

THE YEAR WE LEFT



HOME

One State / One Story
Program Guide

INsep
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We're all IN this together.



Indiana Humanities connects people, opens minds and enriches lives by creating and facilitating programs that encourage Hoosiers to think, read and talk.



INseparable is a two-year Indiana Humanities initiative that invites Hoosiers to explore how we relate to each other across boundaries, real or imagined, and consider what it will take to indeed be inseparable, in all the ways that matter.

WELCOME

Congratulations on being awarded a *One State / One Story* Community Read! In this program guide, you'll find a variety of resources to help you plan and implement a meaningful and memorable series of programs around *The Year We Left Home* by Jean Thompson.

Your Community Read is one of dozens taking place across Indiana as part of *One State / One Story*. *One State / One Story* invites Hoosiers to engage deeply with a book as part of a statewide conversation tied to Indiana Humanities' current theme. After a monstrous success in 2018, when we read Mary Shelley's *Frankenstein*, we've picked a new book, made some tweaks to the design of the program, and are eager to dive into another year of programs.

One State / One Story: The Year We Left Home is one of the signature programs for INseparable, our two-year thematic initiative looking at how we relate to each other across boundaries, real or imagined, and consider what it will take to be indeed be inseparable, in all the ways that matter.

In the pages ahead, you'll find all kinds of ideas and suggestions to guide you as you plan your Community Read. There are discussion questions, program ideas, a list of related books and films, and short essays by scholars to help you think about important themes in the book. There are also sample budgets, a planning checklist and detailed instructions for how to report to Indiana Humanities as you plan and as you conclude your series.

There's a lot of flexibility in how you design your Community Read. Whatever you do, we hope you use this as an opportunity to have rich and meaningful conversations about the book and the larger questions it raises about the Midwest today and the enduring, uniting power of place. Hosting a Community Read is also an opportunity to build new audiences, forge relationships with new partners and connect your community to others around Indiana partaking in the same exciting, thought-provoking program. At every step of the process, let these goals guide your decisions. If you do, we know you'll do an incredible job!

Thank you for helping Indiana Humanities to lead this important statewide conversation about how we relate to each other across urban/rural lines. We look forward to seeing how you take *One State / One Story* and create something indelible and enriching for your community!

Sincerely,

A handwritten signature in black ink that reads "Keira Amstutz". The signature is fluid and cursive, with a large, stylized initial 'K'.

-Keira Amstutz, President & C.E.O. Indiana Humanities

Questions? Ready to Bounce Around Ideas?

Contact Megan Telligman, Program Manager at 317.616.9409 / mtelligman@indianahumanities.org.

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WHY WE CHOSE

THE YEAR WE LEFT HOME

In Jean Thompson's 2011 novel *The Year We Left Home*, Ryan, a main character, reflects, "But back home, I can look up and down just about any street and there's people I'm either related to or I've known them all my life and my parents have known them and my grandparents knew their grandparents and there's a comfort in that. I miss it. That's all I'm saying. Here [in the city], it's like we're not from anywhere."

This spring, Indiana Humanities launched our newest thematic initiative, INseparable, which asks Hoosiers to consider what unites and divides us across urban, rural and suburban lines. Over the next two years, we'll offer programs and grants that invite Indiana residents to explore ideas about urban, rural and suburban America. We're curious about the history of these terms and these spaces. We also wonder to what extent there is a divide, or if these divisions are a matter of perception.

One State / One Story is a statewide program that provides program support and funding to organizations to engage in conversations about a common text. For our second *One State / One Story*, our goal was to select a book that spoke to the themes of INseparable. We wanted a text that told stories of individuals crossing boundaries to encourage Hoosiers to think, read and talk about how the futures of urban, rural and suburban Hoosiers are linked, and what might be preventing us from working together.

Unsurprisingly, there are few contemporary novels that address the urban/rural divide directly. Often in literature, the urban is figured as the opposite of the rural, and vice versa. Characters in novels escape from the busy, dirty, blighted city to idyllic, pastoral rural lands. Or, in other stories, farm kids leave stagnant, small towns and head to the bustling city, a symbol of progress and the American Dream. William Cronon, in his ground-breaking work *Nature's Metropolis*, suggests the dialectical, oppositional ways urban and rural are typically framed in literature: "At journey's end stood a city that represented the geographical antithesis of the lands around it, and the historical prophecy of what America might become as it escaped its rural past."

Surely, the reality of our experiences of urban and rural is more complicated than this. Jean Thompson's 2011 novel, *The Year We Left Home*, offers a more complex view of rural, urban and suburban experiences in the American Midwest. Beginning in Iowa in 1973, the novel follows the Erickson family through the many changes affecting American life at the end of the twentieth century. From city rooftops to country farms, college campuses to small-town main streets, the characters in Thompson's novel search for fulfillment and happiness in an ever-changing, often alienating country. The story asks us to consider the enduring, uniting power of place—**why we choose or are forced to leave and when we decide to come home.**

The Year We Left Home, a *New York Times* bestseller and finalist for the National Book Award, is a comprehensive, multivocal testament to the many ways we experience urban and rural spaces today. The book evokes many questions important for us to consider: How do we connect to place and what makes a “home”? To what extent is the American Dream available to all citizens, and why are others turned away? How did national and international policies and events like the Vietnam War, the 1980s Farm Crisis, or 9/11 affect communities and individuals? How do we confront change and find the strength to persist?

We also think *The Year We Left Home* is a sterling example of the recent wave of literature by Midwestern authors about Midwestern experiences. Some might say we’re living through a new golden age of literature from the heartland, a provocative idea we hope to explore with you.



BIG QUESTIONS

How do we connect to place and what makes a "home"?

Are urban and rural places and people as divided as we might believe? Is this difference a matter of perception or reality?

To what extent is the American Dream available to all citizens, and why are some turned away?

To what extent is America's identity tied to farming or to the idea of the rural?

What are the possibilities and limits of this understanding of America?

How do we confront change and find the strength to persist?



HOW COMMUNITY READS WORK

The heart of *One State / One Story* is communities coming together to read, think and talk about *The Year We Left Home*. As part of your Community Read, you will design a series of at least three events. One of these must be an old-fashioned book discussion, because there's nothing better than talking about great books with curious people.

What the rest of your programs look like is up to you. You might book a speaker who helps give context to the novel, or host a film screening with similar themes. You could sponsor a writing workshop to encourage people in your community to tell their own stories of the Midwest and the ideas of home and change. While we're only asking you to create a three-event series, we know that many Community Read hosts will find creative and thought-provoking ways to dig into *The Year We Left Home* and its themes.

Indiana Humanities wants your programs to be a success, so we're providing the following resources to help you plan and implement your *One State / One Story* series:

- \$750 grant
- Up to 50 copies of the book
- Fun swag to build excitement about your Community Read
- Program guide with discussion questions, short essays, and more
- A recorded facilitation training that can help you or whoever is leading your book discussion create a meaningful conversation
- A speakers bureau with talks about Midwestern literature, history and identity
- Program logos and other downloadable promotional collateral

While you're not required to book a talk through the speakers bureau, we know that previous *One State / One Story* hosts who used our speakers catalogue felt like their programs were more successful and intellectually richer. The grant we provide is designed to cover the cost of at least one speaker and still leave funds to purchase materials and pay for other costs for your series. You might also consider budgeting \$100-\$150 to pay an expert facilitator, such as a humanities scholar from a nearby college, to lead your book discussion. See page 20 for information about how to book a speaker and Appendix A for a full list of available talks.

There are a few other points to note about how the Community Read works:

- The project director is required to attend a training webinar before he/she begins their programs. The webinar includes detailed information about payments, budgeting, communicating with Indiana Humanities and more. Information about how to attend the webinar will be shared when we notify grant recipients.
- We'll pay out your \$750 grant in two installments. We'll pay 90% (\$675) after you've returned your signed agreement and submitted an event calendar. We'll pay the final 10% (\$75) when you've submitted all your final reporting. See page 9 for a list of approved and non-approved uses of Indiana Humanities funds.
- You're required to submit an event calendar to us, showing at least three events including a book discussion, at least a month before your first program begins. If you add other events or details change, we ask you to keep us in the loop so that our records are accurate and so we can help promote your events.
- At the end of your series, you'll be asked to submit final reporting that includes attendance information for all your events, a budget showing how funds were used, and some reflections about what your community and you learned by taking part in *One State / One Story*. We recommend reading page 23 before you get started so you can know what to expect and collect information along the way.
- Please use approved logos and credit Indiana Humanities in all of your external communications and printed fliers and posters about the program. See page 21 for more information on how to credit Indiana Humanities.
- While we don't require your organization to match our funds, we do ask that you record any in-kind or outright matches your organization and partners contribute to your program. We report this back to our funders and use this information to build the case for why humanities funding matters.
- All Community Read hosts must register with the federal government's SAMS system. This is a requirement of our partner federal agency, the National Endowment for the Humanities. Check with your finance director to see if you're already registered. If not, we'll help you through the process after you're awarded.

PLANNING A SERIES

You're required to hold at least three events for your Community Read series, one of which should be an old-fashioned book discussion. What the other programs are, and what the overall mix is, is up to you! You may be creatively inspired and decide to do more than three events, though we'll caution that previous Community Read hosts felt regret when they planned more than six events.

When starting to plan, think through these questions:

- Is my series for adults, or do I want to create complementary teen and/or youth activities?
- Is there anyone in my community who I hope will attend my series? What would get them to come out?
- If I'm trying to draw in teens, what themes in the book would be most relevant to them?
- What activities make sense given the themes of the book? (See page 5 for a reminder on key questions and themes for *The Year We Left Home*.)
- Do I want to explore different aspects of the book in each program, or explore one theme over the course of several events?
- How can I ensure that even “fun” activities like crafts tie back intellectually to the book? Can adding a short reading, a written reflection, or a few discussion questions deepen the content of my events?
- Are there any local organizations who deal with any of the themes I'm hoping to explore, and could we use the Community Read as an opportunity to partner?
- Does another community organization have the audience I'm hoping to attract, and if so, could we partner together on an event during my Community Read?
- How often do I want to hold programs? Should I stretch them out over a few months, or try to concentrate everything into a shorter span, like two weeks or a month?
- Do you need any large print, audio, or e-book versions of *The Year We Left Home*?

After you've answered these questions, sketch out estimates on how much each element will cost and draft a budget that shows how you'll use the \$750 from Indiana Humanities. This is the point where you'll know whether you need to scale back your plans or raise additional money to cover extra costs above \$750. Keep reading for information on how to budget for your series.

BUDGETING

Your Community Read grant can be used to cover direct costs associated with putting on your series: speaker or facilitator honoraria and travel, additional books, promotion, space and/or equipment rental, materials and more. No more than 10% of your grant (\$75) can be used to pay for food or snacks. The balance of any unspent funds from Indiana Humanities can be used to support general operating expenses at the host organization, including project director time, utilities, etc. Where possible, we recommend working with local businesses and community foundations to secure donations to cover additional costs. Please note the following allowable and non-allowable uses of Indiana Humanities funds:

Allowable

- Speaker honoraria
- Speaker travel
- Book discussion leader honoraria
- Additional copies of book
- Large print or audio copies of book
- Read-a-long titles for younger readers
- Program materials
- Marketing and publicity
- Room reservation fees
- Equipment rentals
- Snacks for programs
(not to exceed 10% / \$75 total)

Non-allowable

- Alcohol
- Prizes
- Equipment purchases

Here are some other tips on budgeting, based on others who've hosted a Community Read:

- We strongly encourage you to book a speaker from the [Inseparable speakers catalogue](#). Not only will this give your series more intellectual depth, but we also learned that Community Read hosts who didn't book a speaker had trouble using their full grant. The amount of the grant was designed to allow you to book at least one talk.
- We recommend reimbursing mileage at the federal rate (58¢/mile for 2019).
- For art supplies and snacks, we strongly recommend seeking donations so that you can make the most of your Community Read grants to offer humanities activities.

In your final reporting, you'll be asked to provide a final budget, including in-kind and outright contributions to the total event budget.

SAMPLE BUDGET

Sample Budget for a 4-event series that includes a book discussion, a speaker talk, a thematically-related storytime activity, and a film screening and discussion.

CATEGORY	COMMUNITY READ GRANT	IN-KIND MATCH*	OUTRIGHT MATCH*
Honoraria	\$400 for the speaker from catalogue \$75 for book club discussion leader	\$--	\$--
Travel	\$50 for r/t speaker travel	\$--	\$--
Materials	\$20 for 1 large print copy \$50 for 2 E-book licenses \$50 for film license	\$--	\$25 storytime materials purchased by library
Food and Beverages	\$--	\$50 beer and wine donated by a local vendor	\$75 purchased by library
Printing, Design and Marketing	\$85 to print 1,000 fliers \$20 Facebook digital advertising	\$150 advertising donated by a local radio station	
Host Org. Operating Expenses	\$--	\$100 room reservation fee x 2 (25 hours of staff time @ \$18/hour)	\$--
TOTAL	\$750.00	\$750.00	\$100.00

*In-kind match includes the value of services, staff time, or space donated/contributed to make the event possible.

**Outright match includes direct costs (e.g., purchases) contributed by the host org., community partners, local businesses or other funders.



PLANNING CHECKLIST

Use this checklist to keep yourself on track as you plan, implement and report back about your *One State / One Story* series.

First Steps

- Sign and return the agreement letter to Indiana Humanities, including your organization's W9 and DUNS number.
- Make sure your organization is registered in the federal System of Award Management database; if not, register. See Appendix B for tips on registering in SAM. We encourage you to start this process ASAP.
- Bookmark the Community Reads Admin page. You'll be referencing it regularly in the year ahead.
- Sign up for the Community Reads Project Director webinar. Your project director is required to attend the webinar before your programs begin. Webinar dates and times are listed on the Community Reads Admin page.

Planning Your Series

- Consider all the activities you'd like to do as part of your program and estimate how much each will cost. If you plan to spend more than \$750, trim your plans or decide how you'll raise additional money.
- Identify local organizations or audiences who might be especially interested in your programs, or who can help you plan or promote events. Set up meetings to dream up ideas.
- Find a facilitator to lead your book discussion. This may be you, someone who regularly leads discussions at your organization, or someone you invite because of their particular expertise related to the book. Guide them to the facilitation webinar on our website and strongly recommend that they view the webinar.
- Contact any speakers you wish to book as part of your series to arrange a date and time. Use the template agreement letter (APPENDIX F) to confirm all details in writing.
- Set dates and locations for each event in your series. Reserve spaces as needed.
- Decide how you will distribute the 50 books from Indiana Humanities and determine if you need to purchase additional copies or large print/audiobook versions. Books will arrive by the end of December 2019.
- When the books arrive, your shipment will include bookplates/stickers for each book. Place these in books before you start giving them away.
- Once all events are planned, complete the Event Calendar Form to notify Indiana Humanities of dates, times and details of your series. This will trigger the first payment. The form is on the Community Reads Admin page. **Submit your event calendar at least three weeks before your first event.**
- Download the press release template from the Admin page and customize it with details about your series.
- Send the press release to your local media (newspaper, radio, etc.).
- Where applicable, make sure front-line staff are able to answer questions and distribute books. We recommend creating a "*One State / One Story* FAQ" to keep at the front desk.
- Use materials in your Starter Kit to get the word out! Hang posters, distribute bookmarks and more.
- Add events to your organization's website and Facebook pages. Also post events to community calendars and other places where people get ideas for what to do. You can use your grant to boost posts on social media and other advertising.
- Ask partners to help you spread the word.

During Your Series

- Keep track of attendance after each event. You'll need to report this back at the end of your series.
- Take great photos and write short recaps for your blog, newsletter or social media. You might consider hiring a professional photographer if you want high-quality photos for future use.
- Collect any media coverage of your events. We'll ask you to share examples in your final report.
- Send thank-you notes to facilitators, speakers or others who help with each event.
- Consider collecting emails of attendees and sending regular updates about related programs.
- Share your successes on social media and tag Indiana Humanities (@INHumanities on Twitter, Instagram and Facebook).

After All Programs Are Completed

- Complete the final budget form showing how you spent Indiana Humanities funds and noting any additional funds you raised or matched. The budget form can be downloaded from the Community Reads adminpage.
- Gather your favorite photos and media coverage about the series.
- Submit the Final Report Form, attach the budget form, photos and media coverage examples. When all information has been submitted, it will trigger the final payment. **Submit your final report within eight weeks of your final event and no later than February 28, 2021.**

PROGRAMMING IDEAS

Speaker Program

Host a speaker that provides context for the novel. Use the INseparable Speakers Bureau catalog to find a speaker, or reach out to a local college or university faculty to find an expert in your own community. Interesting talks might focus on Midwestern history or literature.

Film Series

Schedule a film series about the themes of the novel - rural America, farming, life in the city or small towns. Pop some popcorn (Indiana-grown!) and invite a scholar to engage the audience in a discussion after the screening. See Appendix C for a list of films that you could pair with a discussion of the novel.

Read-alike Series

We've curated a list of additional books for adults and children that add context to the novel. Make your book discussion into a series by encouraging reading of other titles that address the urban/rural divide, the history of rural spaces, the importance of place and more. Children's stories like *Town Mouse and Country Mouse* can expose young readers to the perceived differences between urban and rural spaces. See Appendix D for a full list of additional readings.

Community Conversation

Much of Thompson's book addresses change over time and in communities. Pick a change addressed in the book that resonates in your community and invite residents to a discussion about the change. Have prompts, facilitators and food on hand to make people feel welcome and ready to talk and to listen!

Shelfie Challenge

Encourage young readers to participate in the Shelfie Challenge. Indiana Humanities has curated book lists for different reading levels. If students complete the challenge they receive an Amazon gift card! Learn more at <https://indianahumanities.org/programs/shelfie-challenge>.

Panel Discussion

Organize a panel about the history of your community or more recent changes. For example, you might organize a panel about farming then and now, the impact of the farm crisis on your community, or redevelopment efforts in your town or neighborhood. You might invite oldtimers and newcomers to participate in a panel discussion about your community, or invite people who left but decided to come back and settle to reflect on why they came home.

Pop-up Exhibits

Highlight changes in your community through objects. If your organization doesn't have a collection, crowd-source objects for a temporary pop-up museum. Invite community members to bring photographs and objects that reveal an aspect of your community, have them write out an artifact label, and display the objects for a day-long pop-up event. You can even have young "docents" give impromptu tours about what they believe the objects reveal about their hometown.



PLANNING A BOOK DISCUSSION

The heart of your Community Read is an old-fashioned book discussion of *The Year We Left Home*. Typically, 90 minutes is the right length—long enough to get into the book but short enough to keep everyone’s attention.

Indiana Humanities has developed several resources to help make your book discussion a success. The discussion questions on the next page will help your facilitator guide the conversation about *The Year We Left Home*. Additionally, see Appendix E for several essays that provide context for the novel at its themes. We encourage you to share these essays with your facilitator and book discussion participants.

Finally, Indiana Humanities offers a facilitation webinar that we strongly recommend you share with your chosen facilitator. The webinar will be available in February of 2020 and is found on the Community Read admin page.

FINDING A FACILITATOR

Many kinds of people have what it takes to be a great facilitator. The most important qualities to look for are someone who is a great listener and someone who makes others feel comfortable talking about big ideas.

Skilled facilitators come from all walks of life and can be any age. We recommend reaching out to a local humanities scholar to facilitate your discussion; try calling or emailing the faculty of English departments at a nearby college or university. Of course, others have what it takes to be great discussion leaders, including librarians, teachers, or pastoral figures.

Facilitators should understand what your goals for the discussion are and commit to using the guidelines in this discussion guide. Although we recommend using the questions presented here, they may want to add some of their own.

Since it's a good amount of work to read, plan and lead the discussion, we recommend paying your facilitator. How much you want to pay your facilitator is up to you, though we recommend \$100-\$150. (If your facilitator forgoes payment, count what you would have paid them as an in-kind match on your final budget.)

FACILITATION TIPS

- Ask open-ended questions that can be answered in a variety of ways.
- Use specific moments or quotes from the book to ground discussion. Encourage participants to take notes as they read. Ask folks to make connections between what they read to their own lives.
- Ask follow-up questions to get folks to dig a little deeper and make connections between different points of view in the room.
- Try to avoid questions that require a lot of background information. In other words, ask questions grounded in the text or in people's everyday lives. If your questions require a lot of background knowledge, they will exclude some people and make them feel unwelcome.
- Keep introductions brief so you can devote your time to real conversation. For instance, you might simply have everyone state his or her first name and share one word they would use to describe the plot of the book.
- Set guidelines at the start. Some important ones: All perspectives are valued and it's important to hear from everyone in the room. It's okay to disagree respectfully. Be wary of easy consensus—it's possible not all points of view have been considered.
- Scan the room for verbal and nonverbal cues: Are people feeling comfortable? Is there a shy person who looks like they want to talk but just needs to be asked? Is someone talking too much? Moderate your tone and body language to invite new participants into the discussion.
- Avoid sharing what you think, even when people ask! Your role is to lead the conversation, not contribute opinions. Always turn the discussion back to what participants think.

DISCUSSION QUESTIONS

These questions are provided as part of Simon and Schuster's discussion guide, also available in the back of the book.

- Early on in the novel, Ryan muses “what really counted was the life you made for yourself, and the person you decided to be.” (p. 11) Does this prove to be true? How does this play out in his life, and in the lives of his family members? How does this concept change for him?
- “Something in him always stood apart, and he was not who people assumed was.” (p. 27) How is this true for Ryan throughout the novel? How do the characters define themselves, and each other?
- Which narrator did you like best: Anita, Ryan, Chip, Torrie, Audrey, Matthew, or Blake? Why do you think Thompson chose to have Ryan narrate the majority of the sections? Was there someone you wanted to hear more from?
- Anita feels that she and her mother are always on the verge of a conversation: “Is this what it means to be a wife, a mother, a woman? Is it what you expected? Should I have gone about it differently?” (p. 105) Why don't they ever actually have that conversation? How might things be different for them, and other women in the novel, if they discussed such things with each other?
- Why do you think Megan ruins Ryan's career with her essay? Is she crazy, or clever? Hurt, or just trying to stand out?
- Why does Anita go to the Goodells' auction and give her relatives five thousand dollars? Does she feel responsible because her husband is a banker? Talk about Anita's concept of family and loyalty.
- Martha's words at Anita's wedding startle Ryan: “You never can tell, looking at it from the outside. How miserable people can be in a marriage.” (p. 14) How are her words prophetic? Do you think she was referring to her own marriage, which seemed so happy?

- Discuss the many different ideas of marriage in the novel. Why does Anita marry Jeff (p. 183), and why does she stay with him? Why does Ryan get married (p. 221), and then have affairs that lead to divorce? What about Blake, whose wife everyone seems to look down on?
- Ryan thinks to himself, “You decided that your life would go in a certain direction, and maybe it did. Or maybe you were kidding yourself, and the world was mostly a matter of being in the right or wrong place at the right or wrong time.” (p. 221) Do you agree? How much of Ryan’s life is shaped by his choices, and how much does he simply allow to happen to him?
- The author states: “Everybody in America is one of two things, either in or out.” (p. 288) How does this theme of insider and outsider play throughout the novel?
- Why does Anita bring in Rhonda to live with her family? How is it true that sometimes a family needs an orphan?
- For a while, Anita seems to be drifting through the duties of a wife and mother. What spurs her to take classes to become a realtor and get involved with Alcoholics Anonymous? Did Jeff’s descent into alcoholism empower her to take charge of her life, or do you think she would have done so regardless?
- Throughout the novel, Chip is consistently an outsider who never seems to have much going for him. However, he often provides poignant insights to Ryan and others, and doesn’t seem to experience the lack of fulfillment that plagues many other characters. Why do you think this is?
- Why do you think Ryan and Chip remain close throughout the years? Is Ryan more like Chip than he might want to admit? How so?
- Why does Ryan buy the Peerson house?
- Referring to the Peersons, Blake remarks, “They didn’t think in terms of happy.” (p. 409) Do you agree that the older generations were more content with what they had, and less concerned with searching for happiness elsewhere? Discuss the characters’ conceptions of happiness, and whether or not they are able to find it. What constitutes true happiness?
- Discuss the title of the novel. Why do you think Thompson chose this title? How does it capture the spirit of the novel?

HOW TO BOOK A SPEAKER

As part of *One State / One Story: The Year We Left Home*, Indiana Humanities has curated a list of exciting, in-depth speakers to add to our understanding of the themes and contexts of the novel. Talks in the bureau range from discussions of urban, suburban and rural dynamics, to literary and historical contexts for the novel. We encourage you to peruse the catalog to find a talk that adds to your conversation about the text and spurs thinking about urban/rural relationships in your community.

HOW TO BOOK A SPEAKER:

1. View catalog (Appendix A) and select a talk you wish to host at your organization.
2. Use the contact information listed in the catalog to contact the speaker you're interested in hosting to determine availability.
3. Speaking fees are set at \$400 and you should offer to pay the speaker's mileage costs. Also, if the speaker is coming from a distance, you should offer to pay for lodging as well. Be smart about scheduling—end your events by 8 or 8:30pm—so you can avoid hotel cost, if you have a tight budget.
4. Use the template agreement letter (APPENDIX F) to formalize the details of the engagement, and ask the speaker to sign and return a copy. You may also need to collect the speaker's W9—check with your finance department to see if this is needed in order for your organization to pay the speaker.
5. Publicize your event! On the Community Read admin page, you can find logos and a template flier to help you promote your event.
6. Prior to your event, check with the speaker to see if any special set-up is required (A/V, speakers, room set-up, etc.).
7. We strongly recommend waiting until after the event to pay your speaker. Process payment within two weeks of the event. Have a check ready for them at the event, or clearly indicate to them when to expect the check if you are having it mailed.

COMMUNICATIONS

REQUIREMENTS

You are required to acknowledge Indiana Humanities support at each event and, wherever possible, on printed materials.

Use the “INseparable: An Indiana Humanities Program” logo on **all printed materials**. A variety of file formats, colors and black/white versions of this logo can be downloaded from the Community Reads admin page.

Where room allows on printed materials, please add:

One State / One Story: The Year We Left Home is presented by Indiana Humanities in partnership with the Indiana Center for the Book and the Indiana State Library.

Verbally, at the start of all programs, please say the following:

This program has been made possible through Indiana Humanities as part of *One State / One Story*. *One State / One Story: The Year We Left Home* is presented by Indiana Humanities in partnership with the Indiana Center for the Book and the Indiana State Library. In 2020, Hoosiers are invited to engage deeply with a book as part of INseparable, Indiana Humanities’ two-year initiative looking at how we relate to each other across boundaries.

If you need more information about Indiana Humanities or INseparable, feel free to use or adapt the following language:

- Indiana Humanities connects people, opens minds and enriches lives by creating and facilitating programs that encourage Hoosiers to think, read and talk.
- INseparable is a two-year Indiana Humanities initiative that invites Hoosiers to explore how we relate to each other across boundaries, real or imagined, and consider what it will take to indeed be inseparable, in all the ways that matter.

On the Community Reads admin page, you can download the following resources to help you promote your series:

- Program logos
- Press release template
- Flier template

COMMUNICATIONS TIPS

Create a Facebook event or Eventbrite page (or both!) for each event. Both of these tools often reach people who aren't already involved with your organization.

You are encouraged to use a portion of your grant to pay for print and digital advertising, including sponsored posts on social media.

When sending a press release, it's a best practice to send it at least one month in advance.

Offer to take a local reporter out for coffee or lunch to explain everything that's going on with your programs. When talking with the media about your events, think about what makes your programs newsworthy: What is unique? What sets them apart? Why would someone want to read about it? You can use a portion of your grant to cover this media relations expense.

Consider hiring a professional photographer to take high-quality photos at one or more of your events. For a few hundred dollars, you'll get great images that you can use for years to come. Be strategic about what kinds of photos you need and what events will make for compelling pictures; give your photographer a "shot list" of what kinds of photos you want her or him to capture. You can use a portion of your grant to cover the cost of a photographer.

When you share on social media, be sure to tag us (@INHumanities). We're on Facebook, Twitter and Instagram.



FINAL REPORTING

When you complete your program series, fill out the final report form to tell us about your activities and impact. The link to the online report form is available on the Community Read admin page. You'll be asked to provide general reflections on your programs and discussions in the final report. As you carry out your series, here are some things to keep track of in order to easily complete the final report:

- Attendance at each event
- Estimates of audience demographics and experiences
- Quotable quotes
- Final Budget
 - We do not require receipts with the final report form. However, we will ask you to report on your expenses by category (honoraria, marketing expenses, supplies, etc.). See the final budget form (Appendix G) to see how we'll ask you to report on expenses.
 - We also request that you report in-kind and outright matches to your program series.
- Photos and press clippings

Once you have successfully completed the final report form, we will release the last 10% (\$75) of your grant award.

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INsep **arable**

AN INDIANA HUMANITIES PROGRAM

Speakers Bureau

V5.12.10.19

LITERATURE & ART



“This Road”: A Poetic Search for Home

How has the poetic search for home complicated our understanding of the divides between urban and rural cultures?

Presenter: Adam Henze, Indiana University

Contact: adhenze@indiana.edu

Format: 45-minute performance + 15-minute Q & A

Haiku master Matsuo Bashō once wrote, “Every day is a journey, and the journey itself is home.” Since the birth of the written word, poets have crafted personal stories that complicate our understanding of what it means to be home. In this hour-long presentation, performer Adam Henze shares poems about big cities, small towns, and the search for home on the roads between them. Adam will read influential works about the hospitals, schools, churches, and prisons in our communities, weaving in his own original poems and stories about his journeys throughout the state of Indiana. Poetry is an engaging way to explore how issues impact us as people, making this an ideal presentation for teenagers and adults to consider the topics that connect and divide us as urban and rural communities.

Adam is a research associate at the Indiana Institute on Disability and Community at Indiana University and a doctoral candidate in the School of Education. Adam is thrilled to be working with Indiana Humanities again on the speakers bureau, where he previously served on the *One State / One Story: Frankenstein* program and as the official poet of the 100th running of the Indianapolis 500. Adam is the director of Power of a Sentence, a literacy and creative writing program in Indiana prisons, and the Vice President of Southern Fried Poetry, Inc., which hosts the longest-running poetry slam festival in the world.



Arts Midwest: Poetry, People and Place

How does art foster dialogue, create/sustain community, and (re)inscribe memory?

Presenter: Dr. Lasana Kazembe, IUPUI

Contact: lkazembe@iu.edu 312.282.7590

Format: 75-minute presentation and spoken-word recitation with approximately 10 minutes of discussion/Q&A

Indiana writers and artists have a rich legacy of expressing the political and social ideas of their time. Lasana's multimedia presentation explores how artists—from Hoosier poets to visual and performing artists—have represented the new urban industrial reality that developed in the Midwest and addressed social disillusionment across urban, rural and suburban lines. This session examines the lives, art, and ideas of four famous Hoosiers: Mari Evans, Etheridge Knight, Freddie Hubbard, and Wes Montgomery. Through their work, these artists were also responsible for bringing the collective thoughts, sensibilities, and folk wisdom of Indiana and the Midwest into the broader landscape of American artistic and intellectual traditions.

Lasana is an assistant professor at IUPUI where he holds an appointment in the School of Education (Department of Urban Teacher Education) and a courtesy appointment in the Africana Studies Program. He is a published poet, educational consultant, and scholar of the Black Arts Movement, Global Black Arts Movements, and Urban Education. His latest book, entitled *Keeping Peace: Reflections on Life, Legacy, Commitment, and Struggle*, was published in 2018 by Third World Press Foundation.



Arts, Community & Place: A Collaborative Workshop

How can Hoosier writers and artists inspire you and your community to define a sense of place and find ways to celebrate it?

Presenter: Kevin McKelvey, University of Indianapolis

Contact: mckelveyk@uindy.edu 317.788.2018

Format: 60-minute workshop

Two hundred years of art and literature in Indiana, from T.C. Steele to George Ade, Gene Stratton-Porter to Robert Indiana, Mari Evans to John Green and Adrian Matejka, serve as a jumping-off point for Kevin's discussion of Indiana's rural townships, towns, suburbs, and cities. Place is central to our identity and culture in Indiana, and Kevin's discussion will evolve into a collaborative workshop to identify historical or cultural assets in your area and brainstorm ways to use contemporary arts, literature, and humanities to directly engage and strengthen local communities. Attendees will leave with ideas and plans for socially engaged art, cultural programs, community engagement, and placemaking and placekeeping.

Kevin is place-based writer, poet, designer, and social practice artist. His poetry book, *Dream Wilderness*, was published last year, and another book, *Indiana Nocturnes*, written with Curtis Crisler, will be published this year. He is at work on a novel and regularly completes workshops, art installations, and placemaking projects around Indiana. At University of Indianapolis, he serves as associate professor in the English Department and as director of the university's Masters in Social Practice of Art program. Kevin grew up on the edge of a corn field near Lebanon, Indiana, and attended DePauw University and Southern Illinois University Carbondale.



Home: Loving Where I'm Planted

How can poetry and art open your mind to learning about your own identity and a better understanding of yourself in relation to place?

Presenter: Rosaleen Crowley

Contact: rcrowley2136@att.net

Format: 45-minute presentation + 15-minute Q&A

Home, Distance and *Culture* are recurring themes throughout Rosaleen Crowley's art and poetry in her two published collections, *Point of Connection* and *Point of Reflection* and her forthcoming *Point of Perception*. Rosaleen will show images of her paintings, read poems and tell stories using language and imagery from her Irish culture. Rosaleen's poetry and art explore duality-- Irish and Midwestern experiences. If you have ever felt between two worlds or if you have moved between towns, states, or cultures, this presentation will explore how place affects our understandings of ourselves.

Rosaleen is a poet, artist and community leader. She first moved from Ireland to the South of England and then to the North of England where she taught speech and drama before relocating to Carmel, Indiana. Rosaleen worked as a cultural interpreter at The Children's Museum of Indianapolis. Later, she set up Relocation and Cultural Training Services, LLC to help employees of international corporations make a transition to their new cultural environment. She worked with approximately eight hundred clients from thirty-seven countries over a ten-year career. Since 2017, Rosaleen is President/Co - Founder, Carmel Creative Writers, Inc. She also leads the International Women Indiana's Writing Group and currently holds the position of Past President on the board of same. She has presented programs in Indiana, New York, Nebraska, and Ireland.

*"Refreshed, renewed, recharged
Ready to inspire and be inspired."
From poem, "Solid Mass," Point of Connection.*

FOOD & DRINK



Something's Brewing: What Craft Beer Can Teach Us About Creative Placemaking in Indiana

What does the craft brewery movement teach us about building community in revitalization efforts?

Presenter: Bill Riley, writer

Contact: williamcriley@gmail.com

Format: 60-minute ideation workshop with mini-lectures built in for inspiration

Beer brings people together. It mixes high and low culture to appeal to a wide variety of people. Similarly, the lines between urban, suburban, and rural blur each day as communities become more connected through online communities, digital communication, and advances in transportation. It doesn't matter if a community is urban, suburban, or rural—as communities consider creative placemaking efforts, thinking about what local craft breweries do similarly can unlock new ideas for community growth. By focusing on 18th Street Brewery in Gary, Big Woods Brewery in Nashville and Terre Haute, Bill's talk reveals what urban, rural, and suburban areas can learn about creative placemaking from local craft breweries and how these lessons can be applied to any community revitalization effort.

Bill is a beer writer and Director of Communications for Vigo County School Corporation. A native of Greenfield, Indiana, he attended DePauw University and earned an MFA in Creative Writing from the Ohio State University. His book, *The Milan Miracle: The Town that Hoosiers Left Behind* won bronze in the 2017 Independent Publisher Book Awards. He is at work on a second book, *Beer Run: 12 Great Midwestern Beer Trips*. He writes a monthly craft beer column and routinely presents at academic conferences on the intersection of beer and culture.



Everyone's Water: Exploring Indiana's Roadside Springs

Why do people gather water from roadside springs today, and what cultural meanings are constructed through the continued engagement with this tradition?

Presenter: Kay Westhues, Indiana University South Bend / Ivy Tech Community College

Contact: kwesthues@gmail.com 574.220.2156

Format: 45-minute presentation with Q&A

Urban, suburban, and rural communities are all dependent on the watersheds they share. Whether they rely on “city water” or private wells, everyone’s health and well-being are affected by access to clean water. Kay’s talk explores the use of Indiana’s roadside springs to examine how water connects us to place and our shared history. Historically, community springs supplied water to those in need before the advent of municipal systems. These types of infrastructure developments allowed for the growth of cities, but distanced people from the sources of their water supply. Springs once served rural communities, such as Carmel’s Flowing Well or Gary’s Small Farms Spring, but are now located suburban or urban areas. Through oral histories and first-hand accounts, Kay reveals the history of community springs and looks at how people in urban, suburban and rural settings continue to use them.

Kay Westhues is a folklorist and artist who is interested in examining the ways in which rural tradition and history are interpreted and transformed in the present day. Her research interests include environmentalism and water rights, public commons, oral history, and the cultural significance of place. Kay is a graduate of Western Kentucky University’s Folk Studies MA program, and has a BA in the Individualized Major Program (Photography and Ethnocentrism) at Indiana University, Bloomington. She teaches at the Ernestine M. Raclin School of the Arts at Indiana University South Bend, and Ivy Tech Community College in South Bend.

DEMOGRAPHICS & MAPPING





Exploring Hoosiers and the Places They Reside

How do Hoosiers, who live in different places, think alike and differently about key political issues?

Presenter: Dr. Chad Kinsella, Ball State University

Contact: cjkinsella@bsu.edu 859.630.6851

Format: 45-minute interactive presentation with 15-minute Q&A

Chad, part of the team behind the nonpartisan Old National Bank/Ball State University Hoosier Survey, is an expert on Indiana's population and polling trends. In this lively presentation, he will first define and examine where Indiana's rural, suburban and urban areas are. Then, using the Hoosier Survey results, he will examine how Hoosiers in different areas feel about contemporary political and social issues and their communities. At the end of presentation, participants and Chad will discuss how what they heard from the survey compares to what they experience in their day-to-day lives and whether opinions really do vary by place. The presentation uses maps, graphs, and open discussion to build understanding.

Chad is currently an assistant professor of political science at Ball State University, where he teaches state and local government and public administration. His research focuses primarily on electoral geography, but he also examines state and local government, federalism, and pedagogy. He received his PhD in political science and a master's degree in geography from the University of Cincinnati. He also has a master's degree from Eastern Kentucky University in public administration and has practical experience having worked at the Council of State Governments and for a member of Congress. Chad resides with his family in Muncie.



Civil Rights and Backlash: An Urban/Suburban Makeover in Northwest Indiana

In 1960, 180,000 people lived in Gary, Indiana, a thriving industrial city. Fifty years later, only 80,000 people lived there. Where did residents go?

Presenters: Allison Schuette & Liz Wuerffel, Valparaiso University

Contact: Allison.Schuette@valpo.edu 219.462.9493

Format: 90-minute interactive workshop

In 1960, 180,000 people lived in Gary, Indiana, a thriving industrial city. Fifty years later, only 80,000 people lived there. Why? What happened? And where did residents go? This 90-minute interactive workshop weaves together oral histories from residents of northwest Indiana and places them alongside historical contexts to document the changing racial and economic demographics of Gary and the Region, including the rise of black political power and opportunity in the 1960s and '70s, the “flight” of white residents and businesses to the suburbs, and the automation and subsequent underemployment of the steel mills. Though about Gary and northwest Indiana, the presentation offers a useful framework for thinking about how these dynamics played out in other cities and regions.

Liz Wuerffel and Allison Schuette (associate professors of art and English) codirect the [Welcome Project](#) at Valparaiso University, an online, digital story collection used to foster conversations about community life and civic engagement. They have received two National Endowment for the Humanities grants and an Indiana Arts Commission grant related to their Flight Paths, a multimedia initiative to help participants engage and analyze factors contributing to disinvestment in and the fracturing of neighborhoods, communities, and regions in post-industrial America through the specific example of Gary.



Myths and Facts: The Reality of Immigration in Indiana and Beyond

How does immigration affect our families and communities today, and what should we consider for the future?

Presenter: Dr. Emily Wornell, Ball State University

Contact: ejwornell@bsu.edu C: 503.332.5628

O: 765.285.1613

Format: 45-minute interactive presentation with 15-minute discussion

In an era of “fake news,” it can be difficult to delineate truth from fiction, particularly around hot-button political issues like immigration. But what does the data show us about immigration and assimilation in Indiana, particularly in rural areas? Among other important points about educational attainment and labor market impacts, the data shows us that immigration may be the best hope for population stabilization and gain in rural Indiana, and that keeping the second generation (the most economically active demographic group in the country) requires us to create communities that are both socially and culturally supportive of newcomers. Emily, a rural sociologist and demographer with the Indiana Communities Institute at Ball State, will share an overview of immigration data and trends in Indiana to help communities disentangle myths from reality. She will share state and county-level data about immigrants and assimilation in Indiana and engage audience members in a discussion about the changes they’re observing in their communities.

Emily is a research assistant professor in the Indiana Communities Institute at Ball State University working with the Center for Business and Economic Research (CBER) and the Rural Policy Research Institute (RUPRI) Center for State Policy. As a rural sociologist and demographer, her areas of specialization are inequality and population change in rural communities. Within that, she is interested in immigration and assimilation, the effect of automation-related job loss on families and communities and household livelihood strategies—or the ways that households make ends meet—in rural communities in the Midwest and around the country.

LAND & ENVIRONMENT



Bridging Urban and Rural History in the Hoosier Landscape

In what ways does the physical space of Indiana's state parks reflect the tensions of modernity?

Presenter: Dr. Steven Burrows

Contact: smburrows@bsu.edu 317-828-7385

Format: 35-minute lecture followed by questions and discussion

Though far from cities, rural areas are shaped by people in cities and the policies they create. It's a complicated relationship and has been so at least since the Progressive era at the turn of the 20th century. Indiana's state parks are a good case study for exploring this fundamental tension. Steve's talk will look at how state leaders based in cities imagined the state parks scattered across rural areas, and how their ideas were bound up in notions of "urban" and "rural," "heritage" and "modern." In so doing, he reveals the ways we're connected across urban/rural boundaries, even if it's not always evident on the surface.

Steve is a life-long Indiana resident and currently serves as Assistant Teaching Professor of Landscape Architecture at Ball State University. He holds a bachelor's degree in English from Denison University, a Master of Landscape Architecture degree from Ball State University, and PhD in Landscape Architecture (History and Theory) from the University of Illinois at Urbana-Champaign. His research interests are concerned with how the design and use of physical space informs, and is informed by, issues of cultural identity.



Valuing Hoosier Communities and Environments through Barbara Kingsolver's *Flight Behavior*

How do you value the natural environment(s) surrounding you and your community and how might these values serve as building blocks to cultivate relations with communities beyond your own?

Presenter: Pamela Carralero, Goshen College

Contact: pacarralero@goshen.edu 443.388.0379

Format: 30-minute presentation & 30-minute discussion

Barbara Kingsolver's novel *Flight Behavior* tells the story of a small, tightly-knit farming community that suddenly rethinks their relations to each other and their environment when thousands of beautiful butterflies mysteriously appear in a nearby wood. Pamela's talk will engage attendees in a group reading of a selection of short scenes from the novel that will prompt reflection on why and how we value the Indiana environments we live within. Ultimately, we will consider how our notion(s) of value can help build relations with Hoosier communities beyond our own to ensure the health of regional relations, livelihoods, and ecologies. All are welcome, and no prior familiarity of *Flight Behavior* or Kingsolver's work is necessary.

Dr. Pamela Carralero is currently a Visiting Assistant Professor in English at Goshen College. She specializes in the environmental humanities and her work is poised at the intersection of sustainability studies, social justice, and environmental literature.



Claiming Kinship: Indiana's Social and Environmental History

How have Hoosiers' understandings of their relationship with the environment changed over time?

Presenter: Dr. Elizabeth Grennan Browning, Indiana University

Contact: eabrowni@indiana.edu 812.855.1525

Format: 40 minutes (interspersed with questions to the audience), and reserve 20 minutes for Q&A

What will your community's and the larger state's future environments look like in 50 years? 100 years? 200 years? What must we accomplish in the immediate future to become more resilient, and how can history help inform this process? Can Hoosiers unite across boundaries to meet the challenge of environmental change? Lizzie's talk draws inspiration from Indiana author Scott Russell Sanders's idea of "claiming kinship," which posits the idea that we are family with the land we live on, tied to it and ethically obligated to care for it. She digs into the results of IU's Hoosier Social-Environmental Survey to share the history of Hoosiers' attitudes and actions toward the environment. She then concludes with a discussion of the questions above, asking participants to reflect on what a "livable future" will look like, and whether they agree with Sanders's idea that land connects us across boundaries.

Lizzie is a U.S. historian, with research interests in environmental history, intellectual history, urban history, and cultural history. She is the Midwestern/Indiana Community History Fellow at the Environmental Resilience Institute of Indiana University Bloomington, where she is also an adjunct assistant professor of history. She received a PhD in history from the University of California, Davis, and a bachelor's degree in philosophy and international studies from Northwestern University.

MEDIA & REPRESENTATION





The Search for Middle America in an Emblematic Indiana City

What do journalists get wrong (and right) when they report on life in Indiana's cities and towns?

Presenter: Dr. James Connolly, Ball State University

Contact: jconnoll@bsu.edu 765.285.8037

Format: 45-minute talk with Q&A

For nearly a hundred years—ever since the first Middletown research study was conducted by Robert and Helen Lynd—Muncie, Indiana has been held up as an emblematic American city. Today, whenever journalists want to report on Middle America—and they do, more than ever, since 2016—they call up Jim, the director of Ball State's Center for Middletown Studies. Most come with a simplistic idea of who lives in small Indiana cities: working-class whites. Few capture the complexity of these communities, which reside at the intersection of rural and urban life. Jim's talk highlights the oversimplifications of visiting journalists and offers a fuller portrait of life in this small Indiana city and other similarly situated communities.

Jim is George and Frances Ball Distinguished Professor of History and Director of the Center for Middletown Studies at Ball State University. He teaches and writes about American urban life, ethnic history, and politics during the nineteenth and twentieth centuries. His most recent book, written with his colleague Frank Felsenstein, is *What Middletown Read: Print Culture in an American Small City* (2015). He is currently working on a book entitled *The Rise and Fall of Middletown*. In his role as director of the center, he has worked with dozens of journalists over the past fifteen years.



Blurred Lines: How Social Media is Changing Urban, Suburban and Rural Lines

How do the technologies that we use both connect us with, but paradoxically also isolate us from, our community?

Presenter Dr. Amanda Egan, Marian University

Contact: agean@marian.edu 317.955.6074

Format: 45-minute presentation with Q&A

People's social networks are no longer bound by geography as they were prior to social media. Some social media (e.g., Next Door and Craigslist) connect us with nearby Hoosiers, while other social media (e.g., Twitter and Facebook) bring those far away into the palm of our hand. How do these networks change how we relate to our near and far neighbors? How do they alter the attitudes that we hold about other Hoosiers, political issues, and our own part of Indiana? Finally, how can we maximize the potential benefits of social media for the good of all Hoosiers?

Amanda is an assistant professor of psychology at Marian University in Indianapolis. She earned her PhD in applied social psychology at Loyola University Chicago. Her research focuses on human-computer interactions and particularly how the presence of ubiquitous personal technologies like smartphones impact perceptions of self and others and their interpersonal interactions. She is interested in how these technologies can paradoxically both isolate us from but also connect us with our communities and how that impacts not only individuals but society at large.

HOOSIERS THEN & NOW



Transcending Divides through Creative Conversations

How can communities use communication to encourage collaborative problem solving across diverse interests and concerns?

Presenter: Dr. Sara Drury, Wabash College

Contact: drurys@wabash.edu 765.361.6393

Format: 60-minute interactive lecture and small group workshop

Sara's interactive lecture and workshop will directly engage the history of Indiana as a crossroads of America, a place where there have always been boundaries—geographic, demographic, socioeconomic—that seem to separate our communities. The question at the heart of the workshop is whether these histories and communities are as divided as they may seem. Over the course of the session, participants will learn some of this history, examine divides in their everyday lives, weigh what values they hold in common or in tension with other Hoosiers, and deliberate different ideas and pathways forward. This type of conversation will leave participants with new skills for understanding and working together to address public problems.

Sara Drury is passionately committed to productive communication for democracy, community engagement, and working collaboratively to find new approaches to enduring challenges. As Director of Wabash Democracy and Public Discourse at Wabash College, she works with students, staff, and community partners to design and conduct public forum events around the midwestern United States. As an Indiana transplant, Sara has embraced our state's urban and rural communities. She makes her home in Montgomery County and loves traveling to local restaurants around the state. Her work connects her with large cities and small communities across Indiana.



There and Gone and Back Again

How do the cultural conversations sparked by the creative and culinary arts renew community?

Presenter: David Hoppe

Contact: davidhoppe6@gmail.com 317.441.1543

Format: 30-minute presentation with 30-minute Q&A

At the beginning of the 20th century, Indiana and the Midwest were considered, as Frederick Jackson Turner put it: "the heart of the Republic." Most people lived in the countryside and agriculture was their defining trait. This began to change in 1920 as more people moved to cities and towns. David will trace this history and bring it forward to the present, looking at how creative entrepreneurs are using our food and agricultural heritage to spark new life in and among urban, suburban and rural communities today. Despite the cultural and economic forces that have contributed to Indiana's rural/exurban/suburban divides, David's talk describes how some smaller communities are using the creative and culinary arts to attract new residents and revitalize their sense of place.

David is an award-winning journalist, playwright and essayist. He is currently a Contributing Editor for NUVO, the alternative weekly in Indianapolis. His books include *Personal Indianapolis*, a collection of NUVO columns, and *Food for Thought: An Indiana Harvest*, about the food renaissance in Indiana. His work has appeared in the *Notre Dame Review*, *Utne Reader*, *New Art Examiner* and *Library Journal*. David is editor of the essay collection *Where We Live: Essays about Indiana* and has been awarded nine first place Indiana Society of Professional Journalism Awards and a Time-Life Creative Writing Fellowship. He lives in Long Beach, Indiana.



Corn, Phones, and Fentanyl: Commodities Across Distance and Difference

How do the products we produce and consume connect us across time and place (for better and sometimes worse)?

Presenter: Dr. Jennifer Johnson, Purdue University

Contact: jj@purdue.edu 765.203.1894

Format: 40-minute presentation with 20-minute discussion

Jennifer's talk examines everyday connections between rural, suburban, and urban places by focusing on three commodities important to the future of humanity at home and abroad—corn, mobile phones, and fentanyl. As she'll show, each commodity circulates in global networks of commerce, comfort, and control, connecting people across various boundaries, including geography and social difference. By tracing the recent social and material histories of these complex commodities, Jennifer will lead participants in a timely conversation and debate around possibilities for imagining and actually working to shape a more livable future.

Jennifer is an assistant professor in the Department of Anthropology at Purdue University, where she is also affiliated with the Center for the Environment and Program in Ecological Sciences and Engineering. Jennifer's research examines human-environment interactions through the circulations of things and thoughts, and how stories about the past shape possibilities for more livable futures. Her research has been supported by the National Science Foundation, the Wenner-Gren Foundation for Anthropology, the University of Michigan, and Yale and Purdue Universities. She holds an MS in Environmental Policy and Planning and PhD in resource policy and behavior from the University of Michigan, and a BA in international political economy from the Colorado College.



Hoosier Folk: When City Dwellers Discovered Rural Brown County

Why are cities perceived as holding our collective future, while rural communities are so often viewed as being trapped in the past?

Presenter: Dr. Jon Kay, Indiana University

Contact: jkay@indiana.edu 812.855.0418

Format: 45-minute presentation with Q&A

In the early 20th century, Midwestern elites envisioned Brown County as a place where Hoosier folk culture remained “untarnished by the march of time.” City dwellers came to see its rustic beauty and meet the rural “natives” who lived in log cabins, played traditional music, and made handicrafts. In the midst of rapid urbanization and industrialization, people all over the world searched for a lost “authentic” heritage; in Indiana, it was Brown County that was believed to be the place where Hoosier folk culture continued. What happened in Brown County reveals a larger story about how perceptions of urban and rural emerged, namely that cities hold our collective future, while rural communities are trapped in the past. In his talk, Jon shares this little-known history and what this particular Indiana story can teach us about the ways we think and talk about “urban” and “rural” today.

Jon directs Traditional Arts Indiana at Indiana University, where he also serves as a clinical associate professor in the Department of Folklore and Ethnomusicology. He is the author of *Folk Art and Aging: Life-Story Objects and Their Makers* and the edited volume *The Expressive Lives of Elders: Folklore, Art, and Aging*. He also creates exhibitions, hosts public programs, and produces documentary videos about Indiana’s traditional arts. Jon grew up in Brown County and has spent his life researching the folk history of this rural community.



Historic Hoosier Communities: Change and Consistency

How have Indiana cities and towns reflected different American ideals of community?

Presenter: Amanda Rumba, Ivy Tech / Purdue University

Contact: ajrumba@yahoo.com

Format: 45-minute presentation and interactive group discussion followed by Q&A

Since the inception of America, there's been a tension about what the ideal American community looks like. Is it rural, full of self-sufficient, independent family farmers as Thomas Jefferson envisioned? Or should we strive for cosmopolitan, urban, globally connected communities, as Alexander Hamilton suggested? Here in the Hoosier State, Indiana communities have covered the spectrum. Home to historically unique communities of indigenous peoples, ethnic groups, national enclaves, and experimental communities, Indiana has reflected national trends. This interactive presentation aims to involve the audience in a lively discussion regarding points of difference and consensus between rural and urban experiences in Indiana over time.

Amanda Rumba grew up in rural Indiana but has lived in places as diverse as Pennsylvania, Belfast, and Moscow before earning her Master's degree from University of Chicago. Amanda is currently working towards her doctorate in history from Purdue University, where her dissertation investigates stories of colonial history over time to analyze changes in the way humans record the past. Her other research interests focus on the shifts in religion, politics, identity, memory, and nostalgia between the British colonies and the early United States.

Quick Start Guide for New Grantee Registration

Helpful Information

SAM an official **free, U.S. government-operated website** – it is FREE to register and maintain your entity registration record in SAM. It is FREE to get help.

What is an Entity?

In SAM, your company/business/organization is referred to as an "Entity." You register your entity to do business with the U.S. Federal government by completing the registration process in SAM.

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1. **DUNS Number:** You need a Data Universal Numbering System (DUNS) number to register your entity in SAM. DUNS numbers are unique for each physical location you are registering. If you do not have one, request a DUNS number for **free** to do business with the U.S. Federal government by visiting Dun & Bradstreet (D&B) at <http://fedgov.dnb.com/webform>. It takes no more than 1-2 business days to obtain a DUNS number.
2. **Taxpayer Identification Number:** You need your entity's Taxpayer ID Number (TIN) and Taxpayer Name (as it appears on your most recent tax return). Foreign entities that do not pay employees within the U.S. do not need to provide a TIN. Your TIN is usually your Employer Identification Number (EIN) assigned by the Internal Revenue Service (IRS). Sole proprietors may use their Social Security Number (SSN) assigned by the Social Security Administration (SSA) as their TIN, but are strongly encouraged to obtain a free EIN from the IRS by visiting: <http://www.irs.gov/Businesses/Small-Businesses-&-Self-Employed/How-to-Apply-for-an-EIN> Allow approximately two weeks before your new EIN is ready for use when registering in SAM.
3. All non-Federal entities must mail an original, signed notarized letter to the Federal Service Desk within 60 days of activation.

Steps for Registering

1. Type www.sam.gov in your Internet browser address bar.
2. Select Log In to complete authentication and create an account.
3. On the My SAM page, select Entity Registrations from the sub-navigation menu and select Register New Entity.
4. Select your type of Entity.
5. If you are registering in SAM.gov so you can apply for a Federal financial assistance opportunity on Grants.gov, and are not interested in pursuing Federal contracts, you will have a much shorter registration path. To choose the grants only path:
 - Select "I only want to apply for federal assistance opportunities like grants, loans, and other financial assistance programs." in response to the question "Why are you registering this entity to do business with the U.S. government?"
6. Complete the Core Data section:
 - Validate your DUNS information.
 - Enter Business Information (TIN, etc.) This page is also where you create your Marketing Partner Identification Number (MPIN). Remember your MPIN as it will help identify you in several other government systems. You must have it to apply in Grants.gov.
 - Enter your CAGE Code if you have one. CAGE codes are tied to DUNS Numbers and cannot be reused. Don't worry if you don't have a CAGE Code for the DUNS Number you are registering: one will be assigned to you after your registration is submitted. Foreign registrants must enter their NCAGE Code before proceeding.
 - Enter General Information (business types, organization structure, etc.) about your entity.
 - Provide your entity's Financial Information, i.e. U.S. bank Electronic Funds Transfer (EFT) Information for Federal government payment purposes. Foreign entities do not need to provide EFT information.
 - Answer the Executive Compensation questions.
 - Answer the Proceedings Details questions.
7. Complete the Points of Contact section:
 - Your Electronic Business POC is integral to your Grants.gov registration and application process. Your Government POC will be used by other government systems, such as the CAGE program, when they contact you. List someone with direct knowledge of this registration for both of those POCs.
8. Complete the Representations and Certifications section (for non-federal entities only):
 - Select Yes/No on the Financial Assistance Response page.
9. Make sure to select Submit after your final review. You will get Registration Submitted - Confirmation message on the screen. If you do not see this message, you have not submitted your registration.

Your registration will be reviewed. You will receive an email from SAM.gov when your registration is active.

Please give yourself plenty of time before your grant application submission deadline. Allow up to 12-15 business days after you submit before your registration is active in SAM, then an additional 24 hours for Grants.gov to recognize your information.

For FREE help registering in SAM, contact the supporting Federal Service Desk (FSD) at <https://www.fsd.gov/>

APPENDIX D

Additional Reading for Adults

- *Heartland: A Memoir of Working Hard and Being Broke in the Richest Country* on Earth by Sarah Smarsh
- *Why Cities Lose: The Deep Roots of the Urban-Rural Political Divide* by Jonathan Rodden
- *The View from Flyover Country: Dispatches from the Forgotten America* by Sarah Kendzior
- *Hoosiers: A New History of Indiana* by James Madison
- *Our Towns: A 100,000-Mile Journey into the Heart of America* by James and Deborah Fallows
- *Staying Put* by Scott Russell Sanders
- *The Unsettling of America: Culture & Agriculture* by Wendell Berry
- *The Land, the People* by Rachel Peden
- *The Unwinding: An Inner History of the New America* by George Packer
- *The Flatness & Other Landscapes* by Michael Martone

Additional Reading for Children

- *Dear Primo: Una Carta Para Ti* by Duncan Tonatiuh (in Spanish)
- *Dear Primo: A Letter to My Cousin* by Duncan Tonatiuh (in English)
- *City Mouse, Country Mouse* by Maggie Rudy
- *The Greentail Mouse* by Leo Lionni
- *City Dog, Country Frog* by Mo Willems
- *City Witch, Country Switch* by Wendy Wax
- *Iris and Walter* by Elissa Haden Guest
- *Everything is Different at Nonna's House* by Caron Lee Cohen
- *Country Kid, City Kid* by Julie Cummins
- *City Chicken* by Arthur Dorros
- *One Moon, Two Cats* by Laura Godwin
- *Tall City, Wide Country* by Seymour Chwast
- *Toad in Town* by Linda Talley
- *Danitra Brown Leaves Town* by Nikki Grimes
- *Two Rainbows* by Sophie Masson

Additional Reading for Middle Grade and Young Adults

- *A Long Way from Chicago* by Richard Peck
- *A Year Down Yonder* by Richard Peck
- *The Ghost's Grave* by Peg Kehret
- *The Season of Styx Malone* by Kekla Magoon
- *Running Out of Time* by Margaret Peterson Haddix
- *Cartwheeling in Thunderstorms* by Katherine Rundell
- *Lizard Love* by Wendy Townsend
- *The Year My Sister Got Lucky* by Aimee Freidman
- *My Side of the Mountain* by Jean Craighead George
- *Flush* by Carl Hiaasen
- *Hoot* by Carl Hiaasen
- *Chomp* by Carl Hiaasen
- *The Next to Last Mistake* by Amalie Jahn

The Farm Crisis of the 1980s

Pamela Riney-Kehrberg, Ph.D.

Iowa State University

On December 10, 1985, farmer Dale Burr of Lone Tree, Iowa, walked into the Hills Bank and Trust and killed his banker. Before leaving for town, he had shot and killed his wife. When he returned home, he shot and killed a neighbor, then killed himself. His wasn't the only act of violence during the 1980s, but it was one that shocked the whole nation. People found it hard to believe that a farmer, in Iowa, of all places, would walk into a bank with a shotgun and murder the man who handled his loans. But it did happen, and it wasn't the only time during that decade when a depressed and desperate farmer would do violence to himself and others.

There were lots of desperate farmers during the 1980s, when the nationwide Farm Crisis affected farms from coast to coast, from the Canadian border to Texas. Its most serious effects were felt by farmers in the upper Midwest—Minnesota, Wisconsin and especially Iowa, where *The Year We Left Home* is set. Over the course of the decade, a quarter of the state's farms disappeared, with Iowa losing population even as the rest of the Midwest made modest gains. One of the book's most vivid chapters, set in Iowa in 1983, puts daughter Anita and her husband Jeff, right at the center of the action. A few days before she is to entertain Jeff's banker coworkers, she picks up the local paper to read about a desperate Fort Dodge area farmer who kills his banker, his family and himself. She listens as Omaha bankers describe the causes and effects of the Farm Crisis. Feeling guilty and more than a little mad at her husband, Anita gives money to members of her extended family whose farm is being auctioned off to repay their loans to Jeff's bank. To fully appreciate this chapter, and to understand the changing fortunes of the Ericksons' hometown, it's important to understand the long-term and acute causes of the Farm Crisis, as well as how it affected rural Midwestern communities.

Since the beginning of the twentieth century, America's farmers had produced more than the nation's citizens could eat. Sometimes, as during World War I and World War II, this meant that the U.S. could feed itself, an army, our allies, and large numbers of refugees. At other times, however, surpluses depressed prices and caused economic stress for farmers. Farmers do not set the price for their own corn, wheat, hogs, cattle, and other products. The market sets their price. Often, farmers were caught in what came to be called a "cost-price squeeze," wherein the income they received for the goods they produced did not meet the cost of the items they needed to produce them. Yet unlike other producers of goods, farmers numbered in the millions, were typically self-employed, and were spread out over the entire nation, making it all but impossible to come together to limit production in order to improve their incomes.

This normal cycle of fluctuating commodity prices could be exacerbated by other factors, such as the cost of farm equipment or land, the availability of credit, or the openness of foreign markets for American-grown crops. The story of the Farm Crisis features all of these circumstances playing out over two decades, the same period covered by the first half of *The Year We Left Home*.

Throughout most of American history, to be a farmer was to be poor, but the early 1970s were a time of prosperity for many. Even so, events in the decade set the stage for the troubles to come. Early in the decade, the price of fuel soared when the Arab members of the Organization of Petroleum Exporting Countries embargoed the U.S. and other nations over support for Israel in the Yom Kippur War. The cost of petroleum products, and therefore the cost of farming, increased sharply. Meanwhile, for the first time, the U.S. decided to allow trade with its Cold War enemy, the Soviet Union, whose people were desperately in need of grain after experiencing significant crop failures. Harve, Jeff's boss at the bank, explains it thusly: "Then one day...[a farmer] can ship his corn and wheat all the way to the great Union of Soviet Sorehead Republics, because those boys can build all the missiles in the world, but they can't feed their own people" (p. 144). American farmers,

producing a surplus as they had for most of the 20th century, supplied that need. So despite rising oil costs, farmers were making a whole lot of money.

These short-term gains, however, caused significant long-term problems. Across the country, the good times, as well as low interest rates in combination with high rates of inflation, caused land prices to soar. Indeed, the “good times” directly led to the rising cost of land, as the value of land rises when agriculture is profitable. At the same time, people were looking for a place to put their money that would keep it safe from inflation. With low interest rates, putting money in the bank didn’t seem like a good idea. Given how land prices were increasing, buying more acres seemed like a safe bet. Farmers bought more land at high prices, and often did so with borrowed money. The illusion of lasting good times made it seem like a good idea. Or, as Harve puts it” “Now wouldn’t you want to buy yourself some more land, and maybe build a bigger barn, and everything else you’d need to take advantage of [the new markets in the USSR]?” (p. 144).

Unfortunately, this tenuous situation started to unravel in the late 1970s. Even greater overproduction caused the price of wheat, corn, hogs, beef, and other farm goods to fall. Many farmers kept their operations going by borrowing money against the equity they held in their land. And then the Chairman of the Federal Reserve, Paul Volcker, decided that inflation was out of control, and that the way to control it was by significantly increasing interest rates. While that was a welcome decision for those who had money in the bank, it was disastrous for those—including thousands of farmers who had borrowed to buy land in the 1970s—who were in debt. When land prices started to fall in 1981, the results were catastrophic. Large numbers of farmers had borrowed against the value of their land. When the value of their land fell, they no longer had collateral for their outstanding loans. Banks started to foreclose, accelerating the rate at which farmers, especially small family farmers, were losing their land. In Iowa, farmland would lose 60 percent of its value between 1981 and 1986. About a third of the state’s farmers found themselves in serious economic trouble. Scenes like the auction set at the Goodells’ farm (p. 146-153) were common.

While Harve the banker dismisses the Farm Crisis as “survival of the fittest” and “natural law,” the 1980s were exceptionally hard years for farmers and the Midwest. Farms failed and small communities suffered. Many small towns lost banks and stores. Schools closed and consolidated as communities lost population. While the effects of the crisis may have been more evident in Iowa, they were felt all across the Midwest, as families lost their land, and small towns lost their people. A generation of young people left the rural Midwest, looking for greener pastures. They relocated to the region’s major cities or to what they perceived as more attractive locations on the coasts. The Midwest that existed at the end of the crisis was not the Midwest that existed in 1970 or 1980; too much had been lost.

“Individuals,” Harve says, “are not the same thing as economics, or history, or farm policy, or the man in the moon” (p. 145). *The Year We Left Home* helps us consider the lives of individuals, like Anita or Jeff, like the Goodells or the Pearsons, like our families and neighbors, who are caught up in and affected by the big sweeping forces that have and continue to shape the Midwest. We see the ways that individual choices are shaped by factors far beyond any one character’s control, even as those same characters search for explanations of whom to blame for their misfortunes or grapple with the guilt of benefitting from other people’s misfortunes. The Farm Crisis chapter, in particular, helps us consider how urban or suburban characters like Anita and Jeff are tied to rural farmers like the Goodells and the Pearsons—and vice versa. Hopefully, as you read and talk about *The Year We Left Home*, you’ll focus on this particular chapter and consider the many questions it raises about the recent past and the ways Midwesterners have shaped and are shaped by history.

Pamela Riney-Kehrberg is Professor History at Iowa State University. She specializes in the study of farm families and communities and is currently writing a history of the Farm Crisis of the 1980s.

“They Make Me Restless”: Masculinity and Belonging in the Midwest

Andy Oler, Ph.D.

Embry-Riddle Aeronautical University

In Jean Thompson’s *The Year We Left Home*, near the start of a western road trip that college-age Ryan Erickson has planned with his girlfriend, Janine, they stop in Grenada, Iowa, to stay at the Erickson family home for the night. Ryan is anxious about coming home: “Everything here was familiar, a comfort to him, but at the same time he wondered how long he’d have to sit and endure it” (28). Throughout the visit, Ryan’s concerns seem valid. While there are outward signs of welcome—his mother has put out snacks and his father is working the grill—the conversation is polite but awkward, and his parents and siblings are interested, but only in a conscripted way. Eventually, processing the evening with Janine, he alights on what he feels is an accurate—and adequate—description of his feelings: “They make me restless” (45).

Restlessness follows the men of the Erickson family throughout the novel. Ryan leaves town for college and goes to grad school but ends up switching careers after an ethically suspect relationship. He then goes into computers and becomes wealthy, but his restlessness appears again when he cheats on his wife and connects to his hometown primarily as an absentee investor. Ryan’s brother Blake never leaves Grenada and, while he seems to understand his family, he views his hometown and the changes there through a narrow lens. Their cousin Chip never felt he fit in, and it doesn’t get easier when he returns from Vietnam, though he eventually stumbles into starting a comic book store that serves the town’s misfit boys.

While their restlessness is partly economic (some with, some without), it also has a broader cultural element. Chip, for instance, felt the town didn’t accept him because he “was never your all-American-boy type” (16). He is an “oddball” (10) who hasn’t become the kind of man the town can be proud of: “Chip had been out of the army for most of a year now, living in his parents’ basement, and was having trouble getting his wheels

underneath him, as Ryan's father said" (11). Midwestern veterans' integration into civilian life has been explored a great deal, most famously by Ernest Hemingway and Tim O'Brien. More recently, Nico Walker's semi-autobiographical *Cherry* tells the story of an aimless young man who goes to Iraq, returns and becomes addicted to heroin, then ends up in prison for robbing banks. Chip shares that lack of direction, and even a tendency to thievery, but smoking weed and drinking never made him quite as desperate Walker's unnamed opioid-addicted narrator. Though Chip feels he is "the wrong kind of veteran" (11), his unease stems mainly from expectations placed on him by people like Ryan's dad, who expects a kind of mobile, fast-moving masculinity that Chip never seems inclined to perform.

Ryan feels a similar pressure, though he is more consciously reacting to a longer tradition of Midwestern labor and family life. In the first scene of the novel, he has gone to help Uncle Norm and Aunt Martha set up for his sister's wedding reception. Norm and Martha, like the Peerson family more generally, "believed in backbreaking labor, followed by more labor, and in privation, thrift, cleanliness, and joyless charity" (3). Seventeen-year-old Ryan helps without complaining but "thought of them as part of some grim, old-country past that laid claim to him without his consent" (3-4). Late in the novel, Ryan reflects on Norm and Martha, remarking to Blake, "You wonder if they were happy, or if that's just a bunch of nostalgic crap" (313). Blake responds, "They didn't think in terms of happy," and continues, "Let's see the rest of the place" (313). In that moment, when Blake rejects the premise of Ryan's question and then immediately gets back to work assessing repairs on the farmhouse, he both understands and extends Norm and Martha's cultural legacy. Sarah Smarsh makes a similar point in *Heartland*—for her, like the Peersons, everyday labor was how her family cared for each other. Blake now continues this tradition, but he doesn't seem entirely comfortable within it, partly because he and his wife Trish feel the pinch of raising their family in Grenada: "They could barely keep three kids on two salaries when his parents had raised four on his dad's job alone. The math of the world had

got screwed up somehow” (252). Blake’s restlessness is different from Ryan’s because it is based in his father’s world, not Norm and Martha’s.

In so many ways, these men match American and Midwestern stereotypes, but still they feel alienated because they live at a time (like all times) when those images are changing. So are the way people respond to them. For instance, when Ryan tells Janine that his family makes him restless, she replies that, in fact, he’s acting like “a total asshole” (45). While these men’s feelings are largely justified, it’s worth noting that not every character gets the chance to be restless. Many of the book’s nonwhite characters are reduced to stereotypes, such as when Blake imagines a Mexican restaurant to be unclean, and people assume Elton Potter is a successful photographer simply because he is Native American. Others are reduced to single characteristics, like when the Ericksons treat Janine as an exotic figure from some “dusky origin” (27) or, conversely, Megan O’Brien’s adoptive parents attempt to erase her ethnicity. Thompson does not fully explore these complicated questions of belonging, though these characters share their struggles with characters from other Midwestern stories. For instance, in Louise Erdrich’s *Tracks*, gossip, misogyny, and racism complicate Fleur Pillager’s life on the Chippewa reservation and in the nearby white town. In *...y no se lo tragó la tierra* (*...And the Earth Did Not Devour Him*), Tomás Rivera articulates the precarious economic and cultural position of migrant farmworkers. And in *Sula*, Toni Morrison shows the effects of both long-term and acute oppression on an entire community.

Still, it’s not as if this novel isn’t thoughtful about difference. Early in the book, teenage Ryan has already begun to understand “that there were all sorts of ways to be on the outside of things” (17). One thing we might take away from *The Year We Left Home* is that, despite the way Thompson legitimizes the Ericksons’ feelings of restlessness, she also shows how difficult it can be for them to see their own privilege.

Andy Oler, assistant professor of humanities at Embry-Riddle Aeronautical University, grew up on a farm in the Midwest. He is the editor of *Pieces of the Heartland: Representing Midwestern Places*. His new book, *Old-Fashioned Modernism: Rural Masculinity and Midwestern Literature*, is available now from LSU Press.

SPEAKER AGREEMENT LETTER TEMPLATE

DATE

SPEAKER NAME
SPEAKER ADDRESS
SPEAKER ADDRESS

Dear NAME,

Thank you for agreeing to deliver your talk, TALK TITLE, at YOUR ORGANIZATION. We are excited to welcome you to our community as part of our organization's programming!

Below are the details of your visit. Please read carefully.

- Your talk will take place on DATE from TIME to TIME. [Be sure to specify eastern or central time.]
- Please plan to arrive 20-30 minutes early, so we can make sure you are settled and any A/V or other needs you have are taken care of.
- The talk will take place at VENUE INFORMATION INCLUDING NAME OF VENUE, ADDRESS AND ROOM NUMBER IF NEEDED.
- Parking is available INSERT PARKING INFORMATION.
- You will deliver TALK TITLE.
- INSERT ANY SPECIAL DETAILS, PER YOUR CONVERSATIONS WITH THE SPEAKER.

For your service, we will pay you an honorarium of \$400.

[ADD, AS NEEDED: We also will cover your roundtrip mileage at the federal reimbursement rate of 58 cents/mile, for approximately INSERT COST ESTIMATE. We also agree to cover INSERT DETAILS AND COST LIMITS FOR MEALS OR HOTELS AS PER YOUR AGREEMENT.]

If this accords with your understanding of our agreement, please sign and return this agreement letter to me. [IF NEEDED: Please also send a W9.] If you have any questions in the meantime, you can call or email me at INSERT EMAIL AND PHONE NUMBER.

I am excited to meet you soon. Thank you for agreeing to visit our community and share your insights!

Sincerely,

NAME, TITLE

SPEAKER SIGNATURE

DATE



ONE STATE / ONE STORY COMMUNITY READ GRANT FINAL BUDGET FORM

HOST ORGANIZATION:

HOST COORDINATOR NAME:

Please complete this form and attach it to the online final report form to show how you used your Community Read Grant and what additional support you raised in your community.

An example budget form is provided in the *One State / One Story: The Year We Left Home* Program Guide. Typical item categories include but aren't limited to speaker honoraria, books, food/drink, printing, advertising, space rental, equipment rental, materials. For each item, please briefly note what it is, e.g., "400-speaker honoraria," or "\$60-3 large print editions of novel." The total amount of the Indiana Humanities funds should not be greater \$1,000.

Please note: you cannot use your Community Read Grant to purchase alcohol or prizes, though you may list alcohol and prizes donated or purchased with other funds in your in-kind or out-right match.

Item/Category	Community Read Grant	In-Kind Match*	Outright Match**
Sub-Total:			
TOTAL EVENT BUDGET <i>(Total of Community Read Grant, in-kind and outright match.)</i>			

Insert additional rows as necessary.

*In-kind match includes the value of services or space donated/contributed to make the event possible.

**Outright match includes direct costs (e.g., purchases) contributed by the host org., community partners, local businesses or other funders.

Please explain sources of in-kind and outright match (max 500 words):

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