



M

Humanities

FALL/WINTER 2023

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2024
SIGNATURE
SERIES

**MISSOURI
MARVELS**

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DISCOVERY, AND
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the Eclipse

A Note From the Editor



"Silos of Emma, Missouri"
by Taylor N. Libbert, MA.

Photographed by Taylor N. Libbert, "Silos of Emma, Missouri" presents the idea that the journey is more important than the destination. Libbert makes it a point to take back roads or to make pit stops in roadside towns while traveling since no two places are the same. Emma, Missouri, in the summer of 2019, was one such discovery. The silos are symbols of local innovation and a source of jobs. Industry brings people together, especially in a town of 200.

To Our Readers:

In this issue, we are exploring Missouri as a space full of possibilities. This state is home to many who have embraced these times of unprecedented technological advances and innovation by approaching the world with genuine human curiosity. We are here to celebrate these creators and visionaries who continue to endeavor and illuminate Missouri as a place of discovery.

In the spirit of exploration, we are embracing the beauty of Missouri's uncharted territories, fresh perspectives, and untold stories. These narratives display tales often veiled to us: the memories of a mother, the unsuspecting intrigues of literature, entrepreneurship in rural areas, and even quiet transitions in how we experience our meals. They're dreams that become reality, change history, and connect the people, places, and things that grow each of our individualized worlds.

We are surrounded by endless possibilities, and Missourians must rally with the fact that innovation and progress do not occur in a vacuum. Rather, it is the amalgamation of different voices and ideas collaborating that propels our state forward. These pages are not filled with just circuits and codes, but instead provide the opportunity to explore our state as one where the transformative powers shaping our future occur everywhere and every day.

Kindly,

Ashley Vogel
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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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ANNOUNCING OUR 2024 SIGNATURE SERIES

LISA CARRICO & CAITLIN YAGER
PROGRAM DIRECTORS,
MISSOURI HUMANITIES



MISSOURI MARVELS

HUMANITIES, DISCOVERY, AND INNOVATION

When you think of discovery and innovation here in Missouri, what comes to mind?

Perhaps you think of botanist George Washington Carver from Diamond, MO, who discovered hundreds of uses for the peanut, or St. Louis-born Susan Elizabeth Blow, founder of the first public kindergarten. Perhaps you consider Hungarian-born St. Louis resident Joseph Pulitzer, creator of the Pulitzer Prize and the father of proper journalistic style and standards, or even Jefferson City-born electrical engineer Jack Kilby, the pioneer in microchip technology. Maybe you simply think of a Boeing aircraft, a Busch beer, ragtime music, or sliced bread!

Whatever comes to mind, it is a reminder that invention comes in many forms, and Missourians from all walks of life, whether born and raised here or simply passing through, have left their mark. This year's Signature Series will highlight these Missourians as we consider our state's role in the intricate relationship between discovery, innovation, and the human experience.

Our reality is often filled with swift and sometimes dizzying technological developments, which makes it easy to think about science and the humanities separately. We hope dialogue around Missouri Marvels will reinvigorate the connection between these two disciplines and contemplate how they may inform one another.

Throughout 2024, we will explore the possibilities of human progress and cultural evolution through in-person public programming and digital content. We will journey through history to showcase Missouri's

trailblazers and technological advancements, illuminate the transformative power of discovery and innovation, and navigate the complexities and challenges of an ever-changing world.

In the words of one of Missouri's most famous "Imagineers" Walt Disney, "First, think. Second, believe. Third, dream. And finally, dare." In 2024, Missouri Humanities invites you to marvel at those innovators, thinkers, dreamers, and doers who have dared to create, and whose work has enriched our daily experience and shaped our state and beyond. **We hope you join us throughout next year for "Missouri Marvels: Humanities, Discovery, and Innovation."**

TO STAY CONNECTED AS PROGRAMMING IS ANNOUNCED:

 SIGN UP FOR OUR EMAIL LIST AT [MOHUMANITIES.ORG](https://mohumanities.org)

  FOLLOW US ON SOCIAL MEDIA @[MOHUMANITIES](https://mohumanities.org)

 SUBSCRIBE TO MISSOURI HUMANITIES ON YOUTUBE

Autumn in Reverse

LOOKING BACK AT OUR 2023 SIGNATURE SERIES

Inaugural Heartland Book Festival

In October, Missouri Humanities proudly co-hosted the inaugural Heartland Book Festival in Kansas City, in partnership with the Kansas City Public Library. As the Library of Congress's designated affiliate for the Missouri Center for the Book since 2021, Missouri Humanities promotes our state's unique literary heritage developed by writers whose works reflect the heartland as a distinctive place in America.

Shelly C. Lowe (Navajo), Chair of the National Endowment for the Humanities, Visits Missouri!

In September, Missouri Humanities welcomed NEH Chair Shelly C. Lowe (Navajo) during her visit to Missouri. She spoke during a Keynote Address held at Metropolitan Community College – Maple Woods, met with many of Missouri's humanities leaders, and toured culturally rich sites such as Pharis Farms, The Black Archives of Mid-America, The American Jazz Museum, and the Negro Leagues Baseball Museum.

10th Annual US Grant Symposium

In July, Missouri Humanities celebrated and commemorated the life of General and President Ulysses S. Grant at the Soldiers Memorial Military Museum in St. Louis. This event featured author Harry Laver as its keynote speaker and included the premier of a musical performance and reading based on Ulysses Grant's Memoirs: *The Roll of Vanished Drums*.

UPCOMING

Events

FEBRUARY 2024

Keynote Event with Erika Nesvold, author of *Off Earth: Ethical Questions and Quandaries for Living in Outer Space*
St. Louis

MARCH 2024

Cultural Heritage Workshop
Aurora

APRIL 2024

Humanities Symposium
Springfield

APRIL 2024

Military Service, Literary Solace; A Conversation with Veteran Writers
Columbia

To see more humanities-focused events around Missouri, or for more information on the listed events, please visit our Community Calendar at mohumanities.org/calendar/ or by scanning the available QR Code.



August, 1930s

*auguste — a circus clown
dressed in humble clothes*

SHIRLEY A. RICKETT

A Kansas City summer — heat from the devil's own oven —
She rinsed tea towels and scraps of sheets dipped in ice water
to hang on the sides of an infant crib. She read stories to the child,
one with kittens dressed in human clothes, the fifth kitten's name,
Agamemnon. She floated the book under the Uncle's eyes. How
do you say it? He told her about the Greeks and this one, a King
with a family, murder and mayhem. She thought, *what does this
have to do with kittens and why are they photographed in clothes?*
Now she knew how to say the name. She hailed from Kentucky
where feral cats slept in the barn. No one dressed kittens in clothes.
Life held its secrets, its promise after the surrogate grandpa took
the child to the great museum in the big city where they stood
before a tapestry, and he told the child the story of the young man
who drove the chariot and horses to unlock the day and gallop
to evening and ebony night against warnings. And the young
man came too close to the sun and scorched everything, the noble
white horses screamed in pain, his clothes and skin seared and he fell,
Oh Lord how hard he fell, and then there were unending days
and nights in the world. There must have been women waiting.
Always. How did they scrape up the broken pieces and go on?
How did the children fare? How did they bury the boy,
so young and beautiful — now ash?



Shirley Rickett, a lifelong resident of Kansas City, MO, retired in 2005 to South Texas. She is a member of The Writers Place and holds a master's degree in Education and one in English from UMKC. In 2002, Rickett visited Norway to interview adult children of Nazis in Norway with a GAF award from UMKC to produce a book of poems. Her work has been nominated for a Pushcart Prize. Publications of poems: *A Minute of Arc* (Dam Poets Press), *Dinner in Oslo* (Aardvark Global Publications), *Love: Poems for Vintage Song Titles* (Finishing Line Press), and *Transplant* (FlowerSong Press). *New and Selected Poems* (FlowerSong Press) is due out November 2023.

Something Old, Something Lean Something Borrowed, Something Green

TAYLOR N. LIBBERT, MA

I discovered my “Missouriana” — the sense of being Missourian — in 2015 by studying a regional language of the Pyrenees Mountains. Odd, but true. While speaking with a passionate visiting Catalan professor from Spain, I was disappointed to realize I had spent my entire youth believing that bigger fish and greener grasses were elsewhere. I had yet to fully develop a sense of place when from 2019 to 2020, I taught English abroad in France. There, the students had trouble discerning “Missouri” from “misery.” Even those familiar with this state only knew of Mark Twain and the TV series *Ozark*. I immediately sensed a branding issue with the state’s identity and have since focused my literary training on unraveling that mystery.

My studies included books with “Literature” in the title, but they mainly focused on historical propaganda classified as nonfiction from a previous era — rather than narratives set in Missouri, which was the scope of my thesis. Jaded, I passed over a green book entitled *Missouri Writers* (Jacobs and Wolverton, 1955) in gold lettering. While the yellow cover of Alice Irene Fitzgerald’s *Literary Heritage* (1981) provided a wealth of resources, I’ve realized post-thesis that the true golden ticket was the former. I was the cliché that judged a book by the cover — ahem, title.

Had I opened *Missouri Writers*, I would have rediscovered the treasure of a forgotten educational holiday. The 62nd General Assembly in 1943 and 1947 created Missouri Writers Day, which prompted Elijah L. Jacobs and Forrest E. Wolverton to research and publish their 1955 book. I don’t remember celebrating this in the 2000s, nor my parents in the 1980s, nor my grandparents in the 1960s. Moreover, this book meant to refresh people of the era of my great-grandparents on what their generation

of children — my grandparents — should know as literary heritage. As a first-generation college student from a town of less than 500 people, it is surreal holding a piece of educational history meant to impact my ancestors, but now whose insights skipped over them to me. Jacobs and Wolverton summarized my feelings well: “The great-grandfather might find his great-grandson effeminate and degenerate, or he might discover proof for what in his own day he had believed.”

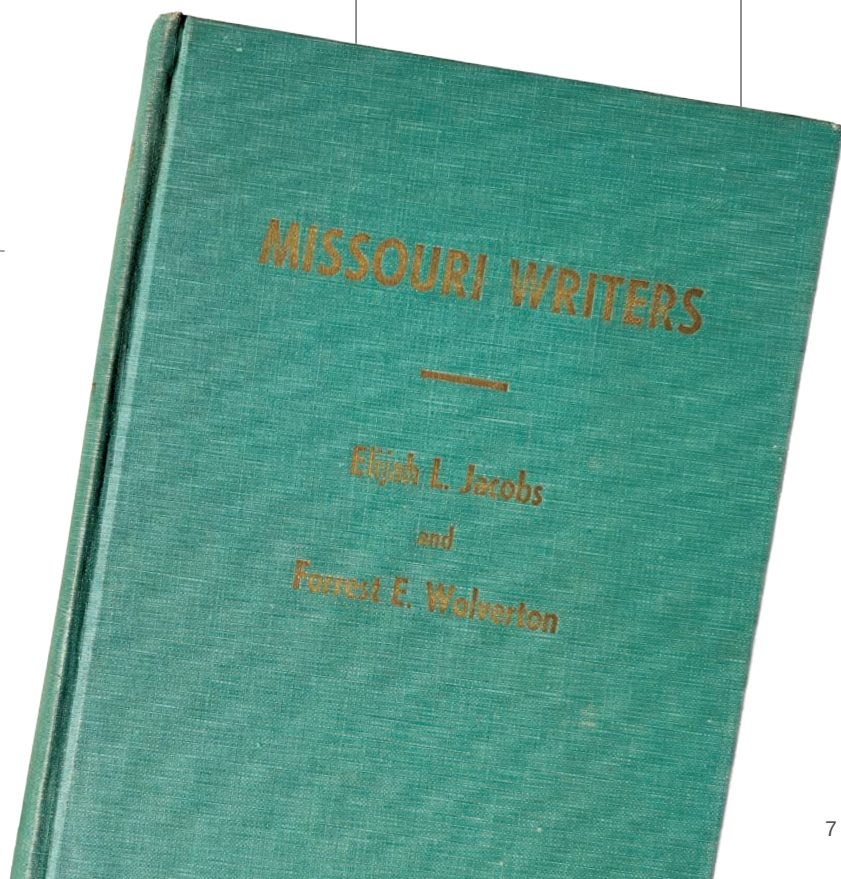
Inside, I was amazed at the ease, conciseness, and thoroughness of their writing. The authors include a chapter on frontier literature — which was mainly confined to retired newspapers. They included three chapters on poetry along with a chapter each on fiction, theater, biographies, the Civil War, and miscellaneous topics. The appendix has even more gems, like two sample lesson plans and the names of 100+ Missouri writers. Moreover, the authors mentioned how some books were rare or no longer circulating in the 1950s — something Fitzgerald noted in her later 1980s book as well — implying that some literature could be lost (or hopefully rediscovered) in the future. Overall, this green 366-page book is a holy grail for local and historical literature.

Fitzgerald’s golden cover still had nuggets of gold inside since it focused on the youth angle not previously covered in-depth by Jacobs and Wolverton. Fitzgerald also included the beginnings of a literary map of Missouri in her appendix with names of select books around Missouri’s border. Both books provided local color for the Show-Me state. Like pressed flowers, the colors changed over time, but their Missouriana is still visible as a relic.

Special thanks to the State Historical Society of Missouri for preserving some of these literary texts and to Polk County Library for letting me borrow this old but new-to-me, lean, green book on interlibrary loan. If you want to discover something new about your community, libraries are a vital source of innovation and discovery you should explore.



Taylor Libbert is a language learner with intermediate fluency in Spanish, French, and Catalan. She taught English abroad in 2019-20 with TAPIF (Teaching Assistant Program in France). During her 2021-22 Fulbright grant in the multilingual microstate of Andorra, she learned how culture affects a person’s sense of belonging. She graduated in May 2023 from Truman State University with an M.A. in English and is passionate about regional literary studies.





KANSAS CITY'S 12TH STREET

PAULA WHEELER

I remember my mother driving us down 12th Street when I was seven years old. Every block or so she would point and say, "The Reno used to be there." "That was The Orchid Room where I saw Joe Turner when I was in high school." "I saw Nat King Cole walking out of Crown Drugs when I was on the streetcar." The places she indicated were now parking lots, public housing, and government buildings. My mother was a born storyteller, and with her natural gift of gab, humor, and expressive face, was the life of many a party. Because I often knew the origin of the stories she told, it didn't take long to see the creative liberties she took with the facts. It is why as I grew older, I also grew suspicious of her memories as she continued to point out these long-gone clubs of her youth. Surely, there was never such a lively scene as she described on this dusty, sad street we were driving on!

More than just a line from a song, 12th Street and Vine was the epicenter of the African-American community of Kansas City, Missouri between 1920 and 1960. It was home to over fifty jazz clubs and teeming with other Black-owned businesses, including liquor stores, beauty parlors, barber shops, a record store, tailors, and many restaurants.

*I'm gonna be
standing on
the corner*

*12th Street
and Vine*

*With my Kansas
City baby*

*And a bottle of
Kansas City wine.*

- JERRY LEIBER
AND MIKE STOLLER,
KANSAS CITY (1952)

While 18th and Vine is known nationally as the “Jazz District,” it catered to the out-of-towners and upscale locals back in the day. 12th and Vine was where you would find the everyday Kansas Citians, including my maternal grandparents. They would frequent one of the “black and tan clubs” on 12th Street where Black and White patrons mingled, a rarity at this time in history. They would dance to a band or the jukebox as their only child watched and dug the Maraschino cherries out of her Shirley Temple. At some point in the evening, my mom and her cousin, whose parents were also there, would fall asleep on the booth benches until their parents carried them out after the bar closed.

Fast-forward to 1997 when I came back to Kansas City for the holidays. I was excited to visit the newly opened Kansas City Jazz Museum, now known as The American Jazz Museum.

Stepping into the museum, the first things that caught my eye were the original neon signs from old clubs and bars. The way they flashed, buzzed, and competed for my attention brought my mother’s memories to life. The American Jazz Museum highlights the sights and sounds of jazz through interactive exhibits and films, but what spoke to me were the multifaceted exhibits in The Blue Room. This space is both an exhibit and venue that provides an intimate setting for performances from the best local and national jazz talents. Named after the famous lounge at the Street Hotel that once stood at 18th and Paseo, this part of the museum highlighted the local clubs of the day and the countless musicians who crafted “Kansas City Jazz.” The exhibits featured colorful matchbooks, flyers, and posters that verified the addresses my mother remembered along with black and white photos of the clubs’

neon signs, bandstands, bars, and even their staff in themed costumes.

I then went to 12th and Vine to see what was there. What I found was a small park aptly named Goin’ to Kansas City Plaza, created in 1977. The park is shaped like a grand piano with the keys being the parking spaces in front of it, and further back, a red brick path twists into the shape of a treble clef. A white signpost commemorating the corner was the only thing visible from the street. Once I stepped out of my car and into the park, I found an informational kiosk with flyers, photos, and even an old streetcar ticket stub describing the same vibrant nightlife that my mother never forgot.

I thought I caught something out of the corner of my eye while I looked at the little street sign. It was probably a bird, but what I saw was my mom saying, “See? I told you!”

If you should find yourself in Kansas City, make sure to visit the Jazz District to relive this important part of the city’s history. If you can’t make the trip, check out *I Remember 12th Street*, a film by Rodney M. Thompson and W. Stinson McClendon.

And don’t forget about the park, Goin’ To Kansas City Plaza. You never know who will be standing on the corner there.

Paula Wheeler was born and raised in the historic Northeast neighborhood of Kansas City, Missouri. In 2017, she returned to the area after 37 years away to rediscover the rich history the city and state have to offer. You will find her attending as many concerts, art openings, museum offerings, and restaurants as she can on her days off.





LEARNING IN LIMINAL SPACES

ASHLEY VOGEL
MAGAZINE EDITOR, MISSOURI HUMANITIES

History is moving off the books. When people think of history, they tend to think of a class they took in school or the museum down the street. Rarely do people think of the story their grandparents told them when they were young as history — yet it's history all the same.

And as our history gets longer, it grows, and so too grows the need to save and preserve our memories.

"From historical landmarks to artistic treasures, users can access detailed entries through Clio's user-friendly interface. More than 500 university instructors use Clio for place-based learning, and 386 courses have contributed to Clio under instructor mentorship."

— Dr. Alexis N. Petri, Director of Research Development, University of Missouri - Kansas City

Often, the need for physical space is what limits the potential of cultural, historical, and educational organizations. The cost of building maintenance combined with physical restrictions regarding how many objects a space can contain results in some stories being left out, forgotten, or tucked away in a back room. Thankfully, there are people dedicated to helping others remain connected to these stories in the digital age. Motivated by a desire to connect the public to the work of historians and organizations like museums and local historical societies, Dr. David Trowbridge, the William T. Kemper Associate Research Professor in Digital and Public Humanities at the University of Missouri - Kansas City (UMKC),



"The '18th & Vine Walking Tour: African American History of Kansas City, Missouri' was developed by a group of young professionals under the mentorship of Dr. Carmaletta Williams at the Black Archives of Mid-America in 2022. Chair Lowe and other participants learned about the significant people, places, and ideas from the 18th and Vine neighborhood before, during, and after the physical tour on September 7. The curated list of sites took the guesswork out of planning the excursion. Chair Lowe especially enjoyed visiting the American Jazz Museum and the Negro League Baseball Museum.

My favorite thing about Clio is that it democratizes knowledge by making the information accessible to all Missourians at no cost. No one is excluded. Institutions and individuals can write content for entries, build tours, access entries using geolocation technology, and take virtual tours. It is a great tool for promoting cultural heritage tourism."

– Ashley Beard-Fosnow, Executive Director, Missouri Humanities

created a free app and website: Clio. Developed in 2013, this platform now boasts over 39,000 historical entries for individual landmarks and over 1,600 walking and virtual tours of museums and historic sites from across the country. Though this app was cultivated by Dr. Trowbridge, its operations are continuously supported through the efforts of graduate students and humanities professionals to create a hub for collaborative scholarship.

In September 2023, Clio played an imperative role in showcasing Missouri's treasures. Missouri Humanities welcomed Shelly C. Lowe (Navajo), Chair of the National Endowment for the Humanities (NEH), and Alison Share, the NEH Director of Congressional Affairs, for the first official NEH visit to Missouri since the organization's founding in 1965. Humanities leaders were encouraged to utilize the app to take a trip through 18th and Vine in Kansas City. With help from each site's staff, they were led through a Clio-cultivated tour of the Black Archives of Mid-America, American Jazz Museum, and Negro League Baseball Museum. Throughout the day, they learned about the historical importance of Troost Avenue, recognized the stories of historically influential Black Americans, listened to how Kansas City influenced the soul of jazz music, and recognized players in Negro League Baseball history.

These three sites are just a few of Missouri's culturally rich locations featured through the app. In a world where history is so often associated with formal classrooms and museum exhibits, it's imperative we recognize history is all around us. It's in our grandparent's memories, our bedtime stories, our city's street corners, the clothes we wear, and even the technology we use. With the creation of Clio, users are paving the way for a more connected and engaged society, where history is a living entity constantly evolving and through research, community efforts, and oral storytelling, is being placed directly into our fingertips.

Kansas City Museum, the Home of the Whole Story

WHERE HISTORY
LEADS TO HEALING

MUSEUM HISTORY

From 1910 to 1934, the Kansas City Museum was the private home and primary residence of lumber baron and civic leader Robert Alexander Long and his family. The 3.5-acre Beaux-Arts estate included a mansion called Corinthian Hall, a Carriage House, a Paddock Area, a Horse Trainer's Home, a Carpenter's Tool Shed, a Conservatory and Greenhouse connected by a Pergola with Wisteria, and a Perimeter Fence and Gates. After the deaths of Mr. and Mrs. Long, the estate became a museum of history and science that began collecting historical materials in 1939 and opened to the public in 1940. The museum's science theme was fulfilled with the opening of Science City at Union Station, now wholly owned and operated by Union Station Kansas City.

Today, the Kansas City Museum is in the process of an expansive, multi-stage, multi-year restoration and renovation of the entire property, which includes all the original buildings except the Greenhouse, which was removed in the 1950s. Each stage of the project will be open to the public upon completion. Meanwhile, the museum remains open to visitors on Thursdays from 10:00 a.m. to 8:00 p.m., Fridays and Saturdays from 10:00 a.m. to 5:00 p.m., and Sundays from Noon to 5:00 p.m.

CHILUBA MUSONDA
DEPUTY DIRECTOR OF OPERATIONS
& ORGANIZATIONAL DEVELOPMENT,
KANSAS CITY MUSEUM

The Kansas City Museum reopened in October 2021 after an extensive restoration and renovation including all new history- and humanities-based exhibits, art installations, education and public programs, and amenities that focus on the past, present, and future of Kansas City and its people.

The successful reopening of the Kansas City Museum brought with it thousands of visitors from around the region and country. Approximately 85% of the museum's visitors were from Kansas and Missouri, 14% from other states around the country, and 1% were international guests. The impact of the museum in attracting visitors to Kansas City's Historic Northeast cannot be understated.

Currently, the Kansas City Museum is prioritizing the development and implementation of educational interactives and media for its exhibitions as well as the architectural design for the rest of the property, which needs extensive restoration and renovation.

To support the implementation of the exhibit interactives, the Kansas City Museum Foundation received an allotment of Missouri Development Finance Board tax credits which supported the museum's



First Floor in the Living Room

The Kansas City Museum is in the process of creating exhibit interactives and media to build additional layers of learning that expand exhibit content, making it more dynamic, participatory, and engaging.

efforts to raise and leverage private funds. In addition, the Wylie Charitable Foundation established the “Kansas City Museum Challenge Fund” at the Greater Kansas City Community Foundation to match all contributions 1:1. Private funds raised to date have allowed the museum to take on the task of creating exhibit interactives and media, which will include new audio/visual equipment, touch screens, animated/projection maps, listening stations for oral histories, an accessible online collections database, virtual tours, QR codes, and much more. Visitors can expect to engage with new media starting in late 2023, and interactives will launch in 2024 and 2025

Overall, the interactives and media will build additional layers of learning that expand the exhibit content, making it more dynamic, participatory, and engaging, especially for elementary and high school students and educators. The current exhibits at the museum serve as the initial and core layer of learning. Interactives, media, education and public programs, and special events take that learning further.



Cultural Confluences

For example, on the *First Floor in the Living Room* gallery, a touch screen interactive will highlight the architecture of Corinthian Hall and the restoration and renovation process at different time periods of the property's history.

On the second floor, in the *Cultural Confluences, Rivers to 1870s* gallery, a digital projection map and presentation screen will highlight American Indian history, the creation of city and state boundaries and borders over time, the trails system westward, and the impact of industrialization on people and the land.

In *An Evolving City Landscape, 1880s to 1920s* gallery, located on the second floor of Corinthian Hall, an interactive exploring the lasting generational impact of redlining specifically on healthcare and housing discrimination and inequities will enhance visitors' understanding of how historical practices shape today's society.

Last but not least, in the *Our City, Our Stories* gallery, located on the third floor of the museum, short films and listening stations will provide visitors with access to historical and current personal stories of Kansas Citizens. New visitors will also be encouraged to work with the museum to contribute their stories.

The Kansas City Museum presents a unique opportunity for visitors and patrons to be active participants in experiencing Kansas City's distinctive

culture that celebrates the city's history and communities. While unpacking and learning history can be challenging, the exhibitions and programs offered at this historic institution ultimately allow the museum's visitors to engage with past and present stories, opening opportunities for reconciliation and healing.

The Kansas City Museum property is owned by the City of Kansas City, Missouri, and governed, managed, and operated by the Kansas City Museum Foundation, a 501(c)(3) nonprofit organization.

The museum is a collecting institution and boasts holdings of more than 100,000 historical artifacts and archival materials that document, interpret, and preserve Kansas City's local and regional history.



An Evolving City Landscape



Our City, Our Stories

A DIFFERENT KIND OF STARSHIP

VINCE F. SANTIAGO

From the beginning of the human race, food has always been an integral part of civilization. For many cultures, mealtime has far outgrown the basic need for sustenance and instead provides a place where family units can come together after a long day. However, this has begun to shift. While different forms of fast food have been around for millennia (i.e. traveling food carts), it was only relatively recently that a person could call a restaurant, ask for an item, and have it delivered directly to their door. For example, the earliest pizza delivery services in the United States started in the 1960s. With the start of DoorDash in 2013 and Uber Eats in 2014, food delivery has greatly expanded from pizzas to almost any meal a restaurant can cook. However, throughout history there has been a common factor in all the forms of food delivery services: humans. Humans have always been the ones picking up and delivering the food, but with recent advancements in robotics, humans may no longer be needed.

In 2014, Skype co-founders Ahti Heinla and Janus Friis founded Starship Technologies to provide a unique approach to food delivery: fully autonomous delivery robots. After ordering from a list of restaurants through the Starship app, restaurants prepare the food as normal. However, instead of it being given to a person, it is placed inside a Starship robot, which will automatically and autonomously bring it to your door. These robots have several advantages over traditional methods of delivery. Starship robots are fully electric, so they are more environmentally friendly than traditional cars, and they are also more efficient as they deliver orders that can consist of two or three meals in the most direct route possible. Also unlike humans, they don't need to take breaks or need to be paid. Overall, Starship robots provide a very fast and convenient service. Due to this, many college campuses have adopted the use of Starship robots, one of them being the Missouri University of Science and Technology.



Vince Santiago is currently a student at the University of Missouri Science and Technology studying History Education. At Missouri S&T, Vince sits as the Treasurer for the university's History Club and Vice President for the Taekwondo Club. Originally from the Philippines, his family moved to the United States when he was still a baby and settled down in St. Louis.

Starship robots are uniquely suited to college campuses, especially Missouri S&T. Since most universities like Missouri S&T have many pedestrian walkways and limited car traffic, Starship robots can easily navigate almost anywhere on campus. Starship delivery services are also compatible with university meal plans, making them very popular among students.

However, the emerging prominence of straight-to-the-door delivery provides an interesting perspective on how Americans have changed their eating habits. Historically, lunch breaks meant, well, eating lunch, but times have been changing. According to the *Harvard Business Review* in an article titled "Take Your Lunch Break!" by Ruchika Tulshyan, "62% of American workers say they eat lunch at their desks." At dinner, however, Americans are cooking their own food less and looking to restaurants more. According to another article by the *Harvard Business Review* titled "The Grocery Industry Confronts a New Problem: Only 10% of Americans Love Cooking" by Eddie Yoon, people are spending less on groceries and spending more on food from restaurants. Furthermore, the number of people who love to cook has declined from 15% in 2002 to only 10% in 2017. Mealtime used to be a social event that brought everyone together, and in many households cooking itself was a family event. However, with the advent of convenient delivery options, more people are choosing not to cook a family-style dinner and are instead ordering out.

While the greater effects of food delivery on human society are still unknown, at Missouri S&T it has generally been seen as a plus. Students have enjoyed the presence of the robots on campus with one student saying, "The robots have definitely had a positive impact on campus. I always see people smile just looking at them cruise down the sidewalks on campus. They really brighten people's day, even if they aren't using them." Although the robots serve a mundane task, they serve it with an unwavering devotion that students have come to appreciate. As time moves on technology will continue to evolve and become more ingrained in our daily lives, with food delivery being just the tip of the iceberg. At Missouri S&T's campus, new technology is constantly being tested and implemented. Starship Robots are evidence of that, not only showing how technology can foster a sense of community among students, but also how human eating habits are changing and evolving.

Wartime INNOVAT

GREG WOLK
HERITAGE PROGRAMS COORDINATOR, MISSOURI HUMANITIES

The age of mass communication reached Missouri in 1861. Our state had become the center of national attention in the late summer of that year as a vicious civil war unfolded. In the East, people thought that one battle would end the matter. Then, on July 21, 1861, the Union suffered a devastating loss at Bull Run in Virginia. The remnants of the Union's field army at Bull Run retreated into the defenses of Washington. Reconstructed as the Army of the Potomac, there it remained for months on end. The focus of the war shifted to the Mississippi Valley.



General Alexander Asboth and staff, sketched by Henri Lovie at Rolla, Missouri, Dec. 1861 – Courtesy of the Becker Collection of Boston College

IONS

The *New York Times*, *New York Herald*, and many other news organizations dispatched reporters to cover the armed conflict in Missouri. America's two primary illustrated weekly news magazines sent sketch artists to the scene. The American Antiquarian Society's article, "The Illustrated Press," explains that this genre had its roots in London in the 1840s; its appearance in the United States was largely due to the work of British immigrant Henry Carter. Carter, adopting the alias "Frank Leslie," was operating out of New York when he first published his weekly magazine in 1855, decades before newspapers were able to print photographs. When the Civil War began, the wood-block engraving technique was the prevailing technological process. Although the process had been around for centuries, it was tedious and expensive. Revolutions in communications and transportation — and a healthy rivalry between *Leslie's* and *Harpers Weekly* — changed the very nature of news reporting.

Missouri was at the center of this change for reasons beyond the inactivity of the Army of the Potomac, although that was a prime factor to be sure. The telegraph permitted reporters to file their stories in New York and Boston almost instantly. For the illustrated press, however, reporters needed to physically transport hand drawings to their publishing center. This implicated the nation's rail network. It was not until 1857 that an efficient through-route from St. Louis to principal eastern cities was established. By 1861, a person could reach New York by

Weekly illustrated magazines got their start just before the Civil War, but the competition for news "from the (war) front" made for a rapid advance in the character and quality of illustrations. One innovation that assisted this was a simple wooden block divided into 2-inch squares.

rail in about 48 hours. Meanwhile, the Army of the Potomac languished in their camps, and the U.S. Army commander in St. Louis, John Fremont, came under intense pressure to mount an offensive against pro-secession forces running rampant across Missouri. Reporters and sketch artists from all the major news organizations assembled at Jefferson City. They would "imbed" themselves in Fremont's army as it marched south in mid-October. For *Leslie's*, Prussian-born artist Henri Lovie was there all the way.

Most historians would agree that Henry Carter was the innovator of the last link that made it possible for images to become part of our mass media. The wood block was cut into two-inch squares so a score or more engravers could work on a drawing from the field. Print-ready blocks were ready in days, not weeks. Thus, publishers such as *Leslie's* and *Harpers*, a thousand miles from the action in Missouri, could meet the almost insatiable public demand for news and pictures from the war.

"Take a Step"

PHOTOGRAPHED BY TOM NEUMEYER

ARTIST STATEMENT

"Take a Step" displays stepping stones on a lake spillway, providing a metaphorical feeling that viewers can interpret in varied ways. The photograph was taken by Missouri photographer Tom Neumeyer, who is interested in the state's surrounding areas. This image focuses on space around the retaining dam at Hematite Lake, located at Land Between the Lakes Natural Area in western Kentucky. The lake is named for the mineral hematite, an iron oxide compound found in the area. Some people believe that wearing hematite crystal jewelry provides healing, energy, balance, and centering. Meanwhile, the stepping stones provide a link for the 2-mile hike around the lake, effectively allowing visitors to continue their exploration of the area.

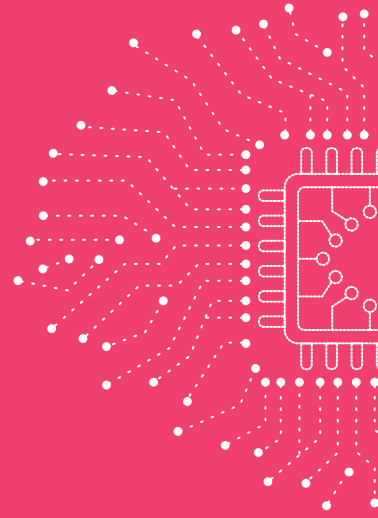
The path leads through a variety of topography, including a low-lying wetland traversed by an elevated wooden walkway. The calm lake, which is partly spring-fed, provides a relaxing atmosphere, and each stone around the lake encourages visitors to continue on their serene journey, seeking new landscapes and scenery to discover.

Tom is a graduate of Southeast Missouri University and has a background in photojournalism and professional photography. He published the book *Cape Girardeau: Then and Now* and is working on several more regional books, all in collaboration with Dr. Frank Nickell. His affiliations have included several regional and state historical, civic, and arts organizations. He served two terms on the Cape Girardeau City Council. He lives in downtown Cape Girardeau and has four grandchildren.

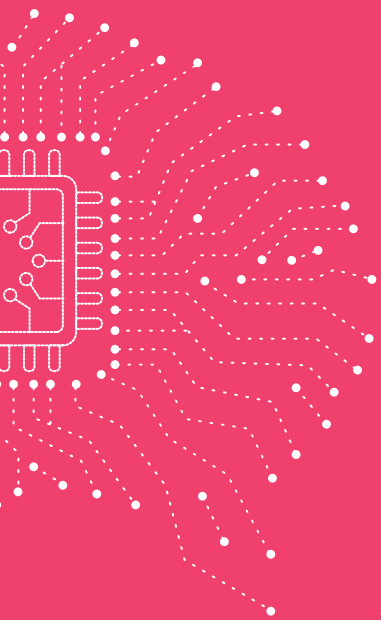




AI in Humanities

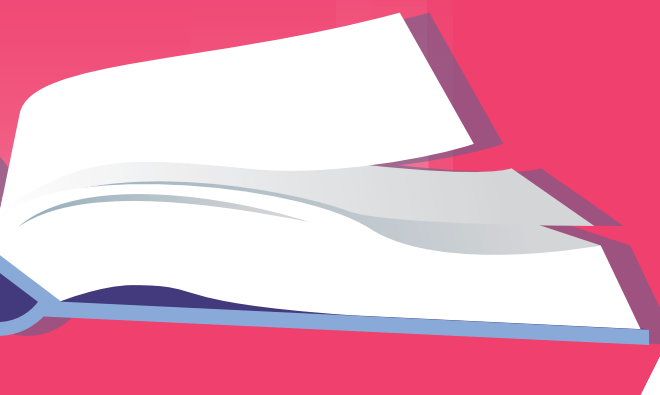


Artificial Intelligence (AI) is a rapidly growing field that has revolutionized the way we live, work, and interact with each other. During this transformation, the arts and humanities often take a back seat to arguably more exciting advancements in fields like biotechnology and space exportation. Some might even say that AI has inadvertently worked against the arts and humanities, while others believe it is the collaboration between the two that will bring humanity to new heights. I happen to find merit in both viewpoints.



A BALANCING ACT

CHRISTINA HIGHSMITH
MARKETING COORDINATOR,
MISSOURI HUMANITIES



Let's start with some concerns. I believe AI itself is not inherently detrimental to the humanities, but rather how it's deployed that makes the difference. The significant downside of AI use is the ethical framework, or lack thereof, that it is built upon. The data used for training AI models may already be tainted with human biases or skewed representations, meaning AI models can inadvertently perpetuate these biases, distorting the accuracy of the model's predictions and leading to skewed outcomes that don't account for the full diversity of human experiences. But most of all, I am concerned about AI

removing human creativity and plagiarizing various art forms. Currently, people on Facebook have been using filters to make cartoon versions of themselves for fun, and some students have even been using AI language models to aid in writing papers. A while ago, there was a popular AI model for classical art that could put a user's face onto any art piece they wanted. It's important to recognize that utilizing art in this way is often done without the original creator's permission and usually does not credit them. This can result in the loss of recognition for the time and effort someone put into their craft

and is also a loss in potential revenue for the artist. So, while these things seem harmless on the surface, I worry that not only are AI models using someone else's work to create these images, but also that it overshadows artistic expression by forging something easy and convenient.

My mother is a professional artist. I grew up with her painting our walls, giving my sister and me easels, and making a room dedicated to creativity in our house. Her art is a product of her emotions, experiences, and unique perspective on the world. It embodies her soul and the intricate layers of her identity. She always encouraged my sister and me to create art in whatever way we wanted to express ourselves. I quickly found out I did not enjoy painting like my mother and sister but felt an intrinsic draw to cameras. I could express what I felt to others through the lens of my camera. To me, AI poses a threat to the authenticity and human touch that define our different mediums. There is a risk that the genuine human creativity and the raw, unfiltered emotions that are infused in art might be overshadowed or replaced. The recent art AI models could inadvertently create a perception that art is easily replicable, undermining the countless hours of dedication, skill, and passion a person puts in to hone their craft. The world has always cherished the individuality of artists, and AI's potential to mass-produce art could disrupt this ecosystem. While AI can certainly be a tool to enhance artistic

processes, my apprehension lies in its ability to overshadow and commodify the art that has been my mother's, my sister's, and my own life's work.

Even with the pitfalls of AI, I can acknowledge that it could be a powerful ally in augmenting our reality and making the humanities more accessible than ever before. In a sea of historical documents, literary texts, and cultural artifacts, AI can serve as an invaluable guide, rapidly sifting through mountains of data to bring users information. It can facilitate interdisciplinary research, bridging gaps between fields like history, linguistics, and sociology, to help guide users to discoveries and innovative perspectives. AI-driven chatbots and virtual assistants can engage in meaningful discussions about classic literature, historical events, and cultural nuances, thereby fostering cross-cultural understanding and enriching the study of the humanities worldwide. This accessibility is being used for preserving indigenous languages and cultural heritage, ensuring that their traditions are not lost to time. Similarly, in literature and music, AI can generate compositions that harmonize with the canon of human creation, offering fresh narratives and melodies that captivate audiences and inspire new forms of storytelling. Even in the arts, where I was so heavily critical before, AI can assist and inspire human artists to create innovative art.

I recently visited the Amelia Earhart Hangar Museum in Atchison, Kansas.





As I walked through the front doors to the welcome desk, I heard a voice that sounded like Earhart welcoming me into the building. I turned to my left and there she was: Amelia Earhart, talking to guests entering the museum. The screen on the wall portrayed her exact height, voice, cadence, and likeness. I later learned that an AI model and software technology combined archival photos and videos to make an animated portrayal of Amelia that was as realistic and authentic as what she was like when she was alive. To hear her speak words that she had written down so long ago was striking and impactful. No longer are visitors reading a story about her life; they're having her tell it to them in person. This experience created a powerful

sense of intimacy and connection that transcended traditional methods of storytelling. It made her appear as if she had stepped out of history and into the museum, almost creating a tangible link to the past. Witnessing AI's ability to breathe life into Amelia Earhart was proof of the potential power of AI as a tool for preserving and sharing cultural heritage. More and more, I see AI use and interactive digital exhibits in museums, libraries, and education centers. The blending of storytelling and lived experiences provides visitors with unique and emotionally charged experiences. It's no wonder AI has become a formidable new tool for learning.

Ultimately, my optimism about AI in the humanities is rooted in the desire that it enhances, rather than replaces, human creativity and cultural exploration. AI's capacity to amplify human potential, streamline research, and inspire new forms of expression confirms its capacity to be a transformative force in the humanities. However, my cynicism towards AI continues to undermine my wonderment of its abilities. The ethical concerns for AI must be addressed and mitigated. While AI can be a powerful tool, it should complement human expertise and creative expression rather than replace it. There needs to be a balance to ensure the integrity of our cultural heritage and strengthen the relationship between AI and the humanities.

Penney

CHILLICOTHE

ST. JOSEPH

HAMILTON

James

SHOW ME A LINEAR

REPRESENTATIVE LOUIS RIGGS

What do Jesse James, J.C. Penney, Walt Disney, General John J. Pershing, and Mark Twain all have in common?

All of them lived along what is now U.S. Route 36, which has been marketed for more than a decade as “The Way of American Genius.” They are far from alone. Other famous individuals who lived along the “36 Corridor” include human-rights activist and actress Molly Brown; the father of osteopathic medicine, A.T. Still; Baseball Hall of Famer “Eagle Eye” Jake Beckley; and serial inventor Bill Lear of “Learjet.” Even Sliced Bread was invented along the route in Chillicothe, Missouri! Millions of visitors travel across U.S. Route 36 every year, enjoying the historic significance of this corridor, its people, and its hospitality. In fact, the Highway 36 Heritage Alliance has identified more than 1000 attractions across this nearly 200-mile-long corridor. Impressive to say the least!

I believe this national treasure could serve as the base layer for a Linear National Park. When you look at the map of National Parks across the Midwest, you will notice a desert. Missouri has a couple of national points of interest — Jefferson National Expansion Memorial (The Gateway Arch), U.S. Grant sites in St. Louis, and several square blocks of Ste. Genevieve covers the eastern side of the state while Wilson’s Creek Battlefield, George

Washington Carver, and Harry Truman sites cover the west. Ozark Scenic National Riverways provide southern Missouri with recreational opportunities. And while the trails west and the Trail of Tears are noted, they oftentimes do not see a substantial number of visitors.

Missouri could fix that by creating a Linear National Park across all of Northern Missouri using the Way of American Genius as a literal road map. There are communities well-spaced across the entire route that can accommodate visitors and interpretive sites every 60 miles, such as Macon and Chillicothe, that would provide visitors with opportunities to take a deeper dive into the significance of this route. Our history is the ultimate renewable resource, since we create new history every day at places like Star Quilt in Hamilton — and deal with the aftermath of such tragic chapters as the Mormon Extermination Order of 1838 during the Mormon War, much of which was fought in Caldwell County.

What would this Linear National Park look like? Think of the Natchez Trace in terms of signage and the Blue Ridge Parkway in terms of length, and you have a case for a Linear National Park across the entire state of Missouri.



Disney

Twain

LACLEDE

MARCELINE

HANNIBAL

NATIONAL PARK

But wait — there's more! Imagine this Linear National Park serving as the base layer for an interstate highway that will have another first-in-the-nation twist: a dedicated bike lane across the entire State of Missouri. A fully accessible bike trail would provide recreational opportunities for millions each year and the communities already along the route are optimally placed to provide necessary services. Imagine the benefits of history and culture paired with one-of-a-kind recreational opportunities for the only region in Missouri that does not yet have interstate highway access. The resulting interstate, I-72, was conceived to be an interstate highway before interstates existed: U.S. Route 36 in Missouri was designated as part of the Pike's Peak Coast-to-Coast Highway nearly a century ago. History is definitely on our side!

This concept would work wonders for a region of the state that has preserved and interpreted its history and culture with great pride for several generations. Sharing our history is what we do in Northern Missouri, and such a designation would enable us to share it with the entire world! At a time when we need to know more about our shared heritage more than ever, this is an idea whose time has come.

If the concept is executed, Missouri will be well-positioned geographically to serve as the focal point for several Linear National Parks. Route 66 begs for similar treatment across the United

States, and a Linear National Park centered on the Missouri River would enable this under-utilized recreational resource to tell multiple stories, such as those of the Trail of Tears, the Lewis and Clark Expedition, and the stories of those who went West before traveling the Oregon, Santa Fe, and California Trails. Combine the power of story with the resources that designation as a National Park would bring and you have the ingredients for a perfect combination of history, culture, recreation, and economic development across the entire state of Missouri.

As for the Way of American Genius Linear National Park, the possibility of expanding it across other states beckons. Less than 100 miles east of Hannibal on I-72, a gentleman born in Kentucky moved to Springfield, Illinois to pursue a law practice nearly 200 years ago. He ended up becoming one of the many great presidents in American history: Abraham Lincoln. The possibilities here are limitless, and I hope you will join me in this endeavor! As Harry Truman once said, "The only thing new under the sun is the history you don't already know!"

State Representative Louis Riggs represents the 5th District (including Hannibal) in the Missouri General Assembly. He currently teaches at Culver-Stockton College, is Chair of the House Workforce and Infrastructure Committee, Vice Chair of the Missouri Rural Development Partnership, and former Vice Chair of the Economic Development Committee. He served as Chair of the Missouri Humanities Board of Directors from 2015 to 2016.

Proud to Be: Writing by American Warriors



Volume 12

NOW AVAILABLE FOR PURCHASE!

“Emotional work by veterans of U.S. military conflicts from World War II to Afghanistan, in creative nonfiction, poetry, fiction, and photographs. . . The poems are really something.”

– ST. LOUIS MAGAZINE

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. It is an annual series first released in November 2012.

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 a historical documentation of our nation’s wartime experiences.

Proud to Be: Writing by American Warriors is published by Southeast Missouri State University Press in cooperation with Missouri Humanities. Submissions are reviewed by a panel of judges for inclusion in the anthology, with a \$250 prize in each of the four genres listed above.



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.



FOSTERING OPPORTUNITIES:

Grantscovery in the Making

Missouri remains a state full of innovation, great ideas, and endless possibilities in both rural and urban cities. Here, various organizations hope to make positive and lasting change for a plethora of communities; many seek to enhance literacy efforts, some strive to conserve cultural heritage, and others work to ensure history is not forgotten. We'd be remiss to assume one group or organization could take on all of these great tasks alone, which is just one reason why Missouri Humanities works diligently to offer comprehensive mini and major grants to support humanities-based projects by non-profit organizations, or civic, educational, or cultural organizations that operate similarly to non-profits.

Missouri Humanities works diligently to offer comprehensive mini and major grants to support humanities-based projects.

These efforts have recently been enhanced and modernized through the implementation of new grantmaking software: Foundant.

In 2022, Missouri Humanities awarded \$360,523 in mini and major grants to 74 Missouri organizations, resulting in a reach of approximately 24,176 individual Missourians. We are hoping to further that reach dramatically in the coming years,

especially with new software in place to simplify and expedite the process. Grant applicants can now navigate through the process with ease — this software will prompt users for additional information, missed questions, and potential issues as they go through each step, ensuring the quality of submissions during each grant round. The system will alert users when a decision has been made regarding their application, and will also retain account information to streamline future applications. Because this process has been improved and requires less time, staff are able to make more concentrated efforts to aid those who may need assistance or additional feedback. The implementation of new technology has allowed Missouri Humanities to work towards our mission while also supporting and fostering innovation throughout the state.

Mini and major grants can be used to pay for a variety of projects or programs that connect the general public with the humanities and respective experts. Projects funded in the past include interpretive exhibits, panel discussions, mass media and



publication projects, and so much more. We are also encouraging prospective applicants to consider applying for literacy, documentary film, storytelling, and cultural tourism grants. To view a holistic list of grant-funded program requirements, please visit mohumanities.org/grants, or scan the available QR code.

Curious about the grants process, but want to know if your program fits the requirements? Contact Clarice Britton at clarice@mohumanities.org.

Small Town SHOWCASE

We are not a flyover state;

we are the heart of America.

2024 FEATURED FIVE COMMUNITIES

CAITLIN YAGER,
PROGRAM DIRECTOR, MISSOURI HUMANITIES

Missouri Humanities strives to highlight the uniqueness of rural Missouri, and to showcase the bigger picture of what Small Town America really is and why it shouldn't be overlooked, overshadowed, or underappreciated.

Each year, communities are nominated and voted on by Missourians to become annual "Featured Five" communities. Each town works with Missouri Humanities to produce a video about their community and a roundtable-style podcast episode.

In 2022, pilot communities included Lamar, Sweet Springs, Chillicothe, Marble Hill, and Mountain Grove. 2023 communities are St. James, Norborne, Seymour, Carl Junction, and Doniphan.

Our 2024 Featured Five Communities

Aurora

(Lawrence County, pop. 7,500)

Albany

(Gentry County, pop. 1,679)

Marceline

(Linn County, pop. 2,125)

Pacific

(Franklin County, pop. 7,414)

Carrolton

(Carroll County, pop. 3,430)

Congratulations to these wonderful Missouri communities, and thank you to everyone who nominated and voted! Stay tuned to Missouri Humanities' website, socials, and newsletters for updates about 2024's "Featured Five" and for notifications about 2025 nominations.

ABOUT SMALL TOWN SHOWCASE:

Missouri Humanities strives to highlight the uniqueness of Missouri's small towns and to showcase the bigger picture of what Small Town America really is and why it should not be overlooked, overshadowed, or unappreciated.

Small Town Showcase provides an opportunity to connect with more of our rural communities, form partnerships, and provide communities with a platform to tell their stories.

Each year, communities will be nominated and voted on by Missourians to become our annual "Featured Five" communities. **For all Small Town Showcase info, as well as videos and podcasts for featured communities, visit mohumanities.org/small-town-showcase.**



CROSSROADS:

Change in Rural America

A SMITHSONIAN TRAVELING EXHIBIT

2023-2024 Upcoming Sites & Dates

KNOB NOSTER, MO

December 18, 2023 –
January 29, 2024

BROOKFIELD, MO

February 4 – March 17, 2024

SALEM, MO

March 23 – May 4, 2024

KEARNEY, MO

May 10 – June 21, 2024

Thank you to our first two sites, Kennett and Crane, for the commitment and effort put into making the launch of this year's traveling exhibit a success.

ABOUT CROSSROADS:

The vast majority of land in Missouri is considered rural, and roughly 34% of Missourians live in rural counties. Although this percentage could be considered small, rural populations continue to thrive in the areas they call home. The Smithsonian traveling exhibit, Crossroads: Change in Rural America, reflects on not only the fluctuation of these rural populations over time and the impact of these trends, but also the creativity and ingenuity rural populations have harnessed to sustain unique and desirable communities.

An exhibition from the Smithsonian Institution, Crossroads: Change in Rural America is developed as a Museum on Main Street (MoMS) program. Support for Museum on Main Street has been provided by the United States Congress. Each year, 5 sites are selected to host the exhibition throughout the year. To find out more or to apply to be a future host site, please scan the available QR code or visit mohumanities.org/traveling-exhibits/



Grants Awarded

May through August 2023

GRANT DESCRIPTION	ORGANIZATION	COUNTY
Young Writers Workshop	West Plains Council on the Arts Inc.	Howell
18th Annual Ancestors Gourd Dance and Powwow	Red Star Intertribal Gourd Dance Society	Cass
Essential Skills Camp	William Jewell College-Strategic Partnerships	Clay
Learning Historical Journeys through Puppetry	Puppetry Arts Institute	Jackson
Stephens College to Host the 2023 Screenwriting Research Network International Conference	Stephens College	Boone
Benton County Barn Quilt Trail	Benton County Tourism and Recreation	Benton
Bates County Spirit Stroll	Bates County Historical Society and Museum	Bates
The Largest Book Party	Books for STL Kids	St. Louis City
Donald C. Pharis: First Farmer to Terrace in Clay County	Friends of Pharis Farm	Clay
Caroline or Change Musical Production	Fly North Theatricals	St. Louis City
1877: A Three-Act Play on St. Louis and the General Strike of 1877	Bread and Roses Missouri	St. Louis City
National Black Radio Hall of Fame Fish Fling Project	National Black Radio Hall of Fame	St. Louis City
Spirit of Independence: Kent Bicentennial Portfolio Humanities Programs	Springfield Art Museum	Greene
Second Annual Civil War Symposium Lecture Series	Crowder College, Social Science Department	Newton
Latino Celebration at the Market	Webb City Farmers	Jasper
What the University Owes Democracy	Lincoln University of Missouri-Political Science	Cole
Saxon Lutheran Memorial Fall Festival	Saxon Lutheran Memorial, Inc.	Perry
Bilingual Poetry Program	No Divide KC	Jackson
Northland Ethnic Festival	Ethnic Enrichment Cultural Council	Jackson
King Hill Exhibit "A Day in the Life"	St. Joseph Museum	Buchanan
For the People Powwow	Missionary Society For Preservation of Traditional Values - For the People Powwow Committee	Boone
Genealogy Society and Museum	City of Bowling Green Missouri	Pike

Kindness Libraries for Boone County Youth	Children's Grove	Boone
A Celebration of Cape Girardeau County Veterans	Cape Girardeau County Historical Society	Jackson
Cultural Heritage Program at Mullanphy Elementary School	St. Louis Public Schools	St. Louis City
Through the Eyes of Alice M. Windom	Diaspora Connections Unlimited, dba The Griot Museum	St. Louis City
Night of the Museum	Sullivan Middle School	Crawford
Westside Stories	Mattie Rhodes Center	Jackson
Gene Slay's Girls & Boys Club's Literacy Program	Gene Slay's Girls & Boys Club of St. Louis	St. Louis City
Stories of Bethel: Engaging the Next Generation to Learn and Share Our Unique History	Historic Bethel German Colony, Inc.	Shelby
Military Trails of Missouri, Passport Program	Missouri's National Veterans Memorial	Perry
Tactile Images, Audio Descriptions, and Sight-Impaired Accessibility	Eugene Field House Foundation	St. Louis City
The Rise of Missouri Women in the Federal Reserve Bank	United WE	Jackson
Trailblazers in Opera	Opera Theatre of Saint Louis	St. Louis City
The Whole Story Program Series	Kansas City Museum	Jackson
Expanding Access to the HMS Meet Missouri Program	History Museum on the Square	Greene
Sharing Native American Culture One Step at a Time in Springfield, MO	American Indian Center of Springfield Missouri	Greene
Developing St. Louis Children's Literature into New Plays for Young Audiences	Metro Theater Company	St. Louis City
Show me the Bootheel	Bootheel Youth Museum	Dunklin
Museum of the American Indians of the Ozarks Plateau Preservation Assessment Project	Museum of the American Indians of the Ozarks Plateau	Wright
St. Louis Storytelling Festival	St. Louis County Library Foundation	St. Louis County
Story Big Break: A Podcast Series	American Jazz Museum Inc.	Jackson
Day of the Dead Program	The Sheldon	St. Louis City
Missouri Comfort: A Guided Food Tour to the Show Me State	Off the Page	St. Louis City
Laugh-O-gram Movie	Thank You Walt Disney, Inc	Jackson
Queens of the Blues: An Exhibition by the National Blues Museum	National Blues Museum	St. Louis City
Get Out And Get Active: Parks of East Central Missouri	HealthWorks! Kids' Museum St. Louis	St. Louis City

Changing the Rural Missouri Pictu



PATTY CANTRELL
DIRECTOR OF OUTREACH AND DEVELOPMENT,
NEW GROWTH, AN AFFILIATE OF WEST CENTRAL
MISSOURI COMMUNITY ACTION AGENCY

Rural Missouri. Query the Internet, and you'll probably see pictures of farmland and old buildings. You see few people, and even farmers are scarce in search results.

This is a problem for Missouri, because “seeing is believing.”

For young people to believe they have a future in their rural communities, they need to see the many people around them who are making a living and a life in rural places. If Missouri is to build a vibrant 21st-century economy, policymakers need to be able to see and invest in rural entrepreneurs who are seizing market opportunities for themselves and their communities.

Bringing rural life to light — showing the everyday innovation and enterprise of people in rural Missouri — is the focus of the Rural Business Photo Stories Project at New Growth, a nonprofit community economic development organization based in west-central Missouri.

With support from Missouri Humanities, New Growth will produce a series of photo narratives that capture a day in the life of twelve different rural west-central Missouri businesses. Through the use and promotion of photographs, and providing aid with outreach efforts, New Growth aims to begin building a more contemporary picture of rural Missouri that can inform and inspire locals and visitors alike.

re



Local Kid Gets the Job



Photojournalist Clayton Steward is helping New Growth showcase the reality of rural business dynamism through 12 entrepreneurs

selected in consultation with regional START HERE Business Acceleration Network partners. The featured businesses are from the west-central Missouri counties of Bates, Benton, Dallas, Hickory, St. Clair, and Vernon. They represent a range of business types, from retail to manufacturing to farming.

Steward is a master's degree candidate in photojournalism at the University of Missouri-Columbia's School of Journalism. He grew up nearby in the Henry County town of Montrose. Steward said the project is enlivening his understanding of his home region.

"This summer alone for this project, I have found myself on two different trash trucks, a kayak, and a farm truck. I have been in the back of storefronts, at a cattle auction, in gardens, and in a massive historic factory," he said. "The chance to document life and business in the place I call my stomping grounds has been humbling and exciting, and not at all short of a new experience."

Groundbreakers and Placemakers

The story of RiOak Design in the Benton County town of Cole Camp is one example. Its storefront shop in historic downtown Cole Camp is filled with items that have become widely popular: rustic signs with clever and inspirational sayings.

Yet in the background is the story that Steward's photo narrative will tell: how owner Ashley Raetz helped build that home décor phenomenon.

Early on, she figured out how to market her designs through Amazon, and one design in particular became an international bestseller. The Raetz family is now fulfilling orders full-time — all hand cut and painted — and managing the hub of local commerce and industry connections their historic building has become.

The Raetz family's story is proof that rural entrepreneurs are taking risks and putting their hearts and dreams into living a satisfying rural life. Their work also ensures their rural places have amenities that help retain and attract new residents.

Another rural attraction is Daniel Horner's venture, The Wine Journal. He started this restaurant and wine bar in Adrian upon returning to his hometown after a few years away. The Wine Journal was named after the town's longtime local newspaper, *The Adrian Journal*, and is located in the former newspaper's downtown building, which Horner has transformed. Providing a gathering spot to preserve and make memories is how The Wine Journal contributes to a sense of place that, literally and figuratively, keeps Adrian together.

Photos from Here

Sense of place is the primary point of the Rural Business Photo Stories project. In a practical way, it uses photography to help rural communities and organizations show where they are and who they serve.

"We know the importance of telling stories both locally and beyond about business and our local leaders," said Hollie Elliot of Dallas County Economic Development Group. "Unfortunately, these stories don't often get told due to time or ability. Small rural communities are often at or over capacity."

New Growth seeks to aid in this dilemma, as Rural Business Photo Stories project photos will not only feature businesses but also their communities, helping them convey rural activity, innovation, and enterprise.

High-quality, representative images are difficult for rural communities and organizations to find and afford. For example, stock photography is invariably metropolitan and rarely looks like rural Missouri. Yet visuals are everything in this digital age for communicating who you are and what you do.

Attention and Investment

State leaders need to be able to identify and invest in rural entrepreneurs as they implement the new state economic development plan developed by the Missouri Technology Corporation (MTC): *Catalyzing Innovation*. This plan outlines strategies for building high-growth and high-tech companies by spurring and supporting entrepreneurship. Many entrepreneurs are in rural Missouri, which the Rural Business Photo Stories project strives to illustrate.



Hidden behind the internet's photo gallery of farmland and old buildings is the fact that Missouri's rural communities have high rates of entrepreneurship, higher than metro areas. Data compiled by University of Missouri (MU) researchers for the *Missouri Policy Journal* (No. 9) show the ratio of nonfarm business owners to total employment in a county is historically and significantly higher in rural Missouri (0.30) than in metro Missouri (0.23).

Some of those businesses are key to retaining and attracting top tech and high-growth business talent, which is part of the state's new strategy. Main Event Wedding Boutique and Event Rental in Warsaw is an example.

The designer dresses that owner Michelle King stocks are unusual for little communities as most people expect to travel to larger cities for anything like Main Event's selection and service. It's a pleasant surprise for new and returning residents. In addition to this, Warsaw is attracting people with investments in recreational assets, such as an extensive network of biking and walking trails and its riverfront Drake Harbor Park.

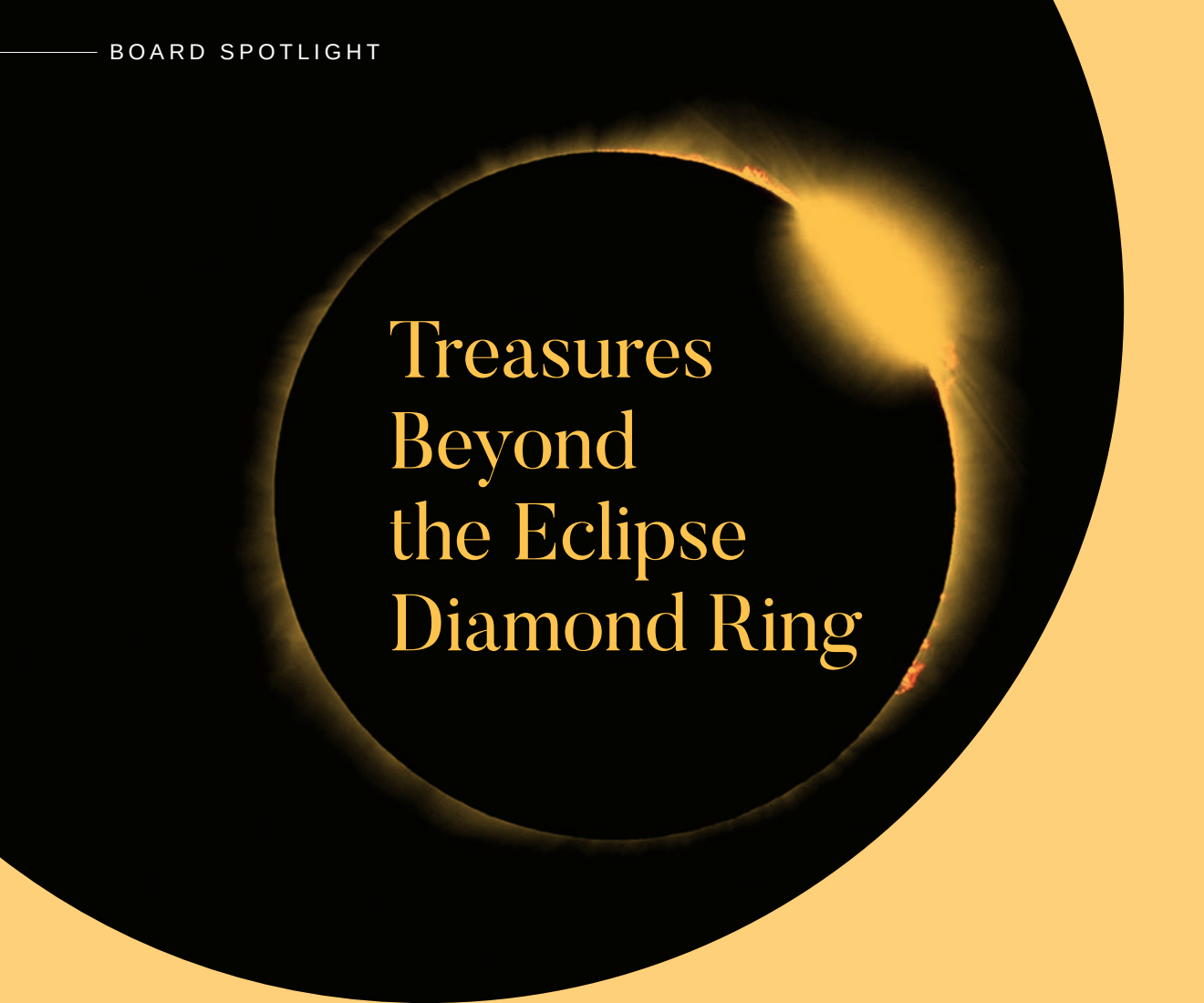
Community Display

Seeing rural Missouri's businesses and communities that people are building sends the message that plenty is happening in rural towns; people are making personal and professional investments in the places they call home.

Steward hopes the photographs he is taking for New Growth's Rural Business Photo Stories project can help get that message across to young people like him from rural areas and many others who may consider living and investing in rural.

"My hope for this project is that I am able to convey the immense wit each business owner possesses and the deep care each has for their communities. The people I've worked with are not just employers; they are parents, coaches, teachers... all giving back to their respective areas."

New Growth is a rural community advocate and entrepreneur support organization. Services include business development assistance, credit building, microenterprise financing, and on-demand transit through a network of volunteer drivers. New Growth's Food Systems Program provides direct assistance to farmers and related businesses building new regional market pathways.



Treasures Beyond the Eclipse Diamond Ring

TRISH ERZFELD
CHAIR OF THE BOARD OF DIRECTORS,
MISSOURI HUMANITIES

With great anticipation, Missourians will experience another total solar eclipse on April 8, 2024. Much like the Great American Eclipse in 2017, communities across the path plan local events to promote what is unique and historical about where they live. This total solar eclipse will highlight many rural towns and cities located in the distinctive Missouri Ozarks.

One such city is Perryville, Missouri, which was also in the path of totality in 2017. Perry County documented visitors from thirty-six states and seventeen countries who traveled to public viewing areas to witness the total solar eclipse, and they are excited to welcome them back again in 2024! Perryville has been working collectively with multiple other cities, towns, and communities to educate and inform planners through the Missouri Eclipse Taskforce. This group has



been meeting monthly since 2022 to prepare for the upcoming eclipse with community planning in logistics, events, marketing, media, and more.

On July 22, 2023, the Missouri Eclipse Taskforce hosted a statewide Missouri Eclipse Expo in Cape Girardeau, Missouri to help planners, educators, and families both inside and outside the path of totality better understand the eclipse and help their communities have the best possible experience. Although we can expect to see thousands of sightseers seeking locations within the path, the reality is that not everyone will be able to travel on April 8, 2024, yet there are still fun and educational activities those outside the path can join in to have a memorable experience.

The Missouri Eclipse Expo included a speaker series of nationally known eclipse experts. There were interactive stations with hands-on learning experiences, a giant Earth globe, and booths representing destinations across the path informing guests of local festivals, events, live entertainment, presentations, and the eclipse's impact on nature. Missouri-based astronomical societies were

stationed outside the event center with solar telescopes sharing peeks of the largest star in our universe. As guests entered the facility, a giant pair of oversized eclipse glasses were available to help capture fun pictures and encourage families to participate in other family-friendly activities!

Perryville is once again using the eclipse as a golden opportunity to promote the rich history and heritage of Perry County by encouraging eclipse chasers to come early and take advantage of museums and cultural sites' extended hours, to explore our natural areas and take part in community events throughout the eclipse weekend. People from all over the globe will be traveling to rural communities to see this eclipse. Some will travel to places in Missouri they would have never gone to otherwise. Like the diamond ring and Bailey's beads of a total solar eclipse, Missouri's history, heritage, and natural areas are beautiful gems. Come for the diamond rings, but make sure to stay for the hidden treasures waiting to be discovered in Missouri communities!



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Photograph by Lance Thurman

Meet the 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) Claire Bruntrager, Chrissy Sommer, Chris Kempke, Caitlin Yager, Greg Wolk, Ashley Beard-Fosnow, Christina Highsmith, Clarice Britton, Ashley Vogel (not pictured), Lisa Carrico, Michael Saldivar

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