

The Diverse Perspectives of the Humanities

Annual Report
2010

Those of us who work in the humanities are all too familiar with how difficult it is to define what we do to those outside the humanities. The word “humanities” does not lend itself to the sound bite people have come to expect when explaining a concept, idea, or, in our case, a mission. But when asked this question—what the humanities are, what their value is—I often say the best way to understand both is to consider a world without them.

The thought experiment goes something like this:

First, imagine your hometown. Picture fully its streets, its buildings, its businesses and natural spaces, its attractions, the activities you undertake there, and all the experiences you associate with it.

Have all that in your mind?

Okay. Now, as if in some science fiction movie, begin to “vanish” parts of that vision.

Start with the obvious: your library. Not just the building itself, but all its books, magazines, DVDs...everything that has fed your curiosity about places beyond your town. Next, raze the museums and historical societies. All these havens of learning, where our civilization is chronicled and clues to its future are found.

Speaking of civilization, without the humanities, we might as well void those forums by which we exercise our democracy, such as the town halls and municipal buildings where our local government meets to wrestle with laws, ethics, civics (all disciplines of the humanities).

Same with the places where we find our arts, as the arts are deeply entwined with the humanities, each informing the other by asking us to consider the broadest questions of our existence, the questions we all stay up at night reflecting on—love and marriage, children, mortality, what gives our lives meaning.

We bring **families and storytellers together** in public libraries through Family Adventures in Reading. See page 9.

In 2010, we gave out more than **\$300,000** in grants to museums, historical societies, educational organizations that work with schools, and other agencies. See page 12.

In December, about 300 folks attended our **annual public symposium**, with the theme this year asking the question, “Is America in Decline?” See page 10.

Many of our **grants** focus on art history or the use of art to explore issues that have historical and contemporary relevance. *More on page 12.*

The Mass Humanities Web site and Facebook page have become active hubs for **exhibition and performance postings and discussion** in the past year.



Sooner or later, we arrive at a familiar place: our homes. No, I don't ask people to eliminate their homes! But I do ask them to consider what a dinner conversation now sounds like without a discussion about your child's school day, or the cultural sites you'll visit on your upcoming vacation, or the life issue your spouse is facing at work.

In fact, across all callings and jobs, the humanities—and the skills they give us—are active, whether it's in how we communicate with coworkers to how we respond to matters that test our judgments, our ethics, and our values.

It's not an exaggeration to say that our talent for being among humanity (what some people call our "emotional intelligence") is made better by a closer relationship with what it means to be human; otherwise known as the humanities.

So, what does the picture in your head look like now?

It's true that you may still have your town without the humanities, but there's a more important question to ask: Is your town still worth living in?

This is the work of the humanities.

And that is the mission of Mass Humanities.

David Farrell

We couldn't do all of this without the tax-deductible charitable contributions of individuals like you, and of private foundations and businesses, listed on page 18. Join our list of donors and take a stand for a better informed democracy today!

Thousands of people—including teachers across the state—subscribe to **Mass Moments**, an online compendium of important events in Massachusetts history, one for every day of the year. *See page 11.*

See how the **Clemente Course** in the Humanities empowers residents of Dorchester and New Bedford in a video we produced about two college-bound 2010 graduates, at our Web site. *More on page 8.*

In 2010, Mass Humanities received permission from the U.S. government to bring groups of U.S. citizens to **Cuba** in 2011 and 2012, in order to learn about and encourage the further development of civil society there.

We offered *Literature & Medicine*, our reading and discussions series that gives those who work in health care the chance to examine important issues that relate to their work, at **seven MA hospitals** in 2010, the most ever. *See page 10.*

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Diverse Perspectives on the Impact of the Humanities

The diversity of disciplines, subject matter, and formats in the public humanities is as wide ranging as humanity itself. The people who take part in programs conducted and supported by Mass Humanities—whether as audience members, project directors, public humanists, funders, or volunteers—represent the full swath of demographics of the Massachusetts population. The ways we enhance and improve civic life in Massachusetts are both broad and deep.

We asked some of those who have been involved to share their thoughts about our impact, which you can read on the following pages.

COVER PHOTOS Top left-right: A rare U.S. performance of *Danza Contemporánea de Cuba* in Boston; a protesting foreclosure crisis victim in Dorchester, photographed by Kelly Creedon as part of the *We Shall Not Be Moved* project; Iraqi teens working on a mural to be displayed in Northampton from the “How Will They Know Us/American Mural Project.”

Bottom left-right: Historian Jim Beachesne leads a special tour in Lawrence State Heritage Park for the project, “(Un)Civil Action: Violent Conflict during the Bread and Roses Strike”; “Black Boy with Banjo, 1880,” a still from the film, *The Banjo Project: The Story of America’s Instrument*; 2010 Clemente Course graduate Martine Amazan and her children. Martine was one of the graduates featured in the video, *A Whole World Opens Up*, available to view at masshumanities.org.



“Adam and I were incredibly fortunate to receive the Mass Humanities grant,” says Natasha Haverty, “not only for the financial support, but also because it felt like a vote of faith. It gave us an immediate boost of confidence, and it meant we knew we had people on our side.”

We invite you to explore the work of Mass Humanities by visiting www.masshumanities.org, and to support its mission by making a gift today. With your help, we can bring the humanities to life for everyone in the Commonwealth, and those beyond it.

Setting the Bar—Behind Bars

Thanks to a grant from Mass Humanities, two storytellers recover a lost chapter of state history and reignite the debate on crime, punishment, and prisons in the United States.

From the 1930s to the 1970s, one of the most formidable teams on the college debating circuit was made up of a group of inmates from the Norfolk Prison Colony in Norfolk, Massachusetts. Conceived by Howard Belding Gill, a reform-minded Harvard sociologist, Norfolk Prison was founded in 1927 as the nation’s first “model prison.” In many ways it resembled a university campus: Men had their own rooms with windows; they were offered a choice of vocations, college-level courses, and time to pursue creative and intellectual endeavors; and they interacted freely and mostly without incident.

The debating society, begun by a woman named Cerise Jack, grew out of this atmosphere. A reformist herself, Jack was joined by others in the Norfolk community who saw the prison as an extension of their town, not apart from it. During its 40-year history, the debate club amassed an outstanding record of victories, beating top college opponents from Harvard, Yale, Princeton, Dartmouth, Oxford, West Point, and many others. It became one of the prison’s

most successful programs, and in fitting fashion, also provoked—and continues to provoke—its own debate: Is our prison system broken, and if so, could a lesson from history prove useful today?

We spoke with Natasha Haverty and Adam Bright, the two storytellers who unearthed this piece of history. With a grant from Mass Humanities, they have compiled a thorough and engrossing oral history of the team, and in the process resurfaced the controversial questions it raises more than 80 years later. When they’re finished, the history will be given to the Norfolk Historical Commission and held in permanent, public collections at the Norfolk Public Library, the Boston Public Library, and Emerson College, among others. Haverty and Bright are also hoping to eventually broadcast the history on a national radio program.

MASS HUMANITIES: Correct me if I’m wrong, but my sense is that this story had been largely buried or forgotten before you encountered it. How did you come across it?



Natasha Haverty and Adam Bright

NATASHA HAVERTY: When I was at Brown, I had this semester where all of my interests came together. I was taking a class in oral history, learning about the Civil Rights movement, and taking a course in the political economy of punishment. At the same time, I was volunteering at Rhode Island’s women’s medium security prison. I knew the statistics, that the United States is five percent of the world’s population but 25% of the world’s incarcerated population. It seemed like prisons and incarceration were these hidden issues that we didn’t talk about enough, and it was just very neat to come across this story that was apolitical but could also get people thinking about what’s going on right now.

MH: Can you explain to me the philosophy behind Howard Belding Gill’s vision and the prison itself?

ADAM BRIGHT: Gill designed the prison, and his aim was to keep the guys engaged with the community. He wanted them to

interact with the citizens, and the citizens were encouraged to interact with them.

NH: There were also entrepreneurial activities for the men—the typical ones like building park benches, creating public signage—but many had the opportunity to pursue [their] interests. The prison had a store where people could come and buy things. One man made these wonderful dollhouses, and we met a woman whose family bought these dollhouses because they were so skillfully made.

MH: How was Gill’s vision received in the wider world?

NH: He didn’t last long; it was always a struggle and depending on whom you believe, he either left or was driven out. It definitely seems that Norfolk at its best was the result of a few individuals working really hard to stick to Gill’s “manual.” There was the security side and the treatment side, and the guards were always a little opposed to Gill’s way of doing things.

MH: The type of prison Gill envisioned seems contrary to the ones that exist in our consciousness today. Especially

the idea of prisons being a part of a community.

NH: It’s not as though the people who entered corrections during the time we’re talking about had a passion for corrections. Some did, but for many it was just a job. And yet Norfolk, because it was a new idea and a new concept, made people feel responsible to Gill’s idea, even if they weren’t reform-minded. Now, I think, people are often hired for the wrong reasons—for political reasons—and there is no unifying principle, so people are there to just clock in and clock out.

AB: Carlo Geromini [Norfolk Prison’s first school principal] was at a local gathering where there were senators and government officials, and he was questioned about why the public should support this, why should the prison be given money, and he said to them, “What do you want? Do you want me to turn out a bunch of dumb, angry prisoners? I’m happy to do that. Or would you prefer an educated guy who can go out and get a job?”

NH: One of the people in the audience came up to him and said, “You know what you just did? You changed my

mind.” And this brings up a larger point that we’ve come across, which was that, back then, there seemed to be more room for debate across different sides than there might be today. And it seems to us that things began to fall apart at Norfolk when those discussions closed.

MH: I’m not saying you’re endorsing this, but does all this create an argument for rehabilitation over punishment?

NH: There’s this question for prisoners: “Are you going to serve your time or are you going to let the time serve you?” Most of the men who are going to prison will be returning to society, so the question becomes, how does society want them when they return? Nowadays, there are far fewer opportunities for people to let the time serve them while in prison, with work training, education, mental

health, etc. When people leave prison now, they are often worse off than when they went in. With Norfolk, we came across stories of prisoners who had met people from the corporate world at the debates and those businessmen would say, “When you get out, call me.” Things like that would not happen today.

AB: If we stop identifying them as prisoners and start seeing them as people, this idea Natasha is talking about becomes really natural, right? I mean, if you or I ended up in prison, it would be a natural impulse to start thinking: What am I going to do to keep myself engaged, how am I going to distinguish myself, how am I going to better myself? It only seems unnatural if the presumption is that they’re all bad eggs. But if you give people a chance to better themselves, especially in a place like prison, where those opportunities would be such rare privileges, they are likely going to take it.

MH: Let’s talk a little about the opportunity that became known as the Norfolk Prison Debate Team. How did it get started?

NH: A lot of the people who went into the prisons from the town were women, but Cerise Jack, who had become a

big reform advocate during the Sacco and Vanzetti trial, started volunteering at Norfolk and recognized an interest among the men for the debates. She formed the team.

AB: For the first five years, they debated internally. But gradually they began to challenge other teams. By the 1940s they had a good rhythm and were defeating Harvard and MIT.

MH: Tell me about who was attracted to the team.

AB: The most famous was Malcolm X. He said it was at Norfolk where he realized he had to get serious and find a voice in society.

NH: You had all kinds of people: those who were sent for crimes they hadn’t committed, people who were 15 at the time of the crime, or kids who were with a group of adults who had committed a crime and were being punished along with them. And then you had the cold-blooded sociopaths. Some of the men on the debate team did not stop being criminals; some went on to be very successful.

MH: But why a debate team and not, say, a football team?



In prison, the mind is the only truly unbounded, free thing an inmate still possesses.

AB: I think this was an area where [the men] really wanted to prove themselves. On some level, it might not be surprising if a prison football team beat a college team. This might be cliché to say, but in prison the mind is the only truly unbounded, free thing an inmate still possesses. When you're in prison, it's the only thing you can really develop without any restrictions.

NH: One of the interesting things about this story is that it wasn't as if the debate team won because they had this great coach, although they did. But it was more that each man was really able to blossom, men of all different kinds of personalities, and to work together. It's also about the opportunity to be an individual because they had to argue alone. I wonder if, as part of this story, we can think about what it would mean to give people opportunities and see if they take them. One thing Norfolk proves is that if presented with opportunities, the men were going to take them.

AB: A lot of these guys were also just brilliant. They studied the dictionary to improve their vocabulary, they knew all kinds of trivia, they spoke hyper-elocquently, and I think they wanted to show off. We interviewed a guy who was re-

jected for being too hotheaded; he went to the tryouts and he would take it personally when someone disagreed with him and he'd lose his temper.

MH: What about the coaches?

NH: They went through a few coaches: One was a reverend, one was an inmate, but for the longest time there were two professors from Emerson, Coleman Bender and Haig derMarderosian. We spent a weekend [interviewing] Bender. He's 90 and lives in Florida. He would become very emotional—he would start to cry—thinking about men who were in the prison who shouldn't have been and what they could have done with their lives.

MH: How many people have you interviewed so far?

NH: About 35.

MH: And you've talked to people who have various connections to the prison—

NH: Yes: former prisoners and coaches, staff there, men from other debate clubs...

AB: We talked to the son of one of the former superintendants, and I was amazed to hear that when he needed a haircut, he would just walk in and have one of the prisoners cut his hair. It was that kind of place: This 11-year-old kid was able to walk around, with 800 men in there.

NH: One of my favorite stories came from one of the McGill [University] debaters. These men have [since] become important guys. The one I'm referring to is the former attorney general for Canada and is going to run for Parliament. After he and his teammates had traveled from Canada to Norfolk for the debate, he realized he had forgotten his notes. So, he asked for a cell to prepare, and he remembers to this day sitting in that cell. He says that the experience of being alone in that cell helped spark his interest in criminal justice. He has since gone on to represent human rights cases and the wrongfully accused.

MH: What were some of the topics they debated?

AB: The topics were usually the emergent issues of the day: capital punishment; should the Allied powers focus their efforts on defeating Germany or Japan; should communist China enter the U.N.?

NH: Some were lighter, such as “resolved: women are slaves to fashion”; or “resolved: rock ’n roll exerts a bad moral influence on society”; or resolved: “life is a bowl of cherries.” But most of them were serious.

MH: Did the Norfolk team become the team to beat?

NH: Yes. I mean, the Norfolk debaters needed the college debaters to exist and be recognized, because if no one visited them, then what was the point? But the college debaters needed the Norfolk team because they were that good and maybe they could be the ones to beat them. Also, these debates were public. Most college debates then were private. So, this was an exciting experience for everyone.

AB: What’s interesting is that the team apparently suffered when they had TVs put in the prisoners’ rooms. That cut into participation in the debates and interest in the club. The community feel within the prison was disrupted by the fact that people were

content to just sit down and watch TV, and not interact or attend the debates.

MH: Do you think the Norfolk Prison Debate Team could happen today?

NH: I don’t think it could. There are programs like this now, so I don’t want to belittle what those programs are doing, but there’s just so much more opacity in the prison system these days. There aren’t as many schools in prisons or people who are developing programs for prisons. Carlo Geromini [the principal at Norfolk] once said to me, of his 30-plus years at Norfolk, “Don’t make it sound like it was easy and wonderful, it was always a battle.” He was constantly bringing in programs: a theatre program, a college program, a typing program. It just got harder and harder. I think the opacity isn’t always in the best interest of the system, and it’s not a sustainable solution.

AB: Prisons now are sort of faceless things with walls and steel razor wire that you just see from a distance. There’s no opening; it’s a closed environment. As long as prisons remain metaphorically closed, I don’t think something like this could happen because there would be so much opposition to that idea. But if prisons were more open to the idea

that something like this could benefit everyone, then a program like this could come back.

MH: Some might say that these types of prisons seem more like rewards for bad behavior than consequences for criminal actions. Do you feel the history you’re putting together is an argument for a sea change in how we think about incarceration?

AB: You can look at the types of prisons society builds. If the society builds prisons that have educational avenues and rehabilitative models, then that’s a society that believes prisoners or people deserve a second chance. But if you’re a society that is keeping a guy locked up in a cell for his life, and you’re not putting any resources into educating him, then that’s a society that is almost implicitly saying they don’t believe in rehabilitation. It sort of doesn’t matter what your stance on prisons is, or what you know about them—this story shakes your preconceptions of what’s possible.



2010 Programs

The Clemente Course in the Humanities

In June, 32 residents of inner-city Dorchester and New Bedford completed the Massachusetts Clemente Course in the Humanities, bringing the cumulative total since 1999 to 314. The Clemente Course provides introductory college-level courses in American history, literature, moral philosophy, art history, and writing—free of charge. The students are low-income adults, mostly women, including many single mothers. Those who complete the yearlong program at a high rate of achievement earn transferable college credits. But more importantly, they learn how to better form and express their opinions, and see the value of civic engagement.

We are grateful for the ongoing financial support for Clemente from the UMass Dartmouth College of Arts and Sciences, Citizens Bank, and many other foundations, corporations, and individuals.



Clemente graduate Angel Gonzalez shares his art history text book with his nephew. A resident of Dorchester, Angel was one of two 2010 graduates who were featured in a recent video about the impact of the Clemente Course on communities. You can view the video at masshumanities.org.



“I had the opportunity to speak at the graduation ceremony for the Clemente Course, a Mass Humanities program offering disadvantaged individuals free instruction in the humanities for college credit. As a Senator representing an urban district, I appreciate Mass Humanities’ recognition that people from the ‘inner city’ are profound thinkers and profound citizens—of the state, the city, and the world. Mass Humanities calls on us to be our best selves, and to listen to and learn from our fellow man.”

**Massachusetts State Senator
Sonia Chang-Diaz**

Family Adventures In Reading (FAIR)

FAIR brings families together to discuss themes explored in outstanding picture books at libraries in Springfield and New Bedford. The program encourages parents to read to their children at home and to make visiting the library a regular family activity. Each 90-minute session includes an engaging interactive presentation by a professional storyteller and an introduction to library services.

The New Bedford program was funded through a grant from the Edith Glick Shoolman Children's Foundation. In Springfield, the program received funding from the Beveridge Family Foundation and The Irene E. & George A. Davis Foundation. Grants from the CHT Foundation and the Staples Foundation for Learning will allow us to offer the program statewide in 2011.



Storyteller Onawume Jean Moss presenting Anansi and the Moss-Covered Rock by Eric A. Kimmel, to families attending a session of FAIR at the Springfield Central Library.



“Mass Humanities is a treasure. It has been aggressive in its outreach to underserved populations and provides critical support to a network of people and organizations who bring history, philosophy, and the literary arts into everyday lives in communities across the Commonwealth.”

Ann Lisi
President and CEO, Greater Worcester Community Foundation

Ann recently served as a site reviewer of Mass Humanities on behalf of the National Endowment for the Humanities.



“One reason I love Mass Humanities is that they operate at different scales: They fund public art projects that tens of thousands of people will encounter, and they fund a college-level humanities course for a few dozen people who make a yearlong time commitment. To put it another way, Mass Humanities has an influence of both great breadth and great depth.”

Jack Cheng

Jack has taught art history at colleges around the Commonwealth, as well as at Mass Humanities' Clemente Course in Boston.

Annual Fall Symposium

Hundreds gathered at Boston College on December 4 to hear expert opinions and join in a debate over the question, “Is America in Decline?” Two panels, both moderated by *New York Times* columnist Ross Douthat, examined “American Leadership Abroad,” and “The Promise of America at Home.” The diverse array of panelists included Peter Beinart, Ta-Nehisi Coates, Gregg Easterbrook, Alexis Gelber, Carol Graham, Peniel Joseph, Reihan Salam, and Paul Starobin. Video and audio files of the discussions are available at masshumanities.org.

Literature & Medicine

Literature & Medicine: Humanities at the Heart of Health Care™ is a hospital-based program that gives health care workers of all types the opportunity to come together and reflect on their roles as health care providers through the medium of literature. In 2010, Mass Humanities presented *Literature & Medicine* at Baystate Health Systems, Brigham and Women's Hospital, Cambridge Health Alliance, the Lahey Clinic, Massachusetts General Hospital, and UMass Memorial Medical Center. Also, the first-ever *Literature & Medicine* program adapted for those who work with veterans began at the Northampton Veterans Administration Medical Center.

The Public Humanist

From firsthand accounts of Guantanamo Bay to ruminations on what Thomas Jefferson meant by “the pursuit of happiness,” Mass Humanities’ group blog explores how the humanities can help us understand and contribute to public policy conversations. Drawing on the talents of more than 40 Massachusetts writers, documentary filmmakers, and humanities teachers, The Public Humanist blog appears on the Web site of the *Valley Advocate*, the Pioneer Valley’s alternative weekly newspaper. The blog averages 1,500 unique visitors a month, and has generated hundreds of thoughtful comments by the public.

[After participating in Literature & Medicine,] I now begin every initial session with a new patient with the words, “tell me your story,” and listen before I start the assessment.

Literature & Medicine participant at Baystate Medical Center



Reading Frederick Douglass participant Luora Webb on June 30 in Springfield

Massachusetts History

Marking 150 years since John Brown organized a raid on Harper’s Ferry Armory in hopes of sparking a slave rebellion, Mass Humanities addressed the question of civic violence: violent action in support of an idea, however good or bad, in relation to the role of the citizen. Three historian-led discussions in Springfield, Worcester, and Lawrence brought people together to examine events in their local history, Brown’s raid, and current world events. Local artifacts and excerpts from *John Brown’s Holy War*, a Mass Humanities-funded documentary film produced and directed by Robert Kenner, were used to spur the conversations.

On June 7, the College of the Holy Cross in Worcester hosted our annual Mass History Conference for local history organizations entitled, “Imagining Lives: Preserving & Interpreting Personal Stories.” Keynote speakers Jane Kamensky and Jill Lepore spoke on “Heads or Tales? History and the Art of Story.”

Mass Humanities presented three public, shared readings of Frederick Douglass’s speech, “The Meaning of the Fourth of July for the Negro,” in New Bedford and Springfield on June 30, and on the steps of the State House in Boston on July 1.

And finally, Mass Moments, a daily electronic almanac of Massachusetts history, reached 3,600 subscribers.

2010 Grants

2010 marked the ending of our thematic focus, “Liberty and Justice for All.” Through our grant making, we gave special attention to projects that addressed these two fundamental principles in American political life.

Strategic planning led to the development of a new theme for 2011:

Crisis, Community, and Civic Culture

Mass Humanities will give priority to programs that encourage participants to explore the history and promise of collective action organized in response to crisis.

Photos sent by recent grantees:

Top: Students performing in an Actors' Shakespeare Project production of Much Ado About Nothing



Middle: Hildreth Brewington, a legally blind resident of Dorchester, protesting his and other local post-foreclosure evictions. City Life received a grant to create a photographic exhibit about the local effects of the foreclosure crisis.



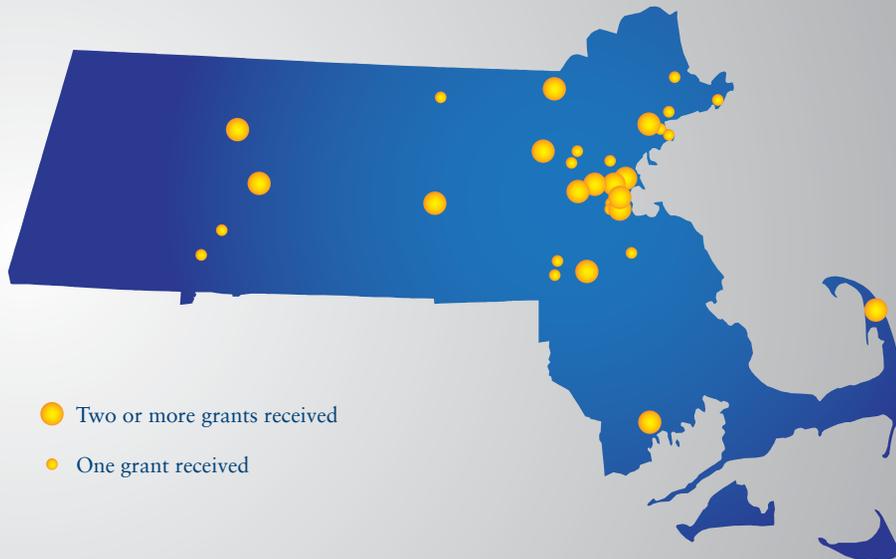
Bottom left: High school students preparing for a quiz show about Their Eyes Were Watching God by Zora Neale Hurston as part of The Big Read in Boston



Bottom right: An exhibit at an American Institute of Archaeology fair at the Museum of Science

In 2010, Mass Humanities made 57 grants for public humanities projects totaling \$315,771, to organizations in 31 Massachusetts cities and towns. They ranged in size from \$1,000-\$1,500 for research inventory grants, to \$10,000 for projects that aligned with the theme “Liberty and Justice for All” and for documentary film pre-production.

View our searchable grants database at masshumanities.org.



Project Grants

Project Grants support lecture series; exhibitions; public forums; performances, readings, and film screenings with discussions; oral history projects; audio and online projects; and other public humanities activities in Massachusetts.

In 2010, Mass Humanities made 24 Project Grants that did not fall under the other subcategories, totaling \$121,485. Some examples include:

\$5,000 to the Westfield State College Foundation for the *Historical Journal of Massachusetts' 75th commemorative issue* and to build a database of articles since 1990

\$4,750 to the House of the Seven Gables in Salem for creation of audio versions of the standard House tour in French, German, and Japanese

\$5,000 to Save the Harbor/Save the Bay of Boston for archaeological day trips to Spectacle Island for urban youth from communities surrounding Boston Harbor

\$5,000 to the Truro Historical Society for installation of a permanent, hands-on exhibit based on the historical society's collection of Native American artifacts

\$5,000 to the New Bedford Whaling Museum for a multimedia exhibit around archival whaling footage for the Azorean Maritime Heritage exhibition

Theme Grants

Project Grant applicants whose programs fit the current Mass Humanities thematic initiative may request up to \$10,000. Since 2006, the theme has been “Liberty and Justice for All” (LJA). For 2011-2015, a new theme has been announced: “Crisis, Community, and Civic Culture.” We made 16 grants totalling \$132,619 under LJA in 2010, including the following examples:

\$10,000 to the Norfolk Historical Commission to transcribe, archive, and present oral histories of former Norfolk Prison debaters from the 1930s to the 1950s

\$10,000 to the Pocumtuck Valley Memorial Association of Deerfield for a podcast, tour map, and online resources for African-American sites in Old Deerfield

Media Grants

Mass Humanities makes grants for pre- and post-production of documentary films that explore humanities-related themes. New in 2011, a special grant category will be added for Web-based film projects that use social media. In 2010, we made five Media Grants, three of which are included under the Theme Grant category. The other two Media Grants were:

\$5,000 to the Public Media Foundation in Boston for development of an audio dramatization of Elinore Pruitt Stuart's “Letters of a Woman Homesteader”

\$10,000 to the Center for Independent Documentary in Sharon for preproduction work on *Prison Dogs*, a film documenting a program to train service dogs for veterans



Cultural Economic Development Grants

A total of three organizations received grants totalling \$22,570 this year for projects that spurred economic growth. Initially funded by the Massachusetts Cultural Council, this area of emphasis has been phased out of our grantmaking, and is not included in our new guidelines. The following are examples.

\$9,070 to the Community Economic Development Center of Southeast in New Bedford for 10 audio segments based on interviews with a variety of workers in fishing and related industries

\$10,000 to Five Colleges, Inc. of Amherst for a series of exhibitions and lectures about food at the member sites of its consortium, Museums10

The Center for Independent Documentary of Sharon received a Media Grant of \$10,000 to edit a version of the film Coexist, which focuses on post-genocide reconciliation programs in Rwanda, for classroom use. Here, Agnes, a featured subject in the film, introduces her children to Director Adam Mazo and Director of Photography Scott Ippolito in Gatore, Rwanda. Photo by Coexist Producer Robert Koenig.

Other Grants

Twelve smaller grants totaling \$24,097 last year were awarded for library, scholar-in-residence, and research inventory grants.

New for 2011

Stemming from our recently adopted strategic plan, new guidelines starting in 2011 include our maximum grant level (\$10,000) available for applications that address the theme “Crisis, Community, and Civic Culture” that focus on underserved audiences, or, for filmmakers, that use social media to promote a broader understanding of issues expressed in documentary film.

Full, detailed guidelines and descriptions of grants made, including the interactive grants map, are available at our Web site, masshumanities.org.



The New Bedford Free Public Library received a grant of \$5,000 to conserve and prepare folio engravings from John James Audubon's The Birds of America for an exhibit opening this summer. Above, New Bedford grade-schoolers and curator Janice Hodson examine Audubon's engraving of a white heron at the library. Photo by Michelle Carr.

A Theme Grant of \$10,000 went to the Underground Railway Theater to contextualize Harriet Jacobs, a play based on the autobiographical narrative of a former slave who settled in Cambridge.



2010 Financials

MASSACHUSETTS FOUNDATION FOR THE HUMANITIES, INC.
STATEMENT OF FINANCIAL POSITION
OCTOBER 31, 2010

ASSETS

Current Assets

Cash	1,107,681
Grants receivable	460,289
Other accounts receivable	3,375
Prepaid expenses	46,608

Total Current Assets \$1,617,953

Capital Assets—At Cost

Leasehold improvements	32,032
Equipment	11,430
Computer software	7,910
	<u>51,372</u>

Less - accumulated depreciation (36,183)

Total Capital Assets \$15,189

Other Assets:

Investments	8,380
Cash – endowment – donor designated	50,692
– board designated	101,460

Total Other Assets \$160,478

TOTAL ASSETS \$1,793,620

LIABILITIES AND NET ASSETS

Current Liabilities

Regrants payable	150,454
Accounts payable	33,023
Deferred revenue	21,525
Accrued expenses	42,495

Total Current Liabilities and Total Liabilities \$247,497

Net Assets

Unrestricted	466,471
Unrestricted—board designated	210,809
Temporarily restricted	818,843
Permanently restricted	50,000

Total Net Assets \$1,546,123

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* Includes grant funds carried over from 2009.

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National Endowment for the Humanities: \$964,410
Massachusetts Cultural Council: \$343,330
University of Massachusetts Dartmouth: \$27,500

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“The humanities are fundamental to our democracy. John Adams, our second president, summed it up like this in a letter to his wife, Abigail: ‘I must study politics and war that my sons may have liberty to study mathematics and agriculture, in order to give their children a right to study painting, poetry, music . . .’

“What Adams was saying is that as societies mature, their priorities broaden, expanding from the only practical to embrace the purely spiritual and intellectual. And that is where we are today—socially mature enough and economically stable enough to recognize and invest in the intrinsic value of the humanities and arts. But this is not simply an art-for-art’s-sake argument. This is for democracy’s sake.

“Mass Humanities carries on the spirit of John Adams by providing grants to humanitarian and cultural organizations and fostering throughout our state a genuine spirit of inquiry. It’s comforting to know that we have an organization like Mass Humanities tirelessly working to promote humanities and, in turn, strengthening our democracy.

*“What would our Commonwealth be without Mass Humanities?
Just a little more common and a lot less wealthy.”*

Massachusetts State Senator Stanley Rosenberg

