulted in the project Raising the Story of Menhaden Fishing, a day-long symposium also supported by Council funding. A highlight was a presentation and performance by the Menhaden Chanteys. This project explored history and culture through community documentation of personal experiences and discussion of major changes in coastal North Carolina. Both projects provided the foundations for a unique Humanities Council Teachers Institute Summer Seminar in 2011. Core Sound: A People and a Place of Change and Courage offered educators a learning laboratory as they met in the museum, studied the community’s collected histories, and talked with boat builders and fishermen.

LITERATURE AND MEDICINE

The Humanities Council is pleased to announce that the program has expanded to three concurrent medical facilities: Charles George VA Medical Facility in Asheville, Randolph Hospital in Asheville, and New Hanover Regional Medical Center in Wilmington. In 2012, the Humanities Council conducted a training in Guilford County of facilitators and hospital liaisons, and promotes the mission of the North Carolina Humanities Council. Humanities Council staff and trustees presented the 2012 Harlan Joel Gradin Award to the Core Sound Waterfowl Museum & Heritage Center for Workshops of Core Sound (2007) and Raising the Story of Menhaden Fishing (2009). Workshops of Core Sound, directed by independent scholar and photographer Lawrence S. Earley, offered the fishing communities of Carteret County opportunities to explore their history and cultures through personal experiences. In 2008, the Humanities Council cosponsored with the North Carolina Society the “Workshops of Core Sound Symposium and Photography Exhibit” at the Museum. In addition to the extensive photography exhibit, Earley contributed material from thirty interviews with local residents and fishermen. Earley and Karen Willis Amspacher, executive director of the Core Sound Waterfowl Museum & Heritage Center, contributed to the publication of Salt in Their Blood: The Spirit of Community Down East, a Humanities Council Crossroads (2008). An expanded photography exhibit has been offered at the North Carolina Museum of History, the Burke Arts Council, and Tryon Palace. Earley’s work will be published in 2013 by the University of North Carolina Press.

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Financial Overview

Listed below are the balance sheet, revenues, and expenses for the fiscal year ended October 31, 2012. The audited statement for fiscal year 2012 is available upon request.

<table>
<thead>
<tr>
<th>Financial Overview</th>
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<tbody>
<tr>
<td><strong>Revenues</strong></td>
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<tr>
<td>Public Support</td>
</tr>
<tr>
<td>National Endowment for the Humanities (NEH) $862,650</td>
</tr>
<tr>
<td>State 50,000</td>
</tr>
<tr>
<td>Other gifts and grants 205,379</td>
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<tr>
<td><strong>Other Revenue</strong></td>
</tr>
<tr>
<td>Loss on sale of bequest interest income, net 2,605</td>
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<tr>
<td><strong>Total Revenue</strong></td>
</tr>
<tr>
<td>$1,156,734</td>
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</tbody>
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| **Net Assets**      |
| Change in net assets $57,476 |
| Net assets: beginning of year 943,350 |
| **Net Assets: End of Year $1,000,825** |

| **Expenses**        |
| Program Services   |
| Program activities  $221,702 |
| Road Scholars 59,346 |
| Teachers Institute 136,203 |
| North Carolina Conversations 42,687 |
| Let’s Talk About It 16,725 |
| **Library Services** |
| **Ways to Give**    |
| Public Support      |
| National Endowment for the Humanities (NEH) $862,650 |
| State 50,000        |
| Other gifts and grants 205,379 |
| **Public Support**  |
| **Other Revenue**   |
| Loss on sale of bequest interest income, net 2,605 |
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| Change in net assets $57,476 |
| Net assets: beginning of year 943,350 |
| **Net Assets: End of Year $1,000,825** |

2012 North Carolina Humanities Council Donors

With deep appreciation and gratitude, we acknowledge those who contributed to the North Carolina Humanities Council during the 2012 calendar year. This support is critical in funding the Humanities Council’s programs across the state and helps ensure that every program remains free and open to the public. The programs and initiatives represented here in North Carolina Conversations and in the 2011 Annual Report to the People would not be possible without our generous donors. Thank you.

<table>
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<tr>
<th>DESIGNATED GIFTS</th>
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<tr>
<td>HUMANITIES North Carolina Fund</td>
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<tr>
<td>Richard &amp; Crisy Brookhead</td>
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<tr>
<td>Robert S. Bruck</td>
</tr>
<tr>
<td>Luis H. Polito Cabole &amp; Magdalena Mora Pela</td>
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<td>Shedil Crip &amp; Miles Standish</td>
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<tr>
<td>Michael &amp; Debbie Rubin</td>
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<tr>
<td>Moore-Robinson Endowed Scholarship</td>
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<tr>
<td>Bill &amp; Sandra Moore</td>
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<tr>
<td>Sarah S. Robinson</td>
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<tr>
<td>Lynn Wright-Kernodle Endowed Scholarship</td>
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<td>Annette Ayers</td>
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<tr>
<td>Michael Corbit</td>
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<tr>
<td>Porter Durham</td>
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<td>Shellen Crip &amp; Miles Standish</td>
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<td>Mary Jo Edwards</td>
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<td>Larry Moore</td>
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<td>Luis Nunez</td>
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<tr>
<td>Joani Valencia</td>
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<tr>
<td>Cozme Whady</td>
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<tr>
<td>Timmy Young</td>
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<tr>
<td><strong>Library and Medicine</strong></td>
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<tr>
<td><strong>Ways to Give</strong></td>
</tr>
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</tbody>
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Ways to Give

UNRESTRICTED GIVING – Unrestricted gifts support the Humanities Council wherever the need is greatest. Operational support is necessary for the day-to-day activities of the Council.

RESTRICTED GIVING – Gifts may be given to any of the Humanities Council’s programs or special initiatives, such as Museum on Main Street or Teachers Institute. These gifts allow donors to support those programs most closely aligned with their personal interests.

GIFTS AND PLEDGES OF CASH – A gift of cash to the Humanities Council is the most common gift.

A bequest, or to find out about planned or in your will. For information on how to make a bequest, or to find out about planned or in your will.

A pledge of support over multiple years allows donors to support the Council at a higher level of commitment while enjoying a more flexible payment method.

MATCHING GIFTS – Many businesses and corporations offer matching gift programs that often match dollar-for-dollar charitable contributions given by their employees, and in some cases, former employees. Please consult your employer to see if your gift is eligible.

GIFTS OF STOCK – Transfer shares of stock to the Humanities Council is a convenient way for donors to support the Council and often offers tax benefits to the stockholder. Typically, transferring stock helps the donor avoid capital gains tax on appreciated shares of stock and often allows for a larger gift to the Council.

BEQUESTS AND PLANNED GIVING – One of the simplest ways to give to the Humanities Council is to name the Council in your will. For information on how to make a bequest, or to find out about planned or deferred giving, please contact the Humanities Council to find the best plan for you.

For more information, contact the North Carolina Humanities Council at (336) 334-5325.

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WINTER/SPRING 2013

NORTH CAROLINA HUMANITIES COUNCIL | 33
North Carolina Humanities Council Alumni

Many gifted individuals from across North Carolina have served on the governing board of the Humanities Council since its inception. If you have the opportunity to do so, please thank these volunteers for their vision and leadership.

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Dr. Dwight Rhyne

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Mr. Bill Thomson
Mr. Robert C. Roule
Teachers Institute Seminars Enrich Teaching and Learning

Lynn Wright-Kernodle

I believe that professional development is about encouraging teachers’ creativity, deepening their knowledge and understanding, and building working relationships with colleagues — and this seminar did all of these things.

— Participant, 2012 Summer Seminar Evaluation

As a professional development program for public school educators in North Carolina, the Teachers Institute has for 30 years provided access to continued intellectual growth for the state’s teaching community. With its goal of creating the rigorous, stimulating environment found in the best graduate education, the Teachers Institute offers content-rich, academically stimulating, and interdisciplinary “hands-on” learning experiences that reinforce their eagerness to inquire, to imagine, and to learn rekindled and sustained.

As testament to the program reaching its goal, Quinn McLaughlin, humanities instructor at Guilford Technical Community College, reported in her follow-up assessment six months after her participation in the 2012 Summer Seminar:

I am only five years into teaching, but at the beginning of the summer, I felt absolutely drained. I really needed something that would ignite my own passion to learn and teach. The seminar provided that passion for me. I did some major restructuring, and had one of my most successful semesters this past fall. I do attribute this to the community of dedicated teachers and learners at the Teachers Institute.

Warren Morrison, now a retired middle-school history teacher, once described his experience as a Teachers Institute seminar as one of “respect, renewal, and reward — the 3-Rs for teachers.” This past summer, a participant added a fourth R — “rigor” — for the amount of effort that is required for teachers to be life-long learners and stay as knowledgeable as possible. Another teacher noted that the major rewards from the summer seminar will be reaped “by our future students all across the state of North Carolina who will now benefit from the knowledge and resources that we gained this week.”

“arithmetic Teachers Institute seminars could — over time — benefit as many as 30,000 North Carolina students!”

What impact does this program have? Responses from a ten-year comprehensive program assessment of the Teachers Institute indicated the following: The Teachers Institute

• addresses teacher retention issues — 60% credit the Teachers Institute program experience as a major reason for remaining in education;
• creates better teaching, learning, and classroom planning — 81% report student success with higher-order thinking skills;
• prepares teachers to become faculty resources — 90% specify ways they share Institute materials and knowledge;
• moves teachers forward in their professional growth — 40% report work toward additional certifications and/or higher academic degrees.

Every Teachers Institute seminar is designed to provide substantive humanities-based learning opportunities for educators. The design does not include “how to teach” sessions or lesson planning requirements. However, good teachers always find creative ways to incorporate into their teaching what they learn in the seminars. Time and again, teachers demonstrate their creativity, and their work has impact on their students. For example, second grade teacher Jessica Harrell, Gates County, who participated in the 2009 Summer Seminar Appalachian Voices, created a unit of study based on the “Jack Tales” presented at the seminar. Inspired by the session on “bare quilts” in western North Carolina, art teacher Sylvia Wingler from Vance County created a unit of study based on geometrical quilt design.

Teachers Institute scholar scholars engaging in a roundtable discussion.

In his fifth year of teaching, Jonathan Permar holds a BA in history and additional certifications in Advanced Placement European history and English for Speakers of Other Languages. He currently teaches US history, African American studies, sociology, and journalism at Greensboro College Middle College with the Guilford County Schools. In this article Permar expresses the personal and professional impact he has experienced as a new-comer to the Teachers Institute program having attended the 2012 Summer Seminar, Laying Down Tracks: A Study of Railroads as Myth, Reality and Symbol, and the October 2012 weekend seminar, Journey Stories in Western North Carolina.

Jonathan Permar. Photo by Lou Nachman.

Jonathan Permar, pictured above, left his career as a teachers assistant and now teaches high school history at Greensboro College Middle College.

Jonathan Permar Inspire, Encourage Educators

At my magnet school, which targets at-risk students who have disengaged from the traditional high school experience, I teach social studies. Although relatively new in the profession, I take my work seriously and thoroughly enjoy who and what I teach. Yet, there are times when this work of education is draining — times when I lose sight of my commitment and goals.

Teachers often feel over-worked and undervalued. An emphasis on accountability and testing encourages more “coverage” of content and diminishes the time we can spend helping our students develop a depth of understanding. Most educators recognize that teaching requires us to make our content personally engaging and academically interesting for our students; and with enthusiasm we drive into the material together. Unfortunately, many required professional development workshops for teachers seem to become this basic tenet of teaching. Such “busy work” affords nothing but wasted time and becomes yet another drain on teachers’ commitment. The impact of such an experience is severe. If I am feeling defeated, how can I find the energy to engage my students, to uplift them, to help them learn and succeed?

There is an answer: the North Carolina Humanities Council’s Teachers Institute. In moments when teachers’ efforts may seem futile and we struggle with feelings of doubt or defeat, the Teachers Institute is a wonderful remedy. This year I have had the privilege of attending two Teachers Institute seminars, the week-long Summer Seminar and the fall weekend seminar. Both experiences have served to revitalize my spirit and my career. I left the seminars empowered by having engaged in an in-depth study of humanities content. I experienced respect from colleagues and university scholars who actively showed appreciation for and interest in my work. I was afforded the opportunity to do what I try to do with my own students — delve deeply into a subject, play with it, discuss it, work with colleagues to understand it, and figure out how it is relevant to my particular needs and interests. At these Teachers Institute seminars, I made contact with educators from across the state. We bonded through our mutual love of learning and teaching, and we know we can rely on each other for help in generating new goals and new applications.

What is the impact? I leave the Teachers Institute seminars inspired and excited about learning. This professional development program is based on the premise that when you inspire a teacher, you inspire a student. Learning is enhanced and change is encouraged. For me, the North Carolina Humanities Council’s Teachers Institute is a central catalyst for change. It can renew a drained teacher and provide strength to a new one — thus helping to change the very world in which we live and learn.

Seminars Inspire, Encourage Educators

Jonathan Permar

NORTH CAROLINA HUMANITIES COUNCIL | 37
An exercise in visual literacy using photos from a collection by Tim Barnwell, The Face of Appalachia. The students read the Ron Rash novel Serena in segments while posting questions and reacting to a class blog. Students spent time in class reading additional fiction, poetry, and non-fiction works exploring themes from the novel. As a team, my colleague and I applied for and were accepted to the North Carolina Center for the Advancement of Teaching Scholars-in-Residence seminar. There, during several work-filled days in February 2011, we expanded this unit beyond the AP class and adapted it for use with all levels of English III students using Appalachian studies in American Literature classes to achieve the following objectives:

- To expose students to the rich literary traditions of the Appalachian culture;
- To promote awareness of Appalachian culture and its relationship to American identity;
- To promote an awareness of the cultural stereotypes and environmental issues that have historically confronted Appalachian people;
- To enhance critical thinking skills through the study of a variety of Appalachian texts — nonfiction, fiction, poetry, images and film; and
- To have students develop an inquiry-based project on Appalachian culture or literature using a variety of textual mediums that promote twenty-first century learning.

Without the Teachers Institute, the Appalachian Literature unit would likely have remained a dream. Instead, students have benefited academically and personally from this exposure to a neglected part of American literature.

Because of the North Carolina Humanities Council’s Teachers Institute, I now have a new connection with my students, and together we have deepened our understanding of the interests and opinions of the Appalachian people. Given a curriculum colleagues and I will continue to use and refine, my own learning through the Teachers Institute seminar opportunities has had, and will continue to have, significant impact on the students in my high school.

Islam, as religion and culture, is expressed in a great range of ways — from long-boarded men and veiled women to cell-phone carrying hip-hop artists, software executives, and Miss America. The 2013 Teachers Institute Summer Seminar will explore the multiple histories, cultures, and arts of Muslims from the religion’s seventh-century origins in the Middle East to its growth and development across the Indian Ocean and Atlantic worlds today. Scholars of Islam from a variety of disciplines will engage with teachers through primary source documents, paintings, literature, poetry, and music. Encompassing Muslims in Arabia, Persia, South Asia, North Africa, Europe, West Africa, South America, and the United States, scholars and participants will address such questions as:

What does Islam have in common with “The West”? Who are American Muslims? What is the role of women in Islam? Why is Islam treated in monolithic fashion? And what are some of its current developments? The Summer Seminar will help shed light on Islam and the many roads taken by its adherents across time and the world through personal narratives, documentary film, and seminar presentations and readings.

Up to 40 educators, K-12 teachers and community college instructors, will be selected to attend this seminar. Application requirements and the application form can be found on the Humanities Council’s website at www.nchumanities.org. Questions can be directed to Lynn Wright-Kernodle at 336-334-4769 or lynnwk@nchumanities.org.

If you are a lover of learning... if you see a personal challenge in thinking of things in new ways... if you enjoy intelligent interaction among adults from various backgrounds and experiences... then you will find renewal at the North Carolina Humanities Council’s Teachers Institute.

Karen Cobb Carroll, Ph.D., N.B.C.
Guilford County Schools
Teachers Institute Alumna
The Harmony between MoMS and Destination Cleveland County

Emily Epley, Executive Director, Earl Scruggs Center

Destination Cleveland County (DCC), a non-profit, volunteer-driven, unique public-private partnership and 501(c)3 organization, is breathing new life into the historic 1907 Cleveland County courthouse. The courthouse was in operation from 1907 until the 1970s and served as the historic courthouse for the county and identified two supporting economic projects: a music performance venue, the Don Gibson Theatre with an opening planned for 2009, and the Earl Scruggs Center. Music & Stories from the American South, with an opening planned for 2013.

In September 2008, when DCC was notified the community would host the Smithsonian traveling exhibition New Harmonies: Celebrating American Roots Music, the good news was announced at the groundbreaking of what would become the reception hall of the Don Gibson Theatre where the exhibit would be displayed. In other words, although the venue for the exhibition had not yet been built, DCC was committed to making sure that it was ready when the exhibition arrived. In fact, the theater was ready and New Harmonies had an excellent and a significantly successful run because it also proved to be a wonderful training ground in preparation for the Earl Scruggs Center.

As planning progressed for New Harmonies, DCC built relationships across the state with other MoMs sites, and statewide exposure was provided for DCC by the North Carolina Humanities Council in publications such as the “North Carolina Visitor’s Guide” and Our State magazine. This early exposure and publicity were priceless and even now continue to result in articles and interest about both of DCC’s projects. Information sharing across the six MoMs host sites added to the success of the exhibition as ideas and resources were identified and shared by everyone involved in the exhibition tour. The planning necessary for the exhibit enjoyed broader volunteer development, rich programming, and additional exposure to resources as well as new and strengthened partnerships. For DCC, partnerships grew across both the community and the state with organizations such as the state’s travel and tourism departments, the local arts council, and Gardner Webb University. One of these played a prominent role later as part of the Scruggs Center’s mission to strengthen DCC’s partnership with Cleveland County Schools. DCC made education a priority during the New Harmonies exhibition by providing programming for and hosting over 2,100 Cleveland County students. That success provided exposure, confidence, and new ideas for further development of the educational plans for collaboration between the community and the school system.

Dr. Martha Hill, Cleveland County School’s Assistant Superintendent for Curriculum and Instruction, recently wrote:

In fall of 2010 over two thousand students visited the New Harmonies Exhibit. In March 2011, a representative group of educators from Cleveland County Schools created a “crosswalk” between the script of the Earl Scruggs Center exhibits and the North Carolina curriculum. The partnership between Cleveland County Schools and DCC has yielded high quality educational opportunities for students. We are proud to be partners and are eager to see the efforts of DCC come to full fruition in the completion of the educational programs of the Earl Scruggs Center. The future plans for partnership around the educational components of the Earl Scruggs Center will provide students, families, and other visitors with a rich cultural experience based in the arts and history of the region.

As the historic Cleveland County Courthouse completes a successful transformation, the Earl Scruggs Center will tell the life story of legendary five-string banjo master and Cleveland County native Earl Scruggs with the unique and engaging story of the history and cultural traditions of the region in which Mr. Scruggs was born and raised. It was in the nearby Flint Hill community that Mr. Scruggs learned to play the banjo and began the three finger playing style that has come to be known around the world as “Scruggs Style.” The Center explores Mr. Scruggs’ innovative career and the community that gave it shape while celebrating how he crossed musical boundaries and defined the voice of the banjo to the world. Mr. Scruggs embraced tradition while also adapting to the changing times and looking to the future — themes which resonate throughout the Center. Engaging exhibits, a special events space, and rich programming provide a unique experience for visitors.

As DCC moves towards the 2013 opening of the Earl Scruggs Center, the strong relationships and building blocks set in place during the New Harmonies experience, the exposure to a statewide audience, and the confidence created across the community and state continue to support DCC’s ability to breathe new life into the historic courthouse as the Earl Scruggs Center.

Emily Epley has spent most of her career in the business and education sectors as a corporate and industry trainer, presenter, and professional development facilitator presenting on and providing training in the areas of leadership, customer service, and employee development. She has served as the part-time executive director of Destinations Cleveland County since 1997. Epley lives in Boiling Springs, NC, with her husband Mike and sons Andrew and Reed.
On August 11, 2012, the Rockingham County Historical Society opened to the public with fanfare and rave reviews for the Museum & Archives of Rockingham County (MARC) in Wentworth, NC. In the late 1990s, the Smithsonian Institution traveling exhibition Journey Stories was instrumental in moving the Historical Society and the community’s vision of opening a county-wide history museum from dream to reality. The work to implement Journey Stories furthered decades of work by scholarly and lay historians to bring to fruition the dream to present artifacts, photographs, documents, from throughout the community entrusted to the Rockingham County Historical Society for future generations. While the society was eager for final approval, the opportunity to host a Smithsonian Institution traveling exhibition was available, and helped move the process forward quickly with unambiguous support. The promise of a first-class exhibition in a county-wide museum closed the deal and energized the community. There was a venue: Excitement prevailed. Rockingham County people remembered their passion for history, and the spark became a flame. Funders and volunteers stepped forward; the media took an interest; and excited community leaders garnered support and spread the word enthusiastically. In nine months, office space was converted to gallery space, rooms were renovated and restored, eleven exhibits were created, and the opening celebration was planned. Journey Stories prompted movement. Approval of the MARC’s application and the support of the Smithsonian Institution and the North Carolina Humanities Council lent legitimacy to the museum project, imposed a dead-line for opening the MARC, and helped make a dream come true. Clearly, the Smithsonian Institution and the North Carolina Humanities Council’s decision to bring the exhibition to Wentworth, North Carolina, made a significant difference in the lives of people in our county. This partnership will forever hold an important place in the MARC’s history.

An irony and an aside: we requested a 2013 host date when we made application because in preparation we had to open a museum. However, it was the August 11–September 22, 2012, period that was available. Ironically, the date assigned to us was the anniversary of the incorporation of the Historical Society forty-five years ago. It was one of those ironies that let you know you’re on the right path.

Margarette Holt watches as students engage with the Accelerated Mobility interactive display. Courtesy Museum and Archives of Rockingham County.

The North Carolina Humanities Council is bringing Museum on Main Street’s Hometown Teams to North Carolina in 2015. Rural museums, libraries, historic sites, and historical societies are invited to apply as host sites by July 10, 2013. Sites will be determined by September 2013.

Sports are an indelible part of our culture and community. For well over one hundred years, sports have reflected the trials and triumphs of the American experience and helped shape our national character. Our love of sports begins in our home towns — on the sandlot, at the local ball field, in the street, even. Americans play sports everywhere. And if we’re not playing, we’re watching: in the stands, on the fields with our sons and daughters, or in our living rooms with friends in front of a television.

Hometown Teams combines the prestige of the Smithsonian Institution, the program expertise of the North Carolina Humanities Council, and the remarkable volunteerism and unique histories of small rural towns to invigorate communities with the opportunity to host popular public events and cultural projects.

For full information and application, contact program director Darrell Stover at 336-334-5723 or dstover@nchumanities.org.
North Carolina Humanities Council
Visit us on Facebook and Twitter

Mission Statement
The North Carolina Humanities Council serves as an advocate for lifelong learning and thoughtful dialogue about all facets of human life. It facilitates the exploration and celebration of the many voices and stories of North Carolina’s cultures and heritage.

The North Carolina Humanities Council is committed to
• an interdisciplinary approach to the humanities
• dialogue
• discovery and understanding of the humanities — culture, identity, and history
• respect for individual community members and community values
• humanities scholarship and scholars to develop humanities perspectives
• cultural diversity and inclusiveness
• informed and active citizenship as an outgrowth of new awareness of self and community.

SUPPORT THE COUNCIL’S WORK BY DONATING ONLINE
www.nchumanities.org

Executive Director Shelley Crisp to Retire in 2013

North Carolina Humanities Council chair Cynthia Brodhead has announced that executive director Shelley Crisp will be retiring, effective June 1, 2013. Crisp has served as executive director since 2007. During her tenure with the Humanities Council, Crisp brought the Smithsonian Institution’s Museum on Main Street traveling exhibition series into North Carolina, inaugurated the North Carolina Stories digital grant program, and served as Assistant Director of the College Foundation of North Carolina (CFNC) Resource Center. Before CFNC, she directed the First Year Program at Guilford in Greensboro. As a career college teacher, she has taught writing, literature, and interdisciplinary studies courses at Guilford, UNCG, UNC at Charlotte, where she headed the Women’s Studies Program, and NCSU. She has served as visiting faculty for the Master of Liberal Arts program at UNC at Greensboro and is currently a volunteer docent at the North Carolina Museum of Art in Raleigh.

Crisp holds a BA in English Education from UNC at Chapel Hill, an MA in English from North Carolina State University, an MFA in Creative Writing from the University of North Carolina at Greensboro, and a PhD in English Literature from the University of Massachusetts at Amherst. Prior to joining the Humanities Council, she served as Associate Director of the College Foundation of North Carolina (CFNC) Resource Center. Before CFNC, she directed the First Year Program at Guilford in Greensboro. As a career college teacher, she has taught writing, literature, poetry, and interdisciplinary studies courses at Guilford, UNCG, UNC at Charlotte, where she headed the Women’s Studies Program, and NCSU. She has served as visiting faculty for the Master of Liberal Arts program at UNC at Greensboro and is currently a volunteer docent at the North Carolina Museum of Art in Raleigh.

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The first poet to do so, on February 12, 1959, Carl Sandburg addressed a joint session of Congress in honor of the 150th birthday of Abraham Lincoln. As the Humanities Council has recently supported projects on the sesquicentennial of the Civil War and the upcoming celebration of the anniversary of the Emancipation Proclamation, Sandburg’s address remains a strong statement of the conflicts in Lincoln’s era and the response to them of one of the nation’s greatest leaders. A film version is available on YouTube.

Address of Carl Sandburg before the Joint Session of Congress, February 2, 1959

Not often in the story of mankind does a man arrive on earth who is both steel and velvet, who is as hard as rock and soft as drifting fog, who holds in his heart and mind the paradox of terrible storm and peace unspeakable and perfect. Here and there across centuries come reports of men alleged to have these contrasts. And the incomparable Abraham Lincoln born 150 years ago this day, is an approach if not a perfect realization of this character. In the time of the April battle in the year 1865, on his death, the casket with his body was carried north and west a thousand miles; and the American people wept as never before; and the Southern cause. While the war winds howled he insisted that the Mississippi was one river meant to belong to one country, that railroad connection from coast to coast must be pushed through and the Union Pacific Railroad a reality were found who made war as victorious war has always been made, with terror, frightfulness, destruction, and on both sides, north and south, valor and sacrifice past words of man to tell. In the mixed appropriate, decent, majestic. As he rode alone on horseback near soldiers home on the edge of Washington one night his hat was shot off; a son he loved died as he watched at the bed, his wife was accused of betraying information to the enemy, until denials from him were necessary. An Indiana man at the White House heard him say, “Vorhows, don’t ye seem strange to you I, who could never so much as cut off the head of a chicken, should be elected, or selected, into the midst of all this blood?” He tried to guide general Nathaniel Prentiss Banks, a Democrat, three times Governor of Massachusetts, in the governing of some 17 of the 48 parishes of Louisiana controlled by the Union armies, an area holding a fourth of the slaves of Louisiana. He would like to see the state recognize the Emancipation Proclamation, “And while she is at it, I think it would not be objectionable for her to adopt some practical system by which the two races could gradually live themselves out of their old relation to each other, and both come out better prepared for the new. Education for the young blacks should be included in the plan.” At the referendum Michel Hahn elected in 1864 by a majority of the 11,000 white male voters who had taken the oath of allegiance to the Union, wrote: “Now that you are about to have a convention which, among other things, will probably define the elective franchise, I hardly suggest for your private consideration, whether some of the colored people may not be let in — as for instance the very intelligent and especially those who have fought gallantly in our ranks.”

In the mixed shame and blame of the immense wrongs of two crushing civilizations, often with nothing to say, he said nothing, slept not at all, and on occasions he was seen to weep in a way that made weeping appropriate, decent, majestic.

While the luck of war wavered and broke and came again, as generals failed and campaigns were lost, he held enough forces of the Union together to raise new armies and supply them, until generals shame and blame of the immense wrongs of two crushing civilizations, often with nothing to say, he said nothing, slept not at all, and on occasions he was seen to weep in a way that made weeping
Fellow citizens, we cannot escape history. We will be remembered in spite of ourselves.

progress in degeneracy appears to me to be pretty rapid. As a nation we began by declaring that ‘All men are created equal, except Negroes.’ When the know-nothings get control, it will read ‘All men are created equal except Negroes and foreigners and Catholics.’ When it comes to this, I shall prefer emigrating to some country where they make no pretense of loving liberty. ‘Infinitely tender was his word from a White House balcony to a crowd on the White House lawn, ‘I have not willingly planted a thorn in any man’s bosom,’ or a military governor, ‘I shall do nothing through malice; what I deal with is too vast for malice.’ ‘He wrote for Congress to read on December 1, 1863, ‘In times like this, I shall prefer emigrating to some country where they make no pretense of loving liberty.’ ‘Nothing get control, it will read ‘All men are created equal except Negroes.’ When the know-nothings get control, it will read ‘All men are created equal except Negroes and foreigners and Catholics.’ ‘When it comes to this, I shall prefer emigrating to some country where they make no pretense of loving liberty.’ ‘Nothing get control, it will read ‘All men are created equal except Negroes.’ When the know-nothings get control, it will read ‘All men are created equal except Negroes and foreigners and Catholics.’ ‘When it comes to this, I shall prefer emigrating to some country where they make no pretense of loving liberty.’

The people of many other countries take Lincoln now for their own. He belongs to them. He stands for decency, honest dealing, plain talk, and funny stories. ‘Look where he came from — don’t be known all us strugglers and wasn’t he a kind of tough struggler all his life right up to the finish?’ ‘Something like that you can hear in any nearby neighborhood and across the seas. Millions are there who take him as a personal treasure. He had something they would like to see spread everywhere over the world. Democracy? We can’t say exactly what it is, but he had it. In his blood and bones he carried it. In the breath of his speeches and writings it is there. Popular government? Republican

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E V E N T S & D E A D L I N E S

LARGE GRANTS
For projects beginning after July 15 and December 15
• Draft proposals are due March 15 and August 15
• Final proposals are due April 15 and September 15

MINI GRANTS
Mini-grant applications must arrive at the Humanities Council office by the first day of the month and must be made at least eight weeks in advance of the program.

PLANNING GRANTS
There is no deadline for a planning grant.

ROAD SCHOLARS
Road Scholars applications must be made at least eight weeks in advance of the requested program.

LET’S TALK ABOUT IT
Let’s Talk About It applications must be made at least eight weeks in advance of the requested program.

LINDA FLOWERS LITERARY AWARD
Entries must be postmarked by August 15.

TRUSTEE MEETINGS
• June 14, 2013
• September 20, 2013
• November 15, 2013
• February 15, 2014

NOMINATIONS FOR NEW TRUSTEES
New trustee nominations must arrive at the Humanities Council by April 15.

TEACHERS INSTITUTE SUMMER SEMINAR
Muslim Journeys: Islam and Its Many Roads
William and Ida Friday Center for Continuing Education, Chapel Hill.
June 16–22, 2013
The North Carolina Humanities Council serves as an advocate for lifelong learning and thoughtful dialogue about all facets of human life. It facilitates the exploration and celebration of the many voices and stories of North Carolina’s cultures and heritage. The North Carolina Humanities Council is a statewide nonprofit and affiliate of the National Endowment for the Humanities.

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