

WHITE PINE PRESS

We hew to the line; let the chips fall where they may.

Beating the Pandemic, One Shot in the Arm at a Time

NMC Serves Grand Traverse County With Vaccine Clinic

Kathryn DePauw
Editor in Chief

It is New Year's Day for many walking out of the Hagerty Center, where Northwestern Michigan College, the Grand Traverse County Health Department, and the National Guard have run a vaccination clinic since January 18. This month marks the one-year anniversary of COVID infections in Michigan. The first cases in the state were identified on March 10, 2020, the same day that Governor Gretchen Whitmer issued an executive order declaring a state of emergency.

While this date may be a sobering reminder of a difficult year, many look forward with hope. Those newly inoculated with the COVID-19 vaccine at NMC's Hagerty Center are feeling relief. And as they leave the "Year of COVID" behind, they enter a new world where the burden of fear is lessened, if not completely removed.

NMC and the Hagerty Center has been a partner in the Grand Traverse vaccination program since the beginning of its inception. "NMC has been working closely with the county and other local organizations since the start of the pandemic. We've been meeting at least once a week in the Joint Operations Center run by the county," explained Diana Fairbanks, NMC's executive director of Public Relations, Marketing and Communications.

At these meetings, health leaders share updates on locally coordinated efforts to respond to the pandemic. The partnership between NMC and the Grand Traverse Health Department grew out of this relationship during the planning phase of vaccine distribution.

"With no events at the Hagerty Center and most classes held virtually, we had room available while the county was looking for a larger space to speed up the vaccine distribution process. It was the perfect fit," said Fairbanks. Once the vaccines were approved, it only took a few weeks to set up the clinic.

"I can't say enough great things about their (NMC's) willingness to open their doors to us and have the local health department and NMC just be these really beneficial community partners together," stated Mike Lahey, Grand Traverse County Health Department's Emergency Preparedness Director.

It takes a variety of specially trained workers and volunteers to administer the vaccines and run the clinic. On their busiest day (an 11-hour split shift), the clinic had 46 health department staff, 10 health department command team/support staff, six 2-member National Guard Teams, and 12 volunteers—a total of 80 personnel. Starting this week, NMC will become more integrated with the clinic as nursing students begin helping to administer vaccines.

While healthcare workers and National Guard members qualify for vaccines, not all volunteers do. Only once a volunteer has shown their commitment to the work will they qualify for a vaccine. This helps the community reach its goal of herd immunity and protect the functionality of the clinic. "We need a sustainable process. And the volunteers have really done an amazing job in stepping up in this community and the willingness for them to keep coming back and stay so positive is really an overwhelming thing to watch," said Lahey.

One of these volunteers, Florina Kapitzke, easily identified



Florina Kapitzke, volunteer at the Hagerty Center vaccination clinic, recently received her first dose of the vaccine.

by the cougar mask she wears over her N95, was motivated by a sense of civic duty. Kapitzke is no stranger to volunteering, typically giving her time to the Salvation Army, the State Theater, or Planned Parenthood, before COVID-19 limited these opportunities. Kapitzke says she wanted to serve her community, to go where she was wanted and needed. "When my community is safer, I'm safer." After working four weeks with two to four 3-4 hour shifts, she received her first dose of the vaccine on March 2.

The impact of that moment didn't hit her until later. "The other day I went and got the newspaper out of my front yard, and I saw ground. It was a harbinger of spring for me." Kapitzke recalled how she began to cry in that moment. "I had my vaccine. I had all of these feelings of hope, that I would be able to hug my mom again, hug my twin, and hug my nephews."

Emotional and celebratory moments occur regularly at the clinic, which serves as not just a distribution center for preventive medicine, but also as a psychological and emotional boost for the community. After a year when people have often felt helpless, getting vaccinated gives people a sense of control over their personal safety and creates hope for the future. This optimism is a nice change of pace for many in the health field.

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What to Expect on Your Visit to the Hagerty Vaccine Clinic

If you have an appointment scheduled to get your vaccine at the Hagerty, there is no need to feel nervous. Health staff, National Guard members, and volunteers are there to answer all of your questions. Helpful arrows on the floor will guide you through the stations listed below and you will be done in no time.

1. Screening: Upon entering the clinic, visitors are screened by volunteers and staff for any health symptoms.

2. Check-In: Visitors then check-in to their appointment and fill out a basic health form. The vaccine is free, but the form does ask for health insurance information which, if applicable, would be billed for administration fees only. Those without insurance do not pay these fees; it is simply a way for the county to help recover some of the cost. The patient's information is then entered into the Michigan Care Improvement Registry (MCIR), the database for all immunization records in the state.

3. Greeter: Follow the arrows to a greeter, who will share resources and explain expected side effects based on the brand of vaccine being administered.

4. Vaccination: From there, it is a quick visit to the vaccination booths, overlooking the bay, which are safely spaced and separated by makeshift blue walls that resemble election day voting booths. Each booth is staffed by a nurse, who administers the shot, and a tech, who provides support. Here, visitors are asked some screening questions, then they choose which arm they want to receive their vaccine in (most commonly the non-dominant arm). It is also here that vaccine cards are distributed. Following the vaccination, a tech then gives a "time out" card to the patient that they take to the observation area.

5. Observation: This is the last stop for visitors. Everyone is monitored for 15 minutes after vaccination to watch for any possible side effects. Individuals who claimed adverse reactions to previous vaccines in their paperwork are required to be monitored for 30 minutes. In the meantime, nurses are there to monitor the patients and are available to answer any questions. It is also a good time to set up the V-Check app, a phone application that people can use to record side effects to the CDC. They also provide an educational slideshow about the vaccine. The "time out" card states the time that visitors can safely leave.



Photo courtesy of Ann Swaney / NMC Archives

Lobdell's: A Teaching Restaurant opened its doors in 2004 following a \$300,000 gift from local restaurateurs, Wayne and Terry Lobdell. The 90-seat restaurant, located inside the Great Lakes Campus with a view of West Grand Traverse Bay, gives NMC culinary students the unique opportunity to work in a fine dining restaurant environment. Though Lobdell's is closed this spring due to the pandemic, it will still offer its Taste of Success event on April 16 as a carry-out experience, including an "exclusive online program" for those who reserve to-go dinner packages. Find out more at nmc.edu/taste-of-success.

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Colorful & Contemporary



Dex R. Jones, *Limada*, 2014, Digital SLR Image on canvas

Jason Dake

Curator of Education

Without a doubt, the exhibitions that opened in February at the Dennon Museum Center are meant to be seen in person, up close, and with a friend. They are large scale. They pop with color. And you probably have never seen anything like them in our galleries. So, expect the unexpected.

Dex R. Jones is a Brooklyn-based photographer who elevates portraiture with a vibrantly colored palette that dances, sparkles, and patterns its way into your eyes. He has worked commercially with a variety of acclaimed artists, musicians, and authors while exhibiting throughout the USA. His unforgettable images have been exhibited at the Caribbean Cultural Center African Diaspora Institute, Museum of Contemporary African Diasporan Arts, Neekid Blk Gurls at Rush Arts Gallery, and Art for Social Justice presented by Amnesty International. While his work references his Caribbean heritage and life in New York, his exploration of color and beauty inspires the mind and sparks the senses. Catch his exhibition, "Storied Portraits," through March 28.

Though Jones's photographs are definitely large-scale and colorful, "BLOW UP II" takes those concepts to extremes with its array of inflatable sculptures. That's right. Gigantic, cartoon-like, inflatable sculptures of creatures real and invented will fill three gallery spaces at the museum this spring, through May 16. Nine artists from the U.S. and Canada are featured in this exhibition organized by the Bedford Gallery at the Leshner Center for the Arts, California. Just leave your sewing needles and safety pins at home.

As always, the Dennon Museum Center is free admission for NMC students and faculty. Open Sunday through Thursday, 11am to 4pm, we invite you to see these spectacular shows before they float off into the sunset.

Beating the Pandemic, One Shot in the Arm at a Time

Continued from page 1.

"Some people get emotional, some of us get emotional," stated Emmy Schumacher, outreach coordinator and public information officer for the Grand Traverse County Health Department. "Everyone who is coming to the Hagerty for their first dose, this is their first opportunity to receive peace of mind and letting some of the fear of the past year lay to rest."

One individual, whose appointment was made with the assistance of the Commission on Aging, was especially touched by the presence of the National Guard and left a voicemail at the health department explaining that her father had been in the Army and she could imagine him in the shoes of those soldiers. One woman wore a ballgown with a pin that said, "Best Date of the Year." Another man, whose family has connections to Portage, Michigan-based Pfizer, wore a company hat and t-shirt. Others talked joyfully with staff and volunteers about finally seeing their grandkids.

With the staff and space to run the clinic, the limiting factor has been the vaccines themselves. While there are many instances of confusion and frustration surrounding the process of getting a vaccine in the past couple of months, Schumacher says the Hagerty Center space has made a difference, especially at the beginning of the year. "It might have been difficult to get that appointment, but once you got to the Hagerty Center, it's a smooth process from start to finish. And we've seen a lot of smiling faces coming through that clinic," she commented, adding that the positive feedback has been "a gift to the health department staff after this rough year." This smooth operation has led to 400–700 appointments per day, a number that is likely to increase moving forward.

Vaccine scheduling is constantly being improved and will likely get even easier thanks to an improved shipment schedule. Previously, the Grand Traverse Health Department was made aware of shipments the Friday before receiving them the following Monday, giving only a few days to coordinate. Recently they have been promised more notice, closer to a few weeks out. This will allow them more time to plan how and where vaccines should go. While vaccine distribution changes quickly due to production levels and vaccine developments, having some notification should make scheduling a little less hectic for the immediate future.

The number of available vaccines has also been an issue. As of March 5, the Hagerty Center clinic had administered 17,659 vaccine doses, but the demand has been consistently greater than the supply. Schumacher explains that the supply is expected to increase over the next few weeks which will help improve the rate of vaccinations. "We anticipate our numbers continuing to climb at, hopefully, a more than steady pace with the vaccine supply that we have."

Supply shortages or distribution decisions made at the state level have often frustrated those forced to wait for a vaccine. When making allocation decisions, the state considers a health department's regional population and the Social Vulnerability Index (SVI), which measures how well a community is equipped to prevent human suffering and financial loss due to disaster. The SVI looks at things like indicators of socioeconomic status, the composition of households, race, ethnicity, language, and housing and transportation issues. The state looks at the population number and then adjusts based on the SVI, so areas with more vulnerability will see their number of vaccines increase. For more information on how the state distributes vaccines, go to michigan.gov/coronavirus.

The newly approved Johnson & Johnson vaccine, of which the Grand Traverse county health department has received a small number, will add to these numbers. Due to the stability and one-time dosage of this particular vaccine, people who live in remote areas or face either transportation or mobility issues will likely be the first in line for the new vaccine. The Hagerty clinic has administered mostly Pfizer vaccines along with some Moderna. It is not likely to

receive the Johnson & Johnson vaccine anytime soon.

Addressing these issues is critical to help the community reach herd immunity, which will protect the population from outbreaks and reduce infection rates. The current recommendation is that 70% of the population be vaccinated in order to assume this widespread protection. According to Michigan.gov's COVID-19 Vaccine Dashboard, as of March 4, 32.3% of the population of Grand Traverse County have received their first shot, totalling 24,795 individuals; 22% of the population is fully vaccinated, a total of 16,885 people. The Munson Healthcare System runs its own vaccination program and contributes to these numbers.

It is unknown how long the Hagerty clinic will remain open as a vaccination site. As the health department adjusts to an ever changing situation, the priority will stay on how best to protect the community. With plans on opening a clinic at the Howe Arena on hold for now, it's hard to know what will happen in the long run. "It's a pretty fluid relationship that we're thankful to have with NMC," Lahey said. When asked if the Hagerty clinic has an expiration date he explained that, "Dates have been discussed," but emphasized that nothing is decided yet. As the weather warms, Lahey says it may even be possible to bring vaccine services outdoors.

Confronting the challenges of a global pandemic is the great feat of our time, and there is a long way to go to reach the 70% inoculation goal. It is fitting that the "community's college" should be at the center of the response. Partnerships created the success of this vaccine clinic and this sense of community has created a momentum that will hopefully see us through COVID-19.

As the sun shines down on an abnormally warm March, and the white-capped waves dance in front of the Hagerty Center, it is easier to imagine a new beginning and a new year for us all.



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Women Who Made NMC

Kathryn DePauw Editor in Chief March is Women's History Month! The evolution of this celebration was a long time coming and has its roots in the labor movement. On March 8, 1857, female New York garment workers marched for humane working conditions, a set 10-hour workday, and equal rights. While the police broke up the protests that day, the movement eventually created the first women's labor unions.

On the anniversary of the protest in 1908, women marched again. 15,000 garment and needleworkers walked through New York's Lower East Side and rallied in Union Square. They fought for an end to sweatshops, child labor, and to demand the right to vote. This inspired a three-month strike the following year.

New York celebrated its first "Women's Day" on March 8, 1909, and in 1910, at the Conference of Working Women, more than 100 women from 17 countries unanimously passed a motion to establish International Working Women's Day. In 1981, Congress made the second week in March National Women's History Week and in 1987 it was expanded to a month. Women's History Month has been celebrated every year since.

NMC has had women leading the way since its inception. It is impossible to list all the women who have contributed, and are currently contributing, to NMC over the years. We are grateful to the instructors, staff, students, volunteers, organizers, fundraisers, and community supporters, both past and present. Their efforts have helped NMC foster more employment opportunities for women and a more equitable future that we are still creating today. Thank you.



Photos courtesy of Ann Swaney

Pauline Bayer - Bayer was one of the five original instructors at NMC, and the college's first female faculty member. She taught business classes from 1951–1975 and also worked in Office Administration beginning in the early 1970s. She was very active in the NMC community until her death in 2011.



Elaine Beardslee - Beardslee taught English and History in the early 1960s, but in 1963 she began working at the campus library. This was her primary love and she worked hard to build the library's collection. When she retired in 1995, she maintained her connection and served as a volunteer at the library. She was named an NMC Fellow in 2006.



Edna Sargent - She worked as NMC's first Registrar (1966), Counselor, and Physical Education teacher. Sargent had served in the Women's Army Corps during the Korean War, had a reputation for pitching a mean softball, and worked at the college for 22 years.



Ernestine Johnson - In 1960, Johnson was approached and hired by NMC to create and run a nursing program at the college. She became the first Director of the Associates Degree in Nursing program, which saw its first graduates in 1963. She ran the program from 1960–1973, when she retired.

Women Who Made NMC *continued*



Kathleen Guy - In 1977, Guy was brought in as the college's first full-time public relations employee. She served as the Vice President for Institutional Advancement. Later, she became the first female Executive Director of the NMC Foundation. She remained in that position until she retired in 2011.



Shirley Okerstrom - Okerstrom served on NMC's Board of Trustees (1978–2000) and was its first female chair. She was also the Board's liaison to the NMC Foundation for 14 years and a Foundation Board member for eight years. The Fine Arts building was named in her honor and she became an NMC Fellow in 2003.



Ilse Burke - Burke was the first and only female to serve as NMC President, from 1996–2001. Her leadership style was one focused on teamwork, transparency, and community consensus. During her tenure, NMC saw the planning and fundraising for the Dennis Museum and the passage of a \$34 million bond that allowed the college to put its plans into action.



Gail Kurowski - Kurowski is the first woman to lead NMC's Police Academy, the same program she graduated from in 1983. Before accepting the position, she served the Michigan State Police for 20 years as a training officer, legislative liaison, and in recruiting and selection. Increasing the percentage of female students enrolled is one of her goals for the program.

Photo courtesy of Gail Kurowski



Roberta Teahen - Teahen wore many hats at NMC. Throughout her career (which spanned from the early 1980s–2001), she worked as a faculty member in the Business department, as Department Chair, and as Dean of Occupational Studies. She played a critical role in writing the grant that resulted in the Parsons-Stulen M-TEC Center. She became an NMC Fellow in 2020.

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What the Tech?!

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John Velis
Contributing Writer

Some of us may be familiar with George Orwell’s dystopian novel, “1984,” where Big Brother controls the populace through a pervasive surveillance network of microphones and the use of extreme psychological manipulation and physical control. Many more of us are familiar with the movie “Minority Report,” where Tom Cruise’s character works to evade the video surveillance network by hunting down a rogue doctor and forcing him to replace his eyes to avoid the eye scanners that are as ubiquitous in this time as surveillance cameras are today. While our police forces do not have mutant precogs able to predict the future—at least as far as we know—the movie still prognosticates a number of techniques currently employed by some of our largest tech companies.

A famous quote from a movie nearly half a century ago is “Follow the money.” It represents a cautionary tale today with regard to our large tech companies providing “free” services to all of us. A popular saying is that if we are not paying for a service, then we are the service. In particular, our data is the service that is being used directly or resold to pay for web services like Google search and email, Facebook, Twitter, and others that we enjoy for free. This becomes all too apparent when we reference buying a new car in one of our emails, tweets or online searches, or click on a sponsored post in Facebook and then note that for the next week, many of the ads and sponsored posts on the websites we frequent are about buying a new car, including finance and insurance companies.

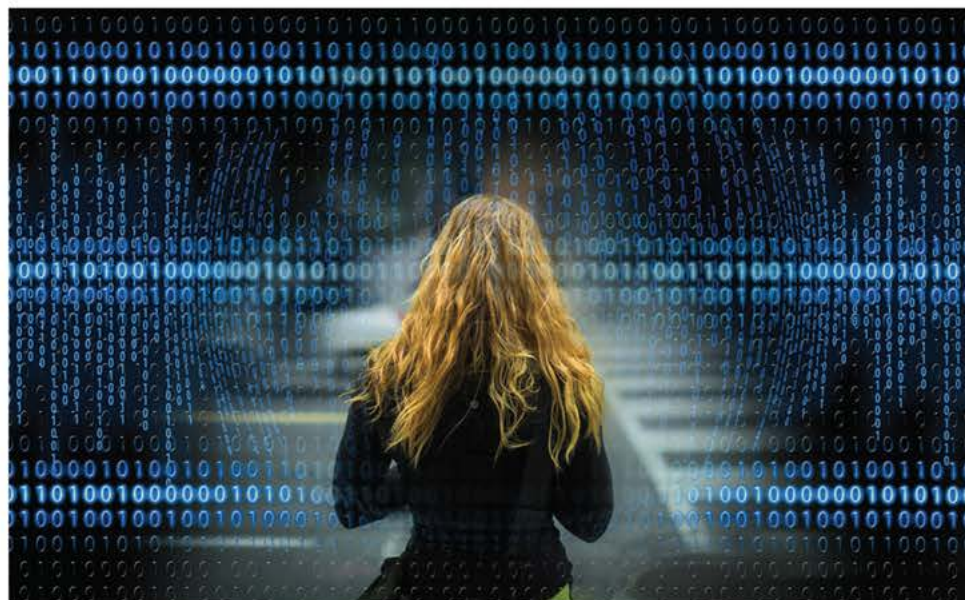
This process is referred to as target marketing and is the go-to method for most digital marketing campaigns using social media. The concept is very simple. Rather than advertise to everybody, focus instead on those of us who are most likely to buy the product or service. For a simple old school analogy, imagine that you sell high-end air conditioner installations for homes and want to mail out 1,000 flyers. It would make sense to mail those flyers in Florida rather than in Maine, and more sense to mail them to homeowners rather than renters, and even more sense to mail to those whose homes are worth more than \$550,000.

At this point you may be worried that there is this grand database with your name attached to all of this information that companies can access to find you when they want to sell you something. Your concern is well-placed because there are numerous databases storing all sorts of data about you—all gathered from your online activity.

For many companies like Facebook, that data sits in-house and is tied to your profile. Facebook doesn’t sell your information directly. They simply sell your eyes, or more specifically, the sponsored posts that appear when you visit its website. You may have noticed that, in the past, when you have taken up a new interest or hobby and used Facebook to search for information or joined groups about that topic, more and more sponsored posts appeared on that topic. The more you click, the more you get.

Companies using social media marketing campaigns are extremely sophisticated now and will test the success of a given ad in front of a number of demographically diverse groups. Evaluating the efficacy of the ad across these groups, the company will identify the group that responds best to the ad. They can then refine that technique even more by breaking this group into even smaller demographic groups and testing them to increase the rate of return on their ad budget.

Interestingly, this demographic information can be used for more than just trying to sell us something. In the run up to the 2016 presidential election, the Trump campaign used a huge database called “Project Alamo.” It was rich with voter information and used to identify and target specific groups of Hillary Clinton voters on Facebook. The campaign then purchased media ads that would discourage them from turning out to vote on Election Day. Many attribute—at least in part—this use of social media and targeted marketing to Donald Trump’s close wins in a few key states. An important point here is that most people in the United States never



even saw one of these ads. The campaign only paid to show the ads to those that were most likely to be influenced by them.

The recent Reddit, GameStop, and Robinhood debacle exposed the fact that retail brokerage houses sell our buy/sell transactions, known as order flow data, to various hedge funds who use it to track and predict new trends. The hedge funds then place their bets based on the trends this data reveals. Note that this is all perfectly legal. You give them permission when you create an account and accept the user agreement—although you may have missed that when you read the agreement. You do read those agreements before clicking, right?

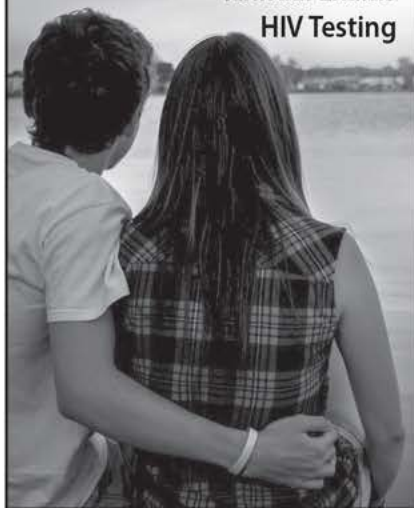
As humans, we are very predictable, making us vulnerable to a small marketing nudge from a company. As an example, let’s assume that you have not turned off Facebook’s Location Tracking Service (see below). Facebook knows that on your daily commute you generally use the same route, passing the same restaurants every day. Facebook also knows that before you leave the office, you bring up its website or app and quickly scroll for fresh posts from friends and family. A few sponsored ads for the Olive Garden that is on your route home and you find yourself with some hot seafood alfredo on the seat next to you.

The takeaway is that all of these services, and many more, gather data from us on a regular basis affecting our online experience directly. It is important that we know what data is gathered and understand how it is being used. Facebook, Google, and the other services have interfaces that allow us to take control and we should all be taking advantage of those settings, ensuring that we only share data that we want shared.

John Velis is an instructor in the CIT Developer program at NMC.

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Exploring Google Travel History

1. In Gmail, click on the Apps link (the nine-dot pattern in the upper right near your image and choose **Account**.
2. Click on **Data & personalization > Location History > Manage activity**. Google may ask for your password to verify.
3. Choose a date and the travel history will be displayed below.
4. Click an item in the list to zoom in geographically.

Exploring Facebook Location History

1. In Facebook click the dropdown arrow in the upper right corner.
2. Click **Settings and Privacy**.
3. Click **Settings**.
4. Click **Location**.
5. Click **View Location History**.
6. Choose a date and the location history will be displayed below.
7. Click an item in the list to zoom in geographically.

Game Review: "To Be or Not to Be"

Ann Hosler Copy Editor "To Be or Not to Be" is a choose-your-own-adventure text game written by Ryan North and published by Tin Man Games. As the name implies, the game is a parody of Shakespeare's tragic play, "Hamlet." As someone who had to read Shakespeare ad-nauseum for an English BA, I'm thrilled that it was 1000% more interesting than his plays.

If you're unfamiliar with "Hamlet," here are the basics: Prince Hamlet's father, the king of Denmark, is away at battle and dies. Hamlet's uncle, Claudius, returns from the same battle and assumes the throne (plus marries Hamlet's mother, Gertrude, which weirds the prince out). Hamlet meets the ghost of his father, who discovered that he was murdered by Claudius, and his father-ghost convinces Hamlet to get revenge by murdering Claudius. Since this is Shakespeare, this goes poorly in the most absurd way and basically everyone dies.

North's parody of the play allows players to choose between playing as King Hamlet, Prince Hamlet, or Ophelia (Prince Hamlet's girlfriend). Choosing King Hamlet appears to be an



immediate "game over" state: as mentioned earlier, you die! But the game allows the player to continue playing as the ghost, influencing the events either through Prince Hamlet or just taking matters into your own hands.

Choosing Ophelia is a nice turn on how Shakespeare treated women in his plays. She's a scientist in the game—you can choose to help Prince Hamlet with his murder-y plot, make Hamlet forget (or decide against) the murder-y plot, or just flip the bird to all the men and have adventures that have absolutely nothing to do with the play (in one scenario, I became a terrorist hunter, freeing England of their devious plots).

When you're presented with choices, any "traditional" one—meaning what Shakespeare used in the play—is represented by a skull. Playing as Prince Hamlet offers up the most skull choices, though deviating from the plot causes twists that move beyond the traditional storyline. The prince's story choices were the least interesting to me; I mostly appreciated the brilliance and pizzazz of Ophelia's decisions.

There are enough storylines in the game to offer a plethora of endings. I played for a couple hours and, based on the artwork that's rewarded for completing a scenario, there's a lot I have yet to uncover. Regardless of whether you follow the traditional story or take a sidetracked adventure, the narrative is packed with humor and the occasional pop culture reference.

Now to contradict the above: there's also a dearth of player agency throughout a lot of the game. Sometimes making a choice is really a non-choice because of a predetermined answer. Sometimes (a bit too often) there's only one choice, which is not a *choice*. The narrative is still satisfying, yet having more true decision-making power would make the game more enjoyable.

"To Be or Not to Be" is fun for anyone familiar with Shakespeare, and well-suited to accommodate limited play time. While the player interaction element is somewhat lacking, the humorous presentation and surprising twists make up for it.

(If you want to understand "Hamlet" in a fun way, I recommend the Thug Notes breakdown of the play. Or watch the "To Be or Not to Be" soliloquy performed by David Tennant. Both are available on YouTube.)

Adam Curtis and the Importance of Big Stories

Nick Moug Staff Writer How did we get here? For over two decades now, BBC journalist Adam Curtis has been quietly making large, unwieldy, and often very brilliant documentaries trying to provide an answer to that question. To put it bluntly, his films are big stories. Often over three hours long, featuring large casts of real people both famous and obscure using interview or archival footage, he weaves counter-narratives of history that focus more on human emotions than mere fact, while making huge leaps across time and space examining the forces of power that intersect with and act upon the individual.

2002's four-part "Century of the Self" explored the development of public relations and individualism in the 20th century. It begins with Sigmund Freud's theories on Psychoanalysis and the Unconscious, then moves on to his nephew Edward Bernays's pioneering work in the modern arts of advertising and public relations. Curtis argues that this creates the Western ethos of personal identity through consumption. He made several more documentaries for the BBC, and as they became curated by YouTube, his viewership grew.

His 2016 documentary, "HyperNormalisation," builds on his previous works' fixation regarding modern individualism and how power controls it in an interconnected and complex global order. It chronicles the rise of finance as the true center of power after the 1970s and the diminution of the politician's role to "manager." This transfer of power created a semi-synthetic reality where the politicians were mere characters in a play with no clear plot, strutting and fretting as finance was left to do the real work undisturbed until the housing crash of 2008. After the crash, the public distrust of politicians begins, leading to Brexit and former president Donald Trump.

His new documentary, the six-part "Can't Get You Out

of my Head," available on YouTube, proposes an "emotional history" of the 20th and 21st centuries. Spanning decades, Mao Zedong's wife Jiang Qing, black revolutionary Michael X, political activist Afeni Shakur and her son, the rapper Tupac, and many others are emblematic of the intersection of the individual with history and power. It tells how they all succeeded and how they all failed at changing the world, for better or worse.

These are threadbare descriptions of Curtis's style, which often features a unique aesthetic that borrows heavily from science fiction. Ambient synthesizer muzak is juxtaposed with endless amounts of footage not always linked to the story, more often evocative of the uneasy and sinisterly playful mood Curtis is setting. Fascinating, hypnotic, funny, and frightening in equal amounts, this collage hangs together with Curtis's narration in a calm, British accent.

However, in "Can't Get You Out of my Head," Curtis risks stumbling into self-parody. In the end, his idiosyncratic vision of history and his method of representing it continues to fascinate and provoke. Curtis often seems like a crank tying strings of yarn to pushpins on a corkboard, finding connections which may or may not be there. But his hours of archival footage often give his large claims startling validity, transforming dry history into something that resembles a massive novel.

Equal parts disturbing and beautiful, Curtis's films can be tough medicine, or at times downright implausible. But for many viewers, when so much of our culture is reflected through nostalgia, remakes, or sentimental escapism, Curtis's films make a case for him being one of the few authentic storytellers of our strange era. He doesn't just tell stories, he tells big stories. And he tells them with gusto, art, and genuine narrative gifts.

Too often we shrink from the overwhelming complexity of the world, but we always need a story to make sense of it. These can either be frivolous distractions or they can fundamentally shape our reality. History is a big story. The world's religions are big stories. Big stories are written by Homer, Tolstoy, and now internet conspiracy theorists. Adam Curtis's films, sometimes unbelievable but always beautiful, are noble attempts at shaping our chaos into something grander. If only more artists could tell us about ourselves with such style, humor, and intelligence. If we can't create, we can at least watch.



Exploring 30 Years at the Dennos

Riley Kate Robinson This July marks 30 years since the opening of NMC's Dennos Museum Center. The museum, Staff Writer

which is known for its large collection of Inuit art, opened its doors in 1991 and has since been a focal point on NMC's main campus.

"It is highly unusual for a community college or even four-year university to have a museum of our scale," said Craig Hadley, executive director and chief curator of the museum. The museum's permanent collection, the Inuit Art Collection, features the largest and most comprehensive collections of Inuit art and research catalogs in the United States.

The Inuit Art Collection was established in the 1960s by Bernie Rink, the then director of the Osterlin Library at NMC. Rink grew the original collection to more than 500 pieces through donations and annual purchases. The collection has now grown to more than 1,600 pieces. Every fall, the museum hosts the Cape Dorset Inuit Art exhibit as one of the oldest venues who has continuously shown the collection.

Prior to the opening of the museum, there wasn't much of an art and culture network in Traverse City. "There was a strong desire to have a museum in Traverse City, particularly in the 70s and 80s," said Hadley. It was around then when a group of NMC Fine Arts faculty members got together and dreamt up what is now the Dennos Museum.

Paul Welch, an NMC art professor, took on this vision and worked to ensure that it got followed through. Welch, along with Michael and Barbara Dennos, helped to collect pieces for a small teaching collection. This collection would go on to be some of the museum's first pieces, along with the Inuit art that Rink was collecting.

With the help of the Dennos's and multiple other community members, this project was turned from an NMC project to one for the whole community. "The way the Dennos was envisioned, it was envisioned as a bigger version of the Fine Arts building. With a visual side of the building and a performing arts side of the building," Hadley explained.

Originally, the plan was to add the museum onto the Fine Arts building on campus. However, the location was disputed after some felt that the building would be hidden from the



Dennos ribbon-cutting, July 6, 1991. Barbara and Michael Dennos; John Binsfeld and Connie Binsfeld; Brenda Lijewski (Bertha Vos 6th grader who won the poster contest); NMC Trustees James Beckett and Shirley Okerstrom; and NMC President Tim Quinn.

public. After contemplating other locations, including somewhere downtown, the building committee decided on placing it where it stands today, where Munson Avenue meets Front Street.

This location, however, was problematic at first, and the college even saw its first protest demonstration over the topic. When it was discussed that they would have to remove trees from campus to build the museum, a wave of media coverage and environmental activism met the planning committee. In the end, no stately pine trees were removed to build the building, but rather just scrub oaks and maple trees, and an abundance of poison ivy. This resolved the environmental concerns, and the original building was constructed.

Aside from the permanent Inuit collection, the museum features temporary exhibits, a sculpture court, and a hands-on Discovery Gallery.

Hadley also spoke about another pivotal person in the 30-year success of the museum. Eugene Jenneman was Hadley's predecessor as the former executive director for the museum. "[Jenneman] was here for over 30 years, even before the

building was built."

Jenneman started his work for the museum in the 80s, working in the Osterlin Library sorting through the art that the college had collected prior to the opening of the museum. "His job was also to help design the building and envision what a museum would look like for NMC and for the community," explained Hadley.

In 2017, the museum saw the opening of one of its biggest accomplishments yet, a 15,000 square foot expansion. This allowed the gallery to hold even more art in its permanent collection and to showcase more of the museum's personal art collection from exhibits other than the Inuit gallery.

"It is a tremendous accomplishment to have 20,000 square feet of exhibit space for a community college museum. It is just incredible to have the resources that we have," Hadley commented.

Looking toward the future, Hadley says that one of the main goals of the museum is to get nationally accredited through the the American Alliance of Museums (AAM), a process which will take possibly four to six more years to complete.

To become accredited, a museum must go through an intensive process that looks at multiple standards including but not limited to: public trust and accountability, leadership and organizational structure, and collections stewardship.

To celebrate the anniversary, the museum will feature multiple new exhibits that will be showcased throughout the rest of the year. The large exhibit, entitled "Blow Up 2," features contemporary inflatable sculptures. Some of the sculptures are 14' to 15' tall.

"This is a really colorful and fun show and we are hoping that families will enjoy it. There is such a celebratory quality to the exhibit and we felt it was a nice way to kick off the 30th anniversary," Handley said.

The museum also took one of the smaller rotating galleries and programmed a series of shows for it to rotate every 30-60 days. With the frequent rotation of the smaller gallery, there is always something new to look at during a visit.

The museum, located on NMC's main campus, is currently open from Sunday through Thursday, 11am to 5pm.



Photos courtesy of Ann Swaney / NMC Archives



The Dennos Museum Center's famed Inuit art collection started 31 years prior to the museum opening its doors. Northwestern Michigan College librarian Bernard "Bernie" Rink discovered the artwork in 1959, and held the first Inuit Art Collection gallery and art sale—accompanied by a borrowed live seal—in NMC's library the following year. By the time Rink retired in 1986, he had accumulated hundreds of Inuit sculptures and prints via donations and purchases. Today, the collection he started is one of the largest in the United States.