

MO

# Humanities

WINTER/SPRING 2025

INSIDE

## 2025 SIGNATURE SERIES

MISSOURI VOICES: CIVICS & CITIZENRY

CONTRIBUTORS' PERSPECTIVES

Stories from Missouri's Federal Workforce

Community Centered Digital Architecture

The Power of Film



MISSOURI VOICES: CIVICS & CITIZENRY

# Humanities Crossword

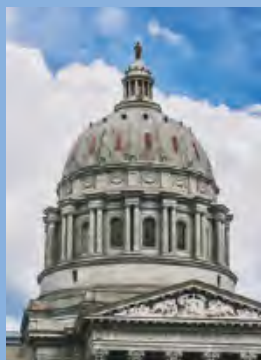


## DOWN

1. Group of museums, education and research centers, created by the US government to diffuse knowledge
2. 33rd President of the United States, who hailed from Missouri
3. The social behavior and norms found in human societies
4. A process that allows citizens to propose legislation or constitutional amendments
5. Where Missouri's first General Assembly was held
7. System of government where power is vested in the people, who rule either directly or through elected representatives

## ACROSS

6. The first newspaper in Missouri
8. An acclaimed author, poet, and civil rights activist who spent part of her life in Missouri and whose work has had a profound impact on American literature and social issues
9. System of government that divides power between multiple levels of government
10. The act of expressing a choice or opinion in an election or decision-making process
11. Umbrella term for subjects including history, literature, linguistics, law, philosophy, archaeology, language, comparative religion, and ethics
12. Moral principles that govern a person's behavior or the conducting of an activity
13. Missouri's first governor



The Missouri State Capitol building.

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## MH MISSION STATEMENT

To enrich lives and strengthen communities by connecting Missourians with the people, places, and ideas that shape our society.

The Missouri Humanities Council (MH) is a 501(c)(3) nonprofit organization that was created in 1971 under authorizing legislation from the US Congress.

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# 2025 Signature Series

## MISSOURI VOICES: CIVICS & CITIZENRY

LISA CARRICO & CAITLIN YAGER  
PROGRAM DIRECTORS,  
MISSOURI HUMANITIES

Missouri Humanities is pleased to announce that our 2025 Signature Series, Missouri Voices: Civics & Citizenry, is now underway. Over the next year, we will explore the theme of democracy as we approach America's Semiquincentennial. Missouri Voices will consider individual and collective roles in civic engagement and democratic participation as we examine the bold "American Experiment" of a government run by and for the people, a vision rooted in the Constitution of the United States.

Through dynamic and thoughtful in-person programming and digital content, we will look at sweeping social movements to cast ballots and engage in policy as we explore the complex history of American democracy and Missouri's enduring participation. Tune into Missouri Humanities' podcast, watch engaging humanities and civics-

focused content through H-Tv, and meet us at our in-person events to ponder American history, generational impacts, protests and movements, and so much more!

**We will navigate various topics throughout the year while considering the role of civility in democracy, asking ourselves:**

**What is the role of the citizen in our "American Experiment," past, present, and future?  
How can we employ democracy to build a "more perfect union" while strengthening communities and ensuring the protection of rights and freedoms for every citizen?**




If you would like to stay up to date on our current and upcoming signature series events and program, please visit [mohumanities.org/signature-series](https://mohumanities.org/signature-series).



# Serving THE Heartland

**STORIES FROM  
MISSOURI'S FEDERAL  
WORKFORCE**

KATHERINE TERRY



**Missouri's federal employees are the unseen custodians of our democracy, quietly shaping our daily lives in innumerable ways. Three of these dedicated civil servants have decided to share the stories of the work they do and what keeps them going. In these interviews, we explore what it means to be a citizen of Missouri by highlighting the voices of those who work every day for our communities.**

*The following interviews were edited for length and clarity.*



### **EMILY CHERRY**

Claim Specialist, Social Security Administration  
Kansas City, Missouri

#### **What is your role in your job?**

I work as a claim specialist in the workload support unit. We're unlike a local field office; we only process applications for benefits filed online, with claimants from many different states. I process applications for retirement, spouses, survivors' benefits, disability and Medicare benefits, and more. It requires a lot of knowledge of specific social security policy. The job is a lot of navigating policy, understanding policy, and communicating that policy to the public.

#### **How did you start working in civil service?**

Getting this job felt like a combination of luck and timing. I was 23, less than two years out of college, and I qualified for the Pathways Recent Graduate Program [for students who graduated from a qualifying educational institution or certificate program within the past two years, offering career development with training and mentorship]. A coworker of my mom who'd previously worked for Social Security told her that they were hiring and recommended that I apply for jobs with them.

And I was, I can't stress this enough, a 23-year-old English major working part-time jobs, looking for any kind of decent, full-time job, and I lucked out. I lucked out, and I had no idea what to expect. I don't even know if I fully understood what Social Security was. I'm incredibly grateful for the Pathways Program. It's not like most jobs where you are expected to have already gotten training somewhere else to be let through the gate.

### What challenges do you see the SSA facing right now?

**It changes people's lives in a very material way. It is money to afford living, to continue receiving treatment, to not lose your home, to be able to afford food: it matters so much. It's no secret that our staffing levels are the lowest they've been in 25 years. We need more employees to help us do this workload.** We know how important it is, and we are not given adequate resources to get this very important job done despite serving more people than ever.



#### TIM SHEEHAN

Administrative Officer,  
Harry S. Truman Presidential Library and Museum  
Independence, Missouri

### What motivated you to pursue a career with the federal government?

I had lost my corporate job. A friend, a college professor down in Florida, recommended I apply for federal jobs. I must have applied for 35, 40 jobs before I got my first actual bite running the Visitors Center at the Eisenhower Library. I was out there for four years, and that was great. I was living in Abilene, which is a town of about 5,000 people in the middle of the wheat and sorghum fields of East-Central Kansas. I rode my bike to work most days. And of course, I had to immerse myself in the whole Eisenhower story, which was pretty cool.

### How do you see your job contributing to the well-being of your community?

**The mission of the library is really that of civic education. Harry Truman saw the mission as one of educating the American public about the presidency.** He didn't want it making him to be some kind of person on a pedestal or a saint. **He wanted to have unvarnished history be accessible to the American people.** I think we at the Truman Library are really well positioned to fulfill that basic educational mission.





## OSHEA SMITH

Government Information Specialist,  
Department of Labor  
St. Louis, Missouri

### What are your responsibilities at your job?

I work on FOIA [Freedom of Information Act] and Privacy Act requests, so agencies or members of the public making requests to the Department of Labor can know what we're working on or can get documents. My job is to go through those documents, make sure that we're not giving out PII [Personally Identifiable Information] or anything like that.

### Can you share a moment or project in your career that made you particularly proud?

I did FOIA work at the EPA [Environmental Protection Agency] as well, but my collateral duty was with the public affairs team. I worked with their external communications office right around the time the East Palestine train derailment happened in Ohio. Our region oversaw Ohio, and I think we had over 200 FOIA requests coming in. All large-scale, voluminous records! There were, I think, over 500,000 documents towards the end that needed to be reviewed and released. During the explosion, during the clean-up, during all the testing that happened—it was a two-year process of heavy paperwork and communication. I think we did our best as an agency to combat misinformation. We responded to the public and let them know that we were taking care of the situation, their questions were being answered, and that we were hearing them.

### What does civil service mean to you?

You know, I've always wanted to help people, but I never knew where I fit into that. What I get out of it the most is being able to really see that I'm helping people, and to see it in action. **I know that every request I'm able to answer is one more person getting information that they would not have had before. It's making sure people know that the government is comprised of the people, and we're working for them, not against them.**



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Katherine A. Terry is an Archives Technician with the National Archives and Records Administration. She graduated from Southern Illinois University Carbondale with a bachelor's degree in political science in international affairs. Originally from South Texas, Katherine now lives in St. Louis with her spouse and their four cats.

# When My Mother Became a Citizen

MARY SALUTO WILKENS

**My 93-year-old mother, Frances Saluto, immigrated from Sicily. She came through Ellis Island at the age of 14 and had not seen her father for 7 years. Her mother was with her, and World War II had ended. Her father and 3 of her brothers ran to meet them. One brother leaped over a guard rail, picked up my mother, and swung his little sister in his arms!**

These were the older boys, and because they had been born in Texas, they were already American citizens. When these boys were young, the family moved back to the "old country," where 3 more sons were born. Then came my mom—a surprise to her parents who were 44 and 48 years old at the time.

My mother embraced Missouri, which was so different from the climate of Sicily. She told me, "The snow in Kansas City used to get this high!" and "The trees are so thick now." She loved being an American. When other Sicilians moved to Kansas City, she translated rental contracts and showed them how

to navigate public transportation. She encouraged them to become naturalized citizens. She voted.

One day on a hot afternoon, two men dressed in black suits knocked on our door. They carried heavy briefcases and serious faces. I was afraid. My mother led them to our living room, the place forbidden to us kids (unless we were with adults). I followed. They opened their briefcases and pulled out documents. I couldn't believe what they said—my mother was guilty of breaking the law! She had been voting for years, but she was not an American citizen!

Luckily, there was a remedy to this situation. My mother began taking night classes once a week and became a naturalized citizen. I remember the day all six of us piled into the car and Dad drove us to the courthouse for the final ceremony. We were in a grand hall with folding chairs sitting on marble-like floors. There were so many smiling people, ready

to raise their right hand and pledge allegiance to their newfound home.

This joyous occasion did not stop my nervousness. I found comfort in my long string of “pearls.” I wound them and twisted them every way possible. I was quiet. I was being good, and no one noticed. But when the string broke, a hundred tiny pearls pinged all across the marble floor! Everyone turned around. My dad turned an angry shade and I was glad that we were in the company of a few hundred people. Some began to chase the errant beads, until a calm voice urged us to stop. The ceremony continued to its close. Hands were raised, voices spoke in unison, and some tears broke free. This is how I remember my mother becoming a citizen.



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Mary Saluto Wilkens holds a BS in Art Education and a Masters in Guidance and Counseling. She loves her family and all things creative. She likes writing, acting, and making art. She is retired from Kansas City Public Schools, where she worked as an elementary art teacher and later as a school counselor. Her mother, Frances, is living with Alzheimer's, which makes writing this piece about her all the more important.

# Brome Splits

ALLISON CUNDIFF

My neighbor stands outside his apartment door,  
keys between his teeth, and in the crook of his arm,  
a bromeliad, its roots dangling like toddler legs.  
He does this: brings back castaways from the nursery.  
Plants too sick to sell, leaves limping in the morning dew.  
He'll set the wilt on its side on the sports section  
and use a sterile knife to cut the pup from its mother.  
He does not have a wife.

II.

Last August I opened my kitchen window to  
the fire escape to shake out a rug.  
The night before I had broken my last wine glass, cutting myself twice  
as I picked up the pieces. He was out there, his  
large body crouched with a cigarette.  
These things, they happen, I told myself, not believing it really.  
I had done my makeup, I had dressed up and made a proper meal.  
A roast, actually. The first guest called to cancel.  
Then the second. Something about a water main.  
I sat alone in my dress, drinking the whole bottle of wine myself.



# liad

### III.

“You’re bleeding,” he said, standing to peer at my wrist.

He made a coarse bandage from his thin kitchen towel.

“What are you doing?” I asked, looking at his pile of roots.

He told me the bromeliad flower is dying,  
pointing to bright shoots on her side.

“And this mother, well, she just hands herself over. Without question.”  
(they’ll bite your breast if you’re not careful)

“Franklyn Kilomé is back today,” he added, and put out his cigarette  
in an ashtray on the windowsill.

### IV.

We go the same way sometimes. First the walk to the Morristown,  
then the Dover line, then the New Jersey transit.

“I have bad eyes,” he said once,

squinting into the snow. “I’m half deaf,” I added. “My left ear.”

I connect to Penn, he goes to the greenhouse he called church.

“No one bent on hurting me there,” he said,  
his white shirt tucked high under his belt.

I don’t know his last name  
or how he takes his coffee.

## V.

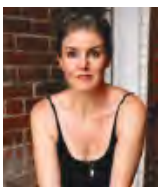
I hadn't seen him for two days. You see,  
 his mail had spilled onto the ground.  
 I knocked. Twice. Then peered through the gate of his mailbox.  
 I even looked through his fisheye peephole,  
 the door cold against my breasts, my bad knee.  
 I listened for the push of his chair, for the sound of the game on the radio.  
 When it had been more than a week, I saw him  
 at the butcher's, looking thinner.

## VI.

"I haven't seen you," I said, abruptly, all my  
 care stinking in the air between us.  
 And then, "I have your package."  
 A child coughed behind us in the corner, pulling against his mother's grip.  
 "Honey, I'm alright," he said, the butcher handing  
 him his porterhouse wrapped in white  
 paper.  
 He tossed his crumpled ticket into a wicker basket.  
 "If you ever worry, put your good ear to the train track,  
 listen for me."

## VII.

I want to say out loud— but don't. I want  
 to write a tag  
 for my lapel like an orphan child  
 that the train ticket taker bends  
 to read  
 if lost please return me to—  
 Ah, well. Maybe tonight I'll wash my hair.  
 Sweep the kitchen while it sets.




---

Allison Cundiff is a farmer and teacher. Her publications include the forthcoming novel, *Hey, Pickpocket* (2024, JackLeg Press) as well as three books of poetry, *Just to See How It Feels* (2018, Word Press), *Otherings* (2016, Golden Antelope Press), and *In Short, A Memory of the Other on a Good Day*, co-authored with Steven Schreiner, (2014, Golden Antelope Press). Her non-fiction is featured in *The Pragmatic Buddhist*, *The St. Louis Post Dispatch*, *Feminist Teacher*, *HoboCamp*, and *In Layman's Terms Literary Journal*; her fiction can be found at *Hot Flash Fiction*; her poetry is featured in *The Chariton Review* and *OxMag*. She lives in St. Louis. Connect at [allisoncundiff.net](http://allisoncundiff.net)



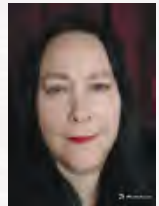
# River Rats

LYNN CAROLE BROWN

I do not know your name,  
but I know that country garb  
of rolled-up jeans and hand-me-downs,  
your bare feet worn tough by dirt paths.  
I think I've heard your name  
in stories from my father's youth.  
River Rat, he called himself—  
and you, holding a catfish  
half your size! Were you a river rat too?  
I know about growing up  
near a wooded riverbank,  
my feet cut up by mussel shells,  
the cloudy water splash!

Black and white, your photograph  
no green grass, no blue sky  
but I'd drown the lively colors of this world  
for another Jon boat ride  
with my dad steering the tiller  
through currents that ran so fast  
when life moved so slow.

Lynn Carole Brown's love of writing emerged later in her life and stemmed from raising a family and attending college. Later, while being a single parent and raising her youngest daughter, she was compelled to write a poem titled "Suwannee Darling," while living in Northern Florida. After some time, she returned to Missouri to reunite her family. She continues to live in her beloved state of Missouri.



# A Camera in the Hands of an Introvert

MARK VALENZUELA

A camera in the hands of an introvert is a ticket to encounter different visions and different voices. In September last year, my camera — a Rollei XF 35 loaded with expired Agfa film — took me to Paint Louis, a 26-year-old festival of graffiti art, music, and dance at St. Louis’ 3-mile-long flood wall by the Mississippi River. As a brown person coming from St. Charles, it was refreshing for me to see the vibrant works of black and brown artists, but also challenging. In particular, I was struck by this mural by the artist Cbabi Bayoc (pronounced Kuh-bob-bi, representing **Creative-Black-Artist-Battling-Ignorance Blessed-African-Youth-Of-Creativity**). Over the past year, I realized that I had encountered Cbabi’s work in and around St. Louis, from Cherokee Street to the walls of a highway interchange in the Metro-East. As he says on his website ([cbabibayoc.com/story](http://cbabibayoc.com/story)), his mission is “painting the world that he wants to see his and your children thrive in.” A world where art is our weapon (art that can come from all of us) helps us fight fear and ignorance with beauty and truth, if only we have the courage to seek it out and take the time to see what each of us has to say.

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Mark Valenzuela is the project manager of academic compliance and accreditation at Washington University in St. Louis. He recently moved with his husband to O’Fallon, Illinois, after moving to St. Charles, Missouri, in 2021 to serve as the Associate Provost of Engaged Learning at Lindenwood. Prior to this, he served 22 years as a professor of civil engineering and an administrator at the University of Evansville, where he developed a love of film photography. He earned his Ph.D. from Cornell and his bachelor’s in engineering from Vanderbilt.

Mark Valenzuela, 2023.  
Expired film photograph.  
St. Louis, Missouri. Mural  
painting by Cbabi Bayoc.





FULL  
CENTER

is my  
o

@cbabi

# Community-Centered Digital Architecture

DYLEN J.S.

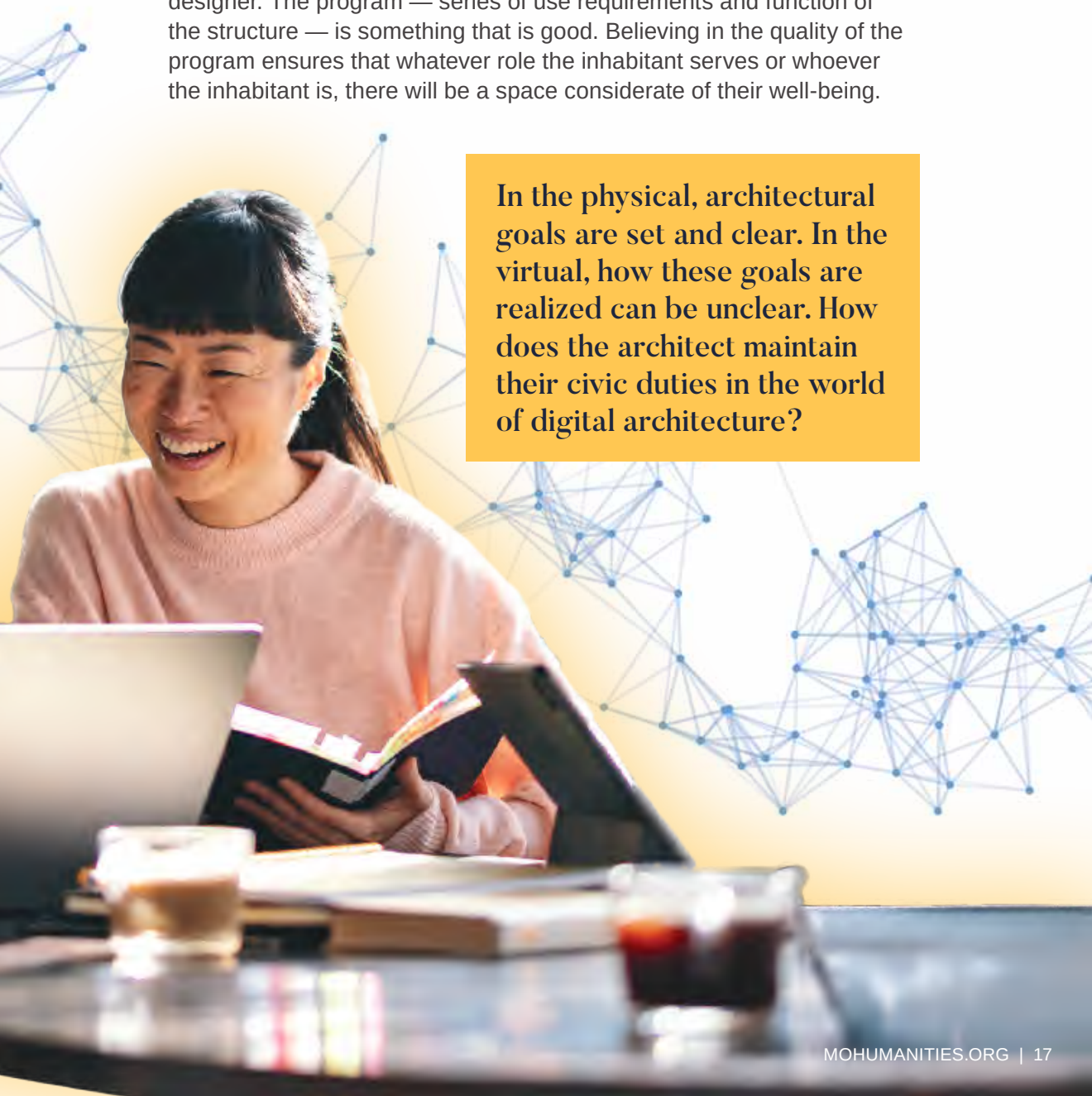


What would be the role of an architect in an augmented or virtual world? In the field of architecture, architects consider the health, safety, and welfare of inhabitants. As much as these criteria are obligations, they are civil duties to their fellow citizens and acts of care for the humanity of others. Architects bear the duty to develop sound structures that are efficient in their maintenance and construction, culturally significant for communities, accessible, and beautiful. In the physical, architectural goals are set and clear. In the virtual, how these goals are realized can be unclear. How does the architect maintain their civic duties in the world of digital architecture? Fundamental design values ensure the thoughtful creation of space, product, and community.

### **Design in good faith.**

Maintaining good faith in design establishes a boundary for the designer. The program — series of use requirements and function of the structure — is something that is good. Believing in the quality of the program ensures that whatever role the inhabitant serves or whoever the inhabitant is, there will be a space considerate of their well-being.

**In the physical, architectural goals are set and clear. In the virtual, how these goals are realized can be unclear. How does the architect maintain their civic duties in the world of digital architecture?**



## Design with good intent.

The intentions of a designer designate the outcomes of a product. As much as a building is beautiful—it is inherently functional, whether usable or not, it still serves a function. Good intent places the architect in a framework with a holistic mindset. It is the architect's design, but it is the people who live with it.

## Design selflessly, for others.

A building lasts for decades, hopefully centuries; something that lasts that long in the public sphere day in and day out, is tied to the architect. It becomes a statement of work and craft, though, more so it should be a statement of care for others. A well-designed and admired building is an accolade. **The architect should never design in the hopes of obtaining and maintaining accolades for themselves, but rather the communities they design for. Architecture, however tied to the architect, should first and foremost reflect the cultures, lives, and needs of the people who inhabit them.**

## Design honestly.

Honesty in architecture goes beyond the use of materiality. Anything can be claimed, but meaning it and acting it are separate things. Great design is developed by designers who are cognizant of their values and the needs of others. Upholding these in all aspects of design and acting upon them ensures careful and thoughtful decision-making.



Dylon Skillings is a 5th year architecture student at the University of Oklahoma, Norman campus, and a creative director/co-founder of a startup creating digital architecture. He was born in Springfield, MO and raised in Waynesville, MO. After the completion of his professional degree at OU, he intends to work at an architecture firm in Columbia, MO.

With physically inhabitable space, these values are translated into energy-conscious buildings, community-driven designs, accommodating accessibility beyond legality, and trained expression in the art form of building. In digitally inhabitable space, these translate to maintaining person-to-person interaction, thoughtfulness of neurological issues associated with optical stimuli and perceivability, reconceptualizing the experience of space to accommodate deaf inhabitants, establishing standards for design to be significant and meaningful to avoid the issue of creating nothing more than objects. **People take the foreground when considering the physical architecture they are guided to in their day-to-day lives; with these values, people maintain their foreground in digital architecture as well.**

# Diners

RICHARD STIMAC



Richard Stimac has published a poetry book *Bricolage* (Spartan Press), two poetry chapbooks, and one flash fiction chapbook. In his work, Richard explores time and memory through the landscape and humanscape of the St. Louis region.

Sing Hestia of crispy hashbrowns,  
buttered wheat toast, of eggs  
anyway you like, stale black coffee,  
Tabasco sprinkled like holy water.

These are the eucharist of a most holy office.  
Salt and pepper shakers, sugar casters,  
the sacred vessels of the ordinary form  
of this American congregation

of men, almost always men, who greet  
with grunts and nods and dry words  
of sports or weather or the torments of the flesh.  
They all drink the same bitter cup.

I've seen them, at 2 am, the gay couple,  
the drunk teen, the fat trucker,  
the waitress with a beehive who tells you  
what you'll order, the short-order cook.

We make cautious, unsettled chit chat,  
hash out a few of the world's problems,  
lament the destruction of the nation,  
nod "so be it," then eat in silence.

With names like Courtesy, Cornerstone,  
Eat-Rite, The Palace, Whitey's,  
only the décor changes. The menu, like life,  
follows liturgies. That is why we came.



# Eulogy of a Dog

GREG WOLK,  
FORMER HERITAGE PROGRAMS  
COORDINATOR,  
MISSOURI HUMANITIES

Missouri secured a special place among the states in 1820 when Congress allowed it to enter the Union as a slave state even though most of its territory was above the Mason-Dixon line. After a brutally contested Civil War experience, Missouri was not required to re-apply for admission to the Union, as it never seceded from it. Congress in Washington did not have the power to exact concessions as the price for re-admission, like it did in the states that seceded. Politics took care of Missouri, since pro-secession elements in Missouri politics were crushed by the war. Hence it was a Republican legislature that adopted a new Constitution, effective in 1865. The Constitution required professionals, such as lawyers, to sign an oath swearing they had never taken up arms against the United States as a condition for practicing their trades. The United States Supreme Court overturned the offending provision of the Missouri Constitution in a landmark decision called *Cummings v. Missouri*, decided in January 1867.

Two lawyers who were then free to resume their profession were Francis Marion Cockrell of Warrensburg and George Graham Vest of Sedalia. Cockrell had been a Brigadier General in the Confederate Army; Vest was a member of the Confederate Congress. In this fractured post-war age, it was important to note that each of them chose a Union officer who fought in the late war as law partners. So, the firms of Phillips & Vest and Crittenden & Cockrell entered appearances in a case called *Burden vs. Hornsby*, which was pending in the Circuit Court in Warrensburg. The case, which involved two brothers-in-law over the shooting and killing of a dog one owned named Old Drum, had already been appealed and remanded in the courts. The “big guns” from Warrensburg and Sedalia brought the case to a jury on September 23, 1870. Phillips & Vest, for the plaintiff dog owner, won a verdict of \$50.00 (equivalent to \$1,192.11 in 2024). This case, which might easily have been forgotten by history, instead has become immortal as the “Old Drum” case.

George Vest's summation to the jury in 1870 included these words:

Gentlemen of the jury: The best friend that a man can have, can turn against him and become his enemy. His own son or daughter, whom he raised with love and infinite attention, can show him ingratitude. Those who are closest to our heart, those to whom we entrust our happiness and good name, can become traitors. The money that a man can have can also be lost when he needs it most.

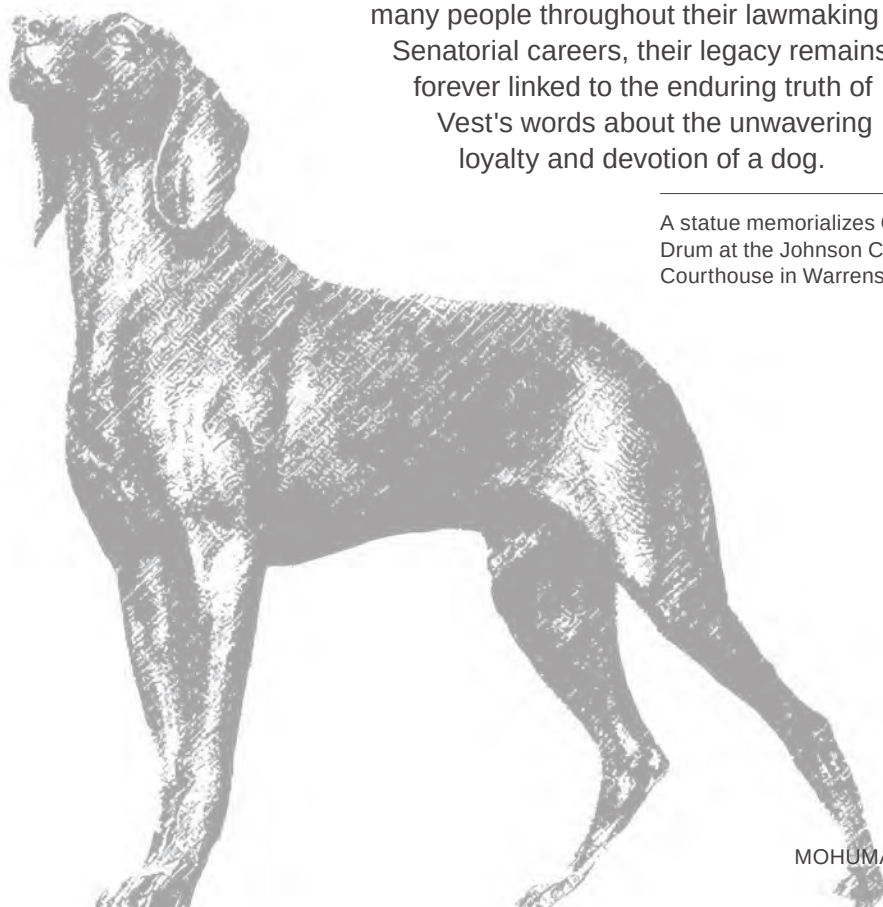
**“The one absolutely unselfish friend that a man can have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous, is the dog.”**

Most Americans today recognize Vest as the originator of the English phrase “man’s best friend,” although he did not employ those exact words in his famous speech.

In 1872, only a couple of years after the conclusion of this trial, Vest and Cockrell regained their right to hold office in the United States. Reconstruction was still progressing under then-President Ulysses Grant, but Grant himself signed a bill forwarded by Congress that pardoned them and other insurrectionists from the demands of the Fourteenth Amendment. Ultimately, George Graham Vest served 24 years in the United States Senate. Francis Cockrell was a U.S. Senator from Missouri for most of these years. Although they both represented many people throughout their lawmaking and Senatorial careers, their legacy remains forever linked to the enduring truth of Vest's words about the unwavering loyalty and devotion of a dog.

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A statue memorializes Old Drum at the Johnson County Courthouse in Warrensburg.



GEORGE G. VEST

## Eulogy of the Dog<sup>1</sup>

SEPTEMBER 23, 1870

(Warrensburg, Missouri)

Gentlemen of the jury. The best friend a man has in the world may turn against him and become his enemy. His son or daughter whom he has reared with loving care may prove ungrateful. Those who are nearest and dearest to us, those whom we trust with our happiness and our good name, may become traitors to their faith. The money that a man has he may lose. It flies away from him perhaps when he needs it most. A man's reputation may be sacrificed in a moment of ill-considered action. The people who are prone to fall on their knees to do us honor when success is with us may be the first to throw the stone of malice when failure settles its cloud upon our heads. The one absolutely unselfish friend that a man can have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous, is the dog.

Gentlemen of the jury, a man's dog stands by him in prosperity and in poverty, in health and in sickness. He will sleep on the cold ground when the wintry winds blow and the snow drives fiercely, if only he can be near his master's side. He will kiss the hand that has no food to offer, he will lick the wounds and sores that come in encounter with the roughness of the world. He guards the sleep of his pauper master as if he were a prince.

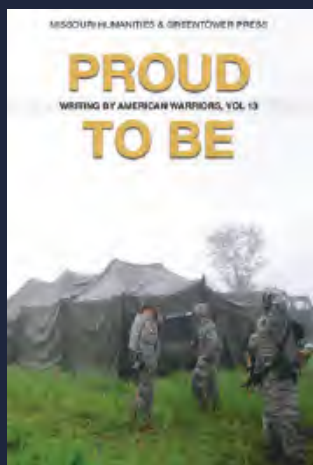
When all other friends desert, he remains. When riches take wings and reputation falls to pieces, he is as constant in his love as the sun in its journey through the heavens. If fortune drives the master forth an outcast into the world, friendless and homeless, the faithful dog asks no higher privilege than that of accompanying him, to guard him against danger, to fight against his enemies. And when the last scene of all comes, and death takes his master in its embrace and his body is laid in the cold ground, no matter if all other friends pursue their way, there by his graveside will the noble dog be found, his head between his paws and his eyes sad but open, in alert watchfulness, faithful and true, even unto death.

<sup>1</sup> U.S., *Congress, Senate, Congressional Record*, 101st Cong. 2d sess., pp.S4823-24 (daily edition). [www.senate.gov/artandhistory/history/resources/pdf/VestDog.pdf](http://www.senate.gov/artandhistory/history/resources/pdf/VestDog.pdf).



# ★★★ *Proud to Be:* ★★★

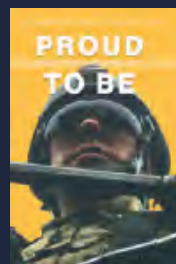
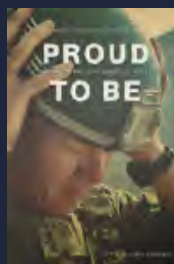
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*Proud to Be: Writing by American Warriors* is a creative writing anthology of poetry, fiction, essays, and photography submissions by and about veterans from across the nation. First released in November 2012, *Proud to Be* is funded by the Missouri Humanities and is published in partnership with small University Presses.

*Proud to Be* Volume 13 is published by GreenTower Press.

The anthology preserves and shares military service perspectives of our soldiers, veterans, and their families, spanning generations.

Each submission is a combined product of self-expression and historical documentation of our nation's military experiences.

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To learn more about this program, how to submit your work to future volumes, and to purchase *Proud to Be* online, visit [mohumanities.org/veterans](http://mohumanities.org/veterans).

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Missourians with the people, places, and ideas that shape  
our society.*



# The Power of Film



# Documenting History and Inspiring Change



MICHAEL SALDIVAR  
CINEMATOGRAPHER,  
MISSOURI HUMANITIES

Filmmaking, an effective tool for storytelling, has been instrumental in documenting humanity's social and political movements. The medium, evolving from still photographs in the 1820s to moving pictures in the 1890s, has allowed artists to tell stories and present visual evidence. This narrative power has made it an indispensable tool for documenting struggles and triumphs worldwide.

In today's modern society, there are few barriers to accessing and viewing videos. It is also just as easy to document activities and events; in 2020, an individual documented a police officer using excessive force on George Floyd, ultimately causing his death and sparking protests across the world. Looking closer to home, we see that the accessibility

of video technology empowers individuals to document local events and issues, bringing attention to matters that might otherwise go unnoticed.

The documentation of movements using film dates back to the early 20th century. Silent films and newsreels captured pivotal events, such as women's suffrage marches and labor strikes, providing contemporary audiences with visual accounts that would otherwise be inaccessible. As valuable historical records, films provide future generations with a visual chronicle of significant movements. They capture the atmosphere of an era and preserve the raw emotions. This archival function is essential for understanding the evolution of society, and these early cinematic efforts laid the groundwork for developing documentary filmmaking as a form of social commentary.

Building on these cinematic foundations, filmmaking as social commentary continues to

raise awareness and influence public opinion on social and political issues. This said, films not only spotlight the challenges communities face but also celebrate the efforts being made to address them, inspiring others to take action. In 2022, Missouri Humanities released *Won't You Feed My Neighbor*, a documentary showcasing organizations across the state working to improve food access. Sharing their passion for helping their neighbors helps contribute to a more secure and sustainable food system in Missouri.

In 2023, Missouri Humanities' Emmy-nominated documentary "Si Otsedoha (We Are Still Here)" followed a group of Cherokee cyclists as they retraced their ancestors' 1,000-mile journey from Georgia to Tahlequah, Oklahoma, illustrating the preservation of the past through the present.

Currently in production, "Not in our Wildest Dreams" chronicles the stories of the seven current and former women who have





served as Missouri Supreme Court Judges. Missouri currently has a female-majority Supreme Court for the first time in the state's history, and Missouri Humanities chose a documentary film as the format to capture the journeys of these inspiring women and help promote civic engagement by detailing the role of the courts and the significance of the Missouri Plan.

As a storytelling medium, films play a pivotal role in highlighting social and political issues, documenting and preserving cultural traditions, and amplifying diverse voices. They provide a platform for those often underrepresented and inspire empathy and action. The accessibility and emotional impact of film make it an effective tool for advocacy and education, ensuring that contemporary movements remain in the public consciousness.

By continuing to use film to document movements, we can preserve the stories of struggle, resilience, and

triumph for future generations to learn from and build upon. Missouri



Humanities strives to achieve this through our newest digital initiative, H-Tv. H-Tv is a curated collection of films, docuseries, and other digital

storytelling projects designed to connect viewers with stories, people, and places rooted in the humanities. Through H-Tv, Missouri Humanities wields the power of film to document, preserve, and amplify the stories of Missourians while inspiring civic engagement, cultivating empathy, and ensuring that our history guides us to a more informed and connected future.



**Scan the QR code to access H-Tv content and explore the impactful stories within the humanities.**

# In Case You Missed It



HEARTLAND  
BOOK  
FEST  
*find your story*

## 2nd Annual Heartland Book Festival

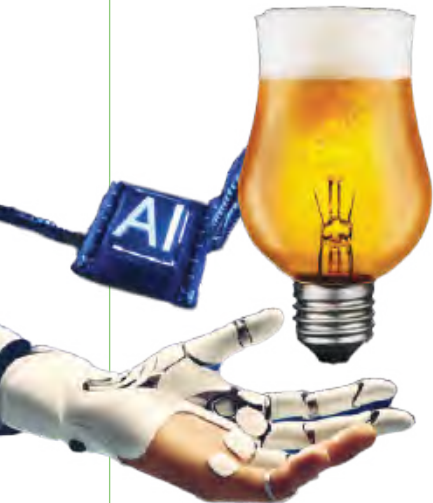
In October, Missouri Humanities proudly co-hosted the second-annual Heartland Book Festival in Kansas City, MO, in partnership with the Kansas City Public Library. This year, the festival featured Missouri's selections for the 2024 Great Reads from Great Places, including *Mexikid* by Pedro Martín and *Bindle Punk Bruja* by Desideria Mesa. Filled with national author talks, panel discussions, book signings, workshops, and more, the Heartland Book Festival was a brilliant celebration of literature and storytelling.

## Virtual Capacity Building Workshops

In September, Missouri Humanities kicked off a monthly workshop to aid humanities-focused organizations and individuals in strengthening their skills, knowledge, and resources to enhance their effectiveness and sustainability. These workshops focus on various areas such as strategic planning, fundraising, grant writing, and event management, providing participants with practical tools to improve their capabilities. The goal is to empower attendees to better achieve their mission, expand their reach, and make a greater impact in their fields. The virtual workshops will be on the first Tuesday of the month at 2 pm, through March 2025.

## Think-N-Drink

In August, Missouri Humanities hosted a Think-N-Drink titled "Doom or Boom? AI Technology in Our Lives" in Rolla, MO. Panelists Daniel B. Shank, associate professor of psychology, and David Wright, professor of English and Technical Communications, discussed how new technology impacts businesses, relationships, and personal life, and covered the social and psychological impacts of AI.





# UPCOMING EVENTS

## JANUARY - MARCH 2025

Capacity Building Workshops

- *Virtual*
- First Tuesday of Every Month

## JANUARY 2025

*Proud to Be Reading & Roundtable*

- *Virtual*

## FEBRUARY 2025

Civics & Citizenry: A Virtual  
Keynote Discussion

Major Grant Applications  
Due May 1, 2025

## MARCH 2025

*Not In Our Wildest Dreams* Film Premier

- Jefferson City

Veterans Writing Workshop

- Warrensburg

## APRIL 2025

Annual Humanities Symposium

- Springfield

*Crossroads of a Nation* Film Premier

- St. Louis & Kansas City

Voices and Votes exhibit  
opens in Maryville, MO

- Nodaway Community  
Theater Company
- April 23

To see more humanities-  
focused events around Missouri,  
or for more information on  
the events listed, please visit  
our **Community Calendar** at  
[mohumanities.org/calendar](https://mohumanities.org/calendar)  
or by scanning the  
available QR code.



# Grants Awarded *May 2024 through August 2024*

GRANT DESCRIPTION	ORGANIZATION	COUNTY
Mid America Dance Company DBA Modern American Dance Company (MADCO)	The Creation of MADCO's Season 49 Books in Motion	St. Louis County
The State Historical Society of Missouri	National History Day in Missouri	Boone
House of Pais	The Process Card Game	St. Louis City
Saint Louis Story Stitches Artists Collective	Stitch Cast Studio Special Edition: People and Land Entwined in Southeast Missouri	St. Louis City
Freedom's Frontier National Heritage Area	Freedom's Frontier National Heritage Area (FFNHA) Partner Map-Based Visitors' Guide	Jackson
St. Louis County Library Foundation	45th St. Louis Storytelling Festival	St. Louis County
Global Ties KC	Global Ties KC Youth Diplomats Institute	Jackson
Cole County 250th Anniversary Committee	Cole County America 250th Celebration	Cole
Metropolitan Park and Recreation District d/b/a Great Rivers Greenway	Gateway to Inclusive Storytelling: Developing a New Approach to Interpreting Challenging History	St. Louis City
Newton County Tourism Council	Murals of Newton County Audio Descriptions	Newton
Shannondale United Church of Christ	Shannondale, an Experiment in Human Ecology	Phelps
American Friends of Lafayette	Commemoration of Lafayette's Tour Visit to St. Louis, MO	St. Louis County
International Institute of St. Louis	Inclusive St. Louis: Leaders Shaping Our Future	St. Louis City
J. Fortitude	Our Culinary Legacy	Jackson
Mid America Veterans Museum	Salute To Service	St. Charles County
Missouri Conference on History	67th Missouri Conference on History	Boone

GRANT DESCRIPTION	ORGANIZATION	COUNTY
Grand River Historical Society & Museum	A Point in Time: Honing Our Native Cultural Evolution Through Artifact	Livingston
Trail of Tears Association	Years: From Cherokee Contact with Hernando De Soto to the Trail of Tears Across Missouri	Cole
New Wave Corporation	Comes A Time: Cooperative Ventures, Shared Visions, Strong Democracy	Boone
Gateway Korea Foundation	Chuseok Korean Harvest Festival - St. Louis	St. Louis City
National Blues Museum	Sweet Home St. Louis - History of the St. Louis Blues Scene	St. Louis City
Sikeston Rodeo Museum	Preserving Sikeston's Rodeo Heritage	Scott
Contemporary Art Museum St. Louis	Make the River Present Interpretive Exhibit and Symposium	St. Louis City
Discovery Center of Springfield	Frontier Technology Program	Greene
The Very Asian Foundation	The May Book Project	St. Louis City
Delmar Main Street Initiative	Creativity Along the Boulevard/ Art Along the Boulevard	St. Louis City
Missionary Society For Preservation of Traditional Values - For the People Powwow Committee	For the People Powwow	Boone
Adair County Historical Society	Printing of the Adair Historian	Adair
Friends of Pennytown Historic Site	Pennytown Community Historical Project	Jackson
Wornall/Majors House Museum	Wornall/Majors Authors Series	Jackson
Fat Daddys Farm Foundation	The Haunted Belldown School	St. Francois

GRANT DESCRIPTION	ORGANIZATION	COUNTY
County of Ralls Missouri	Fort Mason Monument Project	Ralls
A Century of Style: A Vintage Fashion Show & Tea	BonneTerre Historical Society	St. Francois
Carroll County Chamber of Commerce	Sippin' on the Square	Carroll
Cyclopedic Ensemble	Dragons Love Tacos	Cass
Saint Louis University Department of Theological Studies	Sisters as City Builders: Archiving Global Histories in Local Perspective	St. Louis City
Books for STL Kids	The Largest Book Party	St. Louis City
Red Star Intertribal Gourd Dance Society	Red Star Intertribal Gourd Dance Society 19th Annual Ancestors Memorial Gourd Dance Pow Wow	Cass
Brentwood Public Library	Summer Reading Club: Adventure Begins at Your Library	St. Louis County
Telecom Pioneers, dba Jefferson Barracks Telephone Museum	Tablets to Enhance the Discovery of Human Experience at the Jefferson Barracks Telephone Museum	St. Louis City
Lexington Tourism Commission	Who Built this Place?	Lafayette
Webster University	Exploring Asian Identities in Missouri	St. Louis County
Jacob's Ladder Ministries	Heritage in Hand: Exploring African American Quilting History	St. Louis County
Paraquad, Inc	Rev. Harold Wilke: Disability Rights and the "Breaking of Chains"	St. Louis City
Westminster College- Reeves Library	Westminster College Archives Student Curator Program	Callaway
Crowder College, Social Science Department	Third Annual Symposium Series	Newton
A Red Circle	Sundae Stories	St. Louis City
J Fortitude	Calling Uncle Carter	Jackson



## MARKING A MILESTONE

### **\$1 Million in Grants for Missouri's Semiquincentennial Projects**

Missouri Humanities is thrilled to share a major announcement on behalf of our Board of Directors. As we approach the 250th anniversary of the United States of America's founding on July 4, 2026, we are excited to introduce the Semiquincentennial Grants—a special grant cycle dedicated to celebrating this monumental milestone.

In recognition of this historic occasion, Missouri Humanities will be awarding more than \$1,000,000 in grants to support public humanities programs that explore and celebrate America's journey through the lens of Missouri's unique historical and cultural contributions.

Nonprofit cultural institutions are encouraged to collaborate with community groups and organizations on projects that vividly tell the story of America from the perspective of our great state. These grants will provide funding of up to \$25,000 per project.

We are grateful to our dedicated team of volunteer evaluators, whose expertise and commitment are instrumental in reviewing and scoring these applications. Their invaluable service ensures that we can support the most impactful and innovative projects.

We look forward to the remarkable stories and programs that will emerge from this special grant cycle.



**For more details on how to apply for a Missouri Humanities Grant, please visit our website at [mohumanities.org/grants](https://mohumanities.org/grants) or contact Missouri Humanities. Join us in celebrating America's 250th anniversary by contributing to a rich and diverse narrative of our nation's history.**



## BOARD SPOTLIGHT

### Nicholas Inman, Director of the Laura Ingalls Wilder Home and Museum; Previous Board of Directors Secretary, Missouri Humanities

In November, Rev. Nicholas Inman concluded his tenure on the Missouri Humanities Board of Directors. Missouri Humanities is honored by his invaluable contributions and dedication since his appointment in 2018. A passionate advocate for cultural and historical preservation, he brought a wealth of experience and a commitment to philanthropy, event planning, and community service. His expertise in ministry, public office, and journalism uniquely positioned him to serve as an Executive Committee member, Secretary, and

vital liaison to Missouri Humanities' Book Festival Volunteer Group.

Nicholas's impact extends far beyond his responsibilities as a Board member. As the Director of the Laura Ingalls Wilder Home and Museum, and Founder of the Laura Ingalls Wilder Children's Literature Festival Committee, he has championed the preservation of Missouri's literary heritage. His leadership in founding the Marshfield Cherry Blossom Festival and The National First Families Library and Museum further highlights his dedication to celebrating and preserving our shared history.

Based in Marshfield, MO, Nicholas's service to the Southwest Missouri region has been marked by a deep commitment to fostering community and preserving the culture of the area. As we bid farewell to one of our esteemed leaders, we extend our heartfelt appreciation for his years of service, knowing that his legacy will continue to inspire and guide us in our mission to promote the humanities in Missouri.

Above, left to right: Nicholas Inman (former Board member), Greg Wolk (former Staff member), and Sudarsan Kant (Board member).

#### ERRATA:

##### **MO Humanities Spring 2024 Issue. Pages 20-21.**

**Error:** About the Author contains inaccurate information.

**Correction:** Mark Valenzuela is project manager of accreditation and academic compliance at Washington University in St. Louis. He moved to St. Charles, MO, in 2021 to serve as the Associate Provost of Engaged Learning at Lindenwood. Prior to moving, he served 22 years as a professor of civil engineering and an administrator at the University of Evansville, where he developed a love of film photography. He earned his Ph.D. from Cornell and his bachelor's in engineering from Vanderbilt.

##### **MO Humanities Spring 2024 Issue. Page 44, right column, line 9.**

**Error:** "May 2022 to July of 2023."

**Correction:** "May 1922 to July of 1923"

##### **MO Humanities Spring 2024 Issue. Page 46, right column, lines 23-26.**

**Error:** "Later, at Warner Brothers, they created three two very successful series: Looney Tunes and Merrie Melodies."

**Correction:** "Later, at Warner Brothers, they created three very successful series: Looney Tunes, Merrie Melodies, and Happy Harmonies. "

#### Humanities Crossword Answer Key:

##### Down:

1. Smithsonian Institution
2. Harry S Truman
3. Culture
4. Initiative
5. Missouri Hotel
7. Democracy

##### Across:

6. Missouri Gazette
8. Maya Angelou
9. Federalism
10. Voting
11. Humanities
12. Ethics
13. Alexander McNair

# Join Missouri Humanities

Help us enrich lives and strengthen communities by taking the humanities all across Missouri.

Missouri Humanities depends on the support of individuals, foundations, and our partners to connect Missourians to the people, places, and ideas that shape society.

Through our in-person and digital programming, our efforts reach over 300,000 Missourians each year, offering hundreds of educational opportunities for little or no charge. Your membership will move our work forward and help us reach even more Missourians in the coming years.

Membership opportunities begin at the student level and increase incrementally. Memberships at the partner level and above are available for individuals as well as organizations. Benefits are subject to change as the needs of Missouri Humanities, our partners, and Missourians change. Please see our website for up-to-date benefit information.

## MEMBERSHIP LEVELS

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\$25

FRIEND  
\$50

CONTRIBUTOR  
\$100

PARTNER  
\$250

PATRON  
\$500

BENEFACTOR  
\$1,000

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Our Salus Populi Society recognizes planned gift and estate donors as well as those making gifts of \$5,000 or more.

View your Missouri Humanities membership options at [mohumanities.org/become-a-member](https://mohumanities.org/become-a-member), or scan the available QR Code.





3218 Gladstone Blvd  
KC Museum Carriage House  
Kansas City, MO 64123

## Meet Our Team!

Our staff is passionate about engaging and connecting with the people of the Show Me State to create a more thoughtful, informed, and civil society. We look forward to meeting our readers at events and programs across the state of Missouri!

*(Left to right) Clarice Britton, Christina Highsmith, Ashley Vogel, Chris Kempke, Lisa Carrico, Nick Lopez, Ashley Beard-Fosnow, Greg Wolk, Chrissy Sommer, Michael Saldivar, Marilyn Webster-Brown (former staff member), Caitlin Yager, Claire Bruntrager, Carly Branstetter (former intern). Not pictured: Amy Slaughter.*

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mail@mohumanities.org

## Let's Stay in Touch

To keep up to date with humanities activities in Missouri, send us a message at [mail@mohumanities.org](mailto:mail@mohumanities.org) to be added to our Friends of the Humanities contact list.