I WANT TO OFFER a word of thanks to Nathan Glencer, the guest writer for this issue’s “Crossroads” section A Country, A People about American service members bringing home a photographic narrative about their experiences in Afghanistan. A Duke University senior majoring in public policy and economics with a certificate in documentary studies, Glencer applied for an internship with the Humanities Council because he wanted “to explore and share North Carolina’s vibrant history and unique identity.” Well into his internship, Glencer shared this observation:

Some of the airmen I interviewed were not much older than I am. They had a different life experience, but there were still incredible similarities between their experiences and my own. Coming into the project, I had some strong preconceptions about the military and who is in it. The value of my interactions with military members has been both personal and professional. Personal in that it has been genuinely interesting to hear their stories and professional in that I have become comfortable working with a group of people at the opposite end of what I am accustomed to.

During the process of researching, designing, and writing “Crossroads,” Glencer found himself squarely within the tradition of the Council’s work to use the humanities to ask the most fundamental questions about the meaning of what we say and do, about who we are. Council trustee Magdalena Maiz-Pena, who teaches Latin American literature and cultural narratives at Davidson, offered the following comments about how the cover image in and of itself conveys the work of the Council, further corroborating Glencer’s experiences. In her words and in this issue of North Carolina Conversations, I hope you too will discover the vibrancy and uniqueness of North Carolina’s people and communities:

Considering the mission and the vision of the North Carolina Humanities Council as an advocate for thoughtful dialogue, inclusivity, and exploration of many voices, stories, diverse cultural and inclusive narratives, the photograph provides a unique visual frame to invite the audience to be engaged in a personal narrative with resonances of a collective narrative that affects us all.

These personal and collective narratives deserve to be examined, shared, and listened to as they enrich our knowledge, awareness, appreciation, and respect for the value of individual and communal stories, perspectives, lives, and histories enclosed in contemporary realities in our communities.

The personal narrative captured in this image creates a forceful space for the reader to interpret the story with responses, questions, meditations, critical comments, and/or profound reflections.

The personal narrative documented in this image creates a tensional space, which awakens visual sensibility, a strong desire in the reader to think, and a respectful attitude to listen, understand, and/or to be better informed to be able to interpret the story beyond his/her eyes.

Following the eyes of the subject photographed to see the world from her position invites the visual reader to reflect about the “fear of differences” as well as to broaden cultural parameters, to acknowledge personal viewpoints, and/or to pursue new lines of inquiry.

The photograph addresses the unique commitment of the North Carolina Humanities Council’s vision to transform lives and communities through personal and collective stories and perspectives about identity, work, and culture with respect, understanding, and awareness of self and community.
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**THIS PAST WEEK** I read a piece in *The New Yorker* that caught my attention because its first line was about our very own downtown, the once Woolworth’s now Civil Rights Museum on Elm Street, and our very own students from North Carolina A&T who made the walk from their school to the Five and Ten to sit down and change history as one of them, Ezell Blair, asked for a cup of coffee and was denied. The author of the essay, Malcolm Gladwell, uses our once local and now global story to make a point about the way social movements happen, about the way change occurs. People who act for change and risk censure or worse for their actions demonstrate what Gladwell calls “strong tie” behavior: they not only believe in a goal but they believe in, know, one another. They know the context for their action, its codes and behaviors, and they know their place within that context. The four young men who walked were high school friends, roommates, and from Greensboro, and that’s why, Gladwell argues, Franklin McCain could rally his friends to walk downtown and why Blair could work up the courage to claim a seat at the counter. Their ties to one another and their understanding of their small Southern culture gave them both knowledge and the courage to act.

Gladwell is making a point about the importance of local knowledge of people and place in the charged atmosphere of the Internet and social network sites which purport to initiate change and instead, according to Gladwell, provide information but only “weak tie” participation. “Social networks,” he argues, “are effective at increasing participation by lessening the level of motivation that participation requires.” But for action, which might require risk as in Greensboro in 1960, people need strong ties, local understandings that come from local knowledge.

I’m meditating on the role of the local in making change, both small and large, tonight because Fred Chappell’s work has always pulled me into a very particular place. He makes the geography — that mountain, that barn — not just come alive but come close. Reading his work, a listener is pulled into a world that feels oddly familiar, though completely specific, intimately in its place and ultimately in ours.

At last the sun had escaped the mountaintops and shone full on Uncle Luden who stared into it wide-eyed; his arms were stretched out as if he were a fish hawk drying its feathers. He mumbled a little tune I couldn’t make out, but I could sense the sunlight and blue air and the broad glory of morning soaking into him. His slumped, pudgy body drank it all up like thirsty sand.

Then he dropped his arms and blinked his eyes three times and found the path. We followed him down through the friendly woods and none of us said anything until we were almost at the clearing. He stopped, blocking our way, and said, “They got some mountains in California. You ought to see them sometime. But it’s not the same.”... Someway or other, it just ain’t the same.
Those lines come from Fred’s novel *I Am One of You Forever*, and they suggest the theme of this meditation tonight. One mountain just ain’t the same as another. And to tell it on the mountain is to claim the local space as a place of strong ties where real action and therefore change can occur.

Essayist and English professor Guy Davenport, writing about the importance of cultural space, notes that the word “culture” derives from the Latin *cultas*, the sacred spot. We live in our place, and we imagine our sacred space in memory and in art. This geography of the imagination, in Davenport’s lovely phrase from his 1981 book of the same name, is the real difference between as he says, “the Pantheon and the World Trade Center, between Bach and John Philip Sousa, between a French wine glass and a German beer mug, between Sophocles and Shakespeare, between a bicycle and horse.” Though in broad categories they are all “the same” — buildings, composers, glasses, writers — their uniqueness is not accounted for by history or use but by the imagination, distinctions that are imagined through the rites and rituals of the *cultas* where they exist.

Literary critics might be tempted to think of the evoking of particular geography or small event or individual predilection simply as what used to be called “local color.” The local color writer used village custom, geographical uniqueness, eccentric habits of dress and behavior, and especially dialect speech to

**HEPHZIBAH ROSKELLY**, former director of the Composition Program at the University of North Carolina at Greensboro, is the Class of 1952 Distinguished Professor of English at the university. She teaches courses in rhetoric and composition and American literature and culture. Her special interests include pedagogy, literacy, theories of composition, and gender studies. She is the author of five books, *Breaking (Into) the Circle; Reason to Believe: Romanticism, Pragmatism and the Possibility of Teaching* (with Kate Ronald); *An Unquiet Pedagogy* (with Eleanor Kutz); *Farther Along: Transforming Dichotomies in Rhetoric and Composition* (with Kate Ronald); and *Everyday Use: Rhetoric in Reading and Writing* (with David Jolliffe). Her honors have included the Linda Carlisle Distinguished Excellence Professorship in Women’s and Gender Studies and the Alumni Distinguished Teaching Award. Roskelly is vice-chair of the North Carolina Humanities Council.
particularize the setting, to assert its exotic difference and enhance readers’ interest. Local color began to be dismissed as a genre precisely because it was specific to its small, usually rural, locale or because it sometimes seemed to demean those who were the subjects of its descriptions. In contemporary literary theory, the depiction of the local now might be criticized as narrow, xenophobic, or as a denial of the increasingly global, increasingly networked ways in which we live. The phrase from the Seventies “Think globally, act locally” becomes in this critique another way of saying that thinking locally is too restricted a way to think.

But the kind of color I’m speaking of, the kind Davenport explores, does far more than expose the strange or magnify the insignificant. Art that thinks locally illuminates difference to assert the continuity and connection between one local sacred space and another. Davenport uses an example of such continuity between cultural spots in the short story written by local Greensboro boy William Sydney Porter, or O.Henry. “The Church with the Overshot Wheel” is set in rural southeast North Carolina, where a prosperous miller loses his young daughter to a kidnapper and spends years grieving, finally making his mill a shrine to his long-lost child. Father and daughter are reunited when she comes to visit the shrine, unaware she is its object. Making the point that O.Henry’s tale mirrors the story of the abduction and return of the goddess Persephone of Greek myth, Davenport suggests that the local piney woods story is geography both in its time and place and a part of another time and place in ancient Greek isles. The imagination thus pulls together cultural spots to allow us as readers to inhabit larger places, hear with other ears, as we read in one story what we know in another. In art, the fine detail of the very local paradoxically both particularizes and universalizes experience.

Here’s one of Fred’s selections in his book of poetry Wind Mountain that makes the point:

Off Hurricane Creek where
The heady rattlers even the loggers
Abash, out of Sandy
Mash and Big Laurel and
Greasy Branch, off the hacksaw edge of Freeze Land,
Those winds huddle in the notch
Atop Wind Mountain, where counties Madison
And Buncombe meet but never join.
Hardscrabble Aeolus,
That stir of zephyrs is the sign of poor
Folk screwed in between the rocks up
Meadow Fork and Sugar Camp and Trust, Luck
Sliding Knob, and Bluff.
A lean wind and a meat-snatcher.  
Wind  
Full of hopeless bones.  
A hard Greek wind blows all the way to Madison County, NC.

This deliberate or unconscious rewriting of myth or older story from another culture could suggest that there is no real specificity or authenticity to individual local moments, but the point is precisely the opposite. Human endeavor, human problems, language and land, are both uniquely embedded in their local moments and touchstones for other moments, for imagination to use and make connections. They are literally places to touch, not just for luck but for help in knowing how and when to act in the moment and in the space.

In the introduction to a collection of Southern poetry, Fred writes that Southern writing is marked by the Southern writer’s habit of linking sophisticated, philosophical thought to local and personal experience. Claiming the virtue of speaking to the local community, Fred notes that the Southern writer distrusts a train of thought if it is too abstract: “He demands the imprint of exact circumstance.” And the writer is expected to testify to what he observes. As witness, the writer uses exact circumstance to claim individual value in the revelation of the local, but the philosophical inhabits the moment nonetheless and extends it.

Wendell Berry is a poet, essayist, philosopher, cranky intellectual. Most of all, he would say, he is a Kentucky farmer. From Henry County and in sight of the Ohio River, he writes

Left: Mother and daughter Virginia Boyette and Diane McKnight at the Caldwell Award celebration. Fred Chappell taught McKnight, who became an English teacher. Photo by Read Creations.

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.

1990 - John Tyler Caldwell†
1991 - John Hope Franklin†
1992 - Doris Waugh Betts
1993 - Samuel Talmadge Ragan†
1994 - Anne Firor Scott
1995 - John Marsden Ehle
1996 - William W. Finlator†
1997 - Charles Bishop Kuralt†
1998 - Dorothy Spruill Redford
1999 - William C. Friday
2000 - Thomas J. Lassiter, Jr.†
2001 - Houston Gwynne (H.G.) Jones
2002 - Reynolds Price ‘
2003 - Wilma Dykeman’ & Hugh Morton’
2004 - Mary Duke Biddle Trent Semans
2005 - Louis D. Rubin, Jr.
2006 - Benjamin Eagles Fountain, Jr.
2007 - Emily Herring Wilson
2008 - Walt Wolfram
2009 - Marsha White Warren
2010 - Fred Chappell

†deceased

AN INVITATION TO HONOR THE 2011 CALDWELL LAUREATE

Please join the North Carolina Humanities Council on October 21 at the Nasher Museum of Art in Durham as it honors author, educator, and statesman David Price as the 2011 John Tyler Caldwell Award recipient. The event is free and open to the public.

Richard H. Brodhead, president of Duke University, will deliver the annual Caldwell Lecture in the Humanities. Thomas W. Ross, president of the University of North Carolina school system, will confer the award.

For more details, visit www.nchumanities.org.
of the land he tenants. His project is both global and local, to help his readers appreciate the beauty and the fragility of the world they live in and to learn its beauty by seeing it how it appears in its local costume. People, he argues, care for the things they feel they have a stake in, the places they know intimately. Berry rails against large corporations and institutions that remove the particularity of experience, local knowledge, that makes humans value and choose to protect what’s close around them.

Toward the end of helping people act to make better the local lives we live, Berry redefines community: not merely humans in proximity but a neighborhood of humans in a particular place including, “its soil, its water, its air, and all the families and tribes of nonhuman creatures that belong to it.” Like Fred’s Southern writer, Berry resists the “presumptuous abstractions” of global thought, knowing that local thought is what a neighborhood of humans must use to gain any understandings at all about more distant neighbors.

Echoing Uncle Luden, Berry claims, “The real names of the environment are the names of rivers and river valleys’ creeks, ridges and mountains; towns and cities; lakes, woodlands, lanes, roads, creatures and people.” The revolution that began at the Greensboro lunch counter in 1960 happened among friends and cohorts, place by individual place — Winston, Durham, Raleigh, Portsmouth, Rock Hill. Berry’s work tells us that social change, like community action, like civic responsibility, like love itself, happens with knowledge of the very local — the people next to you, the road you walk downtown.

The local spot is not always lovely, not always depicted with reverence. Its geography can terrorize the imagination as well as nurture it. When James Baldwin dreams of place, his home in America and Atlanta, from across an ocean, he traces the complexities of desire and rage within the nightmare context of American racism. In Go Tell It On the Mountain and other essays and novels, Baldwin uses anger at his home to steel his hope for a new community. He sees a lack of community, in fact, as a cause of white fear and despair: “In the U.S., the idea of community scarcely means anything anymore, as far as I can tell, except among the submerged, the ‘lowly’: the Native American, the Mexican, the Puerto Rican, the Black.” But Baldwin claims community as the answer. What Baldwin has to tell is that a reinvigorated sense of community might reveal solutions for black and white in our painful local spaces. “Community,” he says, “simply means our endless connection with, and responsibility for, each other.”

Art like Fred’s teaches us how to think locally so that we might imagine the possible in both our own and other places, in ours and in others’ sacred spots. This geography of the imagination, so evident in Baldwin’s searching, wounded, hopeful work, can allow us finally to make sense of other lives as well as our own, to claim space not yet realized but able to be conceived and shared. This paragraph from Fred’s Farewell I’m Bound to Leave You suggests how the local imagination touches the global, and how despair ties itself to promise:

There were stars and animals and trees and microbes; there were women to love and friends who lived and died and other people too; who said and did the goofiest things imaginable. There was a lovely quiet in the midst of hilarious turmoil. There was, in short, the flashing phantasmagoria of rational life, the wild endearing circus of sense and circumstance…. Grasp the yardstick of existence anywhere along its length, take it up with an attitude of happy disinterest, and see if the extremities, horror and joy, despair and contentment, were not ends of the same standard, and composed of the very same materials.
We all share the microbes, the stars and animals and trees and love and goofy people. We share them differently — in our own local moments — but we share them. It’s only when we resist abstraction — the claiming of culture, or environment, or theory as the terms of truth — and embrace the concretely human that we retain both what keeps us individuals and what keeps us communities. Only with that recognition are we ready to change and grow.

This is the lesson of art like Fred Chappell’s. This is the lesson of the humanities. We are human in our variation, human in our sameness. Art that teaches us that, how our small lives connect to others’ in their terrible and beautiful uniqueness, is art to be honored and celebrated. It might be that learning to weave our local colors together across a border — school, country, religion — can give us all a method to take on the work of making peace moment by moment, story by story, mountain by mountain.

Works Cited


A Country, A People

Nathan Glencer


MEN AND WOMEN in fatigues and flight suits dominate the scene at Jersey Mike’s Subs in Goldsboro, North Carolina — which makes sense. Jersey Mike’s is on the city’s main thoroughfare, Ash Street, just two miles away from Seymour Johnson Air Force Base.

In buzz cut and flight suit, Captain Shiraz Dalal, a pilot and flight instructor for the 911th Air Refueling Squadron, fits in with the camouflaged crowd. Nearly every patron in the restaurant between the ages of twenty and forty wears a military uniform. Goldsboro is without a doubt a military town.

Goldsboro grew up around the railroad, and east-west and north-south lines still cross the city. Today it is home to roughly 38,000, and its largest employer is Seymour Johnson Air Force Base, with 6,171 employees, 4,267 of whom are active duty. About 7,000 more family members of active duty personnel call the city home. Fort Bragg, the largest military installation in the world, is a little over an hour’s drive away.

In Goldsboro, while Airmen and locals frequent the same stores and restaurants, the two groups rarely interact in significant ways. The town shows strong support for local troops, but residents sometimes lack a clear idea of what the military in their midst does on a day-to-day basis.

Despite the pronounced military presence in Goldsboro and the state as a whole, what does the average citizen actually know about the lives of U.S. service members overseas? This is a question Sarah Merritt, whose husband served in Afghanistan, wanted to answer.

In 2008 Master Sergeant Jeffrey Merritt deployed from Goldsboro’s Seymour Johnson to serve in Gardez as a mentor to the Afghan National Army. On his return to the States, he showed Sarah photographs taken near his base by fellow service members. Rather than a flat desert, which she expected, Sarah saw that the massive Hindu Kush mountain range dominated the landscape. Surprised by the beauty and struck by her husband’s stories, she began envisioning a project that would show Goldsboro another side of Afghanistan, one different from images of combat in the media.

In 2010 Sarah Merritt and Becca Scott Reynolds of the Arts Council of Wayne County collaborated on the month-long, multidisciplinary project A Country, A People: Afghanistan Through the Eyes of the Men and Women of the U.S. Military. With Wayne County Reads and other community partners, Merritt and Reynolds assembled the project’s facets — a book-read, lectures by scholars recognized for their work in the Middle East, a viewing and
A Distant Vision
Jennifer McCollum

GOLDSBORO RESIDENTS Sarah Merritt and Becca Scott Reynolds worked together at the Arts Council of Wayne County. Reynolds, who grew up on a family farm in Goldsboro, has called the city home nearly her whole life, and Merritt settled in Goldsboro in 1998, when her husband MSgt. Jeffrey Merritt was stationed at Seymour Johnson Air Force Base. Sarah Merritt, executive director of the Arts Council, and Reynolds, gallery director and independent photographer, collaborated on A Country, A People, a comprehensive project partly funded by the North Carolina Humanities Council that featured an exhibit of photographs by U.S. Air Force members in Afghanistan. With A Country, A People and its companion programs, Merritt and Reynolds sought to bond two communities living close but separate lives in the same small North Carolina town.

Though Seymour Johnson Air Force Base is within walking distance from the center of Goldsboro, service members seem to function as “a country in and of themselves,” Reynolds says. That disconnect, and the stories and photos she encountered from her husband’s deployment, inspired Merritt to create A Country, A People. With support from Humanities Council Advisory Board member and Goldsboro native Ed Borden and the guidance of associate director Harlan J. Gradin, the project opened in January 2011.

A Country, A People offered ways to see Afghanistan through the eyes of American military. Exhibit visitors saw photographs shot in sepia on treks along arid terrain, the dust from the troop’s boots seeming to cake the camera’s lens. They saw wide-angle shots of airmen, so tiny they’re toy-like, marching through bunkers of blindingly white snow laid beneath the massive Hindu Kush. Exhibit visitors saw photographs taken in “benign time” from a fighter jet at 25,000 feet altitude. The seasonal incarnations of Afghanistan’s landscape — white peaks against a flannel sky and mountain ranges umber with the day’s heat — these images are humbling enough to make you forget, for a moment, the reality of war. The photographs sharp with razor wire help you remember.

View more photographs and read about full project details at www.nchumanities.org/galleries/country-people.
discussion of the film *Kandahar*, veteran-led storytelling sessions, programs on Afghan folklore and on women and war in the Middle East. Colonel Patrick Doherty, Commander of the 4th Fighter Wing, welcomed guests at the opening reception with a discussion of the roles that the U.S. Air Force and Seymour Johnson Air Force Base play in the nation as a whole, and Karl Eikenberry, the U.S. Ambassador to Afghanistan and a Goldsboro resident, spoke on the U.S. presence, goals, and progress in Afghanistan. Military historian Dr. Roy Heidicker, 4th Fighter Wing Historian, moderated a panel discussion with Seymour Johnson Air Force Base Airmen. *A Country, A People* culminated in a festival celebrating the sounds and flavors of Afghan culture.

The project’s main component was an exhibition of over one hundred photographs taken by eight U.S. Air Force members who had been stationed in Afghanistan, those of Master Sergeant Keith Brown, Captain Shiraz Dalal, Major Matthew Harnly, Staff Sergeant Makenzie Lang, Technical Sergeant Tammie Moore, Captain John Peltier, Technical Sergeant Daniel P. Ruffino, and Major Samuel Tucker. Larry Lean, an art/visual communication professor at Mount Olive College, explained in his introduction to the exhibition that “for the past nine years, we have heard stories of a far-off land and war.” *A Country, A People* brought “a distant vision of Afghanistan, the country, and its people home.”

Matthew Harnly, Commander of the 341st Logistics Readiness Squadron, Malmstrom, AFB, MT, and contributor to the *A Country, A People* exhibit, was deployed to Kuwait and Iraq before installing in Afghanistan, where he mentored the Afghan National Army. After a little over two months of pre-deployment training in Ft. Reily, Kansas, during which about twenty percent of his instruction consisted of cultural education, Harnly landed in Kabul, then Gardez for a one-year deployment with, he believed, an idea of what to expect. In those months, across barriers of language and culture, he began to develop an understanding for the region, yet he admits, “The truth of the culture is really hard to get at as an outsider.” Most of Harnly’s photos were taken on base. He explains, “I would have liked to capture what I saw while I was off base. I really would have liked to document what is behind the mask of Afghan culture essentially.” Harnly and a Logistics Depot commander with whom he worked discussed Harnly’s joining him when he traveled from Gardez to Kabul to see family. But the dangers were too great. Harnly explains it by comparison: “I mean, I drive to work from my house in the U.S. and maybe it rains today. They drive to Gardez from Kabul and maybe one of their friends dies today.”

According to MSgt. Jeffrey Merritt, the overall U.S. objective in Afghanistan is to help stabilize Afghans to lead themselves, to establish a legitimate Afghan government. To do so, American service members mentor soldiers in the Afghan National Army and work with Afghans at the local level to build confidence in the actions of the National Army and Afghan police. U.S. involvement and mentorship is aimed at familiarizing Afghans with a western democratic mode of government, says MSgt. Merritt, but it is not his intent to
see a western-style system of leadership put in place — Afghans must make it their own. “It is a different war,” says MSgt. Merritt. “It’s about giving the Afghan people the tools to support the government,” which includes “working with local villages for distribution of school supplies and food” and “training in the construction of aqueducts for farming.” Harnly explains, “The larger goal is not to be needed.”

Military historian Heidicker says that to U.S. citizens, Afghanistan is “about as foreign as you can possibly get.” Speaking of negotiating the delicate cultural balance, he observes:

*Can a nation successfully set up the best parts of its culture and its society and its way of life and share it? I don’t know.*

*The way they do things in Afghanistan, they’ve been doing for many hundreds of years, for many generations. It’s not a way of life that they adopted yesterday. When you grow up living a certain way, that’s your normal, and when someone comes in and says, “Hey! New, Better!”, that’s tough. It’s easy for us to look at them and go, “Well of course they want to be us, doesn’t everybody want to be an American?” But do they? If you’ve done things a certain way for a certain period of time, why would you change? And the other thing that I think is critically important to understand is who has the power. If you’re asking someone to change, you’re asking them to give away their power. Who wants to voluntarily give up their power?*

Harnly considers the scale of time to be very different in Afghanistan, a slowly moving wheel in comparison to the pace of American life. Adapting this concept of time to the schedule-driven, results-oriented expectations of his superior officers was a challenge. “It was like asking me to bicycle at 65 miles-per-hour with just the pedals and my legs,” he says. Because some of Harnly’s top leadership had not spent time in the field in Afghanistan, they did not fully understand how that culture functioned and would push him through the process of mentorship while simultaneously emphasizing the necessity of cultural understanding. Often feeling...
at the center of a cultural tug of war, Harnly was continually strained to complete his mission on time. Also complicating his work was that “advisors come in and then they go out really quick, so how much effort would I as an Afghan want to expend working with a new guy?” How does one convey to an Afghan soldier that “you’re not just a guy in a uniform that represents an occupying force”? Harnly admits that “it’s a short time to build up trust,” but believes that the American and Afghan military “can still build reasonable bonds.” Perhaps with his camera Harnly achieved a solution to competing concepts of time and its challenges. Visual arts professor Lean wrote for the opening reception of _A Country, A People_ that “the photograph stops time for a fraction of a second and gives us a glimpse of reality we have only imagined. It makes the stories we have heard real.” The Depot commander risking life for a few hours with family. The green-bereted soldier waiting for a promotion. The American medic in hijab carrying trays of “strong food.” The Parwan refugee waiting for shoes. A photograph authentically taken, as those of _A Country, A People_, can reveal how the most faraway places may in a distant way feel like home.

Maj. Matthew Harnly often went to great lengths to capture in photographs real life on the base. One such photo is of an in-coming military convoy whose lights illuminate an otherwise dark pre-dawn landscape. “What kind of guy does that? He climbed to the top of a watch tower in the middle of the night to get a picture of an in-coming convoy.” ~MSgt. Jeffrey Merritt
More Than Policy
Major Matthew Harnly

AS AN ADVISOR to the Afghan National Army, I spent nearly every day working side-by-side with Afghan soldiers. They and my team of five U.S. Air Force logisticians spent hours discussing military policy and procedures. But more than policy, we talked about life: life in Afghanistan, life outside of Afghanistan.

One of the favorite photos I took during my deployment is of an Afghan soldier wearing a green beret and shouldering a Soviet-made machine gun. This soldier spent most of his days working in an ammunition storage area. I recall his telling me that he had served enough time as a simple soldier. He asked me to talk to his commanding officer about a promotion.

Photographs for Afghan soldiers are quite the commodity. Many soldiers go for long stretches of time without seeing their friends or family. Life, as you can imagine, can be hard. Travel, dangerous. The threat of Taliban activity may have significantly decreased in the vicinity around the base where he worked, but it was very high over the roads leading to his home. It had been a couple years since this soldier had last been home — no 4G video chat or readily available email. His military service implied a near confinement to the base; downtown clubbing wasn’t a Friday night possibility for him.

On the day of this photo, one of my colleagues and I had gone outside the base to take some snapshots — a few canned images to show friends and family back home. We asked three of our interpreters to come along. When my friend and I finished taking our photos, this soldier requested I take a picture just of him. I had no reason to turn him down. Smiling, he grabbed his machine gun, donned his beret and walked in front of our Hummer.

The light was a little overcast, so I turned on the built-in flash on my Cannon G10, spun the settings dial to highlight the macro mode and gave only haphazard consideration to my F-stop. Click. Click. Done.
“I had my SLR and two lenses, and whenever something benign was going on, and it wasn’t too often, but whenever we were in a transitory stage of flight, I’d get the camera out and start taking pictures. It was pretty crammed. I had the front of the lens up against the cockpit glass and had to lean back to take a photo.” — Capt. John Peltier

“The portrait is of one of four interpreters that worked for my team. He was a math teacher, as I recall, but being an interpreter paid much better. He was very quiet and more an introvert — ironic for an interpreter.” — Maj. Matthew Harnly
An Afghan girl from the Parwan Refugee Camp waits to receive shoes and clothes. The Kapisa and Pawarn Provincial Reconstruction Team worked with the Afghan Department of Refugees and Reparation to coordinate the humanitarian assistance drop.

The focus of the *A Country, A People* exhibition was “not so much on the ‘at war’ aspect – the blood, the death, the destruction. The real focus was the human side of it, the day-to-day experience and the personal experience with the Afghan people and the landscape.... They are a country of people who endured a lot of heartache. A lot of Americans imagine Afghanistan as a dark and drab country and were surprised to see how bright and bold the people are.” ~Sarah Merritt
New Scholars

Road Scholars is even better in 2011, with twenty-five programs and ten outstanding scholars newly added for over seventy speakers. Browse the online Road Scholars catalog at www.nchumanities.org to find detailed descriptions of presentations on a wide range of topics for your group to explore and enjoy.

OMAR ALI of Greensboro is a historian, associate professor of African American and Diaspora Studies at the University of North Carolina at Greensboro, and frequent CNN and NPR commentator. Ali recently helped curate an exhibit at the Schomburg Center for Research in Black Culture of The New York Public Library called The African Diaspora in the Indian Ocean World.

- Understanding Black History as American History
- The Many Faces of Islam: Beyond the Headlines

GILES HARRISON-CONWILL of Durham works with North Carolina nonprofits to plan and implement arts education programs. His interests include urban social movements, citizenship, democracy, and popular culture.

- Diverse Democracies: Understanding Venezuelan Democracy in the U.S.

DOUGLAS A. JACKSON is an assistant professor of music at Elizabeth City State University. Prior to teaching, he worked with Motown Records, A & M Records, and MGM Studios.

Max Roach: Jazz Drummer and North Carolina Native

- Trumpet and Cornet: Influences on Jazz

SUSAN KETCHIN of Durham is an author, musician, tutor of theological writing and Faith and Fiction workshop leader at Duke Divinity School’s Center for Theology.

- God in Southern Story and Song: Spirituality and Music in Literature of the American South
- Writing Creatively: Writing Your Spiritual Autobiography
- Four “Christ-Haunted” Writers Today

JESSIE G. LUTZ of Chapel Hill is professor of history emeritus at Rutgers University in New Jersey. She has taught Chinese history in Hong Kong, the People’s Republic of China, and for the Osher Lifelong Learning Institute of Duke University.

- Religion in Twentieth-Century China
ANGELA ROBBINS MARRITT of Greensboro is an instructor at the University of North Carolina at Greensboro and Salem College and has worked in education and collections management at the International Civil Rights Center and Museum in Greensboro and the Museum of Early Southern Decorative Arts.

- Women’s Work in the Early New South
- “The Biggest Thing Ever Seen or Dreamed of in North Carolina”: Women’s Work and the New South Vision at the North Carolina State Exposition of 1884
- Public Appearances: Women, the Law, and Court in the Post-Civil War South

ELISHA T. MINTER of Charlotte is a storyteller, musician, actress, author and has an extensive background in music and theater. She currently works at the Beatties Ford Road Library in Charlotte.

- The Kwanzaa Experience
- Poetry Pickin’s

JONATHAN D. SARRIS of Greenville is an author and associate professor of history at North Carolina Wesleyan College in Rocky Mount.

- What If?: Counterfactual Scenarios in the American Civil War
- The Reasons Why: The Motivations of Civil War Soldiers

ED SOUTHERN of Winston-Salem has been the executive director of the North Carolina Writers’ Network since 2008, after more than eight years with John F. Blair, Publisher.

- The Race to the Dan: The Retreat That Won the Revolution

JOHN SULLIVAN of Burlington is an author, Powell Professor of Philosophy Emeritus at Elon University, and faculty member at Tai Sophia Institute in Laurel, Maryland.

- Becoming an Elder: Welcoming the Gifts of Later Life
- Exploring Faith Traditions through Parables and Teaching Stories
- Celtic Journeying: New Practices to Care for the Good, Green Earth

New Programs from Returning Scholars

DOUGLAS BUTLER

- After Appomattox: North Carolina Civil War Monuments, 1865–1965

VIVIAN JACOBSON

- The Biblical Windows of St. Stephan Church, Mainz, Germany

LYNN SALSI

- The History of North Carolina in 45 Minutes

EJ STEWART

- Sit a Spell

BILLY YEARGIN

- General Robert E. Lee: The Autumn of His Life

How to Sponsor a Road Scholars Program

AN APPLICATION TO APPLY for a Road Scholars program may be found at www.nchumanities.org. Questions about applying for a program or becoming a Road Scholar should be directed to Carolyn Allen at (336) 256-0140 or callen@nchumanities.org.
Let’s Talk About It scholar Jonathan D. Sarris is an associate professor of history at North Carolina Wesleyan College in Rocky Mount. He is the author of *A Separate Civil War: Communities in Conflict in the Mountain South* and lives in Greenville, North Carolina, with his wife and children.

**The Civil War** is a subject that has attracted some of our finest novelists. Stephen Crane, William Faulkner, Robert Penn Warren, and many others have sought to paint on the war’s big historical canvass and in the process have created some enduring works of fiction. But are these works merely stories? Or can fiction tell its own kind of truth? As I tell my students, history is more about ideas than facts, and ideas are the common currency for both novelists and scholars. So when I was invited to participate in the Let’s Talk About It series *America’s Greatest Conflict: Novels of the Civil War*, I jumped at the chance.

The series analyzes five Civil War novels from contemporary authors — *The March* by E.L. Doctorow, *On the Occasion of My Last Afternoon* by Kaye Gibbons, *The Killer Angels* by Michael Shaara, *Enemy Women* by Paulette Jiles, and *Lincoln’s Dreams* by Connie Willis. These various works range from a dramatic, realistic retelling of the Battle of Gettysburg (Shaara) to a bizarre, weirdly beautiful speculation on the dream lives of Abraham Lincoln and Robert E. Lee (Willis). Although these writers utilize invention and dramatic license to tell their stories, there are historical truths contained within these fictional pages, if one knows how to extract them.

A case in point is E.L. Doctorow, one of the most honored modern American writers. In *The March* Doctorow retells in fictional form the most epic of American stories — General William Tecumseh Sherman’s March to the Sea in 1864–65. Doctorow is famous for playing fast and loose with historical fact, at times mixing in fictional and historical figures and having them both act improbably. This fanciful style has ruffled feathers among some historians. Undoubtedly, *The March* is a work of fiction. Doctorow invents a huge cast of make-believe characters that interact with real ones. In the book’s bizarre climax, Doctorow even invents a botched assassination attempt on Sherman that seems conjured out of *The Day of the Jackal*. But *The March* does not violate the essential history of the Civil War. Doctorow’s General Sherman inhabits the same historical space as the real Sherman. He thunders about the necessity and righteousness of his army’s vast destructiveness. He dislikes black people and resents having to deal with escaped slaves, gladly ceding them coastal lands just to get them away from his army. And he is “sworn to destroy the treasonous insurrection and preserve the Union.” None of these sentiments will be surprising to those who have read a nonfictional biography of the real Sherman. Doctorow tells a story about the past that strays down imaginary paths that historians fear to tread, but the path leads us in essentially the right direction.

And while fiction cannot substitute for historical knowledge, it can sometimes serve to bring home to readers a truth that they would not be exposed to, or understand as deeply,
had it been contained in a work of nonfiction. For example, historians have been trying to rewrite the history of the Confederate homefront for decades, dispelling the myth of the tragic, romantic, unified South in favor of a more complicated picture of a divided region, full of dissent, inner conflict, and factionalism. Here in North Carolina, the myth of Confederate patriotism was always contained in the ringing line, “First at Bethel, Farthest at Gettysburg and Chickamauga, and Last at Appomattox.” But in recent decades, scholars have shown that Civil War North Carolina was ambivalent about the secession, resistant to the Confederate government, and ravaged internally by battling armed factions with multiple agendas. This complex portrait of our state is revealed in many fine historical works, but how many more North Carolinians will read a novel like Cold Mountain, which conveys the essence of this chaotic reality, than will read nonfiction books about the same subject matter? How much broader of an audience will read Paulette Jiles’ Enemy Women, a searing portrait of civilians caught in Missouri’s inner civil war, than will ever open a scholarly monograph on the same story? I would hope that these novels would lead readers to fine books like Phillip Paludan’s Victims: A True Story of the Civil War or Michael Fellman’s Inside War: The Guerrilla Conflict in Missouri During the American Civil War. But if reading good novels conveys to readers a visceral sense of the messy reality of the Civil War in Southern communities, and perhaps even gets readers thinking about the broader implications of guerrilla warfare and insurgency in our modern age, then I’m all for it.

The great Vietnam War novelist Tim O’Brien once wrote that “story-truth is sometimes truer than happening-truth.” I don’t think I’d go that far. I can’t and still call myself a historian. But I can believe that fictional representations of the Civil War speak to us on an emotional and intellectual level that is important to historical understanding. Novelists can make connections and draw conclusions that are beyond the scope of the nonfiction writer. They impose a tension and a drama that keeps the reader engaged enough to find the nuggets of historical truth. And they delve into internal thoughts and feelings of their subject in a way historians wish they could. In short, novels connect us to the human commonality linking us to our past. “What stories, can do, I guess,” concludes O’Brien, “is make things present.”

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 (336) 256-0140 or callen@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. The North Carolina Center for the Book, an affiliate of The Center for the Book at the Library of Congress, promotes reading and lifelong learning for North Carolinians of all ages.
The 2010 Annual Report to the People

Shelley Crisp, Executive Director

IN THE 2010 CALDWELL LECTURE in the Humanities, Council trustee Hephzibah Roskelly states, “The imagination pulls together cultural spots to allow us to inhabit larger places, to hear with other ears.” Roskelly newly articulates the vision of the North Carolina Humanities Council: a “people who explore their personal and collective stories asking fundamental questions about identity, work, and culture; learning to value others’ stories and perspectives; and transforming their lives and communities through new reflections and new visions.” As you scan the names of places, organizations, donors, and individuals gathered from across the state to comprise the details of “The Annual Report to the People,” please know that they represent the gifts of imaginative power, time, and commitment to create those larger spaces where we come together to know ourselves and each other as individuals, as communities.

In what follows, you will discover a record of many familiar initiatives and some exciting new ones, most particularly the Museum on Main Street traveling exhibition brought into the state through a collaboration between the Humanities Council and the Smithsonian Institution. Far exceeding everyone’s hopes and expectations, more than 30,000...
people enjoyed *New Harmonies: Celebrating American Roots Music* in all its facets. Concentric circles of new programs and new partners have rippled from the tour, and every host site has its own success story about impact and about what comes next. A special word of thanks is due to *Our State* magazine for supporting *New Harmonies* as its statewide media partner and to *Southern Cultures* journal, which coordinated a special music issue. Council staff, trustees, alums, Advisory Board members, scholars, site directors — we were all privileged to play a role in bringing MoMS to North Carolina.

Social media is becoming more and more a part of the Council’s daily outreach, beginning with the launch of a new website in 2010 which has led to more accessibility and visibility. New trustees, new staff, and new Advisory Board members have joined the effort to support the work of the Council as well.

Amid what is new and beckons us forward, however, we are always mindful that “history,” as veteran staff member Harlan J. Gradin avows, “is made by people like us.” Packed into that simple statement are years of work across the state on humanities projects and promoting them, Gradin explains, “as a way of envisioning a coherent sense of how the world works and what the realm of deliberative processes must be...if we are in fact to have the qualities necessary for democratic life.” The Council bids a bittersweet farewell to Gradin, who gave twenty years to the cause as a program officer, associate director, editor, and director of community development. The silver lining is that Gradin continues to be part of the Council circle as scholar emeritus, on call to those of us who will want to continue to seek him out for wisdom and affirmation.

As a record of another year of accomplishments and conversations, this report would not be complete without extending appreciation to the donors who have given their resources to make sure the Council’s work reaches as widely and deeply as possible. Please take a moment to thank them if you have the opportunity for their generosity and the gifts they make to ensure that the humanities remain an integral part of North Carolina’s everyday life.
THE NORTH CAROLINA HUMANITIES COUNCIL

awarded two planning grants, seventeen mini-grants, and sixteen large grants to cultural and educational organizations to conduct humanities programs in 2010. Funded groups matched the Humanities Council grants with in-kind and cash contributions. (In-kind amounts are listed below each project title throughout “The Annual Report to the People.”) The projects supported during this grant period are integral to the Humanities Council’s commitment to advocate lifelong learning and facilitate the exploration and celebration of the many voices and stories of North Carolina’s cultures and heritage.

Regrants

Planning Grants

CRAVEN
$750 to Uptown Business and Professional Association, New Bern
Mapping the Great Fire of ’22: Race, Place, and Memory in New Bern
$750

WAKE
$750 to Office of Archives and History, North Carolina Department of Cultural Resources, Raleigh
New Voyages to Carolina: Rethinking North Carolina’s History for the 21st Century
$815

Mini-Grants

BUNCOMBE
$739 to Center for Diversity Education, Asheville
Learning the Lessons of Rootshock
$3,752

DAVIE
$727 to Davie County Public Library, Mocksville
Elliot Engel Presents Queen Victoria and the Victorian Novel
$2,290

DURHAM
$1,200 to St. Joseph’s Historic Foundation, Durham
The Legacy of Hayti
$22,025

GUILFORD
$1,150 to Guilford College, Greensboro
Quakers, Slavery, and the Founding of Guilford as a Quaker College
$2,041

$1,200 to University of North Carolina at Greensboro, Greensboro
Forever Free: Abraham Lincoln’s Journey to Emancipation
$1,200

$1,200 to NC Storyfest, Inc., Greensboro
Connecting with Stories: Workshops for Growth and Development
$3,000

MACON
$1,200 to Land Trust for the Little Tennessee, Franklin
Bartering Tradition in Historic Cowee Valley
$2,455

MADISON
$1,200 to Madison County Arts Council, Marshall
Grand Masters Fiddlers Tribute Documentary Film
$3,000

NEW HANOVER
$1,200 to Fort Fisher Restoration Committee, Kure Beach
Panel Discussion on U.S.C.T.s at Fort Fisher
$1,992

$1,200 to Cape Fear Community College, Wilmington
One Book, One Community — New Hanover County, 2010
$11,986

ORANGE
$1,200 to Department of Communication Studies, Chapel Hill
Facing Our Neighbors
$1,277

$700 to Hillsborough Arts Council, Hillsborough
Jazz and You! Workshop
$824

ROBESON
$695 to University of North Carolina at Pembroke, Pembroke
Perspectives on the Civil War Era
$5,504

WAKE
$1,200 to Cultural Enrichment Services, Raleigh
Legacy of Timbuktu: Wonders of the Written Word
$18,548

$900 to Society of North Carolina Archivists, Raleigh
Processing the Past: The Revolution in Archival Practice and How It Is Changing Your History
$757

WATUGA
$1,200 to Appalachian State University, Boone
Appalacia and Wales: Coal and After Coal
$17,133

$1,083 to Appalachian State University, Boone
James Humes Lecture Series
$3,000

Large Grants

ASHE
$10,000 to Ashe County Arts Council, West Jefferson
On the Same Page Literary Festival, a fall 2010 literary festival in western North Carolina whose focus was reading and writing about North Carolina people, places, and traditions. Activities included creative writing workshops, readings, and An Hour with an Author sessions.
$28,944

BUNCOMBE
$5,000 to Serpent Child Ensemble, Swannanoa
Beacon Blanket Mill Documentary Project, for a documentary film about the rise and fall of Beacon Blanket Mill, now closed but once the largest manufacturer of blankets in the world. The project included the gathering of oral histories of former Beacon Hill mill workers, public showings of the film, and a panel discussion about how western North Carolinians maintain a sense of identity and community in the face of social and economic change.
$10,000

$10,000 to Mountain Area Information Network, Asheville Wordfest, a third annual four-day poetry festival in downtown Asheville celebrating diversity, community, and citizen journalism, a source of community and global journalism complementary to traditional media. Live webcasts of select readings and events made the festival accessible to a broad audience.
$16,480

CASARRUS
$5,000 to Cabarrus County Public Library, Concord
Cabarrus Reads, a two-day event exploring the topic of “home” that included a seventeen–county community book-read, scholar-led panel discussions, author readings, storytelling, how-to sessions on oral history, and special presentations designed for high school students.
$33,674

CHEROKEE
$7,000 to Tri-County Community College, Murphy
Mountain Work: A Social Commentary, a video by students documenting the social, historical, and cultural meanings of work in their mountain communities included an oral history methods workshop, a videography and photography presentation, and video premiere.
$10,000

Michael Huie performs an original one-act play Here to Become Forever at the symposium Single Threads Unbraided: A Celebration of the Work of A.R. Ammons. Photo by Susan Sharpless Smith.
DURHAM
$5,000 to Southern Documentary Fund, Durham

Landscapes of the Heart: The Elizabeth Spencer Story, a documentary film about Southern writer and Chapel Hill resident Elizabeth Spencer. Film producer Sharon Swanson explains, “By telling Spencer’s story, we are also recounting the personal story of a privileged white woman who bucked the twin systems of racism and gender equality in post-World War II in her work and paid the cost both in ostracism from her hometown and estrangement from her family.” $21,274

$7,775 to StoriesWork, Durham

Transitions: The Humanities and Life Challenges, a storytelling project that inspired therapeutic discussion of such issues as parenting in the twenty-first century, modern courtship and marriage, immigration and resettlement, aging and geriatric health, and returning from war. $7,900

FORSYTH
$7,690 to Z. Smith Reynolds Library, Wake Forest Univ.

Single Threads Unbraided: A Celebration of the Work of A.R. Ammons, a symposium examining the poetry, visual art, and letters of one of North Carolina’s most distinguished writers that included presentations by nationally known speakers, the unveiling of twenty Ammons original paintings, and a one-act play based on Ammon’s love letters. $68,835

HALIFAX
$9,430 to the Haliwa-Saponi Indian Tribe, Hollister

Haliwa Indian School Documentation Project Phase 2, the continuation of a project examining the Indian Schools of Hollister as a dominant institution of identity for the American Indians of Halifax, Warren, Franklin, and Nash counties. $20,000

ORANGE
$5,400 to North Carolina Collection, Wilson Library, University of North Carolina at Chapel Hill

Worth 1,000 Words: Essays on the Photographs of Hugh Morton, the Hugh Morton Collection of Photographs and Films, to commission a series of interdisciplinary essays based on Hugh Morton’s rich visual record of North Carolina heritage and culture. The essays were presented at two public forums, integrated online as part of the blog “A View to Hugh,” and linked to the Morton digital library and archival finding aid. $5,400

$10,300 to Conservation Fund/Resourceful Communities Program, Chapel Hill

Tyrrell County Foklife Project, a video documenting a centuries-old public arts celebration, the Fiesta de la Posada. The county’s public school Spanish teachers helped develop a La Posada companion curriculum guide for regional distribution. The project also produced a CD of the Brothers in Praise, a traditional African American gospel choir of the Zion Grove Church of Christ, and featured the musical quartet in a free public concert. $20,000

$5,000 to Community Empowerment Fund, Chapel Hill

Micro-Finance Narratives in Durham, NC, a documentary film of personal stories of two micro-entrepreneurs who participated in the Community Empowerment Fund, a student-run organization that assists people of low-wealth in establishing economic independence by offering small business training courses, interest-free business loans, and a savings program. $5,000

PITT
$7,075 to East Carolina University, Greenville

Celebrating Latino Leadership in North Carolina, a series of interviews with Latino immigrants who, after resettling in North Carolina, established themselves as leaders in churches, business, and health care. Summaries of the oral histories were distributed throughout the Greenville community, and audio extracts of the oral histories were published online. $10,000

WAYNE
$7,500 to North Carolina Museum of History, Raleigh

The Photography of Lewis Hine: Exposing Child Labor in North Carolina, 1908–1918, an expansion of an earlier exhibition treating Hine’s Gaston County investigative photography of child workers in early twentieth-century North Carolina textile mills. The project, which included free public lectures, aimed to place the photographs within a statewide context and convey their cultural and historical significance to a broad audience. $10,000

WATAUGA
$6,531 to Appalachian State University, Boone

Sexuality and Gender Identity in Appalachian Communities, an oral history project documenting the lesbian, gay, bisexual, and transgender presence in Appalachian North Carolina and its effect on regional character and social development. Project components included a public symposium and contribution to an interactive website. $6,756

WAYCE
$8,830 to Carolina Mountains Literary Festival Association, Burnsville

Coming Home: The 5th Annual Carolina Mountains Literary Festival, a two-day event exploring the topic of “home” included a seventeen-county community book read, scholar-led panel discussions, author readings, storytelling, how-to sessions on oral history, and special presentations designed for high school students. $12,295

$1,600 to Traditional Voices Group, Burnsville

Gospel Music in the Toe River Valley, the fourth annual RiddleFest celebrated the life of Yancey County’s Lesley Riddle, a collector and conduit of traditional sacred music of North Carolina’s Appalachian region. Riddle profoundly influenced the famous Carter family, who popularized the mountain music that Riddle taught them. Components of the project included an evening concert and interpretative performances by musicians and educators and workshops on such topics as shaped-note singing, black gospel, and the origins of southern gospel. $6,743

The Teachers Institute

This experience helped me to find a new respect for the history of our area, including the history of my students and their families. I’ve gained a renewal in regards to teaching. I can’t wait to implement some of my new-found knowledge and experience into my classroom! This has been such a rewarding experience! ~2010 Teachers Institute Participant

THE TEACHERS INSTITUTE, a free professional development program for K–12 public school educators in North Carolina, offered three seminars in 2010.

The first seminar, April 16–17, Searching for the Real Thing in American Music, was held in Mount Airy and hosted by the Mount Airy Museum of Regional History. Lead scholar Benjamin Filene, director of public history at the University of North Carolina at Greensboro, led participants in an exploration of how American music tells the stories of America’s diverse people. In the fall, October 15–16, this seminar was repeated for additional educators, and Dr. Filene was again the lead scholar. This seminar was hosted by the Liston B. Ramsey Center for Regional Studies at Mars Hill College. Both seminars were held in conjunction with Museum on Main Street’s New Harmonies: Celebrating American Roots Music, a traveling exhibition of the Smithsonian Institution presented in collaboration with the North Carolina Humanities Council.

Appalachian Voices was the title of the 2010 Teachers Institute Summer Seminar held at The Paul and Florence Thomas Memorial Art School in Glendale Springs. Lead scholars Drs. Patricia Beaver and Sandra Ballard (Appalachian State University) and Dr. John Inscoe (University of Georgia) employed history, folklore, literature, film, and other expressions of culture to guide participants in a discussion of diversity and identity in gender, race, ethnicity, and class in Appalachia’s rich culture.

Joy Kinley, a teacher at Starmount High School in Yadkin County, completed three hours of graduate credit during the 2010 fall semester at UNC at Greensboro based on her participation in the Appalachian Voices seminar.

A barn mural spotted in West Jefferson, NC, during a Teachers Institute seminar.

Teachers take a break from study on the Blue Ridge Parkway.

Luthier Wayne Henderson explaining his craft to TI participants.
Let’s Talk About It

THE LET’S TALK ABOUT IT library discussion series brings together scholars and community members to explore how selected books, films, and poetry illuminate a particular theme. The newest series additions to Let’s Talk About It continued to be popular in the 2010 sessions. Of the participating libraries, 61% chose one of the seven newest offerings. In addition, a new series was acquired through the Picturing America grant sponsored by the National Endowment for the Humanities and the American Library Association. Four libraries took advantage of this series during 2010. Explore all the Let’s Talk About It series online at the Humanities Council’s website.

Let’s Talk About It is a joint project of the North Carolina Humanities Council and the North Carolina Center for the Book, a program of the State Library of North Carolina/Department of Cultural Resources and an affiliate of the Center for the Book in the Library of Congress.

ALAMANCE
$1,000 to Alamance County Public Library, Burlington
From Rosie to Roosevelt: The American People $3,000

BLADEC
$1,000 to Bladen County Public Library, Elizabethtown
Discovering the Literary South: The Louis D. Rubin, Jr., Series $1,040

BRUNSWICK
$1,000 to Friends of the Library — Southport, Southport
Mad Women in the Attic $1,036

CABARRUS
$1,000 to Cabarrus County Public Library, Concord
Exploring the American West — Whose West? $2,200

CARTERET
$1,000 to Carteret County Public Library, Beaufort
Affirming Aging $4,545

CRAVEN
$1,000 to New Bern-Craven County Public Library, New Bern
Discovering the Literary South: The Louis D. Rubin, Jr., Series $2,786

$1,000 to New Bern-Craven County Public Library, New Bern
Law and Literature: The Eva R. Rubin Series $3,125

DAVIDSON
$1,000 to Friends of the Lexington Library, Lexington
One Vision, Many Voices: Latino Literature $2,322

DAVE
$1,000 to Davie County Public Library, Mocksville
Law and Literature: The Eva R. Rubin Series $1,409

DURHAM
$1,000 to Stanford L. Warren Public Library, Durham
The African American Experience $3,058

EDGECOMBE
$1,000 to Edgecombe County Memorial Library, Tarboro
America’s Greatest Conflict: Novels of the Civil War $1,204

IREDELL
$1,000 to Iredell County Library, Statesville
Affirming Aging $2,577

MCDOWELL
$1,000 to McDowell County Public Library, Marion
Explorations of Faith in Literature $1,019

NASH
$1,000 to Braswell Memorial Library, Rocky Mount
Altered Landscapes: North Carolina’s Changing World $1,672

PAMlico
$1,000 to Pamlico County Public Library, Bayboro
Divergent Cultures: The Middle East in Literature $2,047

$1,000 to Pamlico County Public Library, Bayboro
Looking At: Jazz, America’s Art Form $3,000

UNION
$1,000 to Union County Public Library, Monroe
Divergent Cultures: The Middle East in Literature $1,504

VANCE
$1,000 to Friends of the Perry Library, Henderson
Law and Literature: The Eva R. Rubin Series $2,846

THE 2010 JOHN TYLER CALDWELL AWARD FOR THE HUMANITIES

THE 2010 CALDWELL LAUREATE
Fred Chappell helped establish the M.F.A. Writing Program at the University of North Carolina at Greensboro, now considered one of the finest in the nation. Author of over two dozen books of poetry, fiction, and criticism, he served as the Poet Laureate of North Carolina from 1997–2002 and was inducted into the North Carolina Literary Hall of Fame in 2006. Chappell is the recipient of numerous awards, including the O. Max Gardner Award, the highest honor the University of North Carolina system can bestow on a faculty member, and the North Carolina Award in Literature.

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Road Scholars

THE NORTH CAROLINA HUMANITIES COUNCIL has been offering speakers, free of charge, to public audiences since 1990. The Road Scholars speakers bureau continues to gain in recognition and popularity across the state. Groups in fifty-two counties hosted at least one Road Scholars program in 2010. Seventy-two percent of the scholars participating in the program gave at least one presentation during the year. These scholars crisscrossed North Carolina offering a diversity of public humanities programs.

ALAMANCE
$295 to Haw River Historical Museum, Haw River
Southern Cooking High and Low $325
$350 to Haw River Historical Museum, Haw River
Nazi POWs in the Tar Heel State 1942–1946 $273
$283 to Haw River Historical Museum, Haw River
Blackbeard: The Man Behind the Legend $330

ALLEGHANY
$272 to Alleghany County Public Library, Sparta
The Last Buddhist Kingdom $150

ASHE
$331 to Ashe County Public Library, West Jefferson
Scoundrels, Rogues, and Heroes of the Old North State $876

CATAWBA
$350 to Hickory Museum of Art, Hickory
Chagall and the Bible $175
$313 to Catawba County Library, Newton
The Overmountain Men of 1780 and Their Campaign to the Battle of King’s Mountain $662

CUMBERLAND
$350 to Museum of the Cape Fear, Fayetteville
Breaking the Silence and Healing the Soul: The Oral Histories of Vietnam War Veterans $1,000

DARE
$350 to Dare County Library Foundation, Hatteras
Discovering Elvis $872
$350 to Dare County Library Foundation, Hatteras
Discovering Elvis $871
$350 to Dare County Library Foundation, Hatteras
It’s Not Just a Game $1,350

DAVIDSON
$350 to O. Henry Study Club, Lexington
Gone With the Wind? Never: Scarlett O’Hara and Southern Womanhood $500

DAVIE
$273 to Yadkin Valley Historical Association Conference, Mocksville
In the Footsteps of Daniel Boone $950

DURHAM
$270 to Treyburn Men’s Club, Durham
Blackbeard: The Man Behind the Legend $1,527
$266 to Heritage Garden Club, Durham
North Carolina’s Oldest Roads $700
$313 to Durham Civil War Roundtable, Durham
Bryan Grimes: Soldier and Citizen $630
$264 to Treyburn Men’s Club, Durham
Moving Into the Carolina Backcountry $273
$268 to Carolina Friends School, Durham
Moving Into the Carolina Backcountry $1,018

GASTON
$350 to Gaston County Museum of Art and History, Gastonia
Roots Music and the American South $1,430
$350 to Schiele Museum of Natural History, Gastonia
The Last Days of Black Beard the Pirate $1,050

Leonard Medical School Class of 1889. Courtesy Shaw University Archives.

$290 to Braswell Memorial Library, Rocky Mount
Rockabilly Head to Toe $816

NEW HANOVER
$350 to UNC at Wilmington, Randall Library, Wilmington
Entering a White Profession: Black Physicians in the Turn-of-the-Century South $1,000

$350 to Cameron Art Museum, Wilmington
Cultural Writing: Using Music and Visual Art in Poetry $1,627

$350 to Cameron Art Museum, Wilmington
Forgotten Rural Black Women $1,395

$250 to Cameron Art Museum, Wilmington
Fannin’ the Heat Away: A Celebration of the Art and Social History of the Handheld Church Fan $1,459

PASQUOTANK
$350 to Elizabeth City State University, Elizabeth City
Thomas Day, Cabinetmaker: Man in the Middle $560

$350 to Museum of the Albemarle, Elizabeth City
Carolina Jazz Connection $974

$350 to Museum of the Albemarle, Elizabeth City
Lead Belly, the Lomaxes, and the Construction of America’s Musical Heritage $805

PENDER
$350 to Historical Society of Topsail Island, Topsail Beach
North Carolina’s U-Boats: U-85, U-701, U-352 $1,070

$350 to Historical Society of Topsail Island, Topsail Beach
Contemporary Issues Facing Native Americans $600

PERSON
$291 to Research Club of Roxboro, Roxboro
The Last Days of Black Beard the Pirate $340

PITT
$250 to East Carolina University, Greenville
Mosaic Writing: Using Fiction, Poetry, and Memoir $935

ROCKINGHAM
$273 to Rockingham Community College, Wentworth
Islam: History, Traditions and Practices $450

$276 to Madison United Methodist Church, Madison
The Crystal Coast $260

$291 to Rockingham Community College, Wentworth
Building Community Through Writing and Art $380

ROWAN
$343 to NC Transportation Museum, Spencer
A North Carolina Icon Brought to Life: Sea Stories $935

$340 to NC Transportation Museum, Spencer
North Carolina’s Oldest Roads $920

$350 to NC Transportation Museum, Spencer
North Carolina’s U-Boats: U-85, U-701, U-352 $850

SAMPSON
$318 to Sampson Early College, Clinton

SCOTLAND
$349 to Scotia Village Retirement Community, Laurinburg
John Charles McNeill: Poet Laureate’s Home Songs $1,515

$291 to Scotia Village Retirement Community, Laurinburg
Chapali and the Bible $725

$290 to King Public Library, King
Blackbeard: The Man Behind the Legend $390

$267 to King Public Library, King
North Carolina in a Bottle $385

SURRY
$306 to Surry County Historical Society, Mount Airy
The Role of the Chestnut in Appalachian Life $1,529

$282 to Friends of Mount Airy Library, Mount Airy
In the Footsteps of Daniel Boone $315

$350 to Mount Airy Museum of Regional History, Mount Airy
Samson and Delilah $610

TYRRELL
$350 to Tyrrell County Genealogical and Historical Society, Columbia
War Zone: World War II off North Carolina’s Outer Banks $729

$350 to Tyrrell County Genealogical and Historical Society, Columbia
The Last Light $779

WAKE
$283 to Wake County Historical Society, Raleigh
Super-Scenic Motorway $575

$283 to Whitaker Glen Retirement Community, Raleigh
The Sandhills: The Comforts of Tradition and Ritual $1,125

$250 to Saints and Sinners, Senior Group, St Philip Lutheran Church, Raleigh
War Zone: World War II off North Carolina’s Outer Banks $220

$330 to Holly Springs Branch Library, Holly Springs
Still Cookin’ $692

$312 to City of Raleigh Foster Grandparents Program, Raleigh
Shine On: Richard Trice and the Bull City Blues $449

$250 to Raleigh Parks and Recreation, Raleigh
How Shipwrecks Shaped the Destiny of the Outer Banks $325

$313 to City of Raleigh Foster Grandparents Program, Raleigh
Hunting It By Mule Across North Carolina $854

$250 to North Regional Library, Raleigh
How Shipwrecks Shaped the Destiny of the Outer Banks $650

$250 to Raleigh Golden K Kiwanis Club, Raleigh
Writing in the Familiar $97

$0 to City of Raleigh Foster Grandparents Program, Raleigh
The Second Slavery: Southern Tenant Farmers $128

$350 to Saint Andrews Presbyterian Church, Raleigh
North Carolina Alive $620

$273 to Raleigh Civitan Club, Raleigh
The Sandhills: The Comforts of Ritual and Tradition $488

$294 to North Regional Library, Raleigh
Super-Scenic Motorway $510

$250 to Southgate Library, Raleigh
North Carolina’s Long Civil Rights Movement $967

$268 to North Regional Library, Raleigh
Southern Cooking High and Low $640

$276 to West Regional Library, Cary
Mahatma Gandhi: The Man and the Myth $740

$277 to North Carolina State Capitol Foundation, Raleigh
Thomas Day, Cabinetmaker: Man in the Middle $193

$309 to West Regional Library, Cary
Green Design and the Quest for Sustainability $870

WARREN
$300 to Friends of Warren County Memorial Library, Warrenton
Sincere Forms of Flattery: Blacks, Whites, and American Popular Music $350

$334 to Friends of the Warren County Memorial Library, Warrenton
America’s Music Down to Its Roots $908

$295 to Friends of the Warren County Memorial Library, Warrenton
Shine On: Richard Trice and the Bull City Blues $513

WATAUGA
$350 to Appalachian State University, Boone
Chagall and the Women in His Life $125

WAYNE
$350 to Mount Olive College, Mount Olive
Stories From the Underground Railroad $500

$322 to Arts Council of Wayne County, Goldsboro
Samson and Delilah $195

$289 to Arts Council of Wayne County, Goldsboro
America’s Music Down to Its Roots $620

$350 to Wayne County Historical Association and Museum, Goldsboro
North Carolina’s Oldest Roads $455

$305 to Wayne County Public Library, Goldsboro
Slave Voices in North Carolina $450

WILKES
$322 to Friends of Wilkes County Public Library, North Wilkesboro
Writing Family and Local History From Genealogical Data, Oral History, and Family Lore $930
Museum on Main Street’s New Harmonies:
Celebrating American Roots Music

MUSEUM ON MAIN STREET (MoMS) is a partnership between the Smithsonian Institution Traveling Exhibition Service and the North Carolina Humanities Council that places exhibitions in rural and small community museums, historic sites, and libraries. By hosting a Smithsonian Institution exhibition augmented by humanities programs, participating host sites embrace new opportunities for professional training in volunteerism, philanthropy, marketing, and collections care and handling. Working with in-state scholars, the North Carolina Humanities Council also provides resources in the form of programming grants to help host sites prepare exhibition-related events for and about their communities. Six such grants were issued to the sponsoring organizations that hosted New Harmonies in 2010.

CLEVELAND
$3,000 to Destination Cleveland County, Shelby $8,048

MADISON
$3,000 to Liston B. Ramsey Center for Regional Studies, Mars Hill $10,466

PASQUOTANK
$2,552 to Museum of the Albemarle, Elizabeth City $24,127

SURRY
$2,750 to Mount Airy Museum of Regional History, Mount Airy $12,159

WARRREN
$2,133 to Warren County Memorial Library, Warrenton $25,500

WAYNE
$2,375 to Arts Council of Wayne County, Goldsboro $4,500

Financial Overview

LISTED BELOW are the balance sheet, revenues, and expenses for the fiscal year ended October 31, 2010. The audited statement for fiscal year 2010 is available upon request. Contact Genevieve Cole, Assistant Director/Director of Administration and Finance, with any questions.

Revenues

<table>
<thead>
<tr>
<th>Public Support</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>National Endowment for the Humanities (NEH)</td>
<td>$861,530</td>
</tr>
<tr>
<td>Grants — We the People (NEH)</td>
<td>162,150</td>
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<tr>
<td>State</td>
<td>93,000</td>
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<tr>
<td>Other gifts and grants</td>
<td>89,066</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Other Revenue</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Loss on sale of fixed asset</td>
<td>(1,027)</td>
</tr>
<tr>
<td>Interest income</td>
<td>5,329</td>
</tr>
<tr>
<td>Investment income (net)</td>
<td>42,299</td>
</tr>
</tbody>
</table>

**Total Revenue** $1,252,347

Net Assets

| Change in net assets | $31,707  |
| Net assets: beginning of year | 716,279  |

**Net Assets: End of Year** $747,986

Expenses

<table>
<thead>
<tr>
<th>Program Services</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Program activities</td>
<td>$265,493</td>
</tr>
<tr>
<td>Road Scholars</td>
<td>54,632</td>
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<tr>
<td>Teachers Institute</td>
<td>173,901</td>
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<tr>
<td>North Carolina Conversations</td>
<td>53,014</td>
</tr>
<tr>
<td>“Crossroads”</td>
<td>2,199</td>
</tr>
<tr>
<td>Let’s Talk About It</td>
<td>19,080</td>
</tr>
<tr>
<td>Literature and Medicine</td>
<td>1,187</td>
</tr>
<tr>
<td>Museum on Main Street</td>
<td>59,018</td>
</tr>
<tr>
<td>Picturing America</td>
<td>4,700</td>
</tr>
<tr>
<td>Linda Flowers Literary Award</td>
<td>1,769</td>
</tr>
<tr>
<td>Regrants — NEH funds</td>
<td>77,292</td>
</tr>
<tr>
<td>Regrants — NC funds</td>
<td>85,048</td>
</tr>
</tbody>
</table>

**Total Expenses** $1,220,640

In-Kind

| Program partners                      | $642,744 |
| Friends of the Council                | 69,285   |

**Total In-Kind** $712,029

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Linda A. Mapley
Debbie Russell
Lisa A. Sessions
Thomas Stewart
Lynn Wright-Kernodle

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S F James & Diane Abbott
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Ashville Intercultural Center
DeWayne Barton

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Andrea Clark
Harlan Joel Gradin
Tom Hanchett & Carol Sawyer
Buck Hinman
Holly Jones
Millie Jones
Karen H. Loughmiller
Mountain Housing Opportunities
Dwight Mullen
Betsy Murray
Marc Rudow & Deborah Miles
James Samsel & Kim McGuire
Will Scarborough
Ed Sheary

Stephens-Lee Alumni Association
Alexandra Vrutnski

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David L. LaVere
John & Lucinda MacKethan
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Todd L. Savitt
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THE CALDWELL FUND
Anonymous

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Jeanne Tannenbaum
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Betty Ray McCain
Mitch & Jennifer McCollum
Neil McLeod
William McNeill

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Phillip & Margaret Baddour
Carolyn Banks
DeWayne Barton
Margaret Bauer
Rita Bang
Rosann Bazirjian
Clara Bond Bell
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Charles & Lois Brummitt
Burnng Coal Theatre Company
Burnsville Recreation & Learning Center
Jennifer Cabaniss
Andrea Clark
Genevieve Cole
Marsil Dickson
Bruce Doe
“Today more than ever before, North Carolina teachers need to be able to teach to a diverse student population. The North Carolina Humanities Council’s Teachers Institute offers teachers across the state tools and inspiration to meet these needs. It is a priceless gift to the teachers and their students. We’re proud to help support this valuable program.”

~Peggy and Bob Culbertson

Peggy and Bob Culbertson (right) with Charlie Thompson, a Teachers Institute scholar, and Hope Shand at the Advisory Board Dinner.
Core Sound: A People and a Place of Change and Courage

DURING THE 2011 Teachers Institute Summer Seminar, Coastal Culthere in the Core Sound, held at the Core Sound Waterfowl Museum & Heritage Center on Harkers Island, thirty-one educators explored such issues as: How has the Core Sound region’s unique geography shaped the lives of coastal people? What cultural traits can be traced back to the early English settlers? How do fishing families survive in the face of modern-day challenges? What role have women played in a water-based economy? Along with academic study, educators visited a working fish house and harbor, met some Shackleford ponies and the women who keep them safe, and toured communities with local historians to understand the deep sense of place that still lives in Down East Carteret County. A performance by the Menhaden Chanteymen, along with local Core Sound seafood and home-cooked meals, added to the week’s experiences as did a trip to Cape Lookout and the Lighthouse to explore the ecology of the area. Lead scholars were Karen Willis Amspacher, executive director of the Core Sound Waterfowl Museum & Heritage Center; Barbara Garrity-Blake, independent anthropologist; and Carmine Prioli, Professor of English at NC State University. Visiting scholars included geologist Stan Riggs (East Carolina University), writer Bland Simpson (UNC at Chapel Hill), and poet Peter Makuck (ECU).

Scholars and Teachers Institute participants discussed, among other titles: Island Born and Bred (Amspacher); Fish House Opera (Garrity-Blake and Susan West); The Fish Factory (Garrity-Blake); A Briefe and True Report of the New Found Land of Virginia (Thomas Hariot, first ed. 1588); Off-Season in the Promised Land (Makuck); and Hope for a Good Season (Prioli with photography by Edwin Martin).

Teachers, staff, and lead scholars gather at the Core Sound Waterfowl Museum & Heritage Center.
Scott Ackerson (Charlotte/Mecklenburg) is pleased to announce his transfer to South Mecklenburg High School after the school where he had taught for many years was closed. He will be teaching English this fall.

Susan Andrews (Winston-Salem/Forsyth), in the spring of 2011, produced a shadow puppet and modern dance performance, “James Evans: Standing Down the Stretch-Out,” based on the life of James Evans, a Cone Mills worker and union activist. For the development of this production, Andrews and Andrews Arts received both a planning and mini-grant from the North Carolina Humanities Council. The performance itself was supported by the United Arts Council of Greensboro to present to middle and high school students. In addition, Andrews was nominated as the 2011 Dortch Award recipient to present the program to general audiences at the Greensboro Historical Museum.

Wendi Craven Barber (Burke) was named principal of Table Rock Middle School on July 1. Prior to this appointment, Barber served as principal at Hildebran Elementary School and North Liberty School.

Ashlee Campbell (Charlotte/Mecklenburg) was accepted into the Executive Leadership Masters Program at Gardner Webb University. She began this two-year program in August.

Deborah Coulter (Carteret) attended “Chicago’s Downtown Lakefront as a Public Space” Teachers Institute sponsored by the National Endowment for the Humanities (NEH). For Coulter, this was a helpful follow-up to another NEH Teachers Institute, “The American Skyscraper: Transforming Chicago and the Nation,” which she attended in the summer of 2009.

Caroline Couther (Pender) received a Masters of Education in curriculum and instruction supervision from the University of North Carolina at Wilmington.

Jessica Harrell (Gates) graduated summa cum laude with a Masters in elementary education from Elizabeth City State University. As a participant in the 2010 Teachers Institute Summer Seminar, Harrell wrote a poem which was published in the Fall 2010 “Crossroads.” From this publication, her poem was selected by “Your Daily Poem” website and can be found at http://www.yourdailypoem.com/listpoem.jsp?poem_id=618.

Joy Kinley (Yadkin) spent four weeks in Vienna, Austria, at a National Endowment for the Humanities Teachers Institute entitled “Mozart’s World.” Her studies, focused through the lens of Mozart’s music, included history, architecture, culture, and the gardens of Vienna as they have been shaped by the convergence of Eastern (the Ottoman Empire) and Western (the Hapsburgs) influences.

Brooke Mabry (McDowell), the 2010 Teacher of the Year for McDowell Early College and for McDowell County, has been named as a secondary instructional coach for McDowell County’s 2011–2012 academic year.

Lynne McNeil (Randolph) was accepted in the doctoral degree program in educational studies with a focus on cultural foundations. She began her studies in August. In July, McNeil attended the National Endowment for the Humanities Landmarks of History Workshop on the Rochester Reform Trail.

Kristi Short (Guilford) has accepted the position of the degree program coordinator at Guilford Technical Community College. In this program, Short coordinates and manages the twenty-one degrees, diplomas, and certificates that are offered online.

Edna Turner (Wayne) is working on her Masters degree in instructional education through Central Michigan University. She will complete her degree in December 2012.

Theresa Pierce (Rowan/Salisbury) was selected as the 2011 Rowan/Salisbury school system’s Teachers of the Year. She is the lead teacher and curriculum coach at Overton Elementary School. In May, Pierce attended an International Food and Agricultural Sciences Seminar at the University of Florida as a national scholarship winner for educational leadership. In July, Pierce attended a Gilder-Lehrman Summer Seminar for teachers on “The Era of George Washington” held at the Mount Vernon Estate.

TEACHERS INSTITUTE ALUMS: SHARE YOUR PROFESSIONAL NEWS. Send information to lynnwk@nchumanities.org.
The Humanities Council will facilitate the development of programming complementary to each exhibition that enriches and affirms the six host sites and their surrounding communities. From the on-site installation of Journey Stories throughout its tour, the Council will provide hands-on training in design and collections management; instruction in docent recruitment and education; guidance in grantwriting and fundraising; and support in marketing and public relations. With Council workshops and on-site consultations, the sites chosen for Journey Stories will explore their regional stories of movement, place, continuity, and change.

The story of the intersection between transportation and American society is complicated, but it tells us much about who we are — people who see our societal mobility as a means for asserting our individual freedom. Journey Stories uses engaging images with audio and artifacts to tell the individual stories that illustrate the critical roles travel and movement have played in building our diverse American society.

The River Front, Wilmington, NC, New Hanover County [1906]. North Carolina Postcard Collection, North Carolina Collection Photographic Archives, Wilson Library, UNC at Chapel Hill.
WELCOMING JOURNEY STORIES STATE SCHOLAR

PAMELA GRUNDY is an independent historian living in Charlotte, North Carolina, where she has worked on a variety of teaching, writing, and museum projects. Recently, she served as curator at the Levine Museum of the New South for Changing Places: From Black and White to Technicolor, an exhibition that examined the social and cultural changes represented in the past two decades of growth in Charlotte. Changing Places encouraged explorations of migration and immigration through personal stories similar to Journey Stories, the next Museum on Main Street (MoMS) collaboration between the North Carolina Humanities Council and Smithsonian Institution. Grundy, author of A Journey Through North Carolina, an eighth-grade history textbook, brings to the Council’s second MoMS initiative a broad and inclusive understanding of the state’s history. Grundy also authored “You Always Think of Home”: A Portrait of Clay County, Alabama and Learning to Win: Sport, Education and Change in North Carolina, 1880–1970.

Grundy attended the MoMS conference in Albuquerque, New Mexico, in November 2010, where she met with Smithsonian Institution staff and William Withuhn, curator of Journey Stories. While there, she was introduced to the themes and content of the exhibit. Grundy explains, “Journey Stories does a great job of showing the many different kinds of journeys that people in this country have taken. In so doing, it helps us think both about the meaning of a journey and about the tremendous energy people in this country have invested in seeking out better lives for themselves and their families.” Grundy looks forward to her role as the state scholar for Journey Stories and to guiding the selected sites through a vigorous examination and presentation of their regional journey history. She says, “Journey Stories seems tailor-made for North Carolina because all of its themes can be found in North Carolina history. People have journeyed to the state to find opportunity and also left the state when opportunity lagged. They have moved internally, especially from rural areas to towns and cities. I’m excited to learn more about what’s been going on in other parts of the state, both past and present.”

2012–2013 Tour Schedule

Burgaw
June 23–August 4, 2012
Pender County Public Library

Wentworth
August 11–September 22
Rockingham County Historical Society Museum & Archives

Cullowhee
September 29–November 9
Mountain Heritage Center

Wilson
November 17–December 29
North Carolina Museum of the Coastal Plain

Spencer
January 5–February 17, 2013
North Carolina Transportation Museum

Lumberton
February 23–April 6
Robeson County History Museum

Will Withuhn, curator of Journey Stories, and Pam Grundy, Statewide Scholar for Journey Stories, at the National Museum on Main Street meeting in Albuquerque, NM.
“HE WAS ONE of these fresh Jewish types you want to kill at sight, the presuming poor whose looks change the minute cash is mentioned.” So begins “A Face of Stone,” a short story by renowned physician-writer William Carlos Williams about a doctor’s reaction to a father who enters his examining room with a baby his wife believes is sick.

I like to assign provocative readings each month to stimulate discussion and introspection among the caregivers around the table. This story, for example, reminds participants, who are health care professionals in various disciplines, that we’re all human, with very human reactions to the people we are to take care of. How we handle — that we even have — biases and stereotypes matters greatly to patients and to our own sense of self-worth. Open and honest conversation among group members is my goal. After all, participants are not extending their workday by two hours to do an academic literary analysis of a story. Their interest in joining this “class” is, presumably, to deepen their own understanding of the work they do with people in medical need. The story (or poem, or essay, or memoir) serves as a vehicle to generate discussion about
their own experiences in the healing professions. How do they respond to patients different from themselves? How do they cope with the death of a patient they have gotten to know? Do they agree with their colleagues’ perspectives on hospital culture?

The fun of Literature & Medicine is the interaction among the folks around the table. We, and I include myself, have an opportunity to try on others’ approaches and philosophies and, by sharing our own views, sometimes even discover ideas, thoughts, and feelings inside ourselves that we hadn’t ever recognized or articulated before. We learn about ourselves and discover that there are other ways of looking at issues.

Literature & Medicine allows us to read good literature together, share stories, laugh a little, struggle with deep feelings as we feel comfortable, and, I like to think, emerge as better people and caregivers.

**SESSION 1: PATIENTS**
William Carlos Williams, “The Girl with a Pimply Face” (1938).

**SESSION 2: CAREGIVERS**

**SESSION 3: DEATH AND DYING**
Leo Tolstoy, The Death of Ivan Ilych (1886).

**SESSION 4: THE EXPERIENCE OF WAR**
Frank O’Connor, “My Oedipus Complex” (1950) reprinted in Echoes of War.

**SESSION 5: BIAS AND STEREOTYPING**

**SESSION 6: FAMILY AND FRIENDS**

*Todd Savitt, a professor of medical humanities, directs the Medical Readers’ Theater Program at the Brody School of Medicine at East Carolina University. He served as a trustee of the Humanities Council from 1986 to 1991 and has been involved with Council activities for over twenty-five years.

*LITERATURE & MEDICINE SYLLABUS 2011*


*Complete bibliographical information at www.nchumanities.org.*
“PUTTING THE SOUL BACK into medicine.” That motto is on the Literature & Medicine program flyers offered to Durham VA staff. In both the 2010 and 2011 seminars, over a dozen people responded to the invitation to participate in Literature & Medicine, including nurse practitioners, social workers, researchers, a pharmacist, and physicians. Todd Savitt, a humanities scholar and historian of medicine, designed a syllabus of literary readings on topics such as the experiences of illness, disability, war, stereotypes, care-giving, death. Each monthly discussion drew us deeper into the experience of our work.

Primary care physician Marie Carlson remarked, “We talk a lot about humanism in medicine but make very little time for it. It was a gift to be able to use the readings to look at common medical experiences from a variety of perspectives, and gain insight into the small struggles that make up our daily work.” Vladimir Nabokov wrote that a novel offers “a violin in the void.” We can hear that music across a century. Literature & Medicine participants marveled how Tolstoy in The Death of Ivan Ilych, written in 1886, accurately describes the dying process as we know it today, a life review moving toward the light of meaning. A character in the novel, the peasant Gerasim, relieves Ivan Ilyich’s existential isolation and terror. Gerasim does this by being authentically present to Ivan’s physical and emotional pain, lifting his legs and listening. Transcending death and suffering, eventually Ivan does experience joy.

The Literature & Medicine readings depicted bold, stirring, intense emotions of the dilemmas in the medical field. Atul Gawande’s “The Case of the Red Leg” dramatizes the heart-wrenching struggle of uncertainty that comes with some urgent decisions in medicine. A short story of a rural doctor performing his first tracheostomy to save a child’s life unveils the painful effects of fear, insecurity, and responsibility. Tim O’Brien’s The Things They Carried describes both the physical and emotional burdens carried by soldiers on the battlefield.

In her novel Reading Lolita in Tehran, Azar Nafisi writes, “How does the soul survive is the essential question. And the response is through love and imagination.” The fondness and respect in our discussions instilled an authentic awareness and compassion for ourselves, mutually affirming each other and our veteran patients. The readings helped us imagine other points of view and articulate our own experiences in depth. “For me, the readings helped foster a mindfulness that at all times we are performing a human service,” said Carlson. At the conclusion of the program, anesthesiologist Dana Wiener stated, “I feel like my eyes have been opened to other facets of medicine and patient care. My specialty is sometimes very rote and technique-oriented and these readings help me to get inside my patients’ heads.” Program participant Andy Stewart, a hospital chaplain, concluded, “The Literature & Medicine program is an unusual opportunity...to reflect upon, and talk honestly with medical colleagues about, our thoughts and feelings stirred up by reading some of the marvelous literature generated by the practice of medicine.” Literature & Medicine prompted discussions that did indeed reawaken the soul in our medical work.

Anesthesiologist Dana Wiener says of Literature & Medicine, “I feel like my eyes have been opened to other facets of medicine and patient care. My specialty is sometimes very rote and technique-oriented and these readings help me to get inside my patients’ heads.”

THERESA A. YUSCHOK, M.D., is director of the Durham VA Medical Center Mental Health Clinic; an associate in the Duke department of psychiatry; faculty affiliate at Duke Trent Center for Bioethics, Humanities, and History of Medicine; and president of the C.G. Jung Society of the Triangle Area. A creative writing graduate of the Pennsylvania Governor’s School of the Arts, she has published a short story, personal essays, and poetry. She has spoken widely on dreams, the interface of poetry and psychotherapy, and the cultivation of joy.

L–R: Margaret Falcovic, Jane Schell, and Barbara Hegenmiller-Smith.
The North Carolina Humanities Council thanks these five individuals who in September 2011 will complete their tenures as trustees.

- Donald Ensley of Greenville, Pitt County (term 2005–2011)
- Calvin L. Hall of Banner Elk, Avery County (term 2005–2011)
- Tom Hanchett of Charlotte, Mecklenburg County (term 2008–2011)*
- Carol Lawrence of Asheville, Buncombe County (term 2008–2011)*
- Glenis Redmond of Asheville, Buncombe County (term 2009–2011)

These trustees have given generously of their time to the Humanities Council, in fundraising and promotion and in oversight and evaluation. They have contributed greatly to the common good of North Carolina. Without the commitment of volunteers like these, the Council could not offer its extensive array of humanities programs throughout the state.

The Humanities Council welcomes these five in-coming trustees.

- Joseph Bathanti of Vilas, Watauga County
- John Garman of Durham, Durham County
- Margaret (Tog) Newman of Winston-Salem, Forsyth County*
- Michael McCue of Asheville, Buncombe County
- Reginald Watson of Greenville, Pitt County

*Gubernatorial Appointee

In Memoriam: Lynn Jones Ennis (1953–2011)

With heavy hearts, we mourn the death of Lynn Jones Ennis, associate director and curator of the collection at the Gregg Museum of Art and Design. With admiration we remember her as a scholar joyfully and tirelessly dedicated to promoting the arts and the humanities. In 2002 she was selected as a gubernatorial appointee to the North Carolina Humanities Council and served as chair in 2007–2009. She advised all of us wisely through these favorite words from Mary Oliver: “The most regretful people on earth are those who felt the call to creative work, who felt their creative power restive and uprising, and gave it neither power nor time.”
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.

Harlan Joel Gradin, Scholar Emeritus

Shelley Crisp

AFTER TWENTY YEARS as a dedicated humanities scholar, Harlan J. Gradin has resigned as associate director of programs and director of community development for the North Carolina Humanities Council. Harlan will continue his relationship with the Humanities Council, much to our benefit, as scholar emeritus.

Harlan earned a Ph.D. in history from the University of North Carolina at Chapel Hill before joining the Council in 1991. Raised in Flushing, New York, he completed his higher education in North Carolina, first at Duke University, where he received an A.B. awarded magna cum laude with distinction in U.S. History, and then at the University of North Carolina at Chapel Hill, where he earned an M.A., also in U.S. History. His academic interests include anthropology, sociology, literary theory, and cultural and political theory. He is particularly interested in the relation between culture, language, and community development and has worked with nonprofit organizations in community economic development. With his assistance, the Council partnered with diverse community groups providing “opportunities for North Carolina citizens to see themselves as actors in making their own history.”

Harlan is a recipient of the William C. Friday Fellowship in Human Relations, a program of the Wildacres Leadership Initiative. As editor and inspiration behind “Crossroads,” begun in 1997, Harlan earned for the Council the Helen and Martin Schwartz Prize for Excellence in Public Programming from the Federation of State Humanities Councils. He also edited the working papers from the 2005 “We the People” conference and co-edited Watching TV off the Back of a Fire Truck: Voices from the Floyd Flood in Eastern North Carolina.

Gradin and Asheville Wordfest project director Laura Hope-Gill.
Q: How would you define the humanities?

A: At the Council we say one of our core values is “interdisciplinary humanities,” and I take that for real, but I believe one of our problems is the fragmentation of knowledge by discipline. The humanities is the confluence of those disciplines which insist on intellectual rigor and insist that if you are to understand the world and human beings in it, you must know something about all of those disciplines. There’s only one way you can understand a coherent, organic life-way, and that’s to have knowledge of all the humanities disciplines in a very organic way. How can you understand human behavior without knowing psychology? How can you understand food waste without understanding anthropological ethnography? How can you understand why storm drainage is contentious without understanding some jurisprudence? You can’t. So for me, those discrete boundaries are artificial.

Q: How can the public humanities address this problem?

A: One thing the public humanities movement can do is say, “Enough!” The humanities gives us the depth and breadth of knowledge to imagine a coherent vision of how the world should work and how we as citizens should work in that world to realize that vision...and to be vigorously aggressive in promoting public humanities as a way of envisioning a coherent sense of how the world works and what the realm of deliberative processes must be. This goes beyond being nice to each other, if we are, in fact, to have the qualities necessary for democratic life.

This is not about civility. This is about root paradigm: can you go to the root to make it coherent so people understand and be passionately persuasive about different models of how the world works, providing a menu for deliberative debate? If we cannot do that, then we have failed.

I’m worried about the future of the quality of our democratic life and the role of the public humanities in making that life possible or in abdicating the opportunity to come together, across disciplines and fight together as they do in parliaments. It’s about saying: Here’s what I believe in and what I want in positive ways and here’s how I have been hurt in the past, and let’s talk about what it would take for me to let go of that anger so that even if I don’t like you we can do business together.

Q: How do you see this playing out in the world?

A: Race is a prime example. It’s not just affirmative action. It’s putting the degradation and the damage on the line and reckoning with it. It’s saying I understand you’re upset; tell me about your anger. What do you need from me to be able to work together?

We need to bring the fragmentations of disciplines together in organic connections. For example, I think when people see themselves as people who have made history, they can begin to understand how their contribution is linked to the contributions of other people in their community, which then links to other communities, and so forth.

Q: Can you speak to your understanding of community?

A: Laura Hope-Gill, who runs Asheville’s Wordfest, wrote to me: “The community is a verb.” You can take that in lots of different ways, but to me it means that community is constantly coming into being. Community is a verb. It’s not static; it doesn’t just exist. You have to work to keep it existing. That means learning how to think deeply and widely — and how thinking deeply and widely enables you to support public humanities programming that facilitates the opportunity for people to see themselves as actors in creating their world and in recreating it day after day after day. Raymond Carver’s “Late Fragment” sums it up this way:

And did you get what
You wanted from this life, even so?
I did.
And what did you want?
To call myself beloved, to feel myself
Beloved on the earth.
Q: What communities does “Crossroads” bind together? What’s the larger community that is affected by the publication?

A: Possibly the issue of community loss. It’s true in the Core Sound; it’s true in Madison County. It’s happening in Charlotte and in Durham. It exists in every textile town. The Council is in a cat-bird seat because we’re a statewide organization and can see these things happening all across the state. No other entity in the state is in that position. So we have an opportunity to make the fragmented whole.

Q: How did Revolutionary War pamphlets inspire the broadsides format of “Crossroads”?

A: The two chairs of the program committee, Darnell Arneau and Sue Levine and I were talking about how to celebrate the Council’s 25th anniversary coming up in 1997. Somebody said, “The American Revolution.” And I knew. It was the concept of “broadsides.” You hammered them on the tree; and you’d also say, I’ve read this; I’m handing it to you. You hand it to another person and on it goes. We published several bilingual ones....At the time the Humanities Council was the only organization in the state producing humanities-based bilingual materials. My favorite is My Only Luggage/Todo Mi Equipaje.

Q: What accomplishments are you most proud of at the Council?

A: This is how you know what is said is on the money. This is from Lionel Gilgo in Beaufort, a fisherman’s captain who worked on a project: “After months of meetings, planning and research, five generations of tradition has raised its head and Menhaden fishing has been relived, if only for a day. I pray that it will not end here and that we will continue to retell the story as long as God gives us life.”

I’m very proud of “Crossroads.” I’m very proud of the “We the People” Conference we held in 2005 that brought together project directors from across the state to share the significance of the work the Council funded. I’m very proud of working with great colleagues. Not a day went by when I did not learn from them — including times when I thought I knew best or better, but they did.

I am proud that we have worked with organizations ten and fifteen years ago and proud that we still do. I like to think of what we do as investment — not as in giving a grant, but investing in a community because it’s our sense that it will turn into a lasting and transformative opportunity. I’m proud that the Humanities Council is the only organization in the state which does the work we do; and I am overjoyed at the level of excellence at which our small staff has been able to perform under pressure and with such limited resources. I am grateful for the opportunity to serve the people of North Carolina for almost twenty years.

Q: What about failures?

A: I’m wrong. A lot. And even when I think I know something, ordinary citizens transform my arrogance into humility and teach me otherwise.

While we have done an extraordinary job of offering communities the opportunity to reflect on their own presences and see themselves and how their relationship to others in their community fits into the larger world, I’m disappointed that I haven’t been able to work on projects that cross cultural barriers, that

L–R: Former Humanities Council staff member Emily Dings, staff member Lynn Wright-Kernodle, former Council executive director Alice Barkley, and Harlan Gradin.
cross racial lines. That is extremely hard. There’s no reason to trust that a person is willing to invest heart and spirit and mind to go after the deep, radical, root, jugular issues that divide us. I’m not sure how to make that happen. In part, the things that I’m most proud of also have fundamental limitations based on fragmentations of understanding that I am unable to sew together to make a whole.

Q: Can you think of a way that could enable the sewing together?

A: The statement that is a mantra to me is from Dorothy Allison, the author of Bastard Out of Carolina, who writes in an essay: “I refuse the language and categories that would reduce me to less than my whole complicated experience.” A good example is the 1998 “Crossroads” called Our Words Are strong with Power, which featured the drawings and writings of developmentally disabled people. My favorite writing was done by a woman named Cecelia Henry and it’s called “Donald.”

Donald is singing and smiling and whistling and dancing somewhere up in heaven. God has taken his spirit there with all the fairies, and up there in heaven in that globe of fairies flying everywhere, they understand every word he says.

History is made by people like us. When ordinary citizens get to the point where they feel trusting enough to get beyond their histories and say, “together we have formed a new vocabulary that allows us to describe ourselves in all our complexity,” then the public humanities will have done its job. I am so proud that the North Carolina Humanities Council enabled its staff to go forward to seed the development of that new language by helping people to recognize that they were practicing humanists and could make history whole.

**Events and Deadlines**

**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 submitted at least **eight weeks** in advance of the requested program.

**Let’s Talk About It**

Let’s Talk About It applications must be submitted at least **eight weeks** in advance of the requested program.

**Trustee Meetings**

- **September 10, 2011**
- **November 11, 2011**
- **February 18, 2012**
- **June 8, 2012**

**Nominations for New Trustees**

New trustees nominations must arrive at the Humanities Council by **April 15, 2012**.

**John Tyler Caldwell Award for the Humanities**

**October 21, 2011**, 7:00–9:00 p.m., Nasher Museum of Art at Duke University, Durham

**Linda Flowers Literary Award**

Entries must be postmarked by **August 15, 2012**
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.