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Detail from a limited-edition print by Cathryn Falwell, from her children’s book, Scoot, to be auctioned September 13; see page 17.
Would you like to explore questions of the human experience through a myriad of perspectives with the Maine Humanities Council?

A LETTER FROM THE EXECUTIVE DIRECTOR

The Maine Humanities Council—a statewide nonprofit organization—enriches the lives of Mainers through literature, history, philosophy and culture. Our programs, events, grants and online resources encourage critical thinking and conversation across social, economic and cultural boundaries.

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CALL FOR NOMINATIONS

The Maine Humanities Council seeks to expand its list of potential nominees to fill future openings on its Board of Directors. The Council seeks a wide geographic representation and range of civic and/or academic experience. To notify the Council of your interest, please send a letter and a résumé to:

Governance Committee Chair
Maine Humanities Council
674 Brighton Avenue
Portland, ME 04012-1012

The Maine Humanities Council is an affiliate of the National Endowment for the Humanities. Editor: Diane Magras
Design: Lori Harley

ABOVE: Tom Lizotte emphatically expresses the MHC’s appreciation of Victoria Bonebakker’s work over the years at the farewell party held for her at the UNE Art Gallery in January; RIGHT: Erik Jorgensen embraces Victoria as Lizz looks on; sadly, June brings another goodbye, this time for Erik. PHOTOS: DIANE HUDSON
Making Lasting Impressions

Each year, our annual report allows us the opportunity to take stock of things—to note where we are, see where we’ve come from, and maybe even to glimpse the future. 2011 was a special year: we marked some wonderful accomplishments, capped by an invitation to the White House in November to share our experience with our Literature & Medicine program for veterans. I’ll admit that it was pretty neat to be there, just downstairs from the Vice President’s office. It was also a golden opportunity to share this program, which has generated so many experiences and stories for us over the years, with yet another new audience.

As much as it’s been a year of significant programming, it’s been a year of significant change. Many of you already know that I will be leaving the MHC this summer, after 13 years on this staff, and more than five as director. While I am leaving primarily for family reasons, the shift affords me a chance to do something I’ve contemplated for years, as I am running for the Maine Legislature, facing a primary on June 12th. If I am elected, I believe that my experience working in all parts of Maine for MHC will make me a more effective representative for Portland.

As for the Council, this is a watershed moment. As you might imagine, choosing to leave MHC was not an easy decision, but I am pleased to say that our organization is strong. It has solid finances, an engaged board, and one of the best, most creative staffs of any of our 56 sister councils. As Tom so eloquently notes later in this report (and I second everything he says), we said goodbye in January to Victoria Bonebakker, who has been my steadfast companion in this work since I started here in 1999. We’ve been able to fill this vacancy from within, and the board is now in the process of conducting a search for a new Executive Director, which should allow us to move forward smoothly.

Of course none of this would be possible without you, our supporters and friends. And as MHC moves into an exciting new phase, we trust you’ll want to stick around for what is sure to be a new chapter worth reading.

It’s been a privilege to work here. I send my thanks and best wishes to all of you. See you around Maine!

Erik C. Jorgensen
Executive Director
INITIAL IMPRESSIONS of any organization are usually formed based on the first contact made with staff. Is it any wonder, then, that the Maine Humanities Council is held in such high regard by so many, since that crucial first impression has so often been created over the past 22 years by Associate Director Victoria Bonebakker?

She sure made an impression on me back on January 21, 1998. That was the night Victoria made the five-hour round trip from Portland to Dover-Foxcroft, with facilitator Esther Rauch in tow, to attend the very first meeting of our Literature & Medicine group at Mayo Regional Hospital. It is exceedingly rare that anyone not on a snowmobile visits Piscataquis County in mid-winter. That Victoria would make the journey to bring the humanities to the edge of the Maine North Woods displayed a special level of commitment.

Victoria Bonebakker retired from the Council at the end of 2011, and she leaves behind a lasting mark. A commitment to quality, thought-provoking programs and the courage to take on difficult ideas and open them up to the public in ways that people haven’t seen before are two cornerstones of her work. This classy, capable, cultured, and cosmopolitan woman has been essential to the MHC’s success.

Retired MHC Executive Director Deedee Schwartz originally hired Bonebakker in 1989 as Director of the Maine Collaborative, a spinoff of the Council, which offered interdisciplinary humanities programs for teachers.

“Victoria had recently moved to Maine, and we were looking for someone to run our teacher programs who could also take advantage of the new funding that had been created by the educational reform movement in the ’80s,” recalled Schwartz. “Victoria had an education background, but I also found her so competent in many other areas. She’s an absolutely brilliant grant writer, and during her eight years with the Collaborative, she brought in over $1 million in grants from NEH and other sources.”

When the Maine Collaborative merged with the Maine Humanities Council in 1997, Schwartz said it was an obvious decision to name Bonebakker as her Associate Director.

“Victoria is so smart and so capable—she can take on any project and approach it with high intelligence,” said Schwartz. “She’s had a hand in all of the work the Council has accomplished. She was so important to my success at the Council and to what the Council has become.”

The creative leadership style brought to the MHC by Schwartz, a talented visual artist, was complemented by the analytical thinking of Bonebakker, who earned her JD from Hastings College of Law (University of California), practiced law in San Francisco and Los Angeles, and taught law at UCLA Law School. Her legal career started after Bonebakker received her AB at Vassar College (French and Art History) and taught elementary...
school French in Washington, DC. “Victoria is an exemplar of what a good liberal arts education can do,” said Schwartz. “She is a conceptual thinker of the highest order.”

That ability to turn innovative concepts into successful grant applications has brought handsome returns to the MHC and not only in her initial work with teacher programs. Bonebakker’s signature program is Literature & Medicine, for which she wrote the first proposal to NEH. It has spread throughout Maine, to 26 states, and even south of the border to Argentina.

It was Bonebakker who developed the Council’s first Theatre of Ideas program, “Taxing Maine,” which won two national awards. When MHC celebrated its 30th anniversary in 2006 with a Humanities Festival, which attracted over 400 people to a day-long program at Bates College, it was Bonebakker who again played a central role. She made it look so effortless that many Board members asked why the Council couldn’t pull off one of those every year.

“One doesn’t get many opportunities over the course of a career to work with colleagues like Victoria — she is a virtual tornado of imagination, productivity, and entrepreneurship, whose rallying cry from down the hall has always been, ‘Well, why wouldn’t that work?’ In the end, the best programs, the ones most worth doing, are those that make one a little nervous — because they are different, or somehow edgy, or entail some financial risk,” said Erik Jorgensen, the Council’s Executive Director. “Victoria staunchly advocated for those programs in particular, and in doing so, moved us forward as an organization. We’ve all benefitted from her wisdom and vision.”

How does any organization go about thanking someone like Victoria Bonebakker for contributions of such magnitude, over more than two decades? At the Maine Humanities Council, we established the Fund for Literature & Medicine in her honor, in order to continue this program at Maine hospitals. We have received a major bequest from a former Board member and raised over $50,000 in matching funds to ensure Literature & Medicine’s continuation.

Thanks to many of you for making a pledge to the Fund. Victoria is indeed worth every dollar.
A TALE OF THREE BIOGRAPHIES

An important component of the MHC’s Teaching American History program—an in-depth series of seminars, institutes, and research sessions for Maine teachers to learn more about history through the stories of individuals—is the writing of an original biography. Each year since this program’s start in 2002, MHC staff and project scholars have been wowed by what teachers have created. But in 2011, this “wow” reached a whole new level, with some biographies fit for publication.

We asked three Teaching American History teachers to share their stories of what this program has meant to them personally and to their classrooms. [As of 2011, the US Department of Education is no longer offering this grant opportunity.]

THOMAS LIGHT
6TH GRADE TEACHER, PARIS ELEMENTARY SCHOOL, SOUTH PARIS

When I graduated from Antioch College in 1978, no one told me that I would spend three years reading biographies. No one told me that I would participate in fifteen colloquia after work and three two-week summer institutes to listen to historians and authors describe the people and times presented in our readings and discuss the books with these scholars and a group of colleagues who love history. To research and write a biography, and consider how to help students incorporate primary sources into their work? It is just as well, as I would not have believed anyone who told me these things.

My passion was understanding the earth and life and sharing this with children, and so I became a teacher of science. I taught in a small school and over the years was called upon to teach many subjects along with science—math, reading, and social studies. By this time, I had learned that I loved learning, no matter the subject. Despite this, my view of biography was still clouded by my experiences with them in my school years; boring books that presented two-dimensional images of heroic figures and the storybook paths that led them to their greatness. It was with some hesitation that I made the commitment to be part of the TAH program for two years.

When we were presented with the first biography, Doris Kearns Goodwin’s A Team of Rivals, and I felt its heft, I wondered again what I was getting into. I didn’t have to delve far into the book before I realized that I could enjoy and understand biography. When we were asked to choose the subject of our own biography projects during our first summer institute, I decided I would write about my grandfather, Jerome Thomas Light and his experience as principal at the Minidoka and Poston internment camps during World War II. My father had shared his experiences going to high school in the camps, and I had always been curious to learn more. The family story was that he took this work on for altruistic reasons, to help an oppressed minority during their time of need. However, I was also aware that the camps provided him a perfect setting for the research he would do to earn his PhD. With help from Patrick Rael and Libby Mitchell, TAH scholars [and project leaders], I chose to write the biography as a lens through which I would view the motivations of civilian employees of the War Relocation Authority (WRA).

My research led me to many rich sources and some challenging gaps. Some of these were expected; I inter-
viewed my father and his brothers and sorted through papers and letters and corresponded with some of the Japanese Americans who were students at Minidoka during my grandfather’s tenure there. Other finds were surprising. My grandfather’s application to Antioch College showed an adolescent unwillingness to try to impress the admissions office. References to my grandparents were found in the Antioch College yearbook, *The Towers*, that made it clear that theirs was a romance visible to most of their peers.

The challenges were just as important. I found few direct references to the circumstances that led to my grandfather’s transfer from Minidoka and a later demotion at Stockton Junior College. The archivists at government records offices could not find his employment records during his time at the WRA. I could find no reference about the existence of a WRA camp where he worked the year after the camps closed until I finally located a newspaper article about the closing of the office that quoted my grandfather.

I am extremely fortunate to have been at the right place at the right time. The TAH program broadened and deepened my understanding and knowledge of American history and the diverse people who created it. It awoke in me a passion for reading biography. Most of all, it gave me a passion and appreciation for the hunt that is history.

**MELISSA MARGARONES WILSON**
ENGLISH TEACHER, EDWARD LITTLE HIGH SCHOOL, AUBURN

Participating in the *Teaching History Through Biographies* Program has meant the world to me. For the duration of the two-year program, I have been challenged as a scholar to not only read biographies of people who helped form various aspects of America in the realms of politics, art, and culture, but to also really redefine my own understanding of America and what it means to be an American, both currently and in centuries past.

Beyond personal academic progress, TAH has challenged me to bring this same scholarship into my classroom. I cannot count the number of times I told my students the topics of the biographies I was reading for the program, my own research for the program’s final required biography project, and/or my own process of researching and writing for the program. Participating in TAH helped me to lead my students in their own scholarship by example. I was actually doing what I was asking them to do. In fact, two of my students’ favorite assignments were directly inspired by my participation in TAH; writing mini-memoirs and researching/writing mini-biographies.

Throughout my experience in TAH, I have been treated as a professional. I have walked away from every class knowing that my thoughts and participation in class discussions have truly been valued by both the TAH staff and my peers in the program. For fifteen years prior to my participation in TAH, I have attended various workshops, graduate classes, and staff development, but my participation in TAH is the first time in my professional career that I have truly felt valued as a professional in the field of education and for my contribution to society as a teacher.

**MATTHEW LANEY**
SOCIAL STUDIES TEACHER, MSAD 15, GRAY / NEW GLOUCESTER

I am grateful to be a member of the Maine Humanities Council’s *Teaching American History Through Biography* project for the past two years. The Project has given me the opportunity to regularly interact with fellow educators and to develop skills and knowledge which I can readily bring back to my classroom. Not surprisingly, my students have responded positively to the increased use of biography. In some ways, having students dig into biographies is as if they thought they were watching a reality show by reading the letters between John and Abigail Adams. We’ve converted Dorothea Lange’s travels out West into a list of tweets she could have sent out.

I can’t say enough about the benefits of this program and how my students and I have benefited from it.
The community we live in,
It’s sometimes hard to fit in.
Hard to find trust,
But try we must.
Some lie, some cheat, some steal.
Hard to find anyone who is real.
Some also turn out to be stool pigeons.
There seems to be no more true convicts.
A lot of times, most try to imitate what I am.
I’m one of a kind and they have no chance,
Because I’m as solid of a cat as you’ll find.
And my motto is you do the crime, you do the time.
Don’t drag someone else down with you.
Live in your own shoes.
There are others who hurt people in indescribable ways.
They should be castrated and thrown away.
Be as it may, I need to make it to the next day.
On the outs, there are people who depend on me,
And who truly love me.
So, this community, Somerset County Jail, is only temporary.
And I shall prevail.
Community.

– Derek Lindsay, January ’10

For years, Julia Walkling tried to coax me into taking on the Somerset County Jail as part of my Maine Humanities Council book discussion circuit. Citing the decrepit Dickensian condition of the local house of correction, I fended off for as long as possible the persistent and persuasive director of the New Books, New Readers program. Then in 2008, Somerset County went and built a new facility. I had lost my excuse. I had to reconsider and relent.

I led my first New Books, New Readers series at the new jail in spring 2009 and the next series during the winter of 2010. Along the way, something unexpected happened. One night, one of the participants, Derek Lindsay, brought along a poem inspired by the readings (right). Although pleased by the initiative, it did not occur to me at that moment to foster the latent talent just waiting to gain voice. Fortunately, circumstances soon intervened to provide me with a second chance.

With a never-ending captive audience to serve, demand for New Books, New Readers eventually exceeded the Maine Humanities Council’s means. Recalling Derek’s example, the solution was to provide inmates additional programming by offering a writing class during the summer of 2010 through SAD 54 Adult & Community Education. The original concept was for me to offer remedial instruction to inmates working toward GED degrees. I quickly discovered, however, that there were a lot more Dereks, inmates anxious to have a forum to share their written thoughts. I was being welcomed to their world, a realm of introspection, incarceration, and imagination—of life internal, life in prison, and the life of the mind.

As the summer weeks passed, I was amazed by the abundance and surprised by the quality of the inmates’ writing. They had stories to tell and they could express themselves quite well—sure, not always with proper punctuation, syntax, and grammar, but always with passion, honesty, and authenticity.

Genres have ranged the literary spectrum, including autobiography, children’s stories, cries for help, crime stories, devotionals, editorials, essays, journals, legal briefs, limericks, love letters, movie scripts, nature writing, newspaper articles, personal memoirs, poetry, political rants, rap, requiems, science fiction, sermons, and testimonials. The notebook in which I have placed each contribution has expanded weekly. After 16 months, the output has accumulated to well over 500 pages and overflowed into a second binder.

Awed by the breadth and depth of the writing, I felt it deserved an audience beyond the locked metal doors. Sue Knight, the SAD 54 Adult Education coordinator at the jail, wholeheartedly supported the idea. She spearheaded an effort to have inmates publish their works in a monthly newsletter. The first issue appeared in December 2010. Rapid turnover of editors due to the short duration of stays at a county facility made the project more sporadic than envisioned. Still, under Sue’s guidance, inmates have managed over the past year to put out eight editions of “Doing Time.”

Another forum for inmate writing has been a bulletin board that the jail administration consented to place in the public lobby. As the writing program has progressed, the board has become filled with about two dozen samplings, supplemented with inmate illustrations and sayings. Yellow Post-it notes with comments and accolades from jail visitors punctuate the collage of black and white texts and drawings. The steady flow of new material has allowed me to keep the board updated and to turnover
I remember back in those days when I would fake a bellyache just so I could go to my great grandmother’s house instead of being in school. It seemed like she never got mad at me. She would give me a handmade blanket and tell me to settle down on her braided rug in front of that one-stick woodstove by her rocking chair. While I nestled in, she would be heating the water for peppermint tea for my bellyache. This is what we did for all our story times.

This day was a story called One Morning in Maine. My favorite part was when she lost her tooth while digging for clams at Bucks Harbor. I recall them being at Condon’s Garage for some repairs to their boat motor. Years and years later, I ended up working at the general store across from Condon’s. It was a great coincidence for me.

I liked that book so much my great grandmother bought me three books by Robert McCloskey: One Morning in Maine, Blueberries for Sal, and also Make Way for Ducklings. They were read to me so many times that I could recite the words as she read to me. I miss her very much. I still have those books in a safe place. I recommend them to children and adults of all ages.

– Bethany Melcher, September ‘11

The Beans of Egypt, Maine seem genteel. I have listened to stories of homelessness, of a man living in the woods of Aroostook County after release from prison. I have encountered far too many confessions of the hell of addiction to alcohol, oxycodone, and bath salts. Finally, I have had to square Elmer’s endearing description of playing with his son with the tragedy of his suicide under the threat of re-arrest a year later.

Although the original intent may have been educational, the Somerset County Jail writing program has obviously become as much therapeutic. As one talented and prolific inmate author put it, the reading and writing programs have been “great medicine.” They brought “positivity” to participant Michael Johnson’s life and caused him “to aspire to higher goals,” namely going back to college. Other inmates may not have exorcised their demons so fully, but many have at least exposed the temptations in their lives through their writings. What will come of all this introspection and exposition are chapters yet to be written.

I am fond of one of the Maine Humanities Council’s mottos: “The power and pleasure of ideas.” I utter it often during New Books, New Readers and Let’s Talk About It discussions as a reminder of why we are gathered together. In the jail setting, I have concluded that the saying requires some modification. Unfortunately, all thoughts are not pleasurable. The humanities also can expose us to the pain and then, hopefully, to the healing power of ideas as well. The Maine Humanities Council’s Literature and Medicine program, therefore, is not the only program where humanities can be at the heart of healing.

David Richards is author of Poland Spring: A Tale of the Gilded Age, an MHC scholar, acting director at the Margaret Chase Smith Library, and a member of the MHC Board.
IME WAS, education meant a teacher at the front of the class, students arrayed dutifully in their seats, taking notes (or passing them). Times, however, are changing.

The Internet has altered the way we communicate and do business, and education is no exception. A recent Sloan Survey of Online Learning revealed nearly 30 percent of all college and university students now take at least one course online, showing a growth rate of 21 percent for online enrollments in 2010. It’s rare today for a class, either in K-12 or higher education, not to have some online component, whether it be an online classroom, a message board, online resources, or simply a syllabus posted on a school website.

The Maine Humanities Council decided to experiment with online education in our teacher programs, a natural place to give it a try since most teachers are already engaged with technology on a daily basis. In 2011, we developed an online version of our successful Peaceable Stories training (which helps educators create peaceful practices that prevent and resolve conflict in the early childhood classroom) and experiment with a hybrid program model. By putting half of the sessions online, we could offer a longer program without the training’s traditionally heavy time and travel commitment, a problem for busy early childhood educators working in child care settings.

We took advantage of the opportunities that three online sessions offered, including video tour of a child care organization. Heather Bowen, the director of People Place Cooperative Preschool in Camden, kindly opened the doors of her school and allowed us to film a series of segments on the physical setup of the school, superhero play, storytelling, and more.

We also built the online classroom, including a message board, a weekly lesson page, and a resource page. The online classroom was to function as the weekly touchstone for the class, whether we met in person or not.

The in-person sessions for Peaceable Stories II: The Journey Continues took place in Weeks 1, 3, and 6, at Curtis Memorial Library in Brunswick. We couldn’t have asked for a better mix of educators for our experiment. The participants, hailing from nine towns in southern and midcoast Maine, confessed to varying levels of computer facility, but everyone ultimately signed

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Janet Lyons shares the setup and successes of the new experimental online component of the MHC’s Born to Read Peaceable Stories training. photos: diane hudson

In successfully and posted to the Message Board, downloaded the readings, and navigated the online classroom. It was a real confidence booster for those who had never done anything like this before.

An easy camaraderie developed among the group by the online interactions on the Message Board, the heart of the online classroom. Overall, we found that the Message Boards deepened reflection, allowed quieter members of the class a chance to open up and address the topics at hand (while also keeping those who tended to wander off on tangents—in person—focused on the topic under discussion), created a sense of partnership among the educators, and served as a resource (one participant had the Message Board open on her iPad in her daycare so she could easily find ideas when using the books from the class). Participants each received eight high-quality picture books from the Peaceable Stories curriculum and one text by early childhood educator Vivian Gussin Paley. They were also assigned numerous articles. In addition, participants were introduced to Minerva, the statewide library database, so they could select and borrow books for their classrooms.

The online classroom discussions have been rich and thoughtful. Participants posted their experiences in the classroom and others have responded to this with advice and ideas, often pulled from the class readings.

The People Place Preschool video clips also inspired participants, causing them to think about how they approached storytelling and how they structured their day or set up their classroom. Said one participant: “Right now we have a library area, we read to the children, and we do a general theme that we think that the class is interested in, but we don’t pull in the details that they seem to be doing at People Place. I’m excited to talk to my co-teacher and see how we can do more—really elaborate on the stories we read and go into much more detail. I think it will be a fun challenge to see just how far we can go with it and how creative we can be!”

The inclusion of professional literature was a welcome chance for participants to think philosophically and intellectually about the work they do, and also provided useful material to share with parents as support for the curricular decisions they have made in their programs. We are always eager to see the work we do shared with parents and other caregivers, so it was gratifying to hear more than one participant tell us that the professional articles would be helpful in parental interactions, which were often a primary source of conflict and stress for the caregivers themselves. Said one participant, “I can use a lot of the research to explain to parents and other teachers the importance of play in the classroom. Parents (and I find grandparents especially) expect to see children sitting and ‘working’ on worksheets, journals, etc., all at the same time. I am excited to share this article or sections of the article with parents and other caregivers.”

Overall, participants gave the hybrid model high marks. Every participant agreed with the statement that the online component added value to the class. The flexibility of the online format received high marks, as did the ability to “have time to answer questions or compose your thoughts” on the Message Board. Participants are also glad to have access to the online classroom after the course is finished, whether to review comments on the Message Board, watch the videos again, or refer to the resource list. Finally, one participant summed it up this way: “This is the first class I’ve taken in a while that I was able to take things I learned directly into my classroom.”

Based on this feedback, we hope to integrate an online component into more of our teacher programs in the future—perhaps if you’re an educator, we’ll “see” you, our reader, on the Message Board!

“The online component was a very positive aspect of this training for me because it can be difficult for me to speak up in person.” – Peaceable Stories training participant

Janet Lyons shares the setup and successes of the new experimental online component of the MHC’s Born to Read Peaceable Stories training. PHOTOS: DIANE HUDSON
**BANGOR**

$1,385 | Language Explosion Weekend

This weekend “camp” experience brought together high school English Language Learners (ELL) and Native English speakers for team-building, literature discussion, and outdoor exploration while fostering multi-cultural awareness. The project culminated in a final presentation that used journaling and short video clips to show students’ vision of themselves.

> Bangor School Department

**FREEPORT**

$3,010 | Diggin' History—Piecing Together Pettengill Farm’s Past

The historical society built on information from seven archaeological surveys it has undertaken in the past 30 years to create a summer exhibit and five public programs about the families who have lived at Pettengill Farm. The information provided unique insights into the daily lives of these families, their shared experiences, and their effect on the landscape.

> Freeport Historical Society

**HINCKLEY**

$1,000 | Finding Humanity in Nature

The work of over 20 Maine artists will be shown in an exhibition (May 15 - October 15, 2012) that explores the evidence of humanity and culture in Maine's natural world. Related public events include a talk by University of Maine history professor Richard Judd; a discussion with two participating artists; and 8 summer arts/humanities programs for children and families.

> L.C. Bates Museum (Good Will Home Association)

**LEWISTON**

$10,000 | They came, they served.

**INFRASTRUCTURE GRANT**

A permanent, interactive exhibit will use bilingual videotaped interviews, oral histories, photographs, and other memorabilia to explain the enduring legacy of the Sisters of Charity to Lewiston-Auburn’s 19th and 20th century religious, community, health, and cultural life. Recorded interviews will create a lasting testament for Heritage Center visitors.

> Franco-American Heritage Center

**MILBRIDGE**

$500 | Mother’s Day Event and Cultural Celebration

To commemorate the Latin American festival El Dia de Las Madres (Mother’s Day), Mano en Mano hosted a community potluck and cultural presentation on May 7, 2011 which included traditional Latin American dances, plays, folk music, and poetry. The event by Latino youth and families was offered to educate the public of Milbridge and surrounding communities.

> Mano en Mano

**CAPE ELIZABETH • GORHAM • SCARBOROUGH**

$5,000 | Of Farms and Fables

A collaboration with farms in Cape Elizabeth, Gorham, and Scarborough, this project introduced performers to farm work and farm workers to storytelling and acting. The result was an original outdoor performance in October 2011, which engaged performers and audience in dialogue about local agriculture, farming, and the future of small family farms in Maine.

> Fractured Atlas

**A SELECTION FROM THE 49 GRANTS AWARDED BY THE MHC BETWEEN 11.1.10 AND 10.31.11**
In the footsteps of Rachel Carson, fourth graders from Turner Elementary School get ready to go tide pooling on Burnt Island.

—a photo by Kelly Demarais

Above: In the footsteps of Rachel Carson, fourth graders from Turner Elementary School get ready to go tide pooling on Burnt Island. PHOTO: KELLY DEMARAS

**PORTLAND**

$4,450 | **Myths of Maine: An Intergenerational and Intercultural Exchange**

As part of its Young Writers & Leaders program, The Telling Room is collaborating with cultural anthropologist Lacey Gale during the 2011-12 academic year around the theme of intergenerational storytelling. Immigrant high school students are creating interview guides and design parameters for collecting their communities’ myths and stories of the refugee experience.

—The Telling Room

**SCARBOROUGH**

$500 | **Conversations About Islamic Culture**

A free three-session discussion program about Islamic Culture in March 2011 (opened the Scarborough community to gain valuable insights into a topic influencing world affairs and US international relations. As part of the program, participants learned about the lives and background of Maine’s Muslim citizens and spoke with several Muslims from the local area.

—Friends of Scarborough Public Library

**SEARS**

$1,000 | **Art Afloat**

This project will create a floating art exhibit on the Maine Seacoast Mission’s vessel SUNBEAM which will carry the material to island communities in Penobscot Bay August 17-19, 2011. Related educational events include talks and community workshops about local history, with the goal of fostering community pride and local interest in the history of Maine’s islands.

—Penobscot Marine Museum

**TURNER**

$420 | **Burnt Island Adventure**

On May 24, 2011, fourth graders from Turner Elementary visited Burnt Island Light in Boothbay Harbor where they experienced firsthand the living history of past lighthouse keepers and their families. The program also offered lessons in Maine’s maritime heritage, marine resources, and the natural history of beautiful Burnt Island.

—Turner Elementary School

**WATerville**

$8,500 | **Upgrading Digital Projectors**

**INFRASTRUCTURE GRANT**

This grant will allow the purchase of two new digital projectors to enhance the visual experience for filmmakers and their audience. The new projectors will enable the Center to screen the many and varied digital film formats used in current filmmaking around the world and to partner with area colleges, schools, and other organizations as an educational resource.

—Maine Film Center c/o Railroad Square Cinema

**YORK**

$285 | **Exploring the World of Maurice Sendak**

A series of summer programs ran in conjunction with a traveling exhibit about Maurice Sendak at the York Public Library. Discussions and films provided an understanding and appreciation of the cultural, historical, and artistic influences on Sendak’s life as an avenue toward appreciating the effects of diversity and culture on our modern-day lives in Maine.

—York Diversity Forum
Maine Humanities Council Annual Fund donors make a difference for people across Maine—the scope of which being clearly seen within the map below.

They inspire the exchange of perspectives that lead MHC program participants to a better understanding of themselves, one another, and the world. They enrich the state by supporting the programs described in this report. We are grateful for their generosity.

If you feel inspired to contribute, please fill out the enclosed envelope, or contact Diane Magras, Director of Development, at 207-773-5051, or diane@mainehumanities.org.

To all of our donors: Thank you. You really do make a difference.

The list that follows represents gifts received in the 2011 Fiscal Year (November 1, 2010, through October 31, 2011).
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FY’II

The MHC presented Literature & Medicine programs at 12 medical institutions, serving 216 doctors, nurses, chaplains, home health and hospice workers, physician assistants, and other health professionals. This nationally recognized program helps health care professionals better handle the pressures of their work by increasing communication skills, empathy for patients, and cultural awareness.

FY’II

New Books, New Readers provided 39 four-session series (17 of them in correctional settings) and 17 single-book sessions designed especially for English Language Learners, serving approximately 800 adults who struggle to read, improving their belief in their own ideas as well as their literacy skills.
FY’11 28 libraries throughout the state hosted a free *Let’s Talk About It* series, giving more than 400 Mainers in towns large and small the unique community-building experience of text-based discussion facilitated by a scholar.

**FY’11** Born to Read held 17 literature-based trainings with themes of anti-conflict and diversity for 240 early childhood educators, including a new model that combined in-person and online workshops, distributing more than 1,968 books to child care homes and centers across Maine.

**FY’11** The MHC offered three day-long Humanities Programs at five sites for 224 teachers, students, and community members: *Perspectives on East Asia* at Thornton Academy in Saco and Foxcroft Academy in Dover-Foxcroft; *What Do Borders Mean* at the Cary Library in Houlton and the St. John Valley Technology Center in Frenchville; and *The Politics of Conscience: Margaret Chase Smith and Today’s Political Climate* in Skowhegan.
FY’II The MHC held two History Camps for 43 students in Wells and Brunswick. Under the guidance of middle school teacher Nicole Rancourt, Rachel Carson campers in Wells spent the week immersing themselves in Carson’s life and legacy and understanding the context in which her career took place. In Brunswick, Tom Desjardin, historian for Maine’s Bureau of Parks & Lands, led the Joshua Chamberlain camp with high school history teachers Dennis Edmondson and Jeremy Skelton for attendees who traveled as far as two hours to attend, learning how to deconstruct the myths surrounding the Battle of Gettysburg, and visiting both the College (and its Special Collections and Archives) and Chamberlain’s house museum.

F Y ’ II Picturing America shows educators of Maine children ages birth through 18 how using art, visual media, and literature can foster critical thinking, listening skills, and understanding of history, culture, and art in their classrooms. Over 100 educators participated in Picturing America at the Atrium Gallery in Auburn, the Bates College Museum of Art in Lewiston, and the University of Maine Museum of Art in Bangor.

Letters About Literature
The David Royle Fund

Evan L. Brown

Literature & Medicine
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Clare Dykewicz
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PROGRAM
RESTRICTED GIFTS

Born to Read
Madeleine G. Carson

2017

ANNUAL REPORT II

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FY’11
IN A NUTSHELL: OUR FINANCIALS

During Fiscal Year 2011, the Maine Humanities Council had operating income of $1,969,507 and operating expenses of $1,938,835. Grants from the National Endowment for the Humanities made up an important component of the budget. This support was supplemented by a diverse range of other income streams, from the U.S. Department of Education, the State of Maine, generous support from private foundations, the individual contributions highlighted in this report, and program income. Both the income and the expense figures reported in these charts and in the Council’s audited financial statements include in-kind contributions of time, mileage and materials, valued at $318,712.
ONE EVENING IN MAINE: A CELEBRATION OF ROBERT MCCLOSKEY

SEPTEMBER 13, 2012
PORTLAND CLUB
PORTLAND, MAINE

In 1952, Robert McCloskey published *One Morning in Maine*, the story of a lost tooth, a wish come true, and Maine at its most beautiful. A hero to many children's book writers and illustrators today, McCloskey created a vision of Maine that is treasured by children and adults alike. In his Maine-based books (*Blueberries for Sal, One Morning in Maine, Time of Wonder*, and *Burt Dow, Deep-water Man*), McCloskey depicted a world that many coastal residents know well and an iconic image of Maine that has contributed to an image of our state across the country.

On September 13, 2012, the Maine Humanities Council will hold a fall benefit dinner: “One Evening in Maine: A Celebration of Robert McCloskey” around the theme of McCloskey’s depiction of our state. Meet Jane McCloskey, Sal’s little sister in *One Morning in Maine*. And bid in an auction of works by contemporary Maine artists including Chris Van Dusen, Ashley Bryan (below), Melissa Sweet, and Cathryn Falwell (front cover), whose children's book illustrations inspire young readers in Maine and nationwide. Many will be available for book-signing!

On our website, mainehumanities.org, you can view not only the artwork to be auctioned, but also the starting bids for each.

Join the MHC at the historic Portland Club in Portland, Maine, for this benefit event. Proceeds will benefit MHC programs that spread the power and pleasure of ideas across social and economic boundaries to Mainers of all ages in all parts of this state.
Commemorating the 100th birthday of the acclaimed poet, novelist, and memoirist who lived and worked in Maine for the last 22 years of her life, the May Sarton Centennial Symposium took place from May 3–6, 2012, in York. It focused attention on May Sarton as a major literary voice, building awareness of Maine as a place where literature and the arts are supported and celebrated. This exemplary program by the May Sarton Centennial Committee was supported by a major grant from Maine Humanities Council.

May Sarton wrote 16 books of poetry, 19 novels, 12 published journals and memoirs, and two children’s books, as well as essays, articles, and thousands of letters to her friends and readers. She wrote about empathy and compassion, nature and spirituality; she engaged deeply with the ideas of the feminist struggle, of developing a sense of self, of marriage and friendship, and later of old age and the links between art and death. The Symposium explored all of these facets of Sarton’s work.

Symposium presenters included Lenora Blouin, Sarton’s bibliographer; filmmakers Linda Thornburg and Martha Wheeler, who have explored her life; and Susan Kenney, creative writing professor; author and longtime friend of Sarton. Maine’s current poet laureate Wesley McNair, and past poet laureates Betsy Sholl and Roger Finch, also took part.

This event was for all Sarton fans, readers and writers, teachers and students. Many York County book groups and community organizations read Sarton’s works in preparation for this program. For example, York Reads, a community-wide reading experience for residents of all ages, this year selected Sarton’s House By the Sea.

The Symposium was developed and managed by the May Sarton Centennial Committee, a group of local readers and friends in partnership with the Museums of Old York (Old York Historical Society), the Maine Writers & Publishers Alliance, and the York Public Library.