

Humanities

Oral History on the Road

It's hard to tell Peter Filene, associate professor of American history at the University of North Carolina at Chapel Hill, from his students: he dresses in denims and tall boots, is fully bearded, appears very much in tune with today's generation, and is, to some extent, at odds with the conventional professorial image.

The feeling is not new to Filene, for in the early months of 1972, after teaching for five years at Chapel Hill, his classroom life was becoming a bit mechanical. He lectured dutifully, prepared and graded examinations, revised course outlines as necessary. But two things bothered him.

A New Yorker by birth, educated at Swarthmore and Harvard, Filene was at least internally embarrassed by how little he knew about North Carolina. He'd hardly been outside Chapel Hill; names like Berea, Elizabeth City, Gastonia and Weldon all had a foreign ring to an ex-Northerner's ears.

His students, admittedly, both excited and gratified him, but they brought to him a limited range of experiences and attitudes. "I wanted to talk outside the structure of examinations, grades and courses," he wrote. "I wanted to talk with other kinds of people than undergraduates. The obvious solution was to reach beyond the campus to adults."

A colleague suggested a possible thread, the Great Depression. Filene, after giving the matter some thought, was intrigued with the idea of touching the older generation; surely the Great Depression had been the formative event in their lives, surely they would be willing to talk about it. The Carolina Repertory Company regularly toured the state with theatrical presentations—why not present history in a similar context? The historian visualized a traveling, multimedia "theatrical classroom" that would recreate, from the perspective of North Carolinians, the experience of the Great Depression and the New Deal. He proposed an historical drama, a show, with actors and actresses and an independent but simultaneous slide presentation, with period music for effect.

His experiment would be in three acts. The first would present the Depression from the Crash of 1929 to the election of 1932. Its text would be prepared from actual historical sources, all written in the first person. Poems, letters, speeches, novels—all could be used to emphasize a specific locality where a performance

might be presented. His audience would be surrounded on three sides by screens. On one there would be a visual representation of the bewilderment and despair suffered by local citizens; on a second, pictures and attitudes of economic and political leaders; on the third, social forces, protests and strikes. At the close of the act, three actors playing the roles of 1932 presidential candidates—Franklin Roosevelt, Herbert Hoover and Norman Thomas—would present platforms and issues of that year. The audience would be encouraged to ask questions, like a press conference, and then "elect" its own President. Act two would emphasize the years of the New Deal from the viewpoints of blue and white collar workers and from its effect on family life.

To this Filene also proposed a postlude, a third act, in which the audience would be asked to join in a discussion of their experiences of the 1930s with members of the cast and several of Filene's associate scholars. It would be this session that would join rural and urban, past and present, old and young. "History," Filene wrote, "will become participatory. The purposes are simultaneously analytic and expressive, documentary and personal. The audiences will take away not only an aesthetic excitement, but also questions about themselves, their local communities and American Society."



The Poverty Years

Filene estimated the process of assembling materials and writing and staging the show would take a year. The National Endowment for the Humanities supported his proposal with a grant of \$30,000, and the North Carolina Committee for Continuing Education in the Humanities contributed \$5,000. Some of the funds would be used for equipment—three slide projectors, screens, light trees, two tape recorders, three platforms and a sound system. The chairmen of the History Department and the American Studies Program at North Carolina offered Filene the opportunity to conduct a course to assemble his materials.

Re-Creating the Thirties

In the fall of 1972, Filene began teaching a seminar entitled "The 1930s: A Re-creation," with 20 puzzled students. When the historian told them they would spend a semester researching and creating a multimedia presentation recalling the experiences of North Carolinians during the Great Depression and New Deal, they sensed correctly that this was no ordinary history class. When they heard the money figure for support, their eyes rolled. How many of them had been involved with a multimedia show, Filene asked? One acknowledged he'd taken a radio and television course. By a show of hands, the rest assured him of their inexperience. But, they agreed, it was unique and different. In the beginning, Filene remembered, ideas and enthusiasm were plentiful. "We had everything," he remarked with a smile, "but the show itself."

The small group launched itself into an initial 7-week period of finding out what it was they were to do, a sort of trial-and-error period in multimedia techniques. Filene divided the students into groups of five. One group researched music of the period, another pored through magazines and documents, a third scanned photographs and illustrations of the era that would make suitable slides. "It was exhilarating when we managed to put something together," but, he admitted, "unnerving before and after. The feeling of anxiety hovered at a fairly high level." Part of the anxiety was Filene's own. Depressed at the relatively slow start, he found himself wondering half-seriously whether he might have to give his hard-earned grant back. It was, as Tennessee Williams might have said, "a period of adjustment." Filene explained:

"Working on a project rather than on a class—that was part of the radicalization, the part of *rethinking*, you know. I never had a class like this. And so no one was responding the way students usually do, like 'How much work do I have to do, How little can I get by with?' It was very clear we had a show to do, and if we didn't gather the material, we wouldn't have a show. It wasn't just reach the end of the semester and everybody turn in papers."

But slowly his students began to get the idea. One Thursday two of them arrived with 300 photographs of the Depression they had managed to find. To Filene's astonishment, the class broke into spontaneous applause. The dam had broken. Later several

found some Carolina blues and folk recordings, and another photographed his first 50 slides (by the end of the project he had collected some 2,000). Classmates trekked to the State Archives in Raleigh and to the National Archives in Washington. Seminars grew less formal but more productive. Gradually, the first act, composed almost entirely from speeches and writings of the era, took shape and by Halloween had been completed. Only then did Filene feel confident about asking Jed Dietz, Executive Producer of the Carolina Repertory Company, to begin auditions for a cast.

It was one act down, one to go. The euphoria of completing the first half of the project quickly dissipated as the class faced tackling the New Deal. Like good writers every once in a while, they ran into a collective block. Filene, once and only once, turned traditional teacher and assigned books to be read—*North Carolina W.P.A., Its Story; Politics of Upheaval; Franklin D. Roosevelt and the New Deal*. With beer and cakes to bolster their spirits, Filene's students turned to and completed the second act of the project by Christmas.

Here an interesting point arose. Most of the show's creators chose not to join the performance phase during the next semester, exhausted by what Filene referred to as "the all-too-real pressures of doing it." Although the class members had been asked to forget about examinations and grades, "they were anxious without the usual teacher/student relationship," Filene said. Still he remained stubborn about *not* teaching; they would learn together. The hit and miss process had its rewards, however. Each student learned a great deal about writing history by compressing ideas into historical drama. In the end, they mustered the talent to mount an entire multimedia show. "Their education," Filene said, "was voluntary, cooperative, open ended, literally creative."

A Multiple Story

Of no small interest to Filene was the effect of the experience on him. Used to working with words, the historian's medium, Filene found himself struggling to put words to photographs, photographs to music. He was forcing one mode of communication on another "instead of working with the two media as parallel, distinct modes of communication." Gradually he learned to put billboards with faces with music with text—"a multiple story." He even referred to the process of breaking into a multimedia mentality, as "a new form of historical discipline."

No sooner had he become familiar with that technique than he again had to shift focus, to a theatrical perspective. He found that most of what the students had collected was too long; often more than a page of material had to be compressed by him and Dietz into two or three sentences and focused to its most dramatic point. The actors and actresses felt in competition with three slide projectors continually flashing dramatic pictures; they worked to resolve that problem, but the photographs, Filene admitted, "were that

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NEH Grant Profiles



Rhode Island on Film

On a scale registering thrills, chills, and excitement, curricular materials for the study of state history would probably rank rather low. Owing to the subject's limited market, state history does not command the financial investment and publishing ingenuity that subjects common to classrooms across the nation do. Once written, texts go a long time between revisions: the most comprehensive work on Rhode Island, for example, was published in 1932.

But an NEH-financed project in our smallest state suggests a relatively low-cost way to introduce up-to-date material into (as well as enliven) tired curriculum: use newsreel film and videotapes as a teaching supplement.

The project got its start in 1969, when Joseph Fogarty of WPRI-TV in Providence saw 10 years' worth of the station's videotape file displaced to make room for new film. Wondering whether some use might be made of such film, he and Kathleen Karr, then instructor in film arts at Providence College, approached the Rhode Island Historical Society.

Indeed the tape might be useful, decided the Society's director, Albert Klyberg—and a salvage operation began. With the cooperation of Providence's three TV stations, Mrs. Karr started sifting videotape files dating back to 1949, when the city's first station went on the air.

But her search did not end there. The Society's newly created film archive appealed to other sources, and found a wealth of older material in newsreels shot by Fox Movietone, Pathe, Paramount, and even the Depression-era WPA. Finally, the search revealed that Providence itself had harbored professional filmmaking companies *circa* 1915-1930.

Among the notable sequences turned up were 1917 home movies of Newport society at leisure, 1924 footage of an oil tanker breaking up off Bailey's Beach, the 1930 America's Cup races, newsfilm of the state's bloody textile strike in 1934, award-winning videotape of Hurricane Carla in 1954, the sinking of the *Andrea Doria* off Nantucket in 1956, and the "long-count election" of former Governor Dennis J. Roberts in 1956.

Translating these finds into usable classroom material was not easy. Until 1952, newsreels were made on a highly flammable nitrate film that deteriorates and shrinks; copying it on cellulose acetate "safety" film, which can be stored for 200 years, was a delicate and expensive process. For school use, 35 mm. film had to be transferred to 16 mm. Cataloguing and ac-

cess presented problems: how index, cross-reference, and store a 15-second segment of film so that a teacher can locate it quickly on a 400-foot reel?

Through consultation with other archives and its own experiments, the Society devised a workable system. Then, with the script-writing help of nine teachers, it assembled four pilot films on three topics: Rhode Island's long love-hate affair with the sea, its textile industry, and its politics. The films, with an accompanying teacher's manual, are now available on loan from the Society.

Camermen are highly selective, of course; they tend to record the exceptional, not the typical, and many events that later prove important go unfilmed. But history itself is selective, and film can give the past an immediacy which TV-generation students rarely find in print. "A picture is indeed worth a thousand words," comments Mrs. Karr, "but a moving, living picture, complete with the spoken word, may be worth many more." □

Hot Night in Houston

On August 23, 1917, after a series of unbearable provocations, more than 100 black soldiers of the 24th Infantry Regiment armed themselves, went into Houston from their camp on the city's outskirts, killed 16 whites, including five policemen, and wounded 20 more. In three ensuing courts-martial, 118 soldiers were indicted and 110 were convicted largely upon the testimony of seven immunity witnesses; 63 of those convicted received life sentences, and 19 were hanged.

The Judge Advocate General's office sealed the records of the courts-martial until 1968. Now, after three years of piecing the story together from Military records, the papers of the NAACP, and contemporary accounts in some 30 newspapers and journals, Professor Robert V. Haynes of the University of Houston, with a Research grant from NEH, has written a book on the riot, its causes and aftermath.

The 24th, an all-black Regular Army unit with white officers, was organized in 1869, and it had a history to be proud of. It had manned frontier posts in Indian country, fought with distinction in the Philippine Insurrection and the Spanish-American War, and supplied Pershing's 1916 expedition against Pancho Villa. Its members had volunteered as human guinea pigs for General Walter Reed's yellow fever research—and several of them paid for this quiet valor with their lives.

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Hence the 24th was not pleased when, in July 1917, it was assigned to guard Camp Logan while newer, white units trained for combat. Nor were the white residents of Houston pleased at the sudden influx of black soldiers. Though they accepted segregation as a melancholy fact of life, blacks in uniform were much less docile than black civilians. As the summer wore on, minor frictions between the races steadily mounted to major tension.

On August 23, two white policemen chased two black teenagers who had been shooting craps into the home of a black woman. When she protested, the police dragged the woman from her home to a corner call-box. A tipsy black soldier tried to intervene, and was arrested. Early that same afternoon, Corporal John Baltimore, a veteran, highly respected non-com, questioned the arresting police for the 24th's Provost Marshal. Words passed, insults were traded—and finally, Baltimore was shot at, beaten, and jailed.

That night, the 24th went to town.

Owing to the circumstances of the riot and the charged atmosphere surrounding the trials, the

NAACP fought for years to have the sentences reduced. By 1924, most of the imprisoned soldiers were released, and in 1938, the last was freed.

The riot of the 24th, while the most bloody confrontation between black soldiers and white civilians, was by no means unique. At least since the 1870s, Dr. Haynes found, black soldiers had retaliated against white civilians when sufficiently provoked. Part of the reason, he believes, is that black soldiers were looked up to by civilians as racial heroes. "Nowadays, I'd say the heroes are football players and entertainers, but of course, the blacks didn't have those then." In addition, Wilsonian statements about "the new freedom" and "making the world safe for democracy"—some of which specifically included American blacks—had stimulated new hope for racial equality.

Recognizing the blacks' admiration of soldiers and feeling threatened by their comparative militance, whites tended to "push" soldiers more than they did black civilians, according to Dr. Haynes. One hot night in Houston, push came to shove—and everybody lost. □

NEH Notes

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American History Series

NEH has made a grant to the Children's Television Workshop in New York City for research and development, and scripting of a pilot program, in a new American History Series designed for a family audience and scheduled for prime evening time over 251 stations of the Public Broadcasting Service beginning early in 1976.

The Series will eventually prepare and present 13 one-hour television programs showing how the same historical events affected two fictional families from different socio-economic backgrounds over a 75-year period, from 1840 to 1914.

Members of the production unit will work closely with an advisory group of distinguished historians in an effort to combine the best scholarly work and advice with effective television production.

NEH Offer for National Union Catalog

The Endowment has offered to match up to \$900,000—for a potential total of \$1.8 million—in gifts made to NEH on behalf of the American Library Association project to publish the National Union Catalog in book form. The Catalog is a record of holdings reported by more than 800 libraries throughout North America over the past 70 years. While of significant importance to scholars in all fields, the listing has existed only as a card catalog at the Library of Congress in Washington, D. C. The ALA will publish 600 volumes in all, of which 240 remain to be completed.

Endowment money will be used to support the editorial work required to prepare these volumes for publication. The NEH offer is intended to challenge other

foundations and sources of support to join in the completion of this vital national resource, enabling researchers to locate the nearest library containing material required for their work.

Chinese Art Exhibition

With assistance from NEH, an art exhibition from the Peoples Republic of China will open on April 20, 1975 at the Nelson Gallery-Atkins Museum in Kansas City, Mo.

The Kansas City museum, headed by Lawrence Sickman, an expert on Chinese art, was chosen as a midwestern site for the exhibition because of its excellent staff and facilities, as well as its outstanding collection of oriental art. Among the famous treasures to be shown are the jade-and-gold shroud prepared for the Princess Tu Wan in the second century B.C. and a small bronze "flying horse" from the first century A. D. One of the largest loans of art works to come to the U. S., these bronzes, pottery, porcelains and textiles have been shown previously in Paris, London and Toronto.

A Rare Acknowledgment

Praeterea de hac et de futuris editionibus optime meruerunt Dispensatores Donationis Publicae ad Artes Liberales Promovendas (*National Endowment for the Humanities*) et Legati a De Rance Instituti (*De Rance, Inc.*), qui labores Instituti Franciscani dignos iudicaverunt quos subsidiis aequatis munifice sustentarent.

—*from a recently published edition of Ockham's Summa Logicae by the Franciscan Institute of St. Bonaventure University. Translation on another page.*

(ORAL HISTORY, Continued from page 2)

much more real in the context than anything even a good actor could do."

More adjustments, more refinements; more rewriting. Finally in late January, braced with scaffolding, borrowed lights, campaign buttons from the presidential election of 1932 and several bushels of apples to give out during intermission, the cast of "Changing Times, A Theatrical Classroom" climbed into a rented van and hit the road.

In 13 weeks the cast of *Changing Times*, augmented by several members of the University of North Carolina history faculty to help with discussions, visited 18 communities across the entire state, putting in over 4,000 miles on the road. Audiences for the 30 performances ranged from 50 to 450 in towns as small as 500 or as large as 250,000. They were farmers, textile mill workers, secretaries, lawyers, housewives, teachers, newspaper editors, construction workers, and their children. The cast performed before groups as diverse as labor unions and the Grange, along with community colleges, churches and civic clubs. Charles Jeffress, tour manager, reasoned that by performing before groups like these, who knew each other ahead of time, the troupe assured their guests a comfortable setting for the "third act" discussions that climaxed the multimedia presentations. Peter Filene thinks the kind of statistical accounting cited above is not nearly so important as the quality of participation; he strongly believes the best came last for everyone, when members of the company would divide themselves into groups of 10 with the audience and begin the "third act." Where were you in the 1930s? one of the professors would inquire. "In effect," Filene said, "we had formed an oral history class."

The Audience Talks Back

With the help and careful direction of colleagues familiar with the Depression, "audiences would start talking and talking, telling us whether they agreed or disagreed with our view of what they had lived through," Filene said. Subsequently he would write about it:

We heard many anecdotes of hardship. A woman in Berea described her husband walking 14 miles to and from Oxford each week in 1930-31 to sell his eggs for one cent each. Another woman recalled working 55 hours a week in the Cliffside Textile Mill, living with her parents in a company house without electricity, going to the road to fill a tub with water for drinking or washing. Wilbur Hobby, now president of the North Carolina AFL-CIO, went to bed at 6 p.m. so that his mother could wash his one pair of overalls in time for them to dry before he went to school the next morning. Mr. Goodell made a great win at poker one night, looked forward to cashing an opponent's check the next morning, and awoke to read headlines of the Bank Holiday. A black farmer in Chatham County ruefully sympathized with the undertaker who charged his poor neighbors monthly instalments of only one dollar but, once the body was buried, never got paid. A

rural mother boiled two eggs every morning, one for each pocket of her daughter's coat, so that the girl could keep her hands warm while walking to school and then eat the eggs for lunch. A Sylva lawyer, son of a barber who lost his shop in 1934, one day asked his father for a nickel to buy candy, only to be told in verbatim echo of a line from our play: "I'm sorry, son. These nickels and dimes are hard to come by." A welfare worker in Cullowhee during the 1920s and 1930s remarked: "Before the New Deal, people were poor but proud. Then they were just poor."

There were surprises—for instance, Filene's, that his perspective had been so *urban*. In the more rural communities, he was assured that the Great Depression *hadn't* been that bad at all; in an agricultural economy, North Carolinians still had chickens in their backyards, and eggs for the breakfast table. Many remembered the period fondly. A community, they agreed, rallied itself together; neighbors and relatives cared for and about each other. There was a contemporary message that arose continually during the discussions: charity of the 1930s had been replaced by welfare of the 1970s.

The younger in the audience were interested but not markedly touched by Filene's multimediam; it fascinated the elderly. Whether moved by an old Benny Goodman record, a familiar political voice, or a lively visual advertisement, they reacted strongly to the aural and visual elements of the show, especially the dancing slides. One interesting tribute came from an elderly woman who insisted that a girl in a Walker Evans photograph was she. "That's what the show meant to

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Re-Creating the Thirties

PROGRAMS OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES FOR FISCAL YEAR 1975

The Endowment supports a variety of humanistic activity, principally through "open application" programs although certain specialized grants are by invitation only. Programs providing support this fiscal year are listed below. The funding shown is for outright grants. Most of the programs also support a large number of projects through gifts and matching Federal funds as well as through a combination of outright and gift and matching funds. A fuller description of Endowment programs is contained in the NEH Program Announcement available on request from the Public Information Office.

Program description	Estimated range of funding and number of awards FY 1975	Eligible applicants	For further information write
PUBLIC PROGRAMS —to benefit the general adult public—130 million citizens not in school—by using the resources of the humanities to provide insight, information and perspective on value-choices and decisions.			Division of Public Programs
Media Grants —to encourage and support the highest quality film, radio and television production for national broadcast and distribution to a broad adult audience; must involve direct collaboration between outstanding humanities scholars and top technical professionals.	Grants may range from \$5,000 to \$1,000,000; there will probably be no more than 30 awards.	Institutions	Assistant Director, Media Program
Museums and Historical Societies Program —to develop an interpretive historical overview using cultural and historical objects and drawing upon the past for insight and perspective in presentations to the general public. Three activities are supported:	Museum grants vary from \$10,000 to \$200,000, with number of awards between 60 and 100.	Museums, historical societies, and non-profit organizations and institutions that have collections.	Assistant Director, Museums and Historical Societies Program
(a) National Interpretive Exhibitions and Educational Programs —for exhibitions and educational programs of national importance to provide an informal learning experience for the public and to serve as models which can be of value to other museums.	This category may be between \$20,000 and \$200,000, supporting in the vicinity of 20 grants.		
(b) Local and Regional Interpretive Exhibitions and Educational Programs —for exhibitions and educational programs to provide an informal learning experience in the humanities for communities.	These range from \$20,000 to \$80,000, with 20 to 30 grants likely.		
(c) Personnel Development —for training projects aimed at encouraging and preparing individuals for public educational roles in museums and historical societies.	Small awards between \$10,000 and \$30,000 aiding about a dozen persons.		
State-Based Program —for projects which bring scholars in the humanities together with the adult public in public forums for the analysis and discussion of the humanistic questions implied in public policy issues; operated through independent state citizens groups organized as state-based humanities committees in each of the 50 states.	These grants vary from \$135,000 to \$300,000 and expect to operate in every state.	State-based committees; local groups apply to the committee in their state.	Assistant Director, State-Based Program
Program Development —for special and experimental projects designed to encourage, develop and test new approaches relating humanistic knowledge to the interests and needs of the general adult public.	Awards range from \$6,500 to \$650,000 and will probably fund two dozen projects.	Institutions	Assistant Director, Program Development
EDUCATION PROGRAMS			Division of Education Programs
Education Projects Grants —to promote development, testing, and dissemination of imaginative approaches to humanities education.		Colleges, universities, and other educational organizations.	
(a) Higher Education —projects planned and implemented by small groups, concerned with improvement of courses or programs, training of faculty in new approaches to their disciplines, and educational uses of libraries; priority given to projects that will benefit higher education as a whole or likely to serve as models for other institutions.	A wide spread of support from \$4,000 to \$340,000, with 20 or so projects selected.		
(b) Elementary and Secondary —projects to improve curriculum materials, drawing on recent humanistic scholarship or the resources of museums and libraries; to provide short-term training institutes for elementary and secondary teachers focusing on substance of humanities; to support design and testing of new programs in neglected fields.	A variety of projects requiring \$4,000 to \$740,000 in support; approximately 20-25 awards.		
Institutional Grants —to support long-range programs that will strengthen the humanities curriculum and thus effect general changes within the institution. Three types of grants are offered:		Colleges and universities	
(a) Planning Grants —to enable an institution with a tentative but concrete plan addressed to curricular needs in the humanities to test and evaluate that curriculum on a pilot basis.	These grants generally limited to \$30,000; will support upwards of 30.		
(b) Program Grants —to develop and implement a related group of courses	Varying from \$70,000 to \$180,000,		
or an ordered program of study focusing upon a particular region, culture, era, theme, or level of the curriculum.	with support for around 20 projects.		
(c) Development Grants —to extend the impact of the humanities on the academic life of a total liberal arts or professional institution through the reorganization of departments of instruction, basic revision of curricula, and improvement of instructional methods.	A spread of \$200,000 to \$700,000 for 5-10 awards.		
Humanities Institutes Grants —to encourage interdisciplinary study and teaching by establishing regional university centers where senior and junior fellows from institutions throughout the country may come together to engage in interdisciplinary study of specific themes or topics.	Major awards of about \$2,200,000 to \$2,700,000 to establish one or two institutes.	Universities	
Cultural Institutions Program —to aid libraries and museums in providing formal and systematic educational programs designed both for students and the general public.	Will probably be from \$200,000 to \$250,000 for no more than 3 awards.	Application by invitation only in FY 1975.	
Consultants Grants —to enable colleges and universities to obtain the assistance of distinguished humanists in developing humanities curricula.	Small grants of \$2,000 to \$5,000 for 50 or more consultants.	Colleges, universities, and cultural institutions	
FELLOWSHIP PROGRAMS			Division of Fellowships
Fellowships for Independent Study and Research —for scholars, teachers, writers and other interpreters of the humanities who have produced, or demonstrated promise of producing, significant contributions to humanistic knowledge.	The range of fellowships is \$10,000 to \$20,000 and will be awarded to nearly 150 fellows.	Individuals	
Fellowships in Residence for College Teachers —for teachers at smaller 4-year and all 2-year colleges, who are primarily concerned with increasing their knowledge and understanding of the subjects they teach, to study at universities with distinguished faculties and facilities.	There will be from 10-15 seminars for 100-140 fellows awarded from \$12,000 to \$15,000 each.	Individuals	
Summer Stipends —for college and university teachers, junior and community college teachers and other humanists for 2 consecutive months of full-time study or research.	\$2,000 stipends for close to 200 faculty and other humanists.	Nomination by institution or apply to NEH if not affiliated.	
Summer Seminars for College Teachers —for teachers at smaller 4-year and all 2-year colleges to work during the summer with distinguished scholars at institutions with libraries suitable for advanced study.	There will be over 50 seminars enrolling over 700 teachers receiving stipends of \$2,000.	Colleges and universities; individuals apply to the grantee institution.	
Fellowships and Seminars for the Professions —for professionals outside teaching to study the humanistic dimensions of their professional interests; presently offered to journalists, law teachers, practicing lawyers, and medical practitioners, but other professions may be added.	Fellowships for 2 or 3 dozen professionals will be awarded at 2 or 3 selected institutions; 15 or more seminars will enroll over 200 participants.	Institutions; individuals apply to grantee institution.	
Fellowship Support to Centers for Advanced Study —for scholars in the humanities to attend centers for study and research in their own fields and for interchange of ideas with scholars in other fields.	Support level will be around \$50,000 for a small number of centers.	Centers	
RESEARCH GRANT PROGRAMS			Division of Research Grants
Research Resources			
Research Tools —to support major research reference works in the humanities, e.g. dictionaries, bibliographies, guides and catalogs.	Grants vary from \$50,000 to \$60,000 and may support over 40 projects.	Institutions & individuals	
Centers of Research —to help significant research collections and institutions, e.g. research libraries, make their humanities collections more accessible to scholars and focus collaborative scholarly efforts.	Support ranging from \$60,000 to \$95,000 will assist 6 or more projects.	Institutions	
International Conferences for the Bicentennial —to support international scholarly conferences in the U.S. during the Bicentennial.	These may be from \$20,000 to \$50,000 for no more than 20 conferences.	Institutions	
Basic Research, Editing and State and Local History			
Basic Research Projects —to support collaborative or long-range research projects in all humanistic fields.	Grants between \$50,000 and \$55,000 to 100 or so projects.	Institutions & individuals	
Editing —to collect or edit historical, literary, or philosophical papers or works.	Support from \$45,000 to \$55,000 will be given to 30 or more projects.	Institutions & individuals	
State and Local History —to support the location and organization of historical resources and scholarship in state and local history in America.	Grants of \$25,000 to \$35,000 will cover 15-20 awards.	Institutions & individuals	
YOUTHGRANTS IN THE HUMANITIES —to support humanities projects developed and conducted by students and other young people, projects similar to those supported in other Endowment programs: education programs, humanistic research or study, media preparation and presentation; Bicentennial and historical research proposals encouraged.	Small awards from \$1,000 to \$10,000 will be made to as many as 50 projects.	Institutions & individuals	Youthgrants in the Humanities



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her, she had gotten to identify with it that strongly," Filene said. The picture had been taken in Alabama.

The entire experience had a significant effect on the young professor. He was excited creating and working with visual media in a theatrical setting and amazed by what he taught himself, alone, about multimedia and its techniques. As an historian, he was moved by the aural, first-hand accounting of historical experience. Both he and his students were absorbed in a Depression portrait of great depth and significance. The absorption remains.

"Changing Times" is still alive and doing well, now slightly condensed and with fewer actors and actresses. Filene presented its current version at a Denver meeting of the Organization of American Historians; the University of California Extension at Davis has asked him to come and talk about the show. He also documented his experiences in an article in *Change, The Magazine of Higher Learning*. A television station in Charlotte taped the original cast production, and the show has been aired around the state. It will be performed in Atlanta at the 40th anniversary conference of the Southern Regional Council. There have been student spinoffs; one conducted a study and ex-

hibition of Eudora Welty's 1930 photographs; another founded a consulting firm specializing in multimedia techniques. Interest from colleagues and from historians around the country persists.

Filene hopes that the efforts of those who combined to produce and present this participatory venture in learning will stimulate other groups to investigate the history that lives around them in the persons of those who have traveled only a little ahead of them on the road. □

**A Rare Acknowledgment
In Case You Wondered ■ ■ ■ ?**

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