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Historic Cane Hill,
Harvesting the Past

CONNECT



FROM THE DIRECTOR

Jama Best, Executive Director

Fall is in the air and brings to mind this lovely quote...

Winter is an etching, spring a watercolor, summer an oil painting and autumn a mosaic of them all. — Stanley Horowitz

This is one of my favorite times of the year. With cooler temperatures and changing colors, so too brings change at the Arkansas Humanities Council.

At the end of the year, we say goodbye to Dr. Joe Key, Dr. Paul Babbitt, and Dr. Edma Delgado-Solorzano, board members who have each served six-year terms. Thank you for all your insight, leadership, and support of the Arkansas Humanities Council and countless organizations statewide. Your thoughtful leadership has truly made a difference and will for years to come.

We also have many new events, grant opportunities, and more to share. So please enjoy this issue and let us know if you have suggestions on stories you would like to see in upcoming issues. Feel free to send your suggestions to me at jb主@arkansashumanitiescouncil.org.

Happy fall!

FROM THE BOARD CHAIR

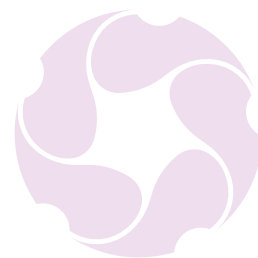
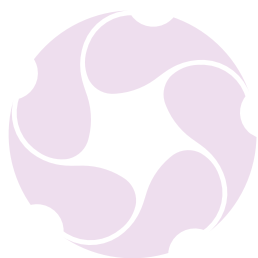
In my academic career, I have been extraordinarily lucky to meet and work with incredible scholars and advocates for history and the humanities. Six years ago, I was asked to become a member of the Board of Directors of the Arkansas Humanities Council. It has been an experience that has connected me with individuals from all over the state and introduced me to Arkansans who protect and promote our history, literature, civics education, and culture in so many diverse ways.

My mother and father loved reading and were lifelong learners. They also knew their civic duties. They took me on journeys across this country and supported my journeys to other nations. My love of history and reading is an extension of their commitments to learning, a commitment also encouraged by the small libraries where we lived, where I had access to books and places beyond my small town. Those ideas and institutions have been sustained and strengthened by the dedicated staff and board of the AHC and our partners in the humanities.

Two years ago, I was honored to be elected Board Chair. My term ends when this year ends. To my friends and fellow Board members, best wishes always! And to Executive Director Jama Best, who every day works tirelessly for the AHC, a heartfelt thank you!



*Joseph Key, Ph.D.
Chair, Board of Directors*



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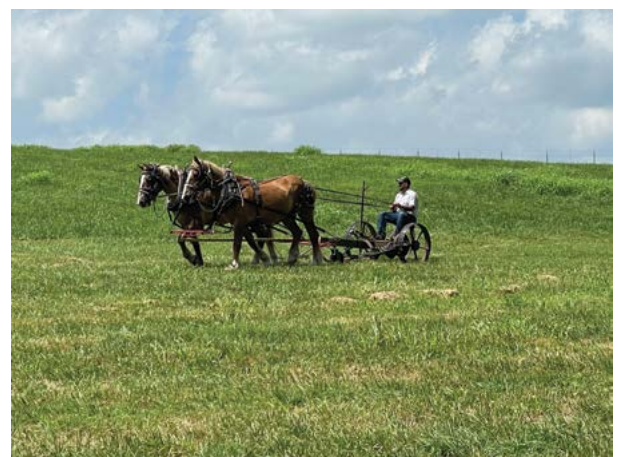
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On the cover: Jared Timberlake demonstrates farming practices at historic Cane Hill.

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Editor: Catherine Buercklin-Farris

Assistant Editors: Jama Best and Adrienne Jones

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*Governor’s Appointee

Historic Cane Hill in Washington County



The Zebulon and Eunice Edmiston House, c1872.

The abundance of life-supporting natural features was crucial to establishing the early settlement of Cane Hill in 1827. In the two centuries since Cane Hill's founding, people and the surrounding nature have continued to shape each other. From agriculture to architecture, forests to floods, nature's relationship with humans has been complex. When Historic Cane Hill in Washington County was selected as the exclusive site in Arkansas to host the Smithsonian Institution's *Habitat* exhibition, it was a prime opportunity to explore the rich natural Ozark Mountain setting from the perspective of insects and plants. A grant from the Arkansas Humanities Council also enabled Historic Cane Hill to highlight the location as a place to study the exhibit's theme, *Protecting Habitat Protects Life*, through the lens of the humanities.

The Smithsonian exhibition installed on the trails and grounds of Historic Cane Hill takes visitors through a variety of habitats, highlighting the features humans today may be unaware of or forgotten about and how

these pieces affect the whole of the world we live in. The exhibition content was created by Smithsonian Gardens and curated for Historic Cane Hill by HCH Director of Arts & Culture, Lawrence McElroy. Exhibit areas include interpretive panels written by Smithsonian Gardens like *Monarchs and Meadows*, *Dead Wood is Life*, and *Bug BnB*, as well as areas created by Historic Cane Hill. *The Ozark Streams* and *Fossil Cove* exhibit areas highlight the distinctive features and habitats of our piece of the Ozarks.

The programs around the "Habitat" Smithsonian traveling exhibition resulted from a planning Mini-grant and a Major Program grant, exploring human culture and its intersection with nature, situating humanity as a part of a larger living system.

These grants were planned with help from: Humanities scholars, Jared M. Phillips, Ph.D., and Bethany H. Rosenbaum, Ph.D., University of Arkansas Department of History; Constance Bailey, University of Arkansas

Assistant Professor of English/African & African American Studies; Susan Young of the Shiloh Museum of Ozark History; HCH board member, Mel Zabecki, Ph.D., Arkansas Archeological Survey; Executive Director, Vanessa McKuin; and Director of Arts & Culture, Lawrence McElroy. The planning grant led to the implementation and funding of four humanities-focused programs throughout the Smithsonian Habitat Exhibition's run at Historic Cane Hill through November 2022. Historic Cane Hill's Public Programs Manager, David Collins, is charged with implementing the program plans. In 2021, Historic Cane Hill also received an ARP Subgrant to support the Public Programs Manager position to transition from virtual to in-person events following closure due to COVID-19. This subgrant will help staff emerge from the pandemic in a stronger position to educate the public about the rich history and culture of Historic Cane Hill into the future.

A Major Program grant from AHC enabled Historic Cane Hill to make the humanities a permanent part of the experience by adding interpretative signage related to some of the historic human-made habitats at the site, including the Zebulon and Eunice Edmiston House, Dr. William and Laura Welch House, Major Fontaine Earle and Amanda Buchanan Earle House, and an early 20th-century fruit cellar. With support from the Arkansas Humanities Council, Historic Cane Hill also added a panel to solemnly mark the history of the Trail of Tears in Cane Hill. A giant Bur Oak tree is marked as a witness tree and a memorial to the indigenous people who were forcibly removed along the route through Cane Hill.

The first two Habitat Humanities Series programs were held in the summer of 2022, beginning with *Farming in the Ozarks* in June. Farming in the Ozarks featured farmer, historian, and University of Arkansas professor, Jared Phillips, Ph.D., discussing the development and practice of agriculture in the Ozarks during the early 20th century, ranging from tools and crops to the impact on communities as the system evolved in the 1960s and 70s. Phillips and his wife Lindi demonstrated the use of a horse-drawn hay cutter and explained the process of making hay and other crops in the era before tractors were common in the Arkansas uplands.



Timberlake descendants with the plaque commemorating the Witness Tree.

The second in the series was held recently as part of the Cane Hill Harvest Festival. *The Silken Thread*, a program around the book, "The Silken Thread: Five Insects and Their Impacts on Human History," by entomologists Robert N. Wiedenmann, Ph.D., and J. Ray Fisher, Ph.D. The book and the program focused on the link between the history of insects and the history of empires, cultural exchanges, and warfare. The book showcases the vital role these small creatures have played throughout time using biology to complement history. Dr. Fisher's talk paid special attention to the yellow fever epidemic caused by mosquitos happening around the period of Cane Hill's settlement.

The exhibition and the final two Habitat Humanities Series will continue this fall with an Archaeology Day on October 8th and a writing workshop and craft talk on November 5th. Archeology Day is a family-friendly event aimed at increasing the public's understanding of archeology as a tool to discover information about human habitat, history, and culture. Participants will partake in activities organized by partners from the Arkansas Archeological Survey that will increase the public's understanding of how human-made shelter is an important part of the landscape.

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1400 WEST MARKHAM STREET
SUITE 400
LITTLE ROCK, AR 72201
501-353-0349 • arkansahumanitiescouncil.org



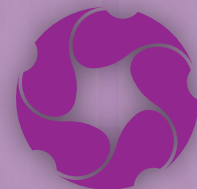
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INSIDE THIS ISSUE

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Saying Hello in Navajo

This article is available for unedited republication, free of charge, using the following credit: "Originally published as "Saying Hello in Navajo: An Interview with Shelly C. Lowe" in the Summer 2022 issue of Humanities magazine, a publication of the National Endowment for the Humanities."



*NEH Chair Shelly Lowe standing behind the jewelry counter at Hubbell Trading Post, where she worked as a teenager.
Photograph by Kenji Kawano.*

In May, on her first official trip as chair of the National Endowment for the Humanities, Shelly C. Lowe made site visits to projects funded by NEH and the New Mexico Humanities Council in and around Albuquerque, New Mexico, starting with a tribal visit on the Pueblo of Isleta reservation, where NEH funds have supported a large photography exhibit as well as archival work on the tribe's historical records. Chair Lowe and staff then traveled to the Navajo Nation in Arizona. In the town where she grew up, Lowe spoke to the students of Ganado High School and visited the Hubbell Trading Post, a National Park site where she worked as a teenager. Upon her return she sat for an interview with Humanities magazine.

HUMANITIES: You grew up in Ganado, Arizona, in the heart of Navajo Nation. What was your childhood like, and how was it different from, say, other versions of the American childhood?

LOWE: I grew up in a very close-knit community. Both sides of my family were very involved in the school community, but also the church community, the Presbyterian Church. Every week I got to see relatives from both sides of my family.

It was rural. When I was small, we lived on a dirt road that you couldn't drive on when it rained or when we had a really wet snow storm. We used to have to park down on the side of the highway to avoid getting our car stuck in the mud. Then you'd have to walk all the way up to the house.

In college, I was talking with a student from Phoenix who asked me, How big is your backyard? I didn't realize that the size of your yard was a status thing, and I said, I don't know, I guess if I had put it in size, it might be 15 miles to the next town or house.

This whole idea that your house has a fence and a

yard, I didn't grow up like that. I didn't grow up in that kind of house.

I grew up in a double-wide trailer next to my paternal grandparents' house. I learned to drive when I was ten. I was driving by myself when I was thirteen, but everybody drove really young. You had to get places. They were all too far to walk to.

HUMANITIES: At thirteen, were you driving without a license?

LOWE: Yeah. When I turned sixteen, I got my license.

HUMANITIES: Was the Navajo language used frequently in your community? Did you hear it a lot growing up?

LOWE: Yes. I would hear my grandparents talking to their relatives and friends, and they often spoke Navajo and only Navajo. And we also heard it at church, where we sang hymns in Navajo and in English and then read Scripture in Navajo and in English.

Teacher's aides and the cooks, you know, the staffers in the school, they all spoke Navajo primarily. They didn't speak English very often. It was common to hear both Navajo and English being spoken wherever you went.

HUMANITIES: I've heard you introduce yourself in Navajo. What is it that you say when you meet a person for the first time?

LOWE: You start with a greeting, *yá'át'ééh*, which means, It is good. You put the positive out into the greeting, and the person says back, Yes, it is good.

Then you state your name and your core clan. We're a matrilineal tribe, so I take my mother's clan, and my children take my clan. Then you state your father's clan and you state your two paternal grandparents' clans. That gives people a sense of who you are, who your family is, but also whether or not you are related to each other by clan. And most people then also, depending on the situation, will state where they're from. I usually close out by saying I'm from Ganado, Arizona.

HUMANITIES: I get the impression that women are

particularly powerful in Navajo society.

LOWE: I think it has a lot to do with the matrilineal clan system and the fact that the house belongs to the woman. The livestock belong to the woman. Usually most of the properties belong to the women. There should always be a balance between men and women, and men are expected to be responsible to their moms and their sisters until they get married and then they're supposed to be responsible, of course, to their wives and their kids' mother.

HUMANITIES: You do not live on the reservation anymore, but you are a mother and a grandmother. How do you raise children as Navajo off the reservation? Is that tricky?

LOWE: It is. It is hard. I try to make sure that I teach my kids the values and expectations I was taught in terms of being Navajo, including the way you should do things, the way you shouldn't do things, and the things that are expected of you.

We don't get to hear the Navajo language out here as often. We can get online and listen to the radio station, but access to Navajo language speakers is limited.

My kids know certain words. It's easier now for them to learn on their own, because Natives are into social media, and they share a lot of cultural information there. My kids will often see Navajo media that I haven't seen yet. And sometimes they'll come and ask me about Navajo teachings they see on TikTok and Instagram. We have some very influential Navajos who share cultural memes and video on social media.

HUMANITIES: We visited the Hubbell Trading Post in Navajo Nation, where you once worked. What is it exactly?

LOWE: The trading post is a historic site, an original and still operating trading post. In 1878, John Lorenzo Hubbell purchased the trading post. It was a place where you could get groceries. Families would often bring jewelry or rugs and trade for food or supplies. It became a national park in 1967. It's a tourist destination, so we would get lots of people,

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particularly in the summer. I worked there between my freshman and sophomore year of college. My uncle had been working there. We knew the man who had been running the trading post. He knew my family. So I got a job. Sold jewelry. It was fun.

HUMANITIES: I heard you say to a group of journalists that artists are the best humanists, they just don't know they are humanists. Where does art fit in your life and in your research?

LOWE: I grew up surrounded by art and pieces of art. We always had rugs, woven rugs, Navajo rugs. Art was a big part of the curriculum in primary school. Teachers would have us design rugs on craft paper. We did beadwork and other culturally specific arts and crafts. People made their livelihood from art that they created. And Navajos are very good artists. I was amazed sometimes at how well some of my classmates could draw and paint.

We always had art in our house, and it was primarily Navajo art. We had a Harrison Begay painting by the dining room table. I looked at that picture every day of my life, and it's here in my house now. It shows a Navajo man and woman and a basket.

It's kind of a stylized image of a ceremony scene. You understand the male, the female, the basket, and the feather. All of the parts have meaning. Nobody ever sat down and said to me, This is what this means in this painting. But because you knew the culture, you knew what those things meant. My maternal grandmother's

brother was also a painter in Iowa, and he always was sending paintings down. And I have a couple of those now in my house, too.

When I started working at Hubbell Trading Post, I got to meet artists all the time. They were always coming in. The Navajo women would sell rugs to the trader, and they would get credit and use it to buy things from the front, you know, food or things that you might need around the house.

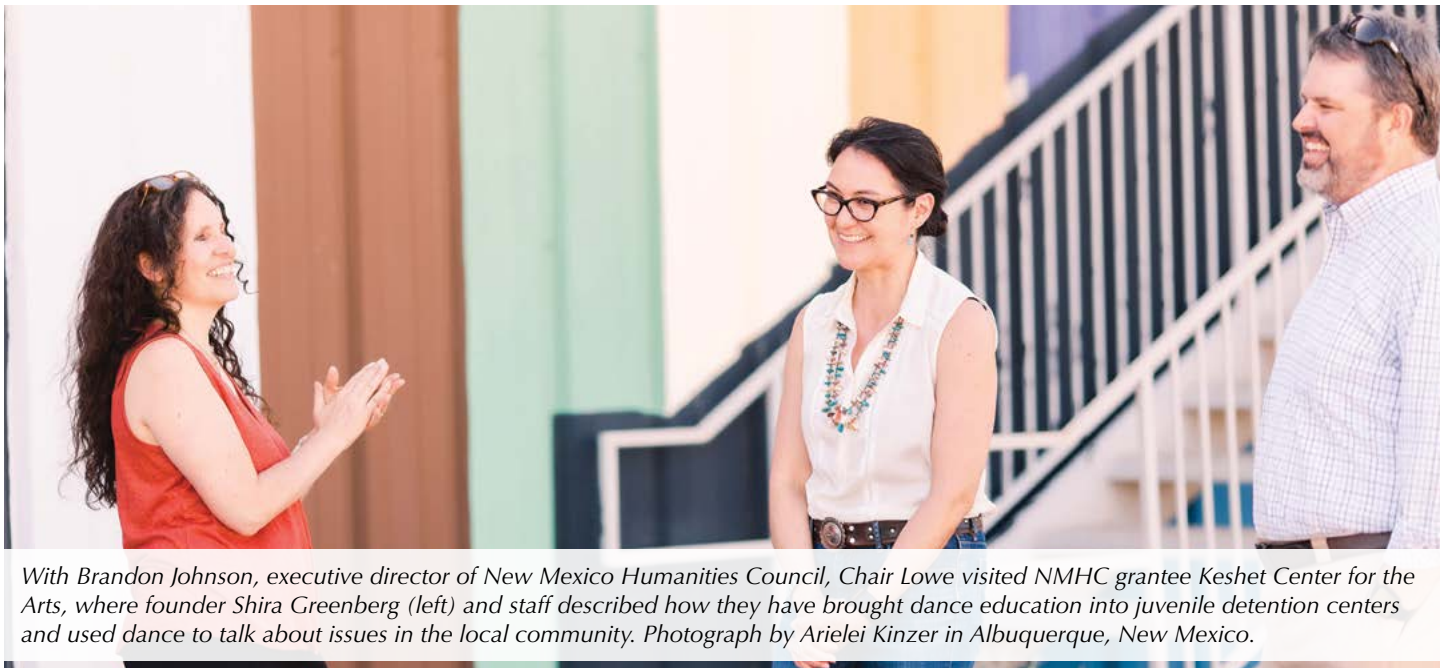
When I went to Tucson for college, I started working at Bahti Indian Arts, which is a more upscale Indian art shop. There I started to learn much more about national Native art. We had Northwest Coast artists who would bring art and jewelry in. Lots of different artists would come in and talk to the owner, Mark, and to us staffers.

Preston Singletary, whose work is on exhibit now at the National Museum of the American Indian, is an artist I encountered at Bahti Indian Arts. Two of his pieces had come in, and they were fascinating, contemporary glass pieces, so cool.

HUMANITIES: Are you a collector or an occasional buyer?

LOWE: An occasional buyer. I'm not a collector yet. I buy lots of jewelry, which is a very popular Navajo art form. As a Navajo, you grow up wearing jewelry. When you're a baby, they put jewelry on the baby.

HUMANITIES: The first time I witnessed a land



With Brandon Johnson, executive director of New Mexico Humanities Council, Chair Lowe visited NMHC grantee Keshet Center for the Arts, where founder Shira Greenberg (left) and staff described how they have brought dance education into juvenile detention centers and used dance to talk about issues in the local community. Photograph by Arielei Kinzer in Albuquerque, New Mexico.

acknowledgment was a few years ago at a session of the National Council on the Humanities, and it was delivered by you. What is a land acknowledgment and when did this practice begin? Also, why did you adopt the practice?

LOWE: Australia had been doing Aboriginal land acknowledgments for years. More recently, the practice came to the United States and Canada. It is a way to acknowledge the history of the place where you are. It is important, I think, for institutions, in particular, to pay attention to this issue, because the history of the land in the United States and the dispossession of Native lands are not well understood.

Sometimes there was a payment and sometimes there was no payment for land taken from tribal nations. Some really sketchy deals were made. There is a lot more research now, particularly focused on land-grant institutions, on how Native land was bought and sold. Recent research maps parcels of land taken away from Native people and sold by the federal government to give money to land grant institutions. And this research has opened individuals' eyes. Even I didn't know that history, you know, that this is how it was. We too often are taught this idea that America was this free and open place, and you could just go live there, and nobody really paid attention to the fact that, oh, there were already people living here and, oh, you know, did they invite you?

And should you actually be just kind of plopping your house down without asking them? The land acknowledgment is a way to acknowledge the history and institutions who have maybe not the best history, not the best story of how they were created or the spaces that they're in. You know, some of these histories are violent, and they're not acknowledged.

Land acknowledgments help to at least acknowledge that Native people were here, that this place wasn't just empty and barren and free for the taking. But I think Native people, they don't want these acknowledgments to be a check-the-box kind of thing. The Native people really feel if you do a land acknowledgment, it is because you are committing yourself to some kind of relationship, to working with the tribal community that is local to you.

And that tribal community may not be the people who were originally on the land. It could be an urban area.

So the question becomes, What do you do to support the local Native community, the urban Native community, if you give the land acknowledgment?

HUMANITIES: What are some of your favorite books about Navajo and other Native American cultures?

LOWE: There are so many books now about Navajo life. You can actually get a degree in Navajo studies now at our Navajo tribal colleges. But I didn't know a lot of Native authors when I was growing up. It wasn't part of the curriculum. I got introduced to Louise Erdrich through a summer program that I did between middle school and high school. I read the book *Tracks*, and it was one of the first times I had read a book by a Native author. Of course, it had nothing to do with Navajos—it was a completely different culture and completely different location—but I absolutely loved that book. A lot of the themes that she talked about were very similar, a lot of the situations, the rural community, the extended nature and importance of the Native family, the interactions between Natives and non-Natives, and the presence of the church, for instance, were all similar to my experiences growing up. And from there, I started to read all of Louise Erdrich's books, and I still continue to read her books.

I was introduced to more Native writers at the University of Arizona in my English 101 course in my freshman year. It was the Native American section for English 101, a section open to Native students, and we spent a year reading different Native authors. I was introduced to N. Scott Momaday, Leslie Marmon Silko, Sherman Alexie, and a lot of poets, too. It was wonderful to see that there was this wealth of material out there. It was the heyday of Native writers with Joy Harjo, Luci Tapahonso, Simon Ortiz, and others all being published around the same time. They all kind of came up together as writers. And now there are new writers coming out who have been influenced and taught by these early Native writers.

I continue to read Native authors, including quite a few Canadian Native writers, who are doing a lot of great work: Cherie Dimaline and Eden Robinson are two of my current favorites.

HUMANITIES: Diversity is a major theme for the Biden administration. And I wonder if you would tell me how diversity translates into an intellectual position on the humanities and into policymaking at NEH.

LOWE: You know, growing up on a reservation, I didn't understand diversity at first. I wasn't really introduced to it until I went to the University of Arizona. To me, it felt like diversity wasn't something I had to think about because I grew up in such a unique cultural environment. Mostly everybody was Navajo. We had quite a few Hopi families who lived in the area, and there were white people, but I had no clue what real diversity looked like. We had very few African Americans at my high school, and we didn't have very many Hispanics or Mexican Americans either. We didn't have many Asian Americans. We didn't have any Southeast Asians in the community.

When I got to the University of Arizona, I started to meet people from other cultures, and realized that, wow, there are lots of different people, including many with culturally rich traditions who had been in the United States for generations.

It was just kind of mind-boggling to me, like, oh, right, that is not what we saw on TV. We just see the standard American white families doing standard American white things, living in the city or the suburb, you know, white people, middle class white people.

So I was like, wow, this is really exciting and amazing. And I was really shocked at how many diverse people live just in Arizona. Then I moved to New England and that was like, oh, my gosh, there are tons of people from all over the world living here in New England.

Growing up in Arizona, I heard a lot about illegal immigrants. These are people, I was told, who shouldn't be here. There was kind of this idea that America was supposed to be this standard, white, you know, middle-class country, and that if you didn't fit that mold, somehow you were illegal or you were wrong. You weren't supposed to be here.

And, of course, if you were Native, you were like, well, we were always here, whether people realized that or not. So, it really got me to realizing that we don't say enough about the reasons we have so many diverse people in this country. There are reasons why they have been in this country for generations. There were things that were going on, whether it was a war or worker programs the government had been running.

People here come from all over the world, but we don't talk about that, and we don't make it part of the history that we teach. I think that becomes a huge

problem for understanding who we are as a country and what makes us great as a country. We should do more to understand the real commitment and experience of all these individuals. We should know more about their different cultural backgrounds and the countries they are from. They are all so committed and focused to being here and living a good life.

I think that promoting diversity is important because it allows us to hear those voices. It allows us to see and understand those voices better. I mean, as a Native person, we're always trying to say we need a seat at the table. We have to do that with every other culture group as well. We have to offer them a seat at the table and allow them to tell their own stories. So the emphasis on diversity and President Biden's work to put people in these seats is great, I think.

HUMANITIES: Another issue getting more attention in recent years, but especially under the Biden administration, is the connection between climate change and the humanities. Is there a connection, and what is it? And what ought to be done in this direction?

LOWE: I think that there's a very important connection because we have to be able to plan and envision how we will live in an environment that is changing, and probably a lot sooner than we were anticipating.

We need to envision what a healthy living situation looks like. What is it that we need physically—as in housing, water, all of the necessities? Also what is it that we're going to need culturally?

How do we draw on cultural knowledge to understand some of the changes that we're seeing in the environment, that we're seeing in climate? There are lots of stories from different cultural groups who have an understanding, hundreds of years of understanding, of certain climate issues, like volcanoes, for example.

Native Hawaiians don't see volcanoes as tragic. Volcanoes cause destruction, yes, but they also create new life and new islands. And having a better understanding helps us to really have a longer, more positive vision for the future.

HUMANITIES: What did you study in college, and did you already have a career path at that point?

LOWE: When I started college, I knew nothing about college. I applied. I got in. I got a nice scholarship, so I was like, all right, I'm going to college. I went in

“My vision is just that I want to make sure we are reaching communities we haven’t normally been reaching, that they know who we are, that they know they can apply to us for funding, and that they start to be more successful at it.”

— NEH Chair Shelly Lowe

thinking I would study math, but I was extremely naive. I had no idea what it meant to have a major, what it meant to really pick one academic focus and decide what you're going to do, what kind of job you were going to have.

The only jobs I was exposed to at home were those of teachers, people who worked in the hospital, and the postal woman. There were not a lot of career examples that we saw growing up. Everybody kind of assumed I would be a teacher. But I did not want to be a teacher. But then people kept saying, What are you going to do with a math degree, teach?

And I thought, I don't know what you do with a math degree. I don't know what kind of careers you can get. And then I failed calculus. So that ended my interest in math.

Shortly after that, I started taking American Indian studies classes, sociology classes, and I became interested in how the Navajo Nation was set up. How was the reservation created? Why are we so poor? Why do we have such a low socioeconomic status when there are these metropolises like Phoenix and Flagstaff at our border that are better off? Why is it that things are so difficult?

I started to learn more about policies and decisions the federal government has made and how that affects tribal communities. And then I got really interested in looking at Native students and their experiences in college. When I went to college, it was still really, very difficult for Native students. They dropped out left and right. And I was told multiple times by faculty, staff, and other students that I, too, would just drop out. I had high school teachers, faculty, fellow students — non-Natives — tell me I was just going to drop out.

That made me really angry, but it also made me want to know where that mentality came from. Also, why was it so difficult to finish college? That led me to working with Native students as they came into college.

After finishing my undergrad, I went straight into the master's program in American Indian studies, and I focused on American Indian higher education. And when I finished my master's, I went straight into a doctoral program. I was working on campus. I was a staff member. And when you work on campus, at that time, you paid something like \$25 a credit. So, yay, I could afford to go to grad school.

HUMANITIES: So, you're working toward a doctorate in Native American studies. Tell us about the research you've been doing.

LOWE: The research I'm looking at assesses the hopes and dreams of college-bound Native students. These are high school students. They are all working on going to college. They've got the credentials. All of them are pretty much set to be admitted to college.

That's their path, and they are applying to attend a summer program that will prepare them to apply to college and then make a decision on which college they want to go to. I'm looking at their hopes and dreams because we have not looked very closely at why Native students go to college. I am asking, What is the college access story for Native students?

We have anecdotal stories that we hear all the time. Native students go to college because they want to give back to their community. 'I want to go home and I want to be a doctor in my community.' 'I want to go to college because I want to make sure that I gain the skills, the education, so I can come home, and I can make it better.'

But we don't have any official studies of Native students and their reasoning for going to college. By analyzing what Native American college students are anticipating and envisioning, I am hoping to learn what we need to do within the university to ensure that we don't lose these students. How do we make sure they continue to have this desire and not give up? That is my dissertation. It's analyzing 574 student essays.

HUMANITIES: You've worked at Yale and at Harvard. Can you tell me what your jobs were, and were you working with students? I'm not sure I have a clear idea of what the executive director of the Native American Program at Harvard does, or what the director of the Native American Cultural Center at Yale University does.

LOWE: Yale has cultural centers for student affinity groups on campus. There's an African-American cultural center, a Latino cultural center, and an Asian-American cultural center. And, in 1993, there was a very small group of Native students. The director of the Latino Cultural Center at the time was very supportive. His wife was Native. And they decided they would create their own Native American Cultural Center.

So they had a sign made, and they put it on the

building. It said, “Native American Cultural Center.” That didn’t mean it had support or was structured officially for Native students. But there was a donor who wanted to create a Native American Cultural Center and really support it as a standalone center like the others.

At Yale, I became the first director of the Native American Cultural Center. We shared a building with the Asian-American Cultural Center, and there was a lot of tension between the two groups because we had to share the space. As the director, my job was to come in and help to build the cultural center, support students, do programming with the students, and work as an assistant dean in the college’s dean’s office.

I worked with some other programs, university-wide, for undergraduate students, and then I got recruited to come to Harvard. I became the executive director for their Native American program, primarily an administrative role. There were three main areas that the program supported when I arrived.

Student support was one, and that begins with recruitment: trying to get Native students to apply and, if accepted, to matriculate at Harvard. It continues with supporting students once they’re on campus, and this includes undergrads as well as graduate students. Support involves making sure they have the network they need, connecting them to alumni, and helping them to be successful. And we did alumni affairs, to encourage our Native alumni to continue to be supportive of the program and our students. We had research funds that we gave to students to support work on Native topics and to support Native students who were doing research.

We also ensured that faculty doing research on Native subjects were connecting appropriately to the tribes they were researching or that they were working with. This way no one would be blindsided by research that came out of Harvard that the community thought was inappropriate. Nothing like that happened, thankfully. But it was important to make sure the connections were there and the resources were there to support appropriate research and make sure that it was being done in the best way.

The final part was connecting programs at Harvard to tribal communities and to tribal members. Harvard has a wealth of extension programs and centers that work with communities. We wanted to make sure that these

programs have Native communities in mind, that they were thinking about doing work outside the institution with these communities, and that Native communities were also connecting to resources at the university.

HUMANITIES: Did you learn a lot about the Native American communities of New England during these years?

LOWE: Yes. I had met some Natives from New England at the University of Arizona, but I had little knowledge of their culture. At Harvard, I had the distinct pleasure of being able to learn more. I have visited most of the communities, met with them, gotten to know what their needs are, what is it they look for when they think about engaging with Harvard or other local institutions. This could be working with the tribe to recruit their students to Harvard or engaging with the tribe and inviting their participation in our university events. It’s been really great.

It’s an eye-opener for our Native students who have only been around Natives in places like the Navajo Reservation or in South Dakota, for example. The Native people of New England are very, very different. They look different, and their cultures are very different, along with their history of contact with white settlers. We’ve always tried to make sure that the local tribal communities are able to present and share this history with students.

HUMANITIES: For about six years, you were a member of the National Council on the Humanities, appointed by President Obama. Could you tell me, first, what the council does, and what did you learn about NEH and the humanities while serving on the council?

LOWE: The council is the final review stage for applications for federal funding. The council okays and recommends the applications that should be funded.

Then those recommendations go to the chair for the chair to decide on. When I was on the council, that was pretty much all we did. You came for your council meeting. You read your committee book. You voted on whether or not to move forward applications for funding or to not move forward applications for funding.

We didn’t have a lot to do with any of the day-to-day goings-on at the agency. Every once in a while, we

continued on page 14

might hear a little bit about something that an office was working toward or the agency was doing. But we were primarily just coming in to review the applications, review the recommendations for funding, and voting on those.

I learned a lot about the reach of NEH, the funding that is out there, and the number of institutions that are funded. And it's always great to see NEH-supported projects come to fruition, like an exhibit that was funded three or four years ago. It's great to know that our funding helped to make that happen.

But I also saw that our funding was going to the same old, same old, the already well-funded institutions, the well-known institutions, the large institutions. And I noticed how few small institutions, community colleges, and, in particular, tribal colleges applied and how they were often rated less favorably and not recommended for funding.

That made me wonder, so I asked Chairman Peede, Can we see these numbers? Can we see where the funding is going? And under Chairman Peede we started to receive breakdowns showing how many applications came from which state and you could see, hey, we don't get any applications from Idaho or from Wyoming, for example. And I fully understood that people have to apply and they have to have interest, but why are some areas of the country consistently not applying to our grant programs?

I felt many people and institutions just had no understanding that NEH existed, that there were funding opportunities here, and that there were a number of different areas where they could be applying. And because I was on the council, and I was still traveling into different communities, particularly for Harvard, I got a lot of questions from people asking me, What is this NEH thing? What do you do?

Or I would hear about programs that people were doing or thinking about doing, and I would say, you know, you should apply for an NEH grant. You should look it up, check online, and see if there's something that fits your program. I started to feel like people were just not aware that we were giving this funding, that we had these opportunities.

I especially wanted to make sure that people working with Native language issues were aware of funding at

NEH. And I wanted to help NEH figure out the best way to support Native language programs. So I did actually work with some NEH staff to help identify an organization that could take funding and create subawards for communities for their language programs.

Because I was interested and I wanted to help connect tribal communities with NEH, I was a little more active in talking to some of the staff and trying to get a better sense of how this could work.

As a council member, I asked whether I could contact some of the applicants who had not been recommended for funding just to say, you know, please reapply, please talk to the staff, please ask for the reviewers' comments so you can think about what would strengthen your application. Because I was told, fairly often, that when an applicant is rejected or not recommended for funding, they often don't call up and ask for the review notes, and they don't reapply. But some do. They reapply and, after the second or third time, they get funded. So I was like, well, they just need to keep applying then.

HUMANITIES: Were you referring to the cooperative agreement with First Nations Development Institute, which helped fund several language-revival programs? That was big.

LOWE: Yes, and there was a lot of conversation on what organization would best handle that funding and make the appropriate connections with tribal communities.

HUMANITIES: This is the question I have to ask every new incoming chair. What is your vision for NEH?

LOWE: I knew you would ask. Everybody was asking me that at the beginning and I was like, I don't have a big vision.

My vision is just that I want to make sure we are reaching communities we haven't normally been reaching, that they know who we are, that they know they can apply to us for funding, and that they start to be more successful at it.

If you look at the map of where funding goes, you see these big gaps. We have got to do something about that. And I'm excited now to do that after seeing where the ARP and the CARES funding has been awarded,

seeing what kind of impact smaller grants can have on communities.

I just want to reach the people we haven't reached, and I want tribal colleges, medium-sized colleges, small colleges, community colleges, I want them to apply all the time, in great numbers.

HUMANITIES: I want to ask you about the hiring of a chief diversity officer and adding an office of outreach. Those are some of the structural changes that you are making at the agency. How do they fit into your plans?

LOWE: The Office of Outreach is going to be key for making those initial contacts between the agency and communities that we haven't been serving. Far too often, individuals don't know who we are, don't know what we do, or even what the humanities are. This office and the director are going to talk to communities and hear what the needs are and connect those communities to opportunities for funding at the agency.

This is going to really help us reach those populations, and it means we're going to go knock on doors. We have to be on the ground. We have to be talking to them.

We can't just sit and say, oh, well, they'll come to us, right? They'll figure it out. They'll look at the website. They'll apply. We have to actually go out. We have to visit communities. We have to go have conversations so that people know who we are, know that we are very interested in supporting their programs and their needs.

This was something I did very often, both at Yale and Harvard. I traveled to a lot of the tribal communities and would just say, We're part of the Native American programs and we want to introduce ourselves. Also, we want to hear what is going on in your community. We'd let them know about opportunities for students and other programs happening on campus. And tribes were very excited. They were like, oh, nobody ever comes up to visit us in our offices and in our tribal communities. And I think that's important. We have to get out. We have to start talking, and that's where this director of the Office of Outreach comes in.

The chief diversity officer will focus on the internal work to help the staff, help me, to help us make sure

that we've got the best skills and the background information that we need to have to better address our work in diversity, equity, inclusion, and access across the agency and in our grant programs.

HUMANITIES: Did you, while growing up or maybe more recently, think of yourself as a leader? And, if not, when did you begin to think of yourself as a leader?

LOWE: I don't think of myself as a leader. I was always taught to be humble and to do the work. Like, okay, we've got to get this work done, let's do it. And come here, you help me, or let me help you, right? That's how I think about it.

I remember telling my family that this nomination would be coming out. It's a confidential process, you can't talk to anybody about it, so I didn't even tell my parents I was being considered for the position. Then, a couple hours before the announcement was coming out, I called my dad and I said, Dad, just so you know, you might hear my name in the news because this announcement is coming out. He said, oh, okay, good, congratulations.

Then he said, "Make sure you stay humble."

And I said, "Okay, Dad, I'll do that."

I don't think it's a Navajo thing, but I was raised not to draw too much attention to myself, because you can bring negativity into your life if you bring too much attention to yourself. It's more important to see and know where you are needed most, and then go into those spaces, work hard and do what you can to address the needs.

HUMANITIES: Thanks for talking with us.

LOWE: Thank you.



Navajo people ethnic flag

Hugh Manatee's Corner



BEARDED DRAGON FACTS

Bearded dragons are reptiles of the genus *Pogona* species and get their name from the flap of skin that opens under their chin to ward off predators. They are favorite pets for many around the world, often referred to as "beardies."

Here are some cool facts about these interesting lizards:

1. They are native to Australia
2. They wave to signal submission or just to say hi.
3. They can swim and climb trees!
4. They can run on 2 legs.
5. They can regrow their front teeth.

You can learn more about Bearded dragons at the link below:



<https://www.nationalgeographic.com/animals/reptiles/facts/bearded-dragon>



Hugh's Kids Club

The Arkansas Humanities Council has established a youth-focused humanities program, Hugh's Kids Club. This humanities youth club engages children ages 4-10 in nine areas of the humanities: History, Culture, Archeology, Ethics, Literature, Language, Holidays, Art History, and Music History. These nine areas of the humanities are featured in activity flashcards with kid-friendly definitions of each humanities area and are full of fun project ideas and activities that encourage learning. Kids who complete projects and activities earn stickers that correspond with the nine humanities areas and other prizes depending on the Hugh's Kids Club packet.

Hugh's Kids Club projects and activities are adaptable and can be done in a group setting or handed out as home activities. Hugh's Kids Club packets come in three versions: Library packets, Classroom packets, and Home packets. All packets come with activity flashcards, a Hugh poster, stickers, and a coloring book.

LIBRARIES

Library packets include activity flashcards, stickers for kids to earn as they complete activities, a Hugh poster, and a 3 ft cardboard cutout of Hugh for display. The Arkansas Humanities Council can provide Hugh's Kids Club coloring books for distribution to each child who participates.

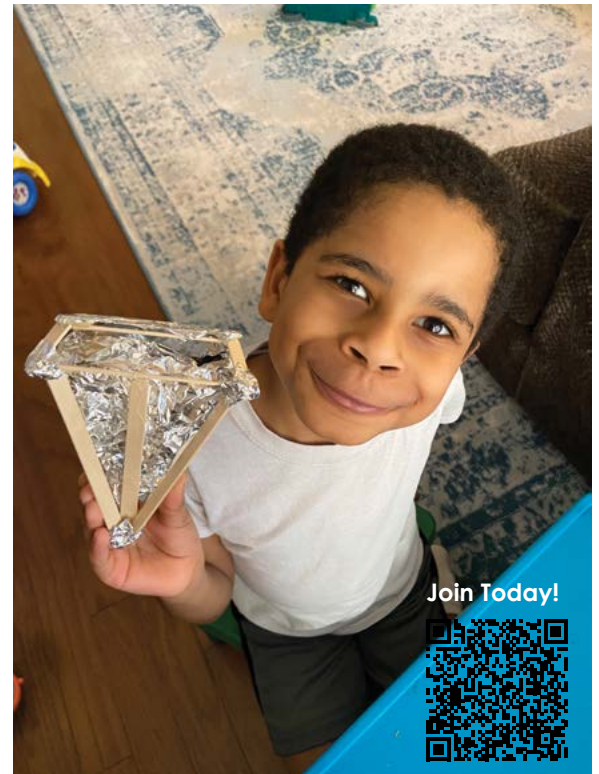
CLASSROOMS

Classroom packets include activity flashcards, stickers for kids to earn as they complete activities, a Hugh poster, and a 3 ft cardboard cutout of Hugh. Your classroom packet will also include suggestions for classroom use and framework alignments. The Arkansas Humanities Council can provide Hugh's Kids Club themed materials for classroom door decorating and coloring books for distribution to each child who participates.

HOMES

Hugh's Kids Club home packets include flashcards, stickers, and a Hugh poster. Kids participating with home packets will also receive a Hugh's Kids Club membership card! They can earn prizes as they complete projects and activities, including a free book, Hugh's Kids Club t-shirt, and, if they complete all projects and activities, a stuffed Hugh!

Share completed projects with us for a chance to get featured in Connect magazine and the Arkansas Humanities Council website and social media. Contact Jama Best, jbest@arkansashumanitiescouncil, if you want to share your pictures.



classroom signup link



library signup link

Access to the Humanities: Language and Disability

By Melanie Thornton

Coordinator of Access and Equity Outreach

University of Arkansas — Partners for Inclusive Communities



Many people want hard and fast rules about what disability-related language to use. Rather than setting rules about what is okay and is not okay to say, I suggest putting more thought into what messages certain phrases send and what images they create in our minds. It is important to recognize that language is constantly evolving and that not everyone within the Disability community agrees on or prefers the same use of language.

It is ideal to avoid language that:

- paints a negative picture of disability
- patronizes people with disabilities
- perpetuates misconceptions

Instead, choose language that is consistent with the idea that lack of access and societal attitudes are the problem — not disability.

Let's look at a couple of common phrases and think about how they measure up to these criteria. Take the phrase "wheelchair bound." Does this phrase paint a negative image of disability? Does this phrase perpetuate misconceptions? Most wheelchair users would say that wheelchairs are tools that increase mobility, not something that is limiting. So this phrase is generally seen as negative and inaccurate.

What about the phrase "differently abled?" This phrase is considered a euphemism for the word "disability." Many people use euphemisms because they think they are more positive. But the definition of euphemism from the Oxford dictionary is: "A mild or indirect word or expression substituted for one considered to be too harsh or blunt when referring to something unpleasant or embarrassing." So, what message does using a

euphemism for disability send? It communicates that disability is a word to be avoided and paints a negative picture of disability. Some people also find this language patronizing.

PEOPLE FIRST OR IDENTIFY FIRST LANGUAGE

There are some people who are strong advocates of what is called "people first language." This approach suggests using language like "person with a disability," or "people with disabilities." Those who promote this approach see it as more respectful because it emphasizes the person rather than the disability. Others are proponents of "identity first language," thus using the phrase "Disabled people." Their perspective is that disability is a natural part of human diversity and there is no reason to shy away from that identity. They argue that we don't see a problem with saying "Black woman" or "Gay man," so the phrase "Disabled people" should be equally acceptable.

Supporters of both identity first and people first language generally agree that in most cases it makes sense to use "people first" when talking about specific conditions. So, for example, one would say "a person with cerebral palsy," or "a person with a speech disability." There are some exceptions to this though. Identity first language is preferred by many people who are Deaf, Blind, DeafBlind, and Autistic.

The best way to learn to use respectful language is to engage with Disability activists and listen to their perspectives. Taking time to learn and think about the language we use is one way to show respect.

SUGGESTED RESOURCE

National Center on Disability and Journalism:

<https://ncdj.org/2015/09/terms-to-avoid-when-writing-about-disability/>

2022-23 Bending Towards Justice Professional Development Seminar

By Ann Clements

What does it mean to be a truly democratic society? How have voting rights changed during the history of our state and nation? Who were the eligible voters who shaped our laws and governing ideals? Who were the groups left on the sidelines as a result of voting rights changes? The Arkansas Humanities Council's new professional development series, *Bending Towards Justice*, will explore these issues and provide educators with resources to use in their classrooms.

Fall 2022 events will be tailored to middle-school and high-school teachers, and Spring 2023 sessions will be for elementary teachers. Presenters are scholars, historians, and authors who focus on various aspects of the history of voting and civil rights in Arkansas and the United States. See the sidebar for the full schedule.

The hybrid events will be held in the Choctaw Commons area of the Clinton School of Public Service in Little Rock and be available via zoom for remote attendees. Professional development credit will be awarded, along with door prizes. Registration for the events is required and available on our website at www.arkansashumanitiescouncil.org. In addition, recordings of each session will be posted to the AHC's YouTube channel.

The inspiration for the title and theme of the series is based on Martin Luther King, Jr.'s writings and speeches where he quotes Theodore Parker, an early 1800s Unitarian minister: *The arc of the moral universe is long, but it bends toward justice*. This series not only explores voting rights in our nation and state but acknowledges the meaning of a truly democratic society remains an ongoing, unfinished story.

This professional development series is made possible by the support of the National Endowment for the Humanities, the Clinton Foundation, the Clinton School of Public Service, and the Clinton Presidential Library.



BENDING TOWARDS JUSTICE

September 29

Dr. Thomas DeBlack and Dr. Joseph Key
6 pm
"Early Voting Rights 1770s-1870s"
Grades 6-12

October 6

Dr. Marjorie Spruill, Dr. Cathleen Cahill,
Dr. Cherisse
6 pm
Jones-Branch
"Votes for All Women: Women of Color and the
Suffrage Movement"
Grades 6-12

November 17

Dr. John A. Kirk
6 pm
"Modern Voting Rights History 1960s-present"
Grades 6-12

February Elementary Session TBD

March Elementary Session TBD

To register and for more information on any of the sessions, visit the AHC website, www.arkansashumanitiescouncil.org

Staff Update

Jamie Middleton

Program Officer for Grants and Public Programs



As a product of a military family, Jamie Middleton moved around the country every three or four years, eventually finding a home in Arkansas after her family landed in Cabot in 2010. Jamie graduated as Valedictorian from Cabot High School and then earned her B.A. double majoring in Archaeology and American studies from the University of Arkansas. She has all but earned an M.A. in Public History from UA Little Rock. Her forthcoming thesis discusses the role women from Madison County played in the tomato canning industry during the first half of the 20th century.

Trained as an archivist and digital humanist, Jamie has dabbled in various aspects of historical research topics, but she has a vested interest in women's history, labor history, crafts, homestead, and folklore studies, and the intersection of the humanities and our everyday lives.

Jamie began working part-time at the Arkansas Humanities Council in the Fall of 2021, assisting with the *We the People* lecture series. In the spring of 2022, Jamie came on board full-time as the Program Officer for Grants and Public Programs. She is now the lead grant administrator for most AHC grant initiatives and the new facilitator for the Next Generation Advisory Committee.

Since taking on this role, she has also been awarded funding through the "Democracy and the Informed Citizen" initiative, a grant administered by the Federation of State Humanities Councils and funded by the Andrew W. Mellon Foundation. These funds will go towards a series of virtual panels through the fall of 2022 seeking to encourage civic engagement and interest in local journalism by providing resources to create a more informed democracy.

She is also working closely with the Next Generation to start a monthly E-newsletter (set to debut in November 2022), participate in more community forums, and build off of the "Democracy and the Informed Citizen" series to establish monthly programming for the general public. Jamie is additionally working with institutions across the state to bring back grant-writing workshops in 2023.

Democracy and the Informed Citizen

What is the role of journalism and humanities in society? How do they work together? With so much information coming at us all the time, how do we know what to believe?

Join the Arkansas Humanities Council this fall in a four-part conversation series named "Humanities in the Media." Journalists, historians, and political scientists will discuss finding the truth in journalism, the roles media and humanities play in an informed democracy, and how to get the best information available, no matter where people obtain their news.

This virtual panel series aims to encourage civic engagement and interest in local journalism by providing resources to create a more informed democracy. These programs are free and open to the

public and will be recorded and posted on YouTube after the series.

September 27th: Media Literacy, Part 1

October 18th: Media Literacy, Part 2

November 1st: Political and Elections News Coverage

December 6th: Non-Print/Non-Traditional News Media

This program is part of the "Democracy and the Informed Citizen" initiative, administered by the Federation of State Humanities Councils and funded by the Andrew W. Mellon Foundation. The initiative seeks to deepen public knowledge and appreciation of the vital connections between democracy, the humanities, journalism, and an informed citizenry.

Next Generation Advisory Committee 2022-2024

A call for applications to our newest class of Next Gen was made in April this year, looking for forward-thinking and innovative members to provide insight, reflection, advocacy, diversity, direction, and consultation to the Arkansas Humanities Council board and staff. Nineteen talented and driven individuals answered the call, seven of whom make up our committee today.

When asked in their onboarding what their expectations and hopes were for this committee, their answers exemplified what Next Gen should and can be about.

“My experience with the Humanities Council has encouraged, re-enforced, and reinvigorated my commitment to the humanities as its essential application in the school system is being challenged. I hope to be with like-minded folks to reignite the public, our community, and our children to the critical thinking process that the humanities teach,” Amy Schleicher



“As a higher education professional, I would love to work on initiatives or programs that partner with Arkansas's colleges and universities. Additionally, as a native of southeast Arkansas, I want to work to bring the humanities to the area, and to show the rest of the state what the area has to offer,” Lauren Wilson

“To uplift our creatives, support them, and spread their work into the mainstream,” John Gillenwater



“To be an Educational and Community Leader that encourages and promotes cultural awareness and acceptance, while educating about historical backgrounds and limitless futures,” Krista Cotton

“I want to bring real change for the people living in the state and open up their lives to what the humanities has to offer because it hasn't always been accessible to everyone,” Asya Webster



“My aims are to meet new folks interested in the Humanities and Social Sciences in Arkansas and to engage more deeply with the institutional networks of my adoptive community,” Nate Marvin

“I very much look forward to helping this committee and the AHC continue to offer educational programs to the public that highlight the diverse history of our past as a land and peoples,” Kimberly Hosey



Since June, the committee has met once a month to discuss their plans to connect and engage with Arkansans. The committee has started attending local community events and festivals in Little Rock, like Second Friday Art Night and the Carnell Russ Day Community Unity Festival. They hope to continue attending events across the state at least once a month to share what the Council has to offer.

The Next Gen will publish a monthly E-newsletter, *A Manatee Minute*, that will debut in November 2022. This E-newsletter aims to highlight the work of the committee and their communities, Council programs and events, grant initiatives and grant-writing tips, teacher resources, and many other humanities happenings. Plans are also in the works to establish a monthly public program series beginning in 2023, springboarding from the “Democracy and the Informed Citizen” virtual panel series.

Only three months in and this committee has already hit the ground running and has no intention of letting off. It's safe to say we can expect great things from Next Gen over the next two years.

Join us in welcoming the 2022-2024 Next Generation Advisory Committee: Amy, Asya, John, Kimberly, Krista, Lauren, and Nate.



Ann Clements
Education Outreach Coordinator

The AHC is diving into the fall semester with a new professional development series, humanities activities for K-12 students, new civic-related exhibits, and more great programming to enhance your classroom presentations.

Bending Towards Justice Professional Development Seminar Series

Registration is now open for middle and high school teachers to attend the fall sessions of the professional development series exploring our state and nation's voting rights history. Featured fall 2022 speakers include scholars, historians, and authors presenting great content in three informative sessions. All the details are included on the AHC website and in the article on page XX. Two sessions in Spring 2023 are for elementary teachers and will include classroom resources and hands-on activities suitable for K-5 students. Register now so you don't miss these great sessions.

Civics-Themed Exhibit Opportunities

Two new civics-themed exhibits are now open to the public at the William J. Clinton Presidential Library and Museum in Little Rock and the Crystal Bridges Museum of American Art in Bentonville.

Commemorating the anniversary of the 19th amendment to the U.S. Constitution, the *Women's Voices, Women's Votes, Women's Rights* exhibit at the Clinton Library runs now through April 30, 2023. A vibrant, multimedia experience featuring 18 art quilts created by world-renowned fiber artists, the exhibit explores the risks women and their male allies took to win the vote, expand democracy and elevate human rights. Educational programs led by Education Specialist of the Library, Kathleen Pate, will complement the exhibit. For more information, see the accompanying article on page XX, visit www.clintonlibrary.gov, or email kathleen.pate@nara.gov.

Crystal Bridges Museum of American Art showcases *We the People: The Radical Notion of Democracy* exhibit by placing a rare, original print of the U.S. Constitution — there are just eleven known in the world — in conversation with works of art that provide

diverse perspectives on the nation's founding principles. Other original prints of founding and historical documents include the Declaration of Independence, the Articles of Confederation, the proposed Bill of Rights, and the Emancipation Proclamation, which are on view alongside works by influential historical and contemporary artists. The exhibit runs through January 2, 2023. Visit www.crystalbridges.org for more information.

And, mark your calendars for the *Voices and Votes: Democracy in America* Smithsonian Institution Museum on Main Street traveling exhibit coming to six sites across Arkansas in 2023-24. The exhibit runs April 2023 through January 2024 and will be on display at the Arkansas State Capitol, Delta Gateway Museum, Old Independence Regional Museum, John Brown University, Arts and Science Center of Southeast Arkansas, and Southern Arkansas University. Free classroom resources and activities prepared by Smithsonian staff will be available for you and your students. A new Voices and Votes Field Trip Grant will be available to pay for classroom trips to a museum near you to visit the exhibit.

Voices and Votes is based on a major exhibition currently on display at the Smithsonian's National Museum of American History. This traveling adaptation will have many of the same dynamic features, including: historical and contemporary photos; educational and archival video; engaging multimedia interactives with short games and additional footage, photos, and information; and historical objects like campaign souvenirs, voter memorabilia, and protest material.

Don't miss any of these exhibit opportunities for you and your students!

Humanities for Little Learners

Calling all PK-2 grade teachers and librarians! Do you struggle to find strong humanities content for the little learners in your classroom? Looking for a quick starter activity or need engaging content for after-school groups? Hugh's Kids Club is your answer! Sign-up on the AHC website at www.arkansashumanitiescouncil.org for classroom

In Memoriam

By Jama Best

It is with much appreciation and sadness that I tell you all Mrs. Wanda Roe, former AHC board member, artist, teacher, and philanthropist, passed away at the age of 102 on September 1, 2022.

Mrs. Roe served on the AHC board a few years ago, but her impact on the council and state continues to this day. She was truly one of a kind and gave without hesitation, not only positively impacting community nonprofits but the lives of all who knew her. You could always count on a great story, a hug, and much laughter anytime you had an opportunity to talk with her.

I remember one story she shared with me while riding together on our way to dinner during a Summer Board Retreat a few years ago. As we were going through Fayetteville, we noticed motorcycles everywhere. It was the annual Bikes, Blues, and BBQ rally.

The sight prompted Mrs. Roe to tell me about the time she was a teenager and snuck out of the house to go dancing with a young man her parents were not too fond of. Well, she not only snuck out in a cute skirt (of which she gave me all the details), she ran down the street at night to meet him and rode side-saddle on the back of his motorcycle to the dance. OMG, hearing her tell it, I could vividly see the whole scene and her elaborations were just priceless. Needless to say, she had a blast that night and made it back home unscathed and without notice. Lol. Yay, Wanda!

As you may recall, Mrs. Roe established the Ramona J. Roe Memorial Humanities Scholar Fund in honor and celebration of her daughter who passed away in 2020. The fund provides honoraria to humanities scholars through AHC-sponsored programs with topics pertaining to American and Arkansas history, law, the U. S. Constitution, and other similar subjects.

Mrs. Roe will be greatly missed, but her legacy and stories will live on in all of us who knew her. Ride, Wanda, ride!

<https://www.siscofuneralhome.net/obituary/wanda-roe>

packets including a poster of Hugh Manatee, stickers, activities flashcards, suggestions for classroom use, and framework alignments. Have fun learning the humanities with Hugh and join here today!

BOOKMARK THIS!

Gilder-Lehrman Institute of American History Fall Newsletter

Be sure to read how to become an affiliate classroom – it's free and you get GREAT resources <https://www.gilderlehrman.org/about/2022-fall-newsletter>

National Humanities Center Webinar Schedule

Free interactive webinars that connect teachers with humanities scholars and experts. Professional Development credits are given. <https://nationalhumanitiescenter.org/education-programs/webinars/>

Kidizenship

A non-partisan, non-profit media platform for tweens and teens that reaches beyond the classroom, merging civics education with creative self-expression and community action <https://www.kidizenship.com>

Wishing each of you all the best for a GREAT fall semester. Feel free to contact me via email at aclements@arkansashumanitiescouncil.org with any questions or suggestions you may have. Thanks for reading —see you next issue!





AN ONLINE AUCTION

LET'S MAKE HISTORY

BENEFITING: Literacy, History, Non-discretionary, Education, Grant Funding Opportunities

Arkansas Humanities Council Online Auction, December 1 - 5, 2022

At the Arkansas Humanities Council, we believe that lifelong learning experiences enrich our culture, and ideas change the world. Since our founding in 1979, we have provided programming, workshops, and partnerships that share experiences and spark conversations — drawing people together and generating new ideas in diverse settings across the state.

We ask you to donate an item to our inaugural auction or plan to bid so that you can help us continue empowering Arkansans to connect with the humanities by encouraging the discovery and understanding of Arkansas's diverse and mutual experiences. The auction will take place from December 1 – December 5. You will be recognized as a generous donor and will receive an invitation to attend and participate.

Your tax-deductible gift supports programs facilitated by AHC staff, including speakers, Smithsonian Institution Museum on Main Street traveling exhibitions in rural Arkansas communities, lectures, summer professional development workshops for Arkansas kindergarten through twelfth-grade teachers and school librarians, numerous grant opportunities, and other special initiatives.

Please donate an item and help us serve more communities, more teachers, and more Arkansans. The humanities help us to fully remember that we are human and are truly connected to one another. These experiences help us embrace life's possibilities and strengthen meaningful ties to our communities.

Thank you for your consideration.

Monika Hemenway, *Director of Development and Communications*, and Jama Best, *Executive Director*



MUSEUM COLLECTIONS AND RESOURCES GRANT

FUNDING AVAILABLE TO:

- Museums With Annual Budgets Of Up To \$500,000
- Museums Must Be Open To The General Public For In-person And/or Virtual Programs
- Archives And Public Libraries

APPLICATIONS ARE ACCEPTED THE FIRST OF EACH MONTH EXCEPT DECEMBER

MAXIMUM AWARD: \$5,000
COST-SHARE NOT REQUIRED

FUNDS ARE AVAILABLE FOR:

- Professional Development
- Collections Management
- Conservation & Restoration
- Conservation Materials
- Equipment
- Museum Racks & Cabinets
- Preservation & Care of Special Collections
- Risk Assessment & Emergency Planning
- Collections Management Policy Development
- Digitization and Digital Preservation Policy Development

CONNECT



ARKANSAS
HUMANITIES
COUNCIL

To apply, go to the Arkansas
Humanities Council website
where you'll find information on
how to apply.



<https://arkansashumanitiescouncil.org/>

how-to-apply-for-a-grant/

For more information, please

contact Adrienne Jones,

Coordinator for Community

Engagement Special Initiatives

ajones@arkansashumanitiescouncil.org

1400 WEST MARKHAM STREET
SUITE 400
LITTLE ROCK, AR 72201
501-353-0349 • arkansashumanitiescouncil.org



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