

# NEH Application Cover Sheet (GW-256028)

## Community Conversations

### PROJECT DIRECTOR

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### INSTITUTION

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Michigan Humanities Council  
Lansing, MI 48912-1270

### APPLICATION INFORMATION

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**Title:** *Third Coast Conversations: Dialogues about Water in Michigan*

**Grant period:** From 2017-09-01 to 2019-08-31

**Project field(s):** Public History; Interdisciplinary Studies, General; History, Other

**Description of project:** Third Coast Conversations: Dialogues about Water in Michigan, will be a series of statewide public conversations taking place in 31 communities over two years that focus on the cultural, social, historical, and environmental factors that connect Michigan's people to their water. The project will be led by the Michigan Humanities Council in collaboration with their strong network of partner organizations on the ground. The conversation-based project will allow MHC to augment Water/Ways, a Smithsonian Institution Museum on Main Street travelling exhibit that MHC is already bringing to six rural communities in Michigan with populations of 2,000 people or less as part of our regularly scheduled programming. The exhibit topic, as well as ongoing issues concerning drinking water quality in Flint and other communities, presents a unique opportunity to focus attention on the importance of water as Michigan's most valuable natural resource.

### BUDGET

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<b>Outright Request</b>	400,000.00	<b>Cost Sharing</b>	0.00
<b>Matching Request</b>	0.00	<b>Total Budget</b>	400,000.00
<b>Total NEH</b>	400,000.00		

### GRANT ADMINISTRATOR

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## **Third Coast Conversations: Dialogues About Water in Michigan**

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## **Third Coast Conversations: Dialogues about Water in Michigan**

### **Abstract**

*Third Coast Conversations: Dialogues about Water in Michigan*, will be a series of statewide public conversations taking place in 31 communities over two years that focus on the cultural, social, historical, and environmental factors that connect Michigan's people to their water. The project will be led by the Michigan Humanities Council in collaboration with their strong network of partner organizations on the ground. The conversation-based project will allow MHC to augment *Water/Ways*, a Smithsonian Institution Museum on Main Street travelling exhibit that MHC is already bringing to six rural communities in Michigan with populations of 20,000 people or less as part of our regularly scheduled programming. The exhibit topic, as well as ongoing issues concerning drinking water quality in Flint and other communities, presents a unique opportunity to focus attention on the importance of water as Michigan's most valuable natural resource.

The state of Michigan is often referred to colloquially as the nation's "third coast," because it boasts the most miles of shoreline in the contiguous United States, bordering four of the five Great Lakes. Together, the lakes hold some six quadrillion gallons of water, 84 percent of North America's surface freshwater supply.<sup>1</sup> This setting gives Michigan a stunning natural landscape and a long history of human use beginning with the state's indigenous peoples (Anishinabe). An abundance of water also made Michigan a lucrative place to do business and develop industry, including a booming tourism economy. At the same time, access to safe, clean water has also been a scarcity. Michigan's heritage as an industrial place in the "rust belt" means that the state faces distinct challenges related to its water supply, such as an aging infrastructure for delivering drinking water that has been particularly devastating in the city of Flint. Proposals to divert water from the Great Lakes to outlying areas of the nation have also put Michigan's proximity to freshwater in the national spotlight. In its paradoxical abundance and scarcity, water binds and divides our state and its people. For this reason, it is an important topic that is ripe for conversation among residents from all corners of the state.

*Third Coast Conversations* will use the humanities to help more people engage in the public square and contribute to the common good by providing resources for local organizations to create facilitated discussions around the topic of water. The project will provide points of entry into a complex contemporary topic and will, in turn, help participants develop a renewed appreciation for the ways water impacts our state and its people and learn about complex topics and challenges in dialogue with each other, scholars, and other experts. Rather than focusing exclusively on the science of water, the humanities-focus of *Third Coast Conversations* will

<sup>1</sup> Heasley, Lynne and Daniel Macfarlane, "Negotiating Abundance and Scarcity: Introduction to a Fluid Border" in *Border Flows: A Century of the Canadian-American Water Relationship*, 2016, pp. 3.

allow more people to find a way into the topic—through their history, culture, ethics, literature, and identity as Michiganders.

The project will explore water from diverse humanities perspectives. Local conversations will be guided by the following themes:

*Indigenous peoples' perspectives on water; Access and rights to water; Infrastructure, industry, and the challenges of urban water systems; The role of water in shaping Michigan's human history; Recovery and resilience of waterways; Tourism and a sense of place.*

In consultation with an advisory group of interdisciplinary humanities scholars and educators, MHC will put out a competitive RFP to select the 31 host sites (six of which will also host the Smithsonian *Water/Ways* exhibit), create humanities-based discussion guides, and develop specific topics from these broad themes that resonate locally.

### **Nature of the Request**

The Michigan Humanities Council (MHC) is requesting \$399,396 from the National Endowment for the Humanities to develop and implement a community conversation project on the topic of water. The innovative outreach and conversation project, titled *Third Coast Conversations: Dialogues about Water in Michigan*, will offer cultural organizations across Michigan opportunities to present public humanities programs that explore water from diverse perspectives and voices. The project will be a platform to enhance and increase the statewide impact of the Smithsonian Institution Museum on Main Street travelling exhibit *Water/Ways*. MHC is bringing the exhibit to six Michigan communities with populations of 20,000 people or less during 2018–2019 as part of our regularly scheduled programming. *Third Coast Conversations* will support supplemental community conversations in the six communities selected to host the *Water/Ways* exhibit designed in consultation with the project directors for the exhibit (MHC determines the host sites for the exhibit through a competitive call). In addition, *Third Coast Conversations* will support 25 additional conversations in communities of all sizes across Michigan for a total of 31 communities. By providing support for community conversations around topics connected to water, the goal of the project is to help more people across the state learn about the issues related to water that affect their communities in the 21st century.

MHC will issue an RFP for 25 sites to participate and do targeted outreach and work with applicants to cultivate topics and facilitators that align with the following themes:

- Indigenous communities and water
- Access and rights to water
- Infrastructure, industry, and the challenges of urban water systems
- The role of water in shaping Michigan's human history
- Recovery and resilience of waterways
- Tourism and a sense of place

The project's advisory committee of humanities scholars and educators will be responsible for selecting the final 25 sites. Each site selected to participate (including the six *Water/Ways* sites) will receive grants of up to \$5,000 to fund 3–5 different community conversations around one of the above themes related to water. To enhance the impact of the program, MHC will also create a dedicated *Third Coast Conversations* webpage with a calendar of events, blog, and podcasts. Blog posts will be written by members of the program's advisory group, as well as at least one post by the facilitator/lead at each host site (for a total of at least 31 posts on varied topics. We anticipate some sites may wish to write more). Short Podcasts (approximately 20 minutes) on each of the themes above will also be recorded with the eight scholars on the advisory group. Specific topics within these themes relate to the individual's expertise and will be determined with them once the project begins.

*Third Coast Conversations* connects to several of the NEH's areas of interest. For example, it addresses the "Common Good: Humanities in the Public Square" by connecting the humanities to current conditions in national life, specifically around the challenge of access to water, water rights, and the problems posed for cities with aging infrastructure for delivering what many Americans take for granted: fresh running water. The conversations across the state will connect humanities scholars to public audiences to explore challenging topics related to water, both illuminating the complexity of the challenges while enriching how people across the state understand how these topics relate to the common good of our state and national livelihood. Water is a shared resource and "Third Coast Conversations" will help Michiganders better understand how this resource has connected and divided the people of our state, both in the past and present.

Additionally, the conversations MHC is proposing will also be intentionally planned and awarded funding so that they are reaching underserved audiences, both in terms of demographics and geography. For example, we are working with the Little Traverse Bay Bands of Odawa Indians. The project will explore water from a range of humanities perspectives, giving attention to groups that have been traditionally absent from having a voice in conversations about water, such as communities of color in Flint.

## **Humanities Content**

The humanities content of *Third Coast Conversations* focuses on the historical, cultural, and social qualities of water to Michigan's residents, across different time periods and regions, in conversation with the ecological and scientific dimensions of water. Water is an interdisciplinary topic and *Third Coast Conversations* will contribute a deeper understanding of this substance to broad public audiences by revealing the interconnections between the various ways humans understand and use water as a part of their cultural and biological existence. Water is integral to our lives, yet often has faded into the background of our consciousness until moments of crisis, such as lead tainted drinking water discovered in Flint in 2014, revealing humans' fragile relationship to this critical and threatened resource.

By exploring water in communities across Michigan, the overarching goal of *Third Coast Conversations* is to heighten the general public's knowledge of water and ability to contribute to conversations about its history, relevance, and challenges in our contemporary society. As historians Lynne Heasley and Daniel Macfarlane argue, the environmental humanities and historical scholarship around the topic of water has more often than not focused on the western half of the United States, leaving the Great Lakes region and Michigan with a lack of engagement around the topic.<sup>2</sup> *Third Coast Conversations* will help to fill this void and contribute to the public dimensions of the environmental humanities by bringing diverse public audiences into dialogue with humanities scholars, educators, and researchers through community conversations, a blog, and podcasts on unique topics related to water in Michigan.

An additional goal of the project is to enhance and strengthen the statewide impact of the Smithsonian Institution travelling exhibition *Water/Ways*, which will tour Michigan during 2018–2019, by engaging more Michiganders with the topic of water through state-wide community conversations that extend beyond the six sites MHC will select for the *Water/Ways* exhibit as part of our regular programming. The exhibit's interpretive content focuses on the multifaceted ways water affects our everyday lives and larger society—its role in shaping our planet, environment, culture, and history. The exhibition aims to unpack what water means to human societies, using examples from everyday life to help visitors to build a deeper understanding and renewed appreciation for this familiar substance.

The exhibition's introduction describes the multifaceted ways in which water influences human cultures: "In societies across the globe, water serves as a source of peace and contemplation. Many faiths revere water as a sacred symbol. Authors and artists are inspired by the complex character of water—a substance that is seemingly soft and graceful that is yet a powerful and nearly unstoppable force. Water also plays a practical role in American society. The availability of water affected settlement and migration patterns. Access to water and control of water resources have long been a central part of political and economic planning. Human creativity and resourcefulness provide new ways of protecting water resources and renewing respect for the natural environment."<sup>3</sup> Through this framework, *Water/Ways* tells a national and global story that local communities can connect with through their own stories and experiences. Michigan has also been an important part of the history and culture of water. From its cultural and economic significance to the Anishinabek and shaping the contours of industrial growth as shipments of iron ore traveled the Great Lakes from the Upper Peninsula, to the stark social and racial divisions revealed by the contamination of drinking water in Flint and the location of polluted rivers, lakes, and streams, water has had a profound impact on the people of our state. As scholarship in the environmental humanities has described, the tension between abundance and scarcity has shaped the meaning, use, and availability of water in the Great Lakes state. The

<sup>2</sup> Heasley, Lynne and Daniel Macfarlane, "Negotiating Abundance and Scarcity: Introduction to a Fluid Border" in *Border Flows: A Century of the Canadian-American Water Relationship*, 2016, pp. 5–7.

<sup>3</sup> <https://museumonmainstreet.org/content/waterways>

themes of *Third Coast Conversations* will use this framework of abundance and scarcity to spark productive conversations among Michiganders.

Amidst these broad transformations and crises related to water, the people most affected by changes to water systems, both natural and human controlled, often lack a means of being a part of conversations about this resource. By being responsive to local topics through a themed RFP, *Third Coast Conversations* will help more people be a part these conversations and better understand how their daily lives and culture are influenced by water. *Third Coast Conversations* will help expand these themes and ideas about water across the state.

The humanities content of *Third Coast Conversations*, a series of complementary state-wide community conversations in 31 communities, will build from ideas of the exhibit and revolve around the following questions: What does water mean to the diverse residents of Michigan in the 21st century? How has water influenced the history and cultures of Michigan? And what might possible futures for water look like in Michigan and the Great Lakes region 10, 50, and 100 years from now? With these questions as a guide for outreach and the RFP, MHC supported statewide conversations will seek to understand and explain the significance of what people have thought and done to the natural resource of water throughout Michigan's past and present, generating new insights and knowledge by engaging people in conversations.

To further unpack these questions and help Michiganders discuss them in relation to local contexts and diverse sets of local knowledge, the RFP for *Third Coast Conversations* asks applicants to focus on one or more of the following humanities themes as they relate to the overarching topic of water:

*Indigenous Communities and Water.* Michigan's 12 federally recognized tribes, collectively known as the Anishinabe people, have had the longest history with Michigan's water. Yet the treaties and beliefs that shape their legal and cultural relationships to the Great Lakes are often misunderstood. For example, 19th century treaties (and 20th century legal decisions about those treaties) determine the fishing rights of Michigan's native communities. With this theme and targeted outreach (in particular through advisory group member Eric Hemenway), MHC will bring voices from Michigan's native communities into conversations about how water affects their lives today, from invasive species threatening traditional Native fishing waters to the environmental history that shaped the way the Anishinabe people made their lives along the Great Lakes.

*Access and Rights to Water.* Who has access to water and for what purposes? And what happens when invasive species threaten the ways Michigan's water systems and ecosystems function for humans, flora, and fauna? How might dam removal impact recreational uses of rivers? Laws and policies created in the distant and not-so-distant past shape how, who, and to what ends people and organizations have access to water. The high cost of supplying drinking water to residents in Highland Park and Detroit has brought attention to the ways access to water is shaped by economic means. Nestle's plans to draw more water from natural springs in north central lower

Michigan have also sparked debates among rural and urban residents alike over the tension between abundance, scarcity, and economics. Conversations addressing this theme will address the tension between water as a necessity for human life and an economic commodity, providing audiences with the means to understand all sides of the issues and debates surrounding water rights in Michigan.

*Infrastructure and the Challenges of Urban Water Systems.* People sometimes think of water, like the wilderness, in terms of natural areas and shorelines used for recreation and relaxation. At the same time, Michiganders also have connections to water in their everyday lives when they wash their hands, take a shower, or prepare their meals. During the 20th century, modern technology made it increasingly easy to take access to safe and clean drinking water for granted in cities in Michigan and across the United States. In 2014, however, a series of events resulted in lead contamination in drinking water of residents in Flint, Michigan. With devastating health consequences, the crisis in Flint brought attention to aging infrastructure and the negative effects it can have on urban water supplies, not only in Flint, but in cities such as Detroit as well. With this theme, MHC will work with advisory group members and organizations in Flint and other urban communities to engage in conversations that examine historical causes of infrastructure issues, the racial and socioeconomic dimensions of urban water systems, as well as ways of beginning conversations about the future of supplying water to Michigan's urban areas. Working with organizations such as the Buckham Fine Arts Project (see attached support letter), MHC will help residents in Flint have a space to reflect on the on-going crisis and come together by discussing visions for the future.

*The Role of Water in Shaping Michigan's Human History.* From shipments of lumber to rebuild Chicago after the fire in 1871 to iron ore and copper across Lake Superior, Michigan's waterways played a critical role in Michigan's past and enabled the state's industrial growth. Community conversations in this category will focus explicitly on the how past uses of water have influenced present-day circumstances in Michigan. For example, how has proximity to water guided the development, decline, and revitalization of Michigan's communities? What can we learn from how water has been used in the past that might help communities imagine new relationships with water as climate change, economic transformations, and past uses of water are no longer profitable or meaningful to local communities?

*Recovery and Resilience of Waterways.* In recent decades, concerned citizens have worked through organizations to transform some waterways from sites of pollution and invasive species to recreational resources and natural habitats. What has the history of revitalizing these waterways been? How might communities learn from one another to imagine new futures for their waterways when their current uses become jeopardized or obsolete? Conversations around this theme will be engaged in learning from the past to shape the future, learning from tangible projects that have already been implemented. For example, MHC will work with an organization called Friends of the Rouge, who have helped transform the once predominantly industrial



Rouge River in Detroit into an educational and natural resource for Metro Detroit's population, to reach audiences interested in imagining how water resources can be a part of the common good, playing a role as an educational and public resource in civil society.

*Tourism and a Sense of Place.* Since the 19th century, Michigan's lakes and rivers have drawn tourists regionally, nationally, and internationally because of their beauty and identity as restful places. But where does this sense of place come from and who creates it? Contemporary authors such as Bonnie Jo Campbell, as well as icons of American literature such as Ernest Hemmingway have endowed Michigan's water with a distinct sense of place through their words. Tourism has also been a means through which lakeshore communities have reinvented their economies, from fishing and logging towns to sites of travel and leisure. By engaging authors, artists, writers from all backgrounds, as well as developers, and chambers of commerce who help shape the distinct identities of Michigan's water ways, conversations in this theme will look at the tensions between how Michigan's water is imagined culturally and the reality of how it is experienced by people on the ground.

Through humanities scholarship in environmental history, urban history, literature, public history, and Native American studies drawn from the expertise of our advisory group, *Third Coast Conversations* will start dialogs, build excitement, facilitate connections, and open doors for local communities in urban, rural, and suburban areas of the state to examine history, culture, people, and cultivate a renewed sense of local pride by examining the topic of water in ways that resonate with issues that matter locally.

## **Project Formats**

### **Programs at Host Sites**

For those of us who are not technical experts, *Third Coast Conversations* will provide a means for the general public to be a part of conversations with scholars and experts across the state as they examine the past, present, and future of water through facilitated dialogues. In MHC's extensive experience implementing public humanities project, we have found that providing small grants with a thematic focus in consultation with scholars is the best way to instigate new ideas among our network of cultural organizations while also being responsive to the topics, voices, and issues that communities face on a local level. All events and program resources will be free and open to the general public.

Six of the 31 host communities will be those where the *Water/Ways* exhibit tours. Although the specific six sites for the Smithsonian Exhibit will not be selected until June 2017 (based on the already established timeline for an open call for sites that MHC uses with every MoMS exhibit we bring to the state), we will work with our Advisory Group of scholars and partners in those communities to create a series of 2–5 conversations in each community where the exhibit travel around the themes described in the “Humanities Content” section above. Each site typically plans at least one public program, so it is feasible to develop a community conversation as part of

the plan for bringing the exhibit to a community. To support the additional programming, each of these six sites will receive a grant of \$5,000 from this grant request. Any costs in excess of this amount would be met through a match from the host site. Topics and facilitators for the community conversations will be selected by the host sites in consultation with MHC.

An additional 25 sites for community conversations will be selected by the advisory group through a competitive RFP and awarded grants of \$5,000 to cover most of the costs associated with implementing the conversation series (venue fees, speaker/facilitator honorarium, printing, staff time). Organizations must be nonprofits and meet the same requirements as MHC's grant applicants and program partners (submit documentation of nonprofit status, budget, and respond to questions about how they will facilitate the community conversations). In the application, sites will describe how the topic for their conversation fits within one or more of the core themes described in the "Humanities Content" section above. They will also have to describe the speaker for the conversations, who will facilitate to ensure varied audience voices are included, and the format for the dialogues. MHC will work closely with selected sites to ensure the projects are designed and facilitated in such a way as to include diverse audiences and voices in the discussions that will bring the insights of the environmental humanities to broad public audiences across Michigan. Through outreach and the selection process, we will also work to ensure that sites are distributed geographically in all corners of the state, and that the conversation sites and topics represent people of diverse racial, ethnic, and socioeconomic backgrounds.

In the application, organizations will identify how their specific topic fits within one of the six core themes (described in "Humanities Content" section above). With programs such as the [\*Great Michigan Read\*](#) and [\*award-winning\*](#) program *Heritage Grants: Exploring the History of All Michigan's People*, MHC has found its programs are most successful when we use broader topics and themes to guide efforts on a local level through re-granting resources. Although the topics of these programs are different, this experience (i.e., application system is well established, strong communication and outreach channels) will help *Third Coast Conversations* play to MHC's strength as a grant-making organization that works through local collaborations and partnerships. For example, *Heritage Grants* was set-up and established on a three-year timeline and made possible 56 public humanities projects across Michigan. *Third Coast Conversations* will function similarly. A sample rubric for project selection used in the Heritage Grants Program is included at the end of this application.

Once an advisory group of experts selects projects and communities for conversations through an open application, conversation facilitators from each host organization will attend an MHC sponsored training in Lansing to guide them in facilitating their conversations. Through our other programming, we have found local communities have the knowledge and individuals ready to lead these conversations. What they need most are the financial resources/capacity to help implement them. The re-grant portion of *Third Coast Conversations* will make the program responsive and locally relevant, while also using the theme's above to put local topics in larger

national and global frames of reference. Sites will be selected by our advisory group of scholars and educators.

### **Digital Resources**

To connect the local topics and sites to the overarching project, MHC will create a dedicated *Third Coast Conversations* website, which will include a central place for resources on the core themes (described in “Humanities Content” section above), which will be created in consultation with the expertise of our advisory group; a calendar of all conversations taking place; as well as the application for sites to apply for funding to host conversations. Common logos, communications, and publicity will also link the projects to one another and give the conversations programmatic coherence.

The website will also include a blog. Each host site will be required to author at least one blog post on the topic surrounding their conversations. This part of the program will help share the issues and topics with a wider audience—across host sites and with others interested in the topic, but who may be unable to attend an in-person program. The blog posts will also help to preserve elements of the public programs after the events themselves conclude. After the project wraps up, the website (hosted on MHC’s server) will be a “digital anthology,” containing a map and summaries of the conversation topics, sites, and blog posts written by local facilitators/scholars. It will be similar to the website MHC created to showcase its Heritage Grants work.

Additionally, MHC will work with a digital consultant, likely Long Haul Productions of Three Oaks, MI, to create podcasts with each of the advisory group members. They will speak on topics connected their humanities-based research, particularly as it relates to one or more of the core themes, described in the “Humanities Content” section above.

### **Educational and Interpretive Materials for Host Sites**

- Discussion guides
- Brochure/rack card (customizable for each site)
- Publicity poster (customizable for each site)
- Evaluation forms
- Blog
- Podcasts

### **Selection of Sites for the Project**

MHC will invite applications from cultural organizations across Michigan, using our email lists, social media, environmental organizations, our advisory group's networks, and selected mailings. The RFP will be featured prominently on the MHC website and promoted through our monthly ENews. MHC anticipates high interest in this unique project because of its connection to the MoMS travelling exhibit and on-going issues related to water in Michigan that affect contemporary life and the array of materials available to support programs. A number of organizations have already expressed interest in hosting conversations (see support letters attached to this application). Although they were unable to submit a letter at the time of

submission, MHC is also working with the Office of the Great Lakes at the Michigan Department of Environmental Quality to assist with outreach for this project.

The sites will be selected based upon the following criteria: recruitment of a qualified lead scholar/facilitator for local programming; contact with other local organizations and institutions for help in supporting programs and drawing an audience/participants; evidence that the organization has investigated issues surrounding water that are timely and relevant to local community context; commitment to a publicity plan that will make the widest possible audience aware of the programs; evidence of administrative support and experience with implementing public programs; commitment to writing a blog post; and enthusiasm and ideas for connecting the community with the topic of water around one of the core themes described in the “Humanities Content” section above. Each site will be required to host a minimum of two conversations and a maximum of five, resulting in 620–155 required public programs presented in 31 Michigan communities during the project. Based on MHC’s past experience with the *Great Michigan Read* and *Heritage Grants Program*, we believe five conversations is the maximum that sites would be able to sustain for the funds provided. MHC staff will create a rubric for selecting sites, similar to that used for our Humanities and Heritage Grant programs (see attachment).

### **Project Meetings During the Implementation Period**

Meetings during the implementation period will include the following:

1. Within one month of being notified of the grant award, a teleconference with the project’s advisory group of scholars to review humanities themes, confirm final plan for RFP, discuss topics for six *Water/Ways* sites, and touch base about project’s timeline and plan moving forward.
2. A one-day meeting of the project’s advisory group in Lansing to review applications submitted and decide which of the 25 additional sites will be awarded funds, in February 2018.
3. A one-day planning workshop in Lansing in May 2018 for the project lead and/or facilitator from each selected host site. Presenters at the workshop will include scholars/educators from the project’s advisory group, MHC staff, and public program managers with experience in various forms of facilitated conversation and public cultural programming. A sample agenda follows:

Morning:

- Introduction to the project goals for broadening public engagement in the humanities and project themes around topic of water.
- Review and discussion of themes led by scholar(s) familiar with each area.
- Broader discussion about water and its role in shaping Michigan’s cultural and natural history.

Afternoon:

- Facilitating conversations: discussion of methods for facilitating conversation, rather than simply having a speaker talk.
- Publicity: how to get the word out about your programs, methods, materials, targeting and including new audiences.
- Project partners: how to make a project mutually beneficial, working with them, what to expect.
- Evaluation: guide to implementing successful program evaluation; handout materials.
- Review of interpretive and educational materials for host sites.

Planning workshops have been very successful for previous MHC programs, such as the convenings we held for grantees of our *Heritage Grants Program*. Project partners and scholars are excited about meeting each other and learning new skills and developing programs around a shared goal and project. They have been particularly useful for discussing evaluation and ensuring everyone is on the same page regarding requirements. To stay in contact with one another, exchange ideas and resources, MHC will create an email discussion list and shared Google Drive dedicated to the project, ensuring that a humanities network is created that might enable new partnerships and projects after this one concludes.

Upon completion of the community conversations in July of 2019, MHC will convene a final one-day symposium in Lansing, MI. Like the orientation described above, host sites will send representatives to attend. The general public will also be invited to attend. The goal of the concluding symposium will be to reflect on the insights gained and lessons learned from each of the individual sites that hosted community conversations. Break out sessions will allow individuals and organizations from across the state to come together to reflect on their work and lay the groundwork for future projects. The project scholars will participate by serving on a discussion panel and facilitating breakout groups on each of the six project themes. The symposium will be a final “wrap up” conversation for the *Third Coast Conversations* project as a whole.

## **Project Resources**

MHC has a well-established online application system for grants and programs, which we will adapt to meet the thematic focus of *Third Coast Conversations* by changing the questions asked and providing detailed guidelines and resources on a dedicated page within MHC’s website. These will include descriptions of the humanities themes around which MHC will seek proposals (described in “Humanities Content” section above). In addition, MHC will have a bibliography and list of resources available for applicants to consult, should they need further information. Staff at MHC will work with our advisory committee to finalize this list of resources and to direct us to additional resources as we create discussion guides. Staff frequently use the Michigan State University and University of Michigan library systems for research purposes, such as when creating discussion guides on specific themes for the *Great Michigan Read*

program. Additionally, each of our advisory committee members will provide host sites in their regions with access to additional resources and information through their institutions as needed to shape programs. Environmental organizations, such as Friends of the Rouge (see attached support letter), will also be resources in distributing information about the project and connecting MHC with audiences interested in environmental topics.

## **Project History**

The idea for *Third Coast Conversations* grew out of a desire to help Michigan residents find spaces to understand current issues, “wicked problems,” and grand challenges facing the quality of the environment in Michigan, such as the Flint water crisis, as well as the importance of the Great Lakes to Michigan’s economy and sense of place. The Michigan Department of Environmental Quality (MDEQ) has also reached out to MHC about the possibility of our organization about the possibility engaging communities in dialogues and civic discourse about water, particularly in light of the on-going water crisis in Flint, because they lack the mechanisms and humanities expertise to do so effectively. In addition, because MHC is bringing the *Water/Ways* exhibit to Michigan, the time seemed right to build a network of public humanities programs across the state and more directly focus on water and the environment as they present pressing challenges for Michiganders, as well as people across the nation and beyond.

Our interest in the environmental humanities, and water specifically, also grew from projects MHC has supported in the past. MHC also has partners, grantees, and board members working on issues related to water that affect their local communities. For example, in 2014 MHC funded a project through the White Lake Community Library outside Muskegon that addressed the need for area residents to better understand the impact of water pollution and restoration on local communities surrounding White Lake, which was contaminated by chemical manufacturing facilities throughout the 20th century. The project was successful in bringing diverse sets of residents together that had not worked together previously as a single group. This in turn helped improve the community’s understanding of the need to record the ecological, economic, and community impacts of White Lake’s environmental history, removing some of the misperceptions held by residents, tourists, and business leaders about the condition of the lake and its future potential.

Elsewhere, universities and state humanities councils have also used begun conversations around challenging topics such as climate change and water, making connections to the cultural dimensions of water and the environment by bringing insights of the humanities to broad public audiences. For example, the *Ecohumanities for Cities in Crisis* project being led by April Merleaux at Florida International University is a model for MHC’s *Third Coats Conversations*. (For information on this project see: <http://ecohumanities.fiu.edu/>). Nancy Langston, who will serve on the *Third Coats Conversations*’ advisory group, has also begun work on a project called *Sustaining Lake Superior* (<http://www.sustaininglakesuperior.com>) with the Great Lakes

Research Center at Michigan Technological University, which will be a starting place to connect Upper Peninsula residents with community conversations and public programs about water. Other state humanities councils, such as the Ohio Humanities and Indiana Humanities, have also led environmentally-focused humanities programs and grant-making.

*Third Coast Conversations* will build off previous public humanities work with an environmental focus by bringing a statewide focus to a particular environmental topic (water), which has not been previously done. The result will be an interdisciplinary series of community dialogues and resources (blog, podcasts, discussion guides) that will help Michigan's residents engage and learn about water's critical role in shaping our state and its people.

### **Audience, Marketing and Promotion**

The primary audience MHC serves is vast, statewide, and reaches a diverse demographic. Through its grant-making and humanities programs, MHC's secondary audience is cultural and educational institutions and organizations, scholars, humanities presenters, and performers. Through *Third Coast Conversations*, we aim to serve a minimum of 21,000 people through all aspects of the project, including in-person community conversations in 31 communities (holding 2–5 conversations each), blog posts, and podcasts with advisory group members around the key themes of water as they connect to Michigan.

Museum on Main Street (MoMS) is a Smithsonian outreach program that engages small town audiences and brings revitalized attention to underserved rural communities. They partner with state humanities councils to bring traveling exhibitions, educational resources, and programming to small towns across America through their own local museums, historical societies, and other cultural venues. Their exhibitions are designed to engage communities and become a catalyst for conversation about life in small-town America. In Michigan, each MoMS site typically serves between 1,000–10,000 visitors.

MHC uses a variety of tools and resources in its effort to increase visibility and awareness of the Council, its programs and activities, and the role of the humanities in Michigan. The MHC communication strategy includes electronic communications, social media, direct mail, media relations, and events. A database of media contacts from across the state is maintained and professional relationships with the media are established in an effort to share information about MHC activities. The media contacts include newspapers (weekly, daily, student), radio (public, commercial, student), television (public, commercial, cable), internet (website, blogs), magazines, and other local contacts where applicable. Sharing information with elected officials (federal) is an effective part of the communications strategy with the intent that it will be shared through those offices to a wider constituency. For this project, MHC will also attract new and wider audiences through expanding our communications channels to include environmental and tourism groups, as well as regional planning agencies such as the Huron Clinton Metropolitan Authority (SE Michigan) and Central Upper Peninsula Planning and Development. MHC also has a relationship with Michigan Radio, the state's primary NPR affiliate, which has promoted

past events such as the Great Michigan Read and interviewed numerous project directors for local shows such as State Side. We plan to work with them to promote *Third Coast Conversations* in similar ways.

MHC is committed to serving Michigan's vast and diverse population with programs to help them understand their history, culture, local issues, and the broader national context. Several partners for this project—including the Besser Museum for Northeast Michigan and the Thunder Bay National Marine Sanctuary—will help MHC reach areas of the state that we have not served as extensively in the past.

### **Evaluation of the Project's Impact**

The Michigan Humanities Council will work with local conservation sites to implement a “most significant changes” method of evaluating the project's impact, in addition to more standard audience survey to collect quantitative and demographic information. MHC staff will create all evaluation forms for sites to use. MHC has had success using these methods with programs and grantees in the past. As we did with the Heritage Grants Program, we will tailor evaluation materials and resources to *Third Coast Conversations* themes, audiences, and topics. For an example of how MHC did this for Heritage Grants, see:

<http://www.michiganhumanities.org/documents/grants/heritage/16HG%20Significant%20Changes%20Evaluation%20Guide.pdf>

Significant Changes Process (SCP) is a participatory evaluation approach focused on stories of change generated by persons connected to a project or endeavor. The stories told by project participants or audiences provide insight into the types of change occurring as a consequence of the project. Most stories describe personal change experiences, but depending on the participants' experiences and perspective on the program, stories may describe organizational changes, policy changes, or other social change. The process of determining which story or stories are “most significant” is an opportunity for decision-makers to connect with what's happening through the project or program, and to discuss what they feel is most significant—and why. Review of significant change stories to identify the most significant can occur at several levels of an organization or effort. For example, in the *Heritage Grants Program*, individual grantees can review significant change stories authored by their participants and contacts, choose the most significant, and forward to the Michigan Humanities Council, which can then review significant change stories forwarded by many grantees and discuss which is most significant. Although the process works to identify a “most significant” change, don't let the title of the method fool you: one of the important consequences of the process is raising awareness of *many* outcomes and benefits of a program, and regardless of which is ultimately deemed “most” significant, awareness of them all will be heightened by the process.

SCP doesn't require formal training in evaluation—just an ability to follow a process and speak candidly with others about the consequences of a project. It is also a flexible approach that can be used to uncover outcomes and benefits emerging from nearly any type of project or program. Because it involves many



people throughout an effort in discussions of what's significant, it's particularly useful in the early stages of a new effort, when it can help shape understanding of varied potential purposes and benefits of a program. This makes the method a good fit for the *Heritage Grants Program*.

The SCP process was developed by Rick Davies in 1996 as part of his doctoral dissertation on organizational learning in nongovernmental aid organizations. At the time, he was seeking methods for evaluating a rural development program in Bangladesh. A very useful guide on the process was authored by Davies and Jess Dart. This 2005 publication is called, *The 'Most Significant Change' (MSC) Technique: A Guide to its Use*, and most of the information in this guide is derived from that larger manual, which can be downloaded from <http://mande.co.uk>. We have used a different name for the process—Significant Changes, as opposed to “Most” Significant Change—because we want to deemphasize ideas of competition and ranking for our purposes in using the process.

## **Organizational Profile**

Current fiscal year budget: FY 16: \$1,218,005.

Mission Statement: To connect people and communities by fostering and creating quality cultural programs.

Vision Statement: The Michigan Humanities Council will be known as a unifying force throughout Michigan, whose programs help people connect with one another and the places where they live, by fostering a greater understanding and engagement in the cultures, histories, and values that tell us who we were, are, and hope to be.

Through its grant-making programs and its council-conducted humanities programs, the MHC is a catalyst in providing support and program opportunities to many institutions and organizations throughout Michigan. MHC encourages collaborative efforts, provides guidance in helping organizations define public humanities and cultural projects and prepare applications, and awards grants to bring the programs to fruition. Currently, MHC offers Humanities Grants and Quick/Planning Grants (NEH funds); Arts & Humanities Touring Grants (Michigan Council for Arts & Cultural Affairs funds), and Heritage Grants (W.K. Kellogg Foundation funds). MHC grant programs support documentaries; book festivals; exhibits; oral history projects; interpretative performances; community dialogues; reading and discussion programs; lectures; events focusing on the lives of poets, authors, and people; historical cultural and ethnic events; and other public humanities programs. Heritage Grants specifically support projects that explore local histories of race, ethnicity, and cultural identity in Michigan. In addition, through statewide council-conducted humanities programs, the MHC successfully forms partnerships and collaborations with many cultural organizations to bring the program(s) to communities throughout the state. MHC defines the programs in collaboration with its partners, and provides the necessary resources to successfully implement them. Examples include the *Great Michigan Read*, *Poetry Out Loud*, *Prime Time Family Reading Time*, and *Museum on Main Street*.

MHC works with academic and professional humanists through its grant programs and Council-conducted initiatives, as scholars and resources. This cooperative relationship brings knowledge and experience from colleges and universities into communities, libraries, and schools. The

academics and professionals are able to define and explain topics and issues that are of interest to the public, as well as relevant to important issues and challenges in Michigan communities.

Throughout its 42-year history, MHC has provided grassroots support throughout Michigan with a well-established partner network and funding mechanism in place. The W. K. Kellogg Foundation acknowledged MHC's expertise and proficiency by awarding our organization a \$1.7 million grant in 2014 to support nonprofit projects that explore local histories of race and cultural identity in Michigan. Our extensive experience with successful project design, implementation, and management would greatly contribute to the success of this project.

In the future, MHC is looking forward to expanding community conversations and civil discourse around three key pillars: water as our key asset in Michigan; expansion of our oral history projects to intergenerational discussions; and addressing unintentional bias in our communities.

## **Project Team**

The Michigan Humanities Council's staff will be responsible for the following aspects of the project:

- Coordinating the work of the project advisory committee to meet deadlines for design and production of project materials, as well as the review and development of applications for sites to host community conversations
- Creating and issuing an RFP to MHC's network of partners and cultural organizations across the state to select host sites
- Communications and publicity, including statewide, regional, and local promotion of conversations taking place, maintaining project website and blog
- Overseeing production of posters and brochures and making them customizable for each local conversation
- Writing performance and financial reports for NEH, as well as collecting information needed from host sites
- Creating evaluation materials for host sites to use
- Organizing training workshop and production of discussion guidebooks
- Distributing materials to host sites
- Collecting evaluation materials and reports from host sites
- Coordinating communication among libraries and the project team throughout the project concerning programs and other issues as they arise

*Joseph Stanhope Cialdella, Ph.D.*, Grants Officer at MHC, will serve as the project director and oversee the day-to-day administration of all aspects of the program, including the RFP, coordinating and communicating with the advisory committee, assisting six Water/Ways sites with developing and implementing community conversations, facilitating the proposal review meeting, organizing training workshop for host site facilitators, editing blog posts, setting up the website (in consultation with a web designer), and implementing evaluation at sites. In addition,

he will be responsible for writing reports to NEH. Prior to joining MHC, he was a fellow at the Smithsonian Institution where he worked on a variety of environmentally-focused projects. He is an experienced program manager with a background in environmental history, American Studies, and Museums Studies.

*Robbe DiPietro*, Associate Director of Grants and Programs at MHC, will assist the project director with implementation of the program, facilitating proposal reviews, outreach and liaison with applicants and grantees. She is an experienced grantmaker and program manager, having worked in these roles in positions focused on both environmental sciences and the humanities. During her time at MHC, she served as project director for the award-winning *Heritage Grants Program*.

*Shelly Kasprzycki* is MHC's Executive Director. She will provide guidance and support to the project in her leadership role, as well as communicate with the board of directors about the implementation and progress of the project.

*James Nelson*, Program Officer at MHC, will oversee the selection of the MoMS sites for the *Water/Ways* exhibit, which will take place by June 2017, according to MHC's existing program schedule. Although he does not have a funded role in this application, he will work with Robbe and Joseph as they work with the six *Water/Ways* sites to plan community conversations in those communities as a supplemental part of the exhibit. These sites will be required to plan and implement community conversations with MHC as part of *Third Coast Conversations*.

*Carol Taggart*, MHC's Communications and Development Officer, will work in consultation with Joseph and Robbe to develop all the communications and publicity materials for the project. She has been with MHC since 2014 and is experienced with all aspects of statewide communications and outreach, which she has managed for the *Great Michigan Read*, *Poetry Out Loud*, and other MHC programs.

## **Humanities Scholars and Consultants**

The eight humanities scholars and consultants for *Third Coast Conversations* will make up the program's advisory group. Their primary charge will be regional outreach and reviewing the applications for the 25 conversations sites that organizations will submit to MHC. Their skills and expertise related to the public humanities and water are varied and extensive. The advisory committee represents several broad humanities fields, such as environmental history and Native Studies, as well as those that overlap with allied fields relevant to the topic of water such as public health and resource management. Each of these advisors will use ideas and insights from their fields and humanities scholarship to inform the direction of the project as it is implemented. They also represent the diverse regions of the state, including the Upper Peninsula. Short biographical statements are below; their curriculum vitae and letters of support are appended at the end of this application.

*David Benac, Ph.D.* is an Associate Professor of History at Western Michigan University, where he specializes in environmental history and public history. As a member of the project's advisory group, Dr. Benac will represent Southwest Michigan and provide expertise related to public history and engaging broad audiences with environmental topics such as water.

*Dave Dempsey, M.S.* is an environmental writer, historian, and advisor to the International Joint Commission. He has more than 30 years of experience working to shape conservation and Great Lakes policy. In 2009, he received the Michigan Author Award from the Michigan Library Association and Sleeping Bear Press. He has served as an advisor on MHC funded projects in the past, most recently for a project to preserve and document the environmental history of White Lake near Muskegon.

*Stephanie Gandulla* is a maritime archaeologist at Thunder Bay National Marine Sanctuary, the only freshwater marine sanctuary in the United States. In addition to participating in research expeditions and on-water educational programs, Gandulla manages media relations and community outreach for the sanctuary. She has been a team member for archaeological expeditions and research in the Canadian Arctic, Sweden, Jamaica, American Samoa, and throughout the southeastern U.S.; on projects ranging from seventeenth-century European naval warfare to Confederate shipbuilding and armament. She is a (b) (6) native, and currently resides in (b) (6), otherwise known as (b) (6).

*Lynne Heasley, Ph.D.* is an Associate Professor of History and Environment and Sustainability at Western Michigan University. As an environmental historian, she studies and teaches about the ways in which humans have shaped and been shaped by the natural world through culture. Her current research focuses on the Great Lakes water system. Dr. Heasley is deeply committed to collaborative work, frequently engaging with colleagues from the sciences and fine arts, as well as local communities so that her research can provide a usable history in their quests for sustainable places. Her most recent publications are, *The Paradox of Abundance: Essays on the Great Lakes* and an edited volume, *Border Flows: A Century of U.S. - Canada Water Relations*.

*Marty Kaufman, Ph.D.* is a professor of Geography, Planning and Environment at the University of Michigan - Flint. His research focuses on water resources, urban groundwater contamination, urban hydrology, and sustainable systems. As a part of this project, Dr. Kaufman is a vital connection to the Flint community. His expertise also adds an urban focus to the topic of water, addressing the complex ways water has meaning and impacts for Michigan's urban residents.. He has over 20 years experience teaching at the University of Michigan in Ann Arbor and Flint.

*Nancy Langston, Ph.D.* is Professor of Environmental History, Great Lakes Research Center and Department of Social Sciences at Michigan Technological University. She is an accomplished environmental historian and author of numerous books and articles, including *Toxic Bodies: Hormone Disruptors and the Legacy of DES*. Her most recent project, *Sustaining Lake Superior* focuses on the history, restoration, and environmental future of the largest Great Lake.

*Eric Hemenway* is director of the Department of Repatriation, Archives, and Records with the Little Traverse Bay Bands of Odawa Indians. As part of this work, Mr. Hemenway oversees

partnerships with cultural organizations across Northern Michigan to ensure the meaningful and accurate inclusion of Native American perspectives in exhibits and public programs. He has written about the history of the Anishinaabek people for numerous publications, including Michigan History Magazine. He also studies the historical importance of water for the Anishinaabek, particularly as it relates to trade routes, war excursions, fishing, cultural/religious significance, the location of Anishinaabek villages in relations to water and how European and American forces, vying for control of the Great Lakes, continues to affect Anishinaabek life today.

*Richard Sadler, Ph.D.* is an Assistant Professor of Public Health and Geography at Michigan State University and has written on the history and present-day implications of the water crisis in Flint, MI. His work is integrated with community organizations, and uses qualitative and spatial analysis to address disparities in the social determinants of health. He says, “My experiences growing up in the Flint region—where industrial growth, subsequent deindustrialization, and fragmented planning practices have had a profound influence on the built form—shaped my drive to resolve inequalities that arise from imbalances between the salutogenic and pathogenic properties of urban areas.” He adds, “My work is underpinned by an upbringing oriented around compassion and stewardship, experiential training in cultural competence, and a recognition of historical processes of discrimination that have exacerbated spatial and health inequalities.”

## **Work plan**

### **2017:**

#### **January:**

Water/Ways RFP issued by MHC to sites in Michigan (deadline June) Exhibit will travel Michigan June 23, 2018 – April 7, 2019.

#### **June:**

Deadline for sites to submit applications for hosting Water/Ways exhibit to MHC

#### **July:**

MHC determines which sites will host Water/Ways exhibit.

#### **August:**

Grant notification from NEH

Meet with Advisory Committee in Lansing at MHC offices. MHC handles arrangements

Committee and MHC project director develop questions for application/RFP to be sent out to solicit partner sites

**September:**

MHC project director attends NEH Project Director's Meeting in Washington, DC

Confirm final version of project application form; issue RFP to MHC's network of cultural organizations and libraries across the state

Begin writing and design of discussion guides for sites

Create project webpage and blog (including proposal application)

Targeted outreach and development of proposals with potential applicants

Set up online application system with appropriate questions for *Third Coast Conversation* applicants (using MHC's established framework)

**October:**

Targeted outreach and development of proposals with potential applicants

Program planning meeting for Water/Ways exhibit host sites—selected sites will determine topics, speakers, and facilitators for their part of *Third Coast Conversations* (TCC), in consultation with MHC staff and TCC Advisory Committee scholars.

Begin process of creating podcasts with advisory group scholars

**November:**

Targeted outreach and development of proposals with potential applicants

Conference call with Advisory Committee to discuss draft discussion materials

Draft and design materials, information, and topics for discussion guides

**December:**

Targeted outreach and development of proposals with potential applicants

Redesign materials and information for discussion guides in consultation with Advisory Committee

**2018:****January:**

Deadline for community conversation applications—mid-month

Confirm proposal review-date with Advisory Committee and MHC Program Committee

Process proposals and distribute to advisory group for review

**February:**

MHC project director organizes and facilitates proposal review meeting  
Prepare and confirm agenda for workshop; reviewed by Advisory Committee  
Finalize materials and information for discussion guides

**March:**

Final list of 25 project sites (in addition to six Water/Ways sites) notified of selection decisions  
Complete brochure and poster design for promotion of conservation sites

**April:**

Wrap up recording podcasts with advisory group scholars.

**May:**

Workshop/planning seminar in Lansing for project director and discussion facilitator from selected sites (mid-month)

**June**

Water/Ways opens at first site, June 23, 2018. Exhibit installation workshop held at first host site prior to opening date.

Community Conversation(s) held first Water/Ways site.

Community conversations at other TCC sites also sites begin

**July**

Community conversations take place at sites across the state (ongoing throughout remainder of project period)

Promotion for events via MHC and local sites

Blog posts from project directors and scholars on local topics (ongoing)

Ongoing TCC conversations at sites

**August:**

Water/Ways closes at site one, August 5, 2018.

Water/Ways opens at site two, August 11, 2018.

Community conversation(s) held in second Water/Ways community

Ongoing TCC conversations at sites

**September:**

Water/Ways closes at site two, September 23, 2018

Water/Ways opens at site three, September 29, 2018

Ongoing TCC conversations at sites

**October:**

Community conversation(s) held in third Water/Ways community

Ongoing TCC conversations at other sites

**November:**

Water/Ways closes at site three, November 11, 2018

Water/Ways opens at site four, November 17, 2018

On-going TCC conversations at sites

**December:**

Community conversation(s) held in fourth Water/Ways community

Water/Ways closes at site four, December 30, 2018

Ongoing TCC conversations at sites

**2019:**

**January:**

Water/Ways opens at site five, January 5, 2019

Community conversation(s) held in fifth Water/Ways community

Ongoing TCC conversations at sites

**February:**

Water/Ways closes at site five, February 17, 2019

Water/Ways opens at site six, February 23, 2019

Ongoing TCC conversations at sites

**March:**

Community conversation(s) held in sixth Water/Ways community

Ongoing TCC conversations at sites

**April:**



Water/Ways closes at sixth and final site, April 7, 2019

Ongoing TCC conversations at sites

**May:**

Ongoing TCC conversations at sites

**June:**

Ongoing TCC conversations at sites

**July:**

Programs at TCC sites conclude

Deadline for sites to submit project reports and evaluation materials to MHC by end of month

**August:**

Statewide final symposium on water.

MHC completes final project report and deliverables to NEH

**Project Funding**

Bringing the *Water/Ways* exhibit to six rural communities in Michigan is being supported by MHC's general program budget and is part of MHC's regular program schedule. Other costs in excess of the NEH grant would be met through fundraising and seeking out targeted sponsorship and support. MHC has identified potential corporate and foundation partnerships to supplement funding, including Consumers Energy, Masco, and several others.

### Third Coast Conversations: Dialogues about Water in Michigan Project Walkthrough

Below is a brief “walkthrough” of how the Michigan Humanities Council (MHC) envisions partner sites will implement community conversations around the topic of water for *Third Coast Conversations*. Although specific sites will be determined through the competitive RFP described in the application narrative, this section uses examples from two organizations that have written letters of support for this project. One is Thunder Bay National Marine Sanctuary and the other is Buckham Fine Arts Project in Flint. Other details of the project, such as the number of sites, selection process, and timeline are described in the application narrative. The many local programs and events developed across Michigan will utilize the humanities—individual human stories and experiences—to make complex, varying, and, at times, divisive water issues more relevant and accessible by focusing on how we are connected. By knowing each other better and discussing what unites us, *Third Coast Conversations* (TCC) will help secure our common future and keep water safe, clean, and accessible.

Sites, in consultation with MHC staff and advisory group through an application process, will work with MHC staff to design a series of 2-5 community dialogues around a topic related to water that resonates locally around one of the six project themes: *Indigenous peoples’ perspectives on water; Access and rights to water; Infrastructure, industry, and the challenges of urban water systems; The role of water in shaping Michigan’s human history; Recovery and resilience of waterways; Tourism and a sense of place*. Scholars and facilitators may be local or be drawn from MHC’s advisory group of scholars and educators. With programs such as the [Great Michigan Read](#) and [award-winning](#) program *Heritage Grants: Exploring the History of All Michigan’s People*, MHC has found its programs are most successful when we use broader topics and themes to guide efforts on a local level through re-granting resources. Although the topics of these programs are different, this experience (i.e., application system is well established, strong communication and outreach channels) will help *Third Coast Conversations* play to MHC’s strength as a grant-making organization that works through local collaborations and partnerships. For example, *Heritage Grants* was set-up and established on a three-year timeline and made possible 56 public humanities projects across Michigan. *Third Coast Conversations* will function similarly. A sample rubric for project selection used in the Heritage Grants Program is included at the end of this application.

For example, Friends of Thunder Bay National Marine Sanctuary in Alpena, a small city situated on Lake Huron’s western shore, could put together a series of conversations around *The role of water in shaping Michigan’s human history* and the *Tourism and a sense of place* themes by building these events into their annual film festival, which takes place each January. The goal of the conversation series proposed in their application might be to improve the community’s understanding of Lake Huron’s ecosystem and cultural uses from the mid-twentieth century into the present – from a waterway dominated by fishing and lumbering to one that attracts recreation and tourism. For the first event, the organization might screen a documentary film such as *Waterlife*, followed by an audience discussion with the director and a local scholar, which would introduce participants to the broad issues facing the Great Lakes and Lake Huron specifically. The second conversation might pair a regional scholar from our advisory group, such as Dave Dempsey, a leader from a local watershed conversation organization such as Huron Pines (<https://huronpines.org/>), as well as leaders of local indigenous communities (which Thunder Bay has partnered with for programs in the past), to discuss with the audience how varied groups of people have imagined and thought about the lake over time. A third concluding conversation in this series might include a leader from the regional chamber of commerce and the city or county’s planning and development department in conversation with the audience about what the future of Lake Huron might

hold for this community. Additional conversations might aim to engage high school youth by having them document the history of Alpena's relationship to Lake Huron by interviewing long-time residents and business owners, then sharing their results at a symposium for the community held at the Besser Museum or Thunder Bay National Marine Sanctuary.

Another community might have a different approach to understanding and engaging an audience around the issues and culture of water in their community. For example, the Buckham Fine Arts Project in Flint recently sponsored local artists to create photographs and other artworks that responded to the on-going drinking water crisis in the city related to lead contamination. But how might the artworks beyond only being displayed at the gallery? Public humanities tools, such as image-based facilitation and community conversations, could provide a means to interpret the artworks and give them added value and meaning for residents as a launching pad for discussing the complex issues at the center of the water crisis such as race, class, and deindustrialization.<sup>1</sup> This organization would apply to host conversations under the *Infrastructure, industry, and the challenges of urban water systems* theme. The first conversation might be a roundtable dialogue with 2-3 of the artists, as well as a scholar such as Marty Kaufman (on TCC advisory group), Richard Sadler (on TCC advisory group), or Andrew Highsmith with expertise in the geography and history of Flint examine the backstory and longer history that led to the crisis and scenes depicted by the artwork, which would in turn help participants understand the emotional and intellectual dimensions of how an urban water crisis can happen in a community that is minutes away from Lake Huron. The second and third conversations could be for smaller, diverse groups of people of varied ages and designed as an image-based facilitation dialogues for a particular group of people, whether from a high school, senior center, or community center. A fourth concluding conversation might then bring together these groups in a larger space to reflect on the larger history and impacts of the water crisis on their communities in the city with one another in break out groups.

The two community conversations described above are examples of what sites might do, however they are far from exhaustive of the possibilities. In MHC's past experience, we are continually impressed by the variety of approaches our program partners and grantees bring to humanities work in Michigan.

### Final Symposium

Upon completion of the community conversations in July of 2019, MHC will convene a final one-day symposium in Lansing, MI. Like the orientation described above, host sites will send representatives to attend. The general public will also be invited to attend. The goal of the concluding symposium will be to reflect on the insights gained and lessons learned from each of the individual sites that hosted community conversations. Breakout sessions will allow individuals and organizations from across the state to come together to reflect on their work and lay the groundwork for future projects. The project scholars will participate by serving on a discussion panel and facilitating breakout groups on each of the six project themes. The symposium will be a final "wrap up" conversation for the *Third Coast Conversations* project as a whole. Below is a draft agenda:

<sup>1</sup> For one example of how this technique could be used at a site, see Robert Colby's short essay here: <https://www.neh.gov/divisions/fedstate/resource/transformation-through-reflection-the-humanities-in-action-robert-colby>

## Third Coast Conversations: A Statewide Symposium on Water

9:30am – arrival and coffee

10am – Welcome and keynote speaker (TBD; possibly project scholar Dave Dempsey or author Jerry Dennis)

10:45am – Questions and Answers begin

12:15 – Continued conversations over lunch.

1pm – Breakout group conversations facilitated by scholars from project’s advisory group (one for each of the six project themes: *Indigenous peoples’ perspectives on water*; *Access and rights to water*; *Infrastructure, industry, and the challenges of urban water systems*; *The role of water in shaping Michigan’s human history*; *Recovery and resilience of waterways*; *Tourism and a sense of place*).

2:30 – Break

2:45 – Closing panel and reflection on next steps (panelists will likely include local host site representatives and/or scholars from the advisory group).

3:45 – Questions/audience discussion and engagement.

4:15pm – MHC closing

4:30pm - Depart

### Digital Components

The website and blog for *Third Coast Conversations* will be build using Wordpress and follow a similar design as the Michigan Humanities Council’s main webpage and blog. Users will be able to easily access program resources, including discussion guides, podcasts, and blog posts from other host sites across Michigan. For members of the general public interested attending a conversation in their community, the website will include a calendar and map with the location, time, and dates of events. During the application/RFP phase of the project, this website will include the guidelines for organizations interested in applying, application (submitted electronically), and a general explanation of the program and process for applying to host conversations. After the project wraps up, the website (hosted on MHC’s server) will be a “digital anthology,” containing a map and summaries of the conversation topics, sites, and blog posts written by local facilitators/scholars.

Podcasts with the project’s group of advisory scholars and educators will most likely be recorded by Long Haul Productions, an organization MHC has worked with on grantee projects in the past (<http://longhaulpro.org/>). The podcasts will provide a way for all of the conversation sites, as well as others interested in the topic, to learn from the expertise of the project’s scholars in an accessible format. MHC staff and the production company will ensure that the stories they tell and questions they respond to are made accessible to general audiences, being free from academic jargon and explain any technical terms in ways that are easily understandable to a lay audience of non-experts.



NATIONAL ENDOWMENT FOR THE  
**Humanities**

Budget Form

OMB No 3136-0134

Expires 6/30/2018

Applicant Institution: *Michigan Humanities Council*

Project Director: *Joseph Cialdella*

Project Grant Period: *09/01/2017 year through 08/31/2019*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			09/01/2017- 08/31/2018		09/01/2018- 08/31/19			
<b>1. Salaries &amp; Wages</b>								
Project Director (Joseph Cialdella)		50%	(b) (6)	75%	(b) (6)			(b) (6)
Project co-director (Robbe DiPietro)		20%	(b) (6)	15%	(b) (6)			(b) (6)
Communications Manager (Carol Taggart)		10%	(b) (6)	10%	(b) (6)			(b) (6)
Executive Director (Shelly Kasprzycki)		5%	(b) (6)	5%	(b) (6)	%		(b) (6)
<b>2. Fringe Benefits</b>								
Project Director		50%	(b) (6)	75%	(b) (6)			(b) (6)
Project Co-director		20%	(b) (6)	15%	(b) (6)			(b) (6)
Communications Manager		10%	(b) (6)	10%	(b) (6)			(b) (6)
Executive Director		5%	(b) (6)	5%	(b) (6)			(b) (6)
<b>3. Consultant Fees</b>								
Advisory Group member honoraria	8 x \$3,000/per scholar		\$12,000		\$12,000			\$24,000
Web Designer	\$90/day	60 days	\$5,400	30 days	\$2,700			\$5,400
Graphic Designer	\$90/day	60 days	\$5,400					\$2,700
Podcast consultant	\$90/day	90 days	\$8,100					\$2,700
<b>4. Travel</b>								
Advisory Group meeting in Lansing	Mileage and travel for 8 advisory group members to travel to Lansing to review and select proposals from host sites.		\$3,000					\$3,000

NEH Project Director Meeting in Washington, DC	Travel for Project Director, including airfare (\$300), Hotel (\$231), and per diem (2 days @ \$69/day = \$138)		\$669					\$669
<b>5. Supplies &amp; Materials</b>								
Postage	for mailing discussion guides		\$1,000					\$1,000
<b>6. Services</b>								
Design, printing and duplication for conversation guides	15,000 copies		\$5,000		\$5,000			\$10,000
<b>7. Other Costs</b>								
Grants to host sites	\$5,000/site x 31 sites		<b>\$155,000</b>					
Facilitator orientation/training in Lansing	Will cover attendance (travel, food, lodging) for conversation leaders at each host site (31 total) to attend MHC sponsored training in Lansing. Itme also includes rental fee for space at Lansing Center (\$900). Mileage, per diem, lodging will not exceed government rate.		\$10,000					\$10,000
Final Symposium in Lansing	Will cover attendance (travel, food, lodging) for conversation leaders at each host site (31 total) to attend MHC sponsored training in Lansing. Itme also includes rental fee for space at Lansing Center (\$900). Mileage, per diem, lodging will not exceed government rate.		\$10,000					10,000

Lodging for advisory group meeting in Lansing	\$100/night x 8 rooms x 1-2 nights each depending upon origin location of scholar (for scholar from Upper Peninsula, for example). Per diem: \$59/day per pers x 1-2 days (depending upon origin location of participant)		\$2,000					
<b>8. Total Direct Costs</b>	<b>Per Year</b>		<b>\$274,810</b>		<b>\$87,116</b>		<b>\$0</b>	<b>\$361,926</b>
<b>9. Total Indirect Costs</b>	<b>Per Year</b>	10% of direct costs, less scholar stipends	\$18,735		\$18,735		\$0	<b>\$37,470</b>
<b>10. Total Project Costs</b>	(Direct and Indirect costs for entire project)							<b>\$399,396</b>
<b>11. Project Funding</b>	<b>a. Requested from NEH</b>							Outright: \$399,396
							Federal Matching Funds:	\$0
							<b>TOTAL REQUESTED FROM NEH:</b>	<b>\$399,396</b>
		<b>b. Cost Sharing</b>					Applicant's Contributions:	\$0
							Third-Party Contributions:	\$0
							Project Income:	\$0
							Other Federal Agencies:	\$0
							<b>TOTAL COST SHARING:</b>	<b>\$0</b>
<b>12. Total Project Funding</b>								<b>\$399,396</b>
<b>Total Project Costs must be equal to Total Project Funding ----&gt;</b>				(	\$399,396	=	\$399,396	?)
<b>Third-Party Contributions must be</b>								
<b>greater than or equal to Requested Federal Matching Funds ----&gt;</b>				(	\$0	≥	\$0	?)

## Bibliography

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- Burd, Camden. "Imagining a Pure Michigan: Advertisers, Tourists, and the Making of Michigan's Northern Vacationlands," *The Michigan Historical Review* 42.2 (Fall 2016): 31-51.
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- Hartig, John. *Burning Rivers: Revival of Four Urban Industrial Rivers that Caught Fire*, 2010.
- Heasley, Lynne and Daniel Macfarlane, Ed. *Border Flows: A Century of the Canadian-American Water Relationship*, 2016.
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- Langston, Nancy. *Where Land and Water Meet: A Western Landscape Transformed*, 2006.
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- McMahon, Kevin. *Waterlife*, 2010 (documentary film).
- Rapai, William. *Lake Invaders: Invasive Species and the Battle for the Future of the Great Lakes*, 2016.
- Sadler, Richard Casey and Andrew Highsmith. "Rethinking Tiebout: The Contribution of Political Fragmentation and Racial/Economic Segregation to the Flint Water Crisis," *Environmental Justice*, October 2016, 9(5): 143-151.
- Staff of Bridge Magazine. *Poison on Tap: How Government Failed Flint and the Heroes Who Fought Back*, 2016
- Thurtell, Joel and Patricia Beck. *Up the Rouge!: Paddling Detroit's Hidden River*, 2009.
- Wiebe, Sarah Marie. *Everyday Exposure: Indigenous Mobilization and Environmental Justice in Canada's Chemical Valley*, 2016.
- White, Richard. *The Middle Ground: Indians, Empires, and Republics in the Great Lakes Region 1650-1815*, 1991.



## **Additional Information**

### **User-Generated Content:**

The only user generated content MHC intends to produce are blog posts from each of the 31 host sites. MHC staff (Joseph Cialdella) will edit the posts and ensure they do not contain libelous, indecent, or defamatory content of any kind.

### **Digital Media:**

The podcasts for the project will likely be produced by Longhaul Productions. Examples of their previous work can be found on their website here: <http://longhaulpro.org/about/>

The blog and website for Third Coast Conversations will have a similar appearance to MHC's main website: [www.michiganhumanities.org](http://www.michiganhumanities.org), which is designed and maintained by MHC staff (Carol Taggart) in consultation with Atlantis Web and Graphics (<http://atlantiswebandgraphics.com/>) and Boxcar Studio (<http://boxcarstudio.com/>).

### **Publications:**

N/A

### **Supplementary Material**

Below you will find an example of a discussion guide for the Michigan Humanities Council's Great Michigan Read program. We envision the discussion guides for *Third Coast Conversations: Dialogues about Water in Michigan* will be similar. There is also an example of the scoring rubric used for our Humanities Grants. This is similar to the rubric we will develop for the advisory group to use to decide which applications to select for community conversations across the state. The call for proposals MHC will use to solicit sites for *Water/Ways* (exhibit that will be in six of the 31 *Third Coast Conversations* communities) is also included.

**READER'S GUIDE**  
**2015 - 2016**

**MICHIGAN  
HUMANITIES  
COUNCIL**

**GREAT  
MICHIGAN  
READ**



**Station Eleven**

*Emily St. John Mandel*

**SURVIVAL IS INSUFFICIENT**







# WHAT IS THE GREAT MICHIGAN READ?

Great Michigan Read:  
One title, one state, and thousands engaged  
in literary discussion

## WHAT IS THE GREAT MICHIGAN READ?

The Michigan Humanities Council's Great Michigan Read is a book club for the entire state with a focus on a single book - *Station Eleven* by Emily St. John Mandel. The program is intended for young adults to senior citizens with broad goals of making literature more accessible and appealing while also encouraging residents to learn more about our state and individual identities.

## WHY STATION ELEVEN?

*Station Eleven* is the story of the Traveling Symphony, a troupe of Shakespearean actors and orchestral musicians traveling the shores of the Great Lakes in a post-apocalyptic Michigan. Striving to maintain their humanity in the altered landscape of a world where 99% of the population has been wiped out by a flu pandemic, the Traveling Symphony operates under one credo: "Survival is Insufficient."

*Station Eleven* is set in a world turned upside down, but is ultimately an exploration of people surviving and remaking their lives by preserving the qualities that make us human: culture, art, and the humanities. From the fear and terror of a flu pandemic, to rebirth and rebuilding through Shakespeare, music, newspapers, museums, and the forging of communities, *Station Eleven* is both a memory of a world lost and the chronicle of a new society.

## HOW CAN I PARTICIPATE?

Pick up a copy of *Station Eleven* and supporting materials at your local library, your favorite local bookstore, or download the e-book. Read the book, share and discuss it with your friends, and participate in Great Michigan Read events in your community and online.

Register your library, school, company, or book club and receive copies of reader's guides, teacher's guides, bookmarks, and other informational materials at no cost. Nonprofit organizations-including schools and libraries-may apply for discussion kits, which include free copies of *Station Eleven*.

For more details, including a calendar of events, additional resources, and to register your organization, visit [www.michiganhumanities.org](http://www.michiganhumanities.org).

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### GET CONNECTED & FOLLOW US!

Join the Michigan Humanities Council Facebook group, or follow @mhumanities (#greatMlread) on Twitter.



A SPECIAL THANKS: The Michigan Humanities Council would like to give a special thanks to Jennifer Rosseter (Image Creative Group), Bill Castanier, and all of our program Partners and Sponsors who make the Great Michigan Read possible.



# STATION ELEVEN

AND AUTHOR EMILY ST. JOHN MANDEL



Emily St. John Mandel © Deane Rae L. Stage



**EMILY ST. JOHN MANDEL** was born and raised on the west coast of British Columbia, Canada. She studied contemporary dance at the School of Toronto Dance Theatre and lived briefly in Montreal before relocating to New York.

Her fourth novel, *Station Eleven*, was a 2014 National Book Award Finalist, a 2015 Michigan Notable Book, and winner of the Arthur C. Clarke Award. All four of her novels were Indie Next Picks, and *The Singer's Gun* was the 2014 winner of the Prix Mystere de la Critique in France. Her short fiction and essays have been anthologized in numerous collections, including Best American Mystery Stories 2013. She is a staff writer for *The Millions*, and she lives in New York City with her husband.

## STATION ELEVEN

*My fourth novel is about a traveling Shakespearean theatre company in a post-apocalyptic North America. It's also about friendship, memory, love, celebrity, our obsession with objects, oppressive dinner parties, comic books, and knife-throwing.*

Emily St. John Mandel

## Also by Emily St. John Mandel

*The Lola Quartet* (2012)  
*The Singer's Gun* (2010)  
*Last Night in Montreal* (2009)



# Q&A

## WITH EMILY ST. JOHN MANDEL

### How did you approach writing *Station Eleven*?

I started with the idea of an actor dying of a heart attack during the mad scene in *King Lear*, in more or less the present day. At the same time, I realized early on that I wanted to write about a traveling company of musicians and actors moving over a post-apocalyptic landscape. So from the beginning, I had the idea of writing a novel with two narrative strands, one set in the present and one in a post-apocalyptic future, and constructing a book where the action would move back and forth between them. After that, as with any book, it's just a question of relentless hard work. I wrote and revised the novel over a period of two and a half years or so.

### Why a post-apocalyptic novel?

I wanted to write about the modern world, about this extraordinary time in which we find ourselves and all of these spectacular things that we take for granted—the supercomputers in our pockets that send signals to the satellites, the airplanes, the way hot water comes out of faucets, and rooms light up when you flick a switch on the wall. There are obviously a

great many things about our world that are completely awful, but we are surrounded by a level of technology and infrastructure that at any other point in human history would have seemed miraculous. One way to write about something, of course, is to write about its absence, so I thought that an interesting way to write about the modern world would be to write about a time when the modern world has fallen away. This novel is often marketed and described as being post-apocalyptic, and that's not inaccurate, but about half of it is set in the present day, and I think of the book as a love letter to the modern world.

### What is story's most compelling lesson for today?

I didn't write the book with the intention of conveying any specific message or lesson to readers. My goal was just to write the best novel that I possibly could. The writer and critic Edmund Wilson once wrote that no two people read the same book, and I think he was right about that. Different people can often come away from the same book with very different impressions. I think it's not the author's place to try to impose a single meaning or lesson on readers.

**“There are obviously a great many things about our world that are completely awful, but we are surrounded by a level of technology and infrastructure that at any other point in human history would have seemed miraculous.”**

EMILY ST. JOHN MANDEL



# PANDEMICS AND THE AURA OF FEAR

“

After all, the history of humanity is also a history of pandemics, and we're taught to fear and respect diseases from a young age. We're inoculated before we can speak and taught germ theory in pre-school.”

Emily St. John Mandel



## PANDEMICS AND THE AURA OF FEAR

In *Station Eleven*, the fictional Georgia Flu all but eradicates the world's population. The flu pandemic represents one of humankind's most deep-seeded fears, what Emily St. John Mandel describes as the “invisible menace traveling toward us.” That fear was evidenced as recently as the 2014 reemergence of Ebola in West Africa, an outbreak which quickly became the deadliest in the disease's history.

In one sense, the Ebola outbreak embodied the longstanding paranoia and fear generated by disease. At the same time, it was a vivid example of courage and compassion as thousands of health care personnel from around the world risked their own safety to help stem the tide of the disease. Efforts of this nature are happening every day, with people sacrificing their own lives to help ensure that the nightmare scenario created in *Station Eleven* never happens.

While history seems to demonstrate that pandemics and disease are not going away anytime soon, medical advances, coupled with the unflagging bravery of medical workers, indicate that we are at least getting better at fighting these unremitting outbreaks.

## THE “MOTHER OF ALL PANDEMICS:” THE INFLUENZA PANDEMIC OF 1918-1919

Born amidst the forced congestion and overall depredations of World War I, the influenza pandemic of 1918-1919, often referred to as the “mother of all pandemics,” is the largest outbreak of the flu in modern history. Worldwide, nearly 500 million people were infected, with the virus claiming the lives of an estimated 30 – 100 million people. In the United States alone, a quarter of the population was infected, some 25 million people, resulting in nearly 700,000 deaths.

Loss of life on this scale is unimaginable. The spread of the disease was unrelenting and the reach of the pandemic seemingly had no borders, as demonstrated by the experiences of Anne Colon, a registered nurse working in Michigan's Upper Peninsula during the outbreak.

As Colon describes of her remote locale, “our fresh breezes from the Great Lakes, and our isolation from the crowded districts did not save us from the deadly grip of the epidemic.” Working to ease the disease in the remote Cedar Branch logging camp, Colon notes the flu “was travelling like wildfire through the little huts,” with “confusion, suffering, and terror everywhere.” Colon's story is just one of many but it highlights the pervasiveness of this often overlooked tragedy and places an all too realistic face on *Station Eleven*'s fictional outbreak.



Bubonic Plague  
killed over

20  
MILLION

people in Europe — almost  
one-third of their population.



Photo: Wikimedia Commons

## PLAGUE DOCTOR

14th century plague doctors wore bird-like masks and leather overcoats, breeches, boots, and gloves as protection against skin exposure to the deadly plague.



## EBOLA

The 2014 reemergence of Ebola in West Africa quickly became the deadliest outbreak in the disease's history.



## Pandemics in Literature

- *The Last Man*  
Mary Shelley (1826)
- *The Scarlet Plague*  
Jack London (1912)
- *Earth Abides*  
George R. Stewart (1949)
- *The Stand*  
Stephen King (1978)
- *Oryx and Crake*  
Margaret Atwood (2003)

## FURTHER READING:

- *American Pandemic: The Lost Worlds of the 1918 Influenza Epidemic*. New York: Oxford University Press, 2013  
Bistrow, Nancy
- “Experiences during the Epidemic.” *The American Journal of Nursing* 19, no. 8 (1919): 605-607  
Colon, Anne L.
- *America's Forgotten Pandemic: The Influenza of 1918*. New York: Cambridge University Press, 2003  
Crosby, Alfred
- *Pandemics: What Everyone Needs to Know*. New York: Oxford University Press, 2013  
Doherty, Peter
- “You'll Probably Never Catch Ebola-So Why is the Disease So Terrifying?” *New Republic*, August 12, 2014  
Mandel, Emily St. John

## DISCUSSION QUESTIONS

### WHY? WHAT?

**Why do you think Emily St. John Mandel chose a flu pandemic in *Station Eleven*? Did it seem believable?**

**What factors contributed to some characters surviving the Georgian Flu? Was it just random luck?**



# SURVIVAL IS INSUFFICIENT: HUMANITIES AND ART IN A NEW WORLD

“

I think it's fair to say that that motto is the idea around which the entire book revolves. When I heard that line, on an episode of *Star Trek* that aired in the late nineties, it struck me as a concise and utterly elegant expression of something that I believe to be true: that mere survival is never sufficient, that as a species we're inclined to look for meaning in our lives beyond the basics of food, shelter, water, and security.” *Emily St. John Mandel*

## SURVIVAL IS INSUFFICIENT

It is painted on the lead caravan, tattooed on Kirsten's arm, and debated by the characters, so what is the significance of “Survival is Insufficient?”



Photo: Wikimedia Commons

Photo: Wikimedia Commons



Photo: Wikimedia Commons

Van Gogh's Starry Night



Photo: Wikimedia Commons

Leonardo da Vinci's  
Mona Lisa was moved

# 6 times

in efforts to keep her  
safe during the war  
before she was returned  
to the Louvre.

### FURTHER READING:

- *The Monuments Men: Allied Heroes, Nazi Thieves, and the Greatest Treasure Hunt in History*. New York: Hachette, 2009  
Edsel, Robert and Bret Witter
- *The Rape of Europa: The Fate of Europe's Treasures in the Third Reich and the Second World War*. New York: Vintage, 1994  
Nicholas, Lynn H
- “Survival Instinct.” *Star Trek: Voyager*, Season 6, Episode 2, September 29, 1999

## SURVIVAL IS INSUFFICIENT: HUMANITIES AND ART IN A NEW WORLD

It is painted on the lead caravan, tattooed on Kirsten's arm, and debated by the characters, so what is the significance of “Survival is Insufficient?” Despite numerous hardships and perils, the Traveling Symphony traversed their route along the Great Lakes to spread the works of Shakespeare and the music of the lost world. As the lead character Kirsten notes, “What the Symphony was doing, what they were always doing, was trying to cast a spell.”

The spell cast by the Symphony was a spell of hope, showing the residents of the new world that despite everything that was lost in the pandemic, the art and culture that defined our best human qualities would continue to persevere. So while the world presented in *Station Eleven* is often bleak, and undeniably violent, as Kirsten observes of her situation: “in what other life would I get to perform Shakespeare?”



## Monuments Men

Mere survival was also insufficient in the conflict ravaged landscape of World War II Europe. In 1943, amidst the chaos of the war, and at the behest of art and museum professionals, President Franklin Roosevelt launched the commission which created the Monuments, Fine Arts, and Archives (MFAA) program for the purpose of finding, identifying, preserving, and ultimately returning the countless cultural treasures displaced by the war. The MFAA, or “Monuments Men,” was comprised of nearly 350 men and women from 13 countries and representing a variety of professional backgrounds including



museum curators, historians, architects, and professors. Facing numerous dangers, both during and after the war, the group is responsible for recovering and returning an estimated 500 million pieces of artwork from artists such as Michelangelo, Van Eyck, Vermeer, Da Vinci, and many others.

While countless treasures were saved, the scale of the looting means the work still continues to

this day. To learn more about the ongoing efforts to find and restore the still missing works of art, visit the Monuments Men Foundation for the Preservation of Art: [www.monumentsmenfoundation.org](http://www.monumentsmenfoundation.org)

### MONUMENTS MEN IN MICHIGAN

**Dale V. Ford**  
President of Kendall College

**Ralph Warner Hammett**  
Professor Emeritus of Architecture,  
University of Michigan

**Charles H. Sawyer**  
Director of the University of  
Michigan Museum of Art

## DISCUSSION QUESTIONS

### WHAT?

**In what ways do the humanities and art represent our best human qualities?**

**What are some examples in *Station Eleven* of characters doing more than just surviving?**



# SHAKESPEARE AND STATION ELEVEN



Photo: Wikimedia Commons



As flies to wanton boys, are we to the gods; They kill us for their sport.”

William Shakespeare, *King Lear*

## SHAKESPEARE AND STATION ELEVEN

The works of William Shakespeare play a significant role in *Station Eleven*. The book starts with Arthur Leander as King Lear and the actors of the Traveling Symphony perform his works exclusively, a fact explained to the reader with the statement:

**“People want what was best about the world.”**

In the novel, Shakespeare's body of work represents the pinnacle of literature and theater, and for the survivors a visceral connection to the pre-pandemic world and a means to escape the all too harsh reality of the new world.

Emily St. John Mandel also notes the many parallels between Shakespeare's time and the world of *Station Eleven*. Shakespeare's England was full of its own gritty hardships and theater for many was often the only escape from reality. The forerunners of the Traveling Symphony, troupes of itinerant actors, were also found traveling throughout England spreading the works of Shakespeare and his contemporaries. And, as with *Station Eleven*, often these troupes were set to the road by the omnipresent threat of the bubonic plague.



Photo: Wikimedia Commons

### PLAGUE HEALTH PASS

Health pass (fede di sanità) enabling the bearer to pass freely despite there being quarantines and heavy restrictions on travel due to plague.

## DISCUSSION QUESTIONS

### WHAT?

**Do you think Shakespeare represents the best? What other works should the Traveling Symphony perform?**

**What other parallels can be drawn between Shakespeare's England and the world of *Station Eleven*?**

## SHAKESPEARE'S PLAGUE FILLED LIFE

Shakespeare was quite literally born into the horrors of the plague, being fortunate to survive the 1563 plague outbreak that wiped out a quarter of the population of Stratford-upon-Avon. Unfortunately, Shakespeare's encounters with the plague did not end there, as the disease would continue to alter and shape all aspects of his life. The plague is thought to have caused the demise of four of Shakespeare's seven siblings and is also the likely cause of death of his son Hamnet. The London theaters were shutdown at least three times during Shakespeare's career, often for more than a year at a time. Unsurprisingly, Shakespeare's lifelong and constant run-ins with the plague had an indelible effect on both his professional and personal life.



Photo: Wikimedia Commons

### Plague Warning Plaque

Plague panel with the triumph of death. Panels of this kind were placed on the walls of houses to warn against the plague.

## CHRONOLOGY



**1563**

Plague outbreak in England



**1564**

Shakespeare baptised in Stratford-upon-Avon



**1593**

Plague outbreak closes the London theaters



**ca. 1595**

Shakespeare completes *A Midsummer Night's Dream*



**1603**

Major plague outbreak once again closes the London theaters



**ca. 1605**

Shakespeare writes *King Lear*



**ca. 1608**

Fear of Plague once again closes theaters



**1616**

Shakespeare dies of unknown causes in Stratford



**2016**

Shakespeare's "First Folio" exhibition to tour throughout the United States.



# CAPTURING HISTORY

## PRESERVING THE PAST

“

No more diving into pools of chlorinated water lit green from below...No more flight...No more Internet...No more countries, all borders unmanned.”  
Emily St. John Mandel



### CAPTURING HISTORY

*Station Eleven* illustrates the many tangible and intangible items lost in the collapse of society. Character recollections range from the memory of eating their last orange and the wonderment of traveling in airplanes, to the lessons learned from their favorite episode of *Star Trek*. The book also demonstrates the human penchant for capturing history by collecting the stories and artifacts of the past.

In “New” Petoskey, the town librarian resurrects newspapers to reconnect the current world and “to create an oral history of the collapse” by capturing the stories of the town, the Traveling Symphony, and everyone else passing through.

In Severn City, Clark’s Museum of Civilization displays an assortment of seemingly everyday items ranging from laptops, cell phones, and credit cards to shoes, motorcycles, and snow globes. Clark describes his collection as, “taken-for-granted miracles that had persisted all around them.” For the new generations,

born after the pandemic, the objects provided insight into the past, a way to understand what was lost, and to know what was possible.

**Clark describes being, “moved by every object he saw there, by the human enterprise each object had required.”**



### FIELD MUSEUM OF NATURAL HISTORY

Located in Chicago, Illinois, the Field Museum of Natural History is one of the largest natural history museums in the world and houses extensive scientific specimen and artifact collections. Attracting up to 2 million visitors annually, the museum’s popularity illustrates our fascination with the past.

### PRESERVING THE PAST: CREATING A TIME CAPSULE

Creating a time capsule is a fun, educational, and easy way to preserve a moment in history for yourself or for future generations. Making a time capsule is only a matter of a few simple steps:

- Identify the right container
- Select a location
- Choose the objects for your capsule
- Establish the amount of time your capsule will remain sealed

### STEP-BY-STEP INSTRUCTIONS:

For step-by-step instructions and additional resources visit the Library of Congress at: [www.loc.gov/preservation/family/timecap.html](http://www.loc.gov/preservation/family/timecap.html)

“I stood looking over my damaged home and tried to forget the sweetness of life on Earth.”

*Station Eleven*, Vol. 1, No. 1

### DISCUSSION QUESTIONS

#### WHAT?

**What items would you keep to remember the world?**  
**What items would you add to the Museum of Civilization?**

**In *Station Eleven*, not everyone wanted to remember the old world. What are the advantages and disadvantages of not remembering?**





FORGING  
NEW COMMUNITIES

“

FLUTES

Sartre: Hell is other people.”



FORGING NEW COMMUNITIES

The idea of community is a difficult concept to define. Basic definitions state that communities are simply made up of groups of people living together in the same locale. Other communities consist of people with shared values and interests.

In *Station Eleven*, communities come in a variety of formats: the close-knit family of the nomadic Traveling Symphony, the sporadic towns along the shores of the Great Lakes, the sprawling airport community of Severn City, and even the fear suppressed followers of the Prophet. One of the catastrophic outcomes of the flu pandemic was a complete shattering of society and the upheaval of communities on all levels. Consequently, *Station Eleven* provides the opportunity to view the formation of new communities.



Detroit Resurgent

*Detroit offers a prime example of community, in all senses of the word. Constantly reinventing itself, both historically and currently, Detroit has been home to an ever-shifting variety of communities.*

Nowhere is this exploration of community better expressed than with the Traveling Symphony. The foundation of their community is based around their mutual love of theater and music. Moreover, they were bonded around a desire to travel to the outposts of the new world, sharing their art in a world that was in desperate need of their talent. *Station Eleven* also portrays the complex nuances of community by highlighting the rivalries, petty differences, and overall dislike that can develop over time. In the end, however, the true meaning of community is best expressed when the group loses one of its own.

CONCLUSION:

“Hell is the  
absence of the  
people  
you long for.”

Emily St. John Mandel



COMMUNITIES

*In Station Eleven, communities come in a variety of formats: the close-knit family of the nomadic Traveling Symphony, the sporadic towns along the shores of the Great Lakes, the sprawling airport community of Severn City, and even the fear suppressed followers of the Prophet.*

DISCUSSION QUESTIONS

WHAT? WHICH?

What kind of community would you want to be a part of?

What elements do you feel define a community?

*Station Eleven* explores many different types of relationships through the novel. Which characters do you think had the most interesting relationships?





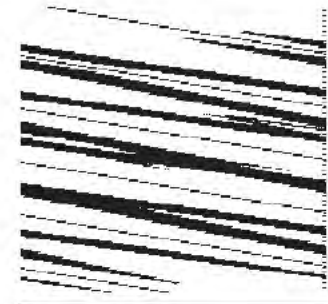
# THE ETHICS OF SURVIVAL

## IN STATION ELEVEN

“

She saw the look on August’s face just afterward and realized that the gunman had been his first—he’d had the colossal good fortune to have made it to Year Twenty without killing anyone—and if she weren’t so tired... she could have told him what she knew: it is possible to survive this but not unaltered, and you will carry these men with you through all the nights of your life.”

Emily St. John Mandel



### KNIFE TATTOOS

The impact of Kirsten’s decisions and her ethical dilemma are memorialized by the knife tattoos on her arm.

### THE ETHICS OF SURVIVAL IN STATION ELEVEN

By year 20, in the post-apocalyptic world of *Station Eleven*, someone was considered lucky to have survived without having to take the life of another human being. Throughout the novel, the years directly after the pandemic are depicted as cruel and chaotic with the Traveling Symphony always on guard against roaming bands of brigands and armed militias.

Protagonist Kirsten’s own survival involved her making inconceivably difficult and violent choices, split-second decisions to kill or be killed. Despite knowing that her own survival was at risk, being forced to take the lives of others made a powerful impression on Kirsten. In an interview, when asked to think about how the world has changed in her lifetime, she responds definitively: “I think about killing.”

The impact of Kirsten’s decisions and her ethical dilemma are memorialized by the knife tattoos on her arm. While killing to survive was the reality of the new world, Kirsten’s internal struggle shows that she never let it become acceptable.

### HUMANITIES FOCUS: ETHICS

Ethics, also known as moral philosophy, is a branch of the humanities that provides a systematic viewpoint for defending, discussing, and dealing with what is morally right or wrong. The concept of ethics dates back to the dawn of civilization and the introduction of moral codes into societies. Ethics provides the means to analyze the ideals of good and evil in our own world as well as the fictional world of *Station Eleven*.

In *Station Eleven*, the characters face many difficult ethical dilemmas. Killing to survive, looting for subsistence, and being forced to watch the Air Gradia flight helplessly as the passengers succumbed to the Georgia Flu. Ethics, as with the humanities in general, helps foster discussion on challenging topics, allowing people to work through and identify the answers to what they believe is right or wrong.



Ethics provides the means to analyze the ideals of good and evil in our own world as well as the fictional world of *Station Eleven*.

### DISCUSSION QUESTIONS

#### HOW? WHAT?

How do you think the knife tattoos helped Kirsten cope with the lives she had to take?

What ethical dilemmas do the characters in *Station Eleven* face?

“When you think of how the world’s changed in your lifetime, what do you think about?”

(François Diallo)

“I think of killing.”

(Kirsten)





FOLLOW  
THE TRAVELING SYMPHONY

THE JOURNEY  
Kincardine to Severn City

- Kincardine:** Eastern terminus of the Traveling Symphony's route.
- New Petoskey:** Site of the New Petoskey News
- Traverse City:** Work underway to restore the Internet
- St. Deborah by the Water\*:** Home base of the Prophet
- Severn City\* Airport:** Home of the Museum of Civilization

\* Fictional







Michigan Humanities Council

## THE GREAT MICHIGAN READ IS PRESENTED BY

### THE MICHIGAN HUMANITIES COUNCIL

The Michigan Humanities Council connects people and communities by fostering and creating quality cultural programs. It is Michigan's nonprofit affiliate of the National Endowment for the Humanities. Since 1974, the Michigan Humanities Council has supported communities through family literacy programs, special cultural and historical exhibits, book discussions, author tours, scholarly lectures and mentors, films, cultural celebrations, and school programs and performances that have reached millions of Michiganders.

MADE POSSIBLE BY THE GENEROUS SUPPORT OF:



NATIONAL ENDOWMENT FOR THE

Humanities



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Your donations enable us to transform communities through thoughtful and engaged conversations. Please visit our website, [michiganhumanities.org](http://michiganhumanities.org), for a complete and up-to-date listing of our gracious donors.



Applicant: \_\_\_\_\_ Reviewer: \_\_\_\_\_ MHC Application #: HU \_\_\_\_\_

**Scoring:** Please score the application relative to each question using the guidance in each category.

Question(s)	Inadequate	Adequate	Strong	Score
<b>A. Fit with Humanities Grants Program</b>				
Does the proposed project and its goals align with the intent of the Humanities Grants program and the MHC mission?	Connecting the public to quality cultural programs is not a primary program goal. The goals are not clear or focused.  Even if successfully executed, the project will not foster greater understanding of, or engagement in, the humanities. (1-5)	The project clearly connects a public audience with a quality cultural program. Project goals will foster understanding of, or engagement in, the humanities to some degree. There may be evidence of other goals the grantee is intending to serve, unrelated to the Humanities Grants purposes. (6-10)	The project's primary goal is focused on connecting the public to cultural heritage, historical resources and/or humanities topics through a quality program. The results of the project will foster a greater understanding of, or engagement in, the humanities in Michigan. (11-15)	_____/15
Does the proposed project address a humanities theme or issue?	There is weak humanities-related content, interpretation and/or discussion or the humanities content is a peripheral part of the proposed project. (1-5)	The humanities content or theme is an important component of the overall project, though other included themes may be unrelated to the humanities. (6-10)	The humanities content is central to the project. The project directly addresses humanities themes and/or issues as primary objectives. (11-15)	_____/15
Does the reach of the project result in expanded public humanities opportunities in Michigan?	Public humanities opportunities remain unchanged or only slightly enhanced by the project. Underserved areas or populations are not affected. Outreach and promotion are minimal. (1-3)	The project reaches into underserved areas of the state and/or serves new audiences with humanities programs to some degree. Outreach and promotion are adequate. (4-6)	The project provides opportunities for the public, including new audiences, to engage in humanities programs at increased levels, in regions of the state that are underserved. Strong outreach and promotion is included. (7-10)	_____/10
Is the project unique in its approach to the topic and methods?	The project lacks creativity and presents a standard approach or methods that may have limited audience engagement. (1-3)	The project is creative and proposes an approach that is innovative with the potential to engage new audiences, though methods may be somewhat under-defined. (4-6)	The project proposes a creative and fresh approach that will effectively engage its intended audience, incorporating defined methods aimed at also engaging new audiences. (7-10)	_____/10
Does the project include required public programming?	Public programming is cursory or there are concerns about public access, cost to attend, or limited benefits to a public audience. (1-3)	The project offers at least one opportunity for the public to attend or experience a humanities program that is accessible and of public benefit. There may be a cost but it is reasonable. (4-6)	There are significant and accessible opportunities for the public to experience or attend humanities programs in various venues. Attendance is free or at a reasonable cost. (7-10)	_____/10



Question(s)	Inadequate	Adequate	Strong	Score
<b>B. Work Plan</b>				
Does the project have a clear, well-organized timeline and project management structure?	The sequence of events and responsibility for them is not clear. The project appears to be inadequately planned, or susceptible to breakdowns in process, timing, or responsibility. (1-3)	The basic activities are laid out in an understandable timeline and responsibility to manage the project is assigned. Basic planning has occurred. (4-6)	The activities and timeline are clear and specific. Overall management of the project is clear. Issues or events that could disrupt the schedule are acknowledged and addressed in the proposal. (7-10)	_____/10
Is an evaluation method proposed to gather feedback and measure outcomes?	Evaluation is not addressed or the plan is very limited. It is not clear what will be changed for the project's intended audience. The audience may not be clearly defined. (1-2)	A basic plan is proposed to capture audience feedback and measure outcomes including potential changes for the identified target audience. (3)	Evaluation methods are clearly described and the results will yield useful data on outcomes and audience reaction. The target audience, and the intended changes for the audience, are clear and measurable. (4-5)	_____/5
<b>C. Personnel</b>				
Is the staff qualified to execute the plan of work?	In critical ways, staff lacks sufficient experience or training to accomplish the proposal's plan of work, or staff is not adequately identified. (1-3)	Staff is adequately identified and appears, as a whole, to have appropriate credentials and background to accomplish the proposal's plan of work. (4-6)	Each member of the project personnel is well suited to their project role. Background and credentials of the project personnel is a strength of the proposal. (7-10)	_____/10
Is there at least one appropriate humanities scholar or professional involved in the project?	The identified professional/scholar has weak credentials and/or is not involved in the actual execution of the project work plan in a meaningful way. (1-3)	The identified professional/scholar has appropriate credentials and some involvement in the actual execution of the project work plan. (4-6)	The identified professional/scholar has strong credentials and is significantly involved in the project work plan. (7-10)	_____/10
Are there beneficial partnerships or collaborations?	The project does not feature any cross-organizational partnerships or collaborations. (1-2)	There are partners in the work, but the lead/applicant organization does the bulk of the work. Partner or collaborator contributions are minimal. (3)	Project partnerships or collaborations are central to making the project possible or valuable with a broad base of support. Cross-organizational sharing of information, perspectives, and contributions will occur. (4-5)	_____/5
Note: Collaborators' participation and their roles should be substantiated with statements or letters of support.				
<b>Total Score</b>				_____/100

**Threshold Items:** Because threshold items can often be addressed or clarified to bring the proposal into line with funding criteria, **please score the application** even if it fails an item below, unless you feel the proposal’s threshold issues are so substantial that they could not be remedied.

<i>Please mark an X under “Pass” or “Fail” on each line.</i>	PASS	FAIL	NOT SURE
The project does <b>not</b> involve lobbying, advocating for a specific program of social action, or promoting a particular political, religious, or ideological point of view.			
If public policy or social action is addressed in the project, it is done from an educational or historical perspective.			
For repeat applicants: Staff has <b>not</b> identified concerns in the administrative review regarding previous project performance of the applicant.			

**Budget:** The overall budget and each of the line items should be reasonable given the plan of work. If you have any concerns or questions about the budget as proposed, please note them here.

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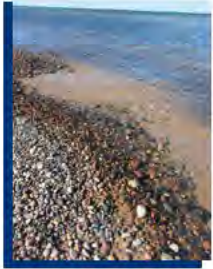
**Other Comments:**

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**Michigan  
Humanities  
Council**



# Water/Ways in Michigan

**The Smithsonian's Water/Ways is Coming to Michigan in 2018**

***Application Deadline: Monday, July 10, 2017***

## About the Exhibit

The Smithsonian's Water/Ways exhibition is an exploration of the innumerable connections between human beings and water—focusing on the environmental, cultural, and historical aspects. With four Great Lakes, over 11,000 inland lakes, and world famous rivers, water plays an integral role in shaping Michigan's identity as a state. Water/Ways will allow host communities the opportunity to connect their local stories with the global, while creating meaningful dialogue around water with facilitated conversations led by a network of water experts.

The Michigan Humanities Council is coordinating the exhibit's tour in Michigan and seeks six partner organizations in rural communities to host Water/Ways in 2018-2019. Selected sites will host the Smithsonian exhibit, work with local partners on additional programming, conduct facilitated conversations on water, and have the opportunity to help shape the dialogue on Michigan's future water policy.

## How to Become a Host Site

The Michigan Humanities Council invites museums, libraries, nature centers, and other nonprofit cultural organizations to apply. Eligible applicants will:

- Be located in a community with a population below 20,000.
- Identify a staff member to serve as project director for the exhibit and related programs.
- Provide a minimum of 700 square feet of climate controlled, secure exhibit space with an additional space for crate storage.
- Work within guidelines to install and de-install the exhibit in a timely manner.
- Collaborate with community partners to develop robust public humanities programs that support the exhibit, including an opening event, two programs, and a complimentary local exhibit.
- Conduct an extensive public relations campaign to ensure widespread community participation.
- Track attendance, maintain budget records, submit assessment forms, and submit final program reports.
- Have convenient hours that are free and open to the public.
- Send two staff or board members to a Program Meeting in October of 2017 and an Installation Workshop in June of 2018.





### Water/Ways Host Sites Receive

- The exhibit, rent free, for six weeks.
- Free exhibit shipping.
- Opportunity to apply for a MHC grant to support local programming.
- Resource notebook, educational materials, and promotional materials.
- Program planning assistance from MHC and Smithsonian staff.
- Access to a statewide network of water experts for consultation, presentations, and for facilitated conversations.

### What's Included in the Exhibit:

- 5 stand-alone kiosks
- Colorful photographs and labels
- Audio clips
- Video clips
- Hands-on activities
- Ipad interactives

### Water/Ways will be available during the following time period:

- Site One: June 23 – August 5, 2018
- Site Two: August 11 – September 23, 2018
- Site Three: September 29 – November 11, 2018
- Site Four: November 17, 2018 – December 30, 2019
- Site Five: January 5 – February 17, 2019
- Site Six: February 23 – April 7, 2019



**Don't miss the opportunity to bring the Smithsonian Institution traveling exhibition to your hometown! Apply today!**

**Questions? Contact Program Officer James Nelson:  
517-372-7770 or [jnelson@mihumanities.org](mailto:jnelson@mihumanities.org)**



Michigan  
Humanities  
Council



## WATER/WAYS APPLICATION

Complete the application and submit via postal mail or email:

Michigan Humanities Council  
119 Pere Marquette Dr., Ste. 3B  
Lansing, MI 48912  
Or email to: James Nelson, [jnelson@mihumanities.org](mailto:jnelson@mihumanities.org)

Please call James with any questions: 517-372-7770

### Host Organization Information

Organization Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

### Staff, how many?

Full Time: \_\_\_\_\_ Part Time: \_\_\_\_\_ Volunteer: \_\_\_\_\_

Months of Operation: \_\_\_\_\_

Hours of Operation: \_\_\_\_\_

Describe Service Area: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Est. Service Area Population: \_\_\_\_\_ Est. Annual Visitors: \_\_\_\_\_

*Applications evaluated based on quality of supporting programs, strength of collaborations,  
level of community engagement, and geographic location.*

**Application deadline is Monday, July 10, 2017.**







### Project Director Information

Project Director Name: \_\_\_\_\_

Project Director Title: \_\_\_\_\_

Project Director Email: \_\_\_\_\_

### Exhibit Space Information

Where would the exhibit be installed? Describe this space. \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

### Exhibit Space Checklist

Climate control:	<input type="checkbox"/> Yes	<input type="checkbox"/> No
Direct sunlight effused or eliminated:	<input type="checkbox"/> Yes	<input type="checkbox"/> No
>700 sq. ft. of continuous area:	<input type="checkbox"/> Yes	<input type="checkbox"/> No
Secured area under surveillance:	<input type="checkbox"/> Yes	<input type="checkbox"/> No
Available exhibit crate storage (50 sq. ft.):	<input type="checkbox"/> Yes	<input type="checkbox"/> No
Does your building have WIFI	<input type="checkbox"/> Yes	<input type="checkbox"/> No

Preferred dates for hosting the exhibition. Please indicate #1 and #2 choices.

☐ June 23 – August 5, 2018  
☐ August 11 – September 23, 2018  
☐ September 29 – November 11, 2018  
☐ November 17, 2018 – December 30, 2019  
☐ January 5 – February 17, 2019  
☐ February 23 – April 7, 2019  
☐ All dates would work

### Short Answer Questions

Please answer the following questions in a separate document:

1. Why is your community interested in hosting Water/Ways?
2. How will your organization work with community partners to expand the exhibit's reach?
3. Please outline your community's plans for supporting public humanities programming.
4. Does regional tourism play a role in attracting visitors to your organization? If so, please briefly describe.

**FEDERAL FINANCIAL REPORT**

1. Federal Agency to which Report is Submitted National Endowment for the Humanities				2. Federal Grant Identifying Number Assigned by Federal Agency GW-256028-17		
3. Recipient Organization Michigan Humanities Council Okemos, MI 48864-6011						
4a. DUNS Number (b) (4)	4b. EIN or TIN 510164775	5. Recipient Acct. Number	6. Report Type Final	7. Basis of Accounting Cash		
8. Project/Grant Period 9/1/2017 - 1/31/2020				9. Reporting Period End Date 1/31/2020		
<b>10. Transactions</b>						
a. Cash receipts				\$295,891.50		
b. Cash disbursements				\$291,799.50		
c. Cash on hand (line a minus b)				\$4,092.00		
<b>10. Federal Expenditures and Unobligated Balance</b>						
d. Total federal funds authorized				\$300,000.00		
e. Federal share of expenditures				\$291,799.50		
f. Federal share of unliquidated obligations						
g. Total Federal share (sum of lines e and f)				\$291,799.50		
h. Unobligated balance of Federal funds (line d minus g)				\$8,200.50		
<b>10. Recipient Share</b>						
j. Recipient share of expenditures						
<b>10. Program Income</b>						
l. Total Federal program income earned						
m. Program income expended in accordance with deduction alternative						
n. Program income expended in accordance with addition alternative						
o. Unexpected program income (line l minus line m or line n)				\$0.00		
<b>11. Indirect Expense</b>						
a. Type	b. Rate	c. Period From	Period To	d. Base	e. Amount Charged	f. Federal Share
g. Totals:						
12. Remarks						
13. Certification: By signing this report, I certify to the best of my knowledge and belief that the report is true, complete, and accurate, and the expenditures, disbursements and cash receipts are for the purposes and objectives set forth in the terms and conditions of the Federal award. I am aware that any false, fictitious, or fraudulent information, or the omission of any material fact, may subject me to criminal, civil or administrative penalties for fraud, false statements, false claims or otherwise. (U.S. Code Title 18, Section 1001 and Title 31, Sections 3729-3730 and 3801-3812).						
a. Name of Authorized Certifying Official Ms. Michelle Chrome						
b. Signature of Authorized Certifying Official <i>This report was signed electronically via eGMS Reach.</i>				c. Telephone		
d. Email Address mchrome@mihumanities.org				e. Date Report Submitted 7/30/2020		