

The Information Sage

Mass Humanities Executive Director David Tebaldi talks to our annual symposium panelist and Internet writer Virginia Heffernan on just where the rabbit hole of the Web is taking us.

David Tebaldi: You have a Ph.D. in English literature from Harvard. What was your area of specialization? Were you contemplating an academic career at that time?



Virginia Heffernan: My dissertation is on American naturalist fiction; it used a methodology that was briefly, thrillingly known as the New Economic Criticism. I tried to discover how the dynamics of price inflation inform novels written in boom/bust times.

I absolutely thought I'd be an academic. I did, though, take a year off and worked as a fact-checker at *The New Yorker*. Even after I went back to Harvard, I kept working as a journalist to supplement my teaching fellowship, and then to subsidize my dissertation writing.

DT: In a recent column about Facebook that seems to have generated a robust response from readers, you make an interesting observation: "the Facebook greeting

carries something like eye contact, recognition and a smile—humanness—which is, paradoxically, what people most fervently traffic in within the shimmering cyberworld of the Internet." In what ways are social media more "human" than more traditional forms of communication?

VH: I'm not sure what's true of all social media, but it's true that you never know where humanness can achieve value. Manual slips of needles on records, or dust on vinyl, are what some audiophiles identify with "warmth" and contribute to the impression that vinyl is more human than .mp3 technology. Cell phone calls, to me, mangle and inhibit human voices and silences so violently that they are interesting only insofar as they're efficient... unlike analog calls, which—at least to teenagers and sweethearts—used to be filled with breath and timbre and the exhalation of smoke and suspense. Humanness. I asked Nicholson Baker not long ago, since he writes about sex and technology, if he thought there was beauty and range to sexting, and he told me there absolutely is.

DT: Critiques of digital media seem to fall into two camps: utopian and dystopian, with the dystopians far outnumbering the utopians. What do you think about this? Is it just that disaster stories sell so much better than feel-good stories?

VH: There's a great deal of suffering and anxiety around the question of what will happen to analog totems (like books) as well as predigital jobs (like photo editors). These artifacts and jobs defined our emotional and intellectual lives as well as our livelihoods. Sometimes digitization feels like we're having our hearts and brains transplanted, and we're losing our jobs at the same time. Zombie movies are enjoying a renaissance. No wonder there are dystopian visions around. I feel that acutely. And this pain is not going to pass, any more than the pain involved in other self-styled revolutions passed.

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Cyberspace and Civic Space

The Influence of the Internet on Our Democracy

This year, Mass Humanities takes on the World Wide Web for its eighth annual public symposium, held on **Saturday, November 19, at Boston College.**

Afterward, our annual benefit dinner will feature Virginia Heffernan as the featured speaker. Heffernan, who began writing for *The New York Times* in 2003, is currently the Internet columnist for its *Sunday Magazine*. As she states in her forthcoming book, to be titled, *Magic and Loss: The Pleasures of the Internet*: "Tentatively, avidly or kicking and screaming, nearly two billion of us have taken up residence on the Internet, and we've adjusted to its idiosyncratic ways...This transformation of everyday life includes moments of magic, and an unavoidable experience of profound loss."

For more information, see page 8

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Welcome to Four New Board Members

With a hearty welcome to those listed below also comes a pang of loss, as we bid fond farewells to several outstanding individuals who are dedicated to the public humanities in Massachusetts: Ricardo Barreto, recently retired director of the Urban Arts Institute; Madelaine Márquez of Hampshire College; Bhasker Natarajan of Liberty Mutual; Thomas Trimarco of O'Neill and Associates, who has joined the Mass Humanities Advisory Board; novelist John Sedgwick; and Keith Vezeau of the National Guard Museum and Archives.



Elliott Bostwick Davis is John Moors Cabot Chair of the Art of the Americas Department at the Museum of Fine Arts, where she oversees the Museum's extensive collection of art from North, Central, and South

America, including one of the world's pre-eminent collections of American paintings, decorative arts, and sculpture. Before coming to the MFA, at the Metropolitan Museum of Art in New York, Elliot was responsible for American, British, and contemporary art in the Department of Drawings and Prints, curating numerous exhibitions ranging from Winslow Homer and Mary Cassatt to W.P.A. Color Prints and the installations of baseball cards from the Burdick Collection. In 1999, Elliot joined the American Paintings and Sculpture Department to complete work on "Art and the Empire City: New York, 1825-1861." The accompanying catalogue, of which she was a co-author, was selected by the New York Public Library as one of the 25 most important books published in the year 2000. Elliot is a trustee of the North Bennet Street School in Boston and a councilor for the American Antiquarian Society.



Ronald B. Hertel is Managing Director-Investments of the Hertel & Konish Wealth Management Group at Wells Fargo Advisors. He is a Certified Financial Planner and a Certified Investment Management Analyst.

His business focuses on individual family wealth management services, corporate 401k plans, and not-for-profit organizations. He was named one of *Boston Magazine's* 2006 Top 20 Advisors and one of the top-ranked advisors in America by Research Magazine in 2005. A graduate of the University of Vermont, Ron was inducted into UVM's Athletic Hall of Fame, served as co-chair on the Alumni Fund 2002-2003, and was awarded the UVM distinguished Service Award in 2004. He is past president of the Friends of the Winchester Public Library and the Winchester Jaycees.



Leila W. Kinney is Executive Director of Arts Initiatives at the Massachusetts Institute of Technology in the Office of the Provost. She works with the List Visual Arts Center, the MIT Museum, the Creative

Arts Council and the Council for the Arts to advance the arts agenda at MIT in the areas of strategic planning, communications, resource development, and cross-school collaborations, particularly with the School of Humanities, Arts, and Social Sciences and the School of Architecture and Planning. She serves on the Advisory Committees of the List Visual Arts Center, the MIT Museum, and the Catalyst Collaborative at MIT. Leila is an art historian and first joined the faculty at MIT in the History, Theory, and Criticism section of the Department of Architecture, where she specialized in 19th- and 20th-century French Art with an emphasis on media in transition, arts institutions, and artists engaged with modernism and mass culture.



Kathleen C. Stone is a lawyer focusing on business and commercial litigation. Formerly a partner in a large law firm and in-house counsel in a bank subsidiary, she now maintains

a solo practice. She has taught courses on American law in several countries—Slovenia, Bulgaria and the Czech Republic—with the goal of fostering respect for the rule of law in all societies and increasing foreign understanding of the American system. She is a hearing officer for the Board of Bar Overseers, the regulatory body for Massachusetts lawyers. Kathleen also serves as a trustee of the Benjamin Franklin Institute of Technology, a private two-year college in Boston. She is the immediate past president of The Boston Club, and previously was elected to the Council of the Boston Bar Association where she also co-chaired the Solo and Small Firm Section.

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Mass Humanities promotes the use of history, literature, philosophy, and the other humanities disciplines to deepen our understanding of the issues of the day, strengthen our sense of common purpose, and enrich individual and community life. We take the humanities out of the classroom and into the community.

Mass Humanities, a private, nonprofit, educational organization, receives funding from the National Endowment for the Humanities; the Massachusetts Cultural Council, a state agency; and private sources.

Follow us on
Twitter and
Facebook!

I'm not in either camp. But I would advise everyone to do as yogis tell us and "sit with our feelings." If digitization frightens or bores you, a reaction that seems more meaningful might lie in these practices: in the revival of vinyl and papermaking, in DIY culture, in the new run on live music, in foodie culture.

DT: In a recent opinion piece in your newspaper, the critic Neal Gabler, a dystopian, bemoans the fact that knowing, or collecting information, has supplanted thinking. He goes on to say that social networking sites "engender habits of mind that are inimical to the kind of deliberate discourse that gives rise to ideas."

Do you agree?

VH: No. Gabler argues that we are in a bona fide Dark Ages. I don't believe this, but I respect the pain in it. Far from devaluing ideas, the tech world has priced ideas—and I mean ideas that would look like ideas to Gabler—so sky-high lately that Marshall McLuhan (a Gabler hero) probably wouldn't have made it through the door at TED. TED peddles ideas at least as charismatic (and only sometimes as thin) as Norman Mailer's big ideas and "the end of ideology," which Gabler cites as products of the heyday of real thinking. Not to mention big life-changing algorithms and code and design ideas, which are all too many to mention in the last two decades.

DT: Do you think digital media presents opportunities or only challenges to education, especially K-12 education? Do digital media promote any important cognitive skills?

VH: I don't believe I can lift out skills from experiences any more than I could lift out messages from media or thoughts from language (à la Wittgenstein). So while chess apps really do teach young kids to play chess—movement of pieces, strategy, repose—much faster, and with fewer tears than a classroom teacher can, who cares if kids learn chess? Unless it's fun. In which case, it's okay that chess apps are just fun, too.

But the main thing is not to use technology to teach certain skills just because they're heartwarming to adults who grew up analog. It's also important not to avoid teaching a technological skill just because it seems heart-sinking.

Kids should be shown how to master the digital world that's around them and then be given the tools to get critical distance from it.

DT: What do you think of the often mentioned analogy between Google and a public utility? Do you think Google ought to be regulated?

VH: I think two things: I believe Google genuinely is mission-driven—not evil; and I believe Google has too much power.

For all its mission, Google will not opt to check its own power; no entity ever does. But competitors, as hard as that is to imagine at a time when Bing is a punch line, might yet catch up to it. The ecosystem of the Internet can change very quickly. Bing is already coming up with richer answers to some queries than Google does. You should try it, if you haven't. The social networks have taken on the operations of search in many ways, too. I now look for people on Facebook, and "what people are saying" on Twitter; I might have used Google for these in the past. We might get an oligopoly in search, where we now have a functional monopoly.

It's my strong preference to let the free market take this one, but that's mostly because the antitrust noise around Google sounds like resentment. I'm not sure where I stand on Google's purported violations of the Sherman Act, or its parallels with Microsoft in 1995. These investigations strike me as expressing not ethical concerns but the concerns of competitors.

DT: And Wikipedia. In a recent conversation with a brilliant historian, I mentioned that a well-known story she repeated about the death of William Henry Harrison is tagged as apocryphal in his Wikipedia entry. Her utter disdain for Wikipedia as a reliable source of information was palpable.

VH: There's a line in a poem by Louise Bogan, about Don Juan, that comes to mind when I think about faith and doubt. It's this: "What the wise doubt, the fool believes. Who is it, then, that love deceives?" Bogan's idea, I think, is that you can be deceived by faith (when you believe something that turns out not to be true) but you can also be deceived by doubt (when you doubt something that turns out to be true). I find it fascinating that the accredited historian believes a story that Wikipedia doubts.

This stand against Wikipedia is an inversion of the old anti-digital line that the Internet is a credulous place, filled with superstitions and conspiracy theories and all kinds of baloney. At this moment, to [your] historian, the Internet is filled with misleading doubt.

The resistance to Wikipedia is an interesting block that journalists, historians, academics, and educators ought to interrogate. I generally ask that writers and academics register as editors at Wikipedia. As long as the Google algorithm puts Wikipedia at the top of search results, and as long as Google controls search, it's urgently important that as many people from as many different backgrounds as possible register as Wikipedia editors. No one

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"... the Internet makes a good case for itself as a place for prayers."

Think Cuba is out of the question? Think again.

This winter, explore the Violet Isle with Mass Humanities. Trips in February and March. Details at www.masshumanities.org. Mass Humanities has been licensed by the U.S. government to bring working groups of 20 Americans to Cuba for the purpose of observing and encouraging the further development of Cuban civil society. Here's what our recent Cuba travelers are saying:

"I truly cannot imagine a better-planned, more invigorating trip to Cuba. In eight event-packed days we explored and experienced this deliberately controlled culture sitting off America's flank, where progress has essentially stood still for half a century."

"This trip was outstanding and Cuba will stay with me always. The tour had the right blend of city and town, and travel across the island. The beach stay was a wonderful time to recharge and a rare opportunity to see an undeveloped Caribbean seaside. I was glad to see Cienfuegos as a contrast to Havana, in terms of the preservation of buildings."

"[Our guides] made our trip to Cuba the most rewarding travel experience we have ever had. The caliber and depth of their knowledge, conveyed through lectures and insightful conversations along the way, was inspiring!"

"Not a day has gone by since we returned to the snowfalls of Massachusetts that I haven't remembered with longing the tropical breezes of our trip. What I think about several times a day are the beauty of the Cuban landscape and cities, the richness of the Cuban culture, the hope of the Cuban people, and the warmth of the new friends who shared our adventures. Yes, we HAD to go. You do, too."



Photos taken by recent Cuba travelers

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ought to complain about Wikipedia if they're not working on it. That's the representation that the Internet affords us, while taxing us in many other ways.

DT: I heard recently about a Web site called "If I die dot org" where you can store messages and documents that will be sent or accessed only after you die. I heard about another Web site that scans and stores all your tweets and predicts (rather badly for the moment) what your next tweet will be. It doesn't take much to imagine combining these two technologies so that people can communicate with "you" after you die. Throw all your digital communications (blogs, Facebook, etc.) into the mix. The combined Web site could even create an avatar of you based on every digital image of you that exists in cyberspace, and make it change over time as you "age." This kind of thing would have seemed so far out there just a few years ago and now it seems like, "Oh, yeah, that's cool." Is it cool?

VH: It doesn't take much to imagine? Yes, it does take much! I never would have thought of it, and I'm impressed. I hope you've been to GoDaddy and locked down "digital afterlife dot com" by now, and made some Sand Hill Road calls.

Very early in the life of the Web, Timothy Leary, who was then dying, said he could live forever on the Web, as long as his Web site survived. For years, people have been leaving messages for the dead on the Internet—on guestbook sites, on Facebook, on blogs and message boards. But people always need places to park their prayers. As a mysterious, placeless incarnation of a kind of massive collective consciousness, the Internet makes a good case for itself as a place for prayers. Like the night sky or the wind. It's not that I think Web eschatology is "cool," exactly. I think it's natural, somehow.

Recent Grants

Berkshires

\$10,000 to Jacob's Pillow in Becket to organize a social media campaign in support of its new documentary on the legendary history of the organization and its influence in the world of dance ▼ SMOG

\$10,000 to the Jewish Federation of the Berkshires in Pittsfield to add youth and community engagement programs to "Follow the Thread," a multimedia exhibit that chronicles the key contributions of the Jewish immigration movement to historic fashion and the ready-to-wear industry. The programs will accompany the exhibit's installation in Lee, Lawrence, and Gloucester. ▲ ENA

Boston

\$1,500 to The Boston Fire Historical Society to organize and inventory the collections of Charles Kenney, a former Boston firefighter who has spent decades researching the Cocoanut Grove Fire ■ RIG

\$5,000 to the Cambridge Historical Society to develop vignette performances for this year's Cambridgeport History Day celebration on themes such as immigration, race and ethnic identity, and urban development

\$5,000 to the Chinese Historical Society of New England in Boston for a series of lectures and discussions on Chinese-American history and its influences in the region. The series will be supplemented with exhibits of unusual artifacts from the Society's archive.

\$10,000 to City Life/Vida Urbana in Jamaica Plain to support the installation of *We Shall Not Be Moved*, a traveling exhibit that profiles the people and communities embroiled in the current housing and foreclosure crises, and examines the humanistic questions these crises raise ■ CCCC

\$10,000 to Discover Roxbury for an oral history project on jazz in Roxbury and its role in developing several ideas and tactics that influenced the Civil Rights Movement, to be presented on trolley tours ▲ ENA

\$10,000 to Save the Harbor/Save the Bay in Boston to support an educational program on the archaeological interpretation of beachcombing, specifically when canvassing for treasures on Spectacle Island, the site of a former garbage dump for the city of Boston and now a park and recreation area ▲ ENA

Central Massachusetts

\$5,000 to CultureLEAP in Worcester to help bring *Isaiah Thomas: Patriot Printer*, a one-man living history performance, to all fifth graders in the 34 public elementary schools in Worcester. The show introduces students to Thomas, who published the early newspaper called *The Massachusetts Spy*, and founded the American Antiquarian Society in 1812.

Connecticut River Valley

\$1,500 to The Cummington Historical Commission, to inventory their collection of artifacts and documents pertaining to the antislavery movement, resulting in an exhibit at Kingman Tavern in 2012, along with a permanent online exhibit and driving tour ■ RIG

\$1,500 to The Hatfield Historical Society to inventory their collection of artifacts and documents relating to Polish immigration to Hatfield in the first half of the 20th century ■ RIG

\$4,690 to Historic Deerfield to support the creation of a printed trail guide to the 1704 French and Indian raid on Deerfield, as seen through the eyes of the various participants

\$10,000 to Old Deerfield Productions to mount three full-scale performances of *TRUTH: A New Folk Opera* about the Life of Sojourner Truth. Examining the life of the fascinating abolitionist and suffragist, the opera will be presented in the Pioneer Valley, accompanied by educational programs for audiences. ■ CCCC

Metrowest Boston

\$9,964 to Historic Newton to mount an interactive exhibit on the conflicts and rioting around the 1854 capture, trial, and extradition of the enslaved Anthony Burns, as part of the reinstallation of its Underground Railroad exhibit. ■ CCCC

Northeast

\$10,000 to the Lawrence History Center to implement an interactive, multimedia exhibit on the famous Bread and Roses Strike of 1912. The exhibit will not only analyze the strike but also its longstanding implications in terms of workers' rights, unemployment, unions, and the state of Lawrence today. ■ CCCC

Southeast

\$10,000 to the Center for Independent Documentary in Sharon for the production of a film trailer for *First Down: The History of American College Football*, which will become a four-part series on the subject of college football that also provokes debate on the controversies of sport, race, and masculinity. ▼ SMOG

\$10,000 to the New Bedford Whaling Museum to support "Cuffe's Kitchen," an interactive audio exhibit on the life and work of Paul Cuffe, an 18th-century whaler of Wampanoag and African-American descent who started the West India Trading Company. Cuffe, who became one of the wealthiest men in the emerging nation, used his power and influence to fight against slavery and for civil rights. ■ CCCC

\$7,500 to Stonehill College in Easton to create "City of Champions: A Portrait of Brockton," a sociological collaboration between students and townspeople that will result in an exhibit of banner-sized portraits of Brockton residents hung in the city center. A written guide authored by local students will accompany the installation. ■ CCCC



Above: A graveyard at Historic Deerfield

Below: Photo from the *We Shall Not Be Moved* exhibit



Greater Boston

Cyberspace & Civic Space: The Impact of the Internet on Our Democracy

Mass Humanities' annual symposium will bring together some of the nation's most prominent scholars and writers, activists and innovators for a series of public conversations on this increasingly important topic. More details on page 8.

When: Saturday, November 19, 12:30—5:00 pm

Where: Heights Room, Corcoran Commons, Boston College, Chestnut Hill

Web: www.masshumanities.org

Phone: (413) 584-8440



Portrait of Paul Cuffe, possibly painted by Chester Harding, c. 1813. Courtesy of The William Reese Company

Central Massachusetts

Extreme Sport: Jousting Then and Now

This exhibition explores the historical, psychological, and cultural implications of this once and future sport with parallels to contemporary activities and attitudes, utilizing authentic exhibits from the Higgins Armory Museum's outstanding collection of medieval and Renaissance artifacts. Three special components of the exhibition include a hands-on "heft-a-lance" interactive that allows visitors to investigate how a lance really worked; an interactive computer-based quiz, a series of laminated, wall-mounted flip-books to explore particular aspects of jousting and jousting equipment and a "Virtual Joust" computer game, based on Wii technology.

When: Ongoing through April 28, 2012

Where: Higgins Armory Museum, 100 Barber Avenue, Worcester

Web: www.higgins.org

Phone: (508) 853-6015

Cost: Free with museum admission of \$10 (members free)

Connecticut River Valley

5CLIR Sesquicentennial Symposium: Civil War Causes and Consequences

Public symposium featuring keynote speaker Eric Foner of Columbia University, Pulitzer Prize-winning author of *The Fiery Trial: Abraham Lincoln and American Slavery*, on "Lincoln, Emancipation, and Race in America." The symposium is designed to bring to the general public issues of the Civil War era that have modern resonance, specifically race, states' rights, and cultural changes of the period.

When: Friday, October 14, 5:30 pm through Saturday, October 15

Where: Mahar Auditorium, University of Massachusetts Amherst

Web: www.5clir.org

Phone: (413) 585-3756

Cost: Symposium free, \$10 for reserved box lunch

Poster advertising the 5CLIR symposium

Northeastern Massachusetts

Lowell and The Civil War—First Blood: Lexington of 1861

Exhibit on the Civil War featuring stories of the Lowell men and women who served on the battlefield and at home. Hours: Tues-Fri 9-5; Sat-Mon 1:30-4:30. Sponsored by Lowell Historical Society, Lowell National Historical Park, and University of Massachusetts Lowell.

When: Through Monday, October 31

Where: TMogan Cultural Center, 40 French Street, Lowell

Phone: (978) 934-4998

Southeastern Massachusetts

Paul Cuffe: A Man Before His Time

View the new Paul Cuffe Kitchen Gallery, an exhibit about this 19th-century sea captain of Westport.

When: Ongoing

Where: New Bedford Whaling Museum, 18 Johnny Cake Hill, New Bedford

Web: www.whalingmuseum.org

Phone: (508) 997-0046

Frederick Douglass Then and Now

Readers from the Attleboro Community will participate in a communal reading of Frederick Douglass's 1852 speech, "The Meaning of the Fourth of July for the Negro," followed by discussion. Anyone may volunteer to become a reader by contacting Iona Bonneville at vgbsr@verizon.net at least one week before the event. Local sponsors include: Attleboro Commission on Human Rights, Martin Luther King Committee, Attleboro Historical Commission, Attleboro Preservation Society and Attleboro Public Library. Light refreshments will follow

When: Saturday, October 15, 2:00—5:00 pm

Where: Second Congregationalist Church, Park Street, Attleboro

Phone: (508) 853-6015



The hands-on "heft-a-lance" installation of the "Extreme Sport" exhibit

Reading Is Fundamental

We want to instill a love of reading—and all the life skills that come with that love—in even more children this fall, so our popular program, Family Adventures in Reading (FAIR), has expanded this October to several new libraries throughout the Commonwealth (see below). We hope you'll participate! FAIR's goal is to bring children and adults together to enjoy entertaining and thought-provoking presentations of outstanding picture books. Each 90-minute session includes an engaging interactive presentation by a professional storyteller, is followed by a brief, lively introduction to some aspect of library services, and concludes with socializing over light refreshments. The books are selected for their artistic excellence and narrative appeal, draw on a variety of cultural traditions, and lend themselves to exploration of character-building concepts such as courage, fairness, and persistence. The program has elicited powerful reactions from storytellers and families alike. They cite its unusual ability to model how, in a too busy world, we can stop for a moment, connect, consider, and grow. During her years as a FAIR storyteller, Karen Chace says she has witnessed "families unite and new friendships form. The positive repercussions of the program extend far into our communities and beyond."

Fall 2011

Beaman Memorial Public Library

8 Newton Street, West Boylston
12:30-2:00 pm
October 15, 22, 29, November 5, 12, 19

Buckland Public Library

30 Upper Street, Buckland
10:00-11:30 am
October 1, 8, 15, 22, 29, November 5

Athol Public Library

568 Main Street, Athol
1:00-2:30 pm
October 1, 8, 15, 22, 29, November 5

Thomas Crane Public Library

40 Washington Street, Quincy
2:00-3:30 pm
October 15, 22, 29, November 5, 12, 19

Attleboro Public Library

74 North Main Street, Attleboro
1:00-2:30 pm
October 1, 8, 15, 22, 29, November 5

Spring 2012

Parlin Memorial Public Library

410 Broadway, Everett
11:00-12:30 pm
March 3, 10, 17, 24, 31, April 7

Haverhill Public Library

99 Main Street, Haverhill
2:00-3:30 pm
March 3, 10, 17, 24, 31, April 7

Sturgis Library

3090 Main Street, Centerville
10:00-11:30 am
March 10, 17, 24, 31, April 7, 14

Holyoke Public Library

335 Maple Street, Holyoke
1:00-2:30 pm
March 24, 31, April 7, 14, 21, 28

Framingham Public Library

49 Lexington Street, Framingham
2:00-3:30 p.m.
March 3, 10, 17, 24, 31, April 7



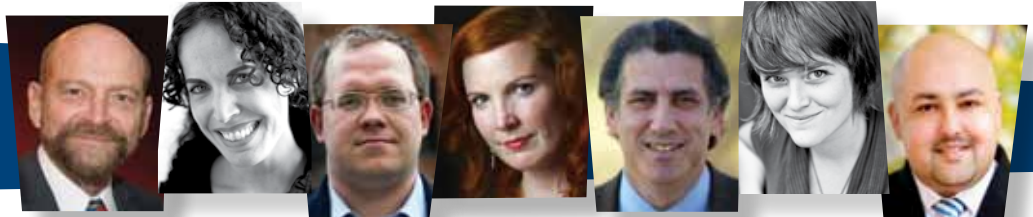
Top: FAIR Storyteller Onawume Jean Moss reads during a FAIR session.

Above: A family participating in FAIR



FAIR Storyteller Motoko

Save the Date Annual Fall Symposium



Panelists: Mike Klein, June Cohen, Evgeny Morozov, Kate Crawford, Joe Trippi, Amber Case, and Siva Vaidhyanathan

Cyberspace and Civic Space The Influence of the Internet on Our Democracy

Saturday, November 19, 12:30–5:00 pm
Heights Room, Corcoran Commons
Boston College, Chestnut Hill Campus

Register online at www.masshumanities.org; free of charge.

Panel 1: The Political Impact of the Internet

Mike Klein, co-Founder and CEO of the Sunlight Foundation
Evgeny Morozov of Stanford University, author of *The Net Delusion*,
The Dark Side of Internet Freedom
Eli Pariser, former executive director of MoveOn.org and author of
The Filter Bubble: What the Internet is Hiding from You
Joe Trippi, political strategist and author of *The Revolution Will Not Be
Televised: Democracy, the Internet, and the Overthrow of Everything*
Moderator: Callie Crossley, host of WGBH's The Callie Crossley Show

Panel 2: The Social Impact of the Internet

Kate Crawford, writer, composer, and author of *Adult Themes*
Virginia Heffernan, *New York Times* media columnist and author of
Magic and Loss: The Pleasures of the Internet (forthcoming)
Siva Vaidhyanathan, University of Virginia cultural historian and
author of *The Googlization of Everything (and Why We Should Worry)*
Moderator: Cullen Murphy, editor-at-large, *Vanity Fair*

Session 3: The Cultural Impact of the Internet

Hiawatha Bray, technology writer for the *Boston Globe*
Amber Case, cyborg anthropologist
June Cohen, executive director and producer, TED Media
Chris Csikszentmihályi, director of the Center for Future Civic Media
at the Massachusetts Institute of Technology
Moderator: Charles Kravetz, general manager, WBUR-FM



Following the symposium:
Connect-Reflect-Engage Dinner
To Benefit the Public Humanities in Massachusetts
Featuring **Virginia Heffernan**
Details at masshumanities.org