

Winter 2000

# Maine Arts Commission Winter News 2000

Maine Arts Commission

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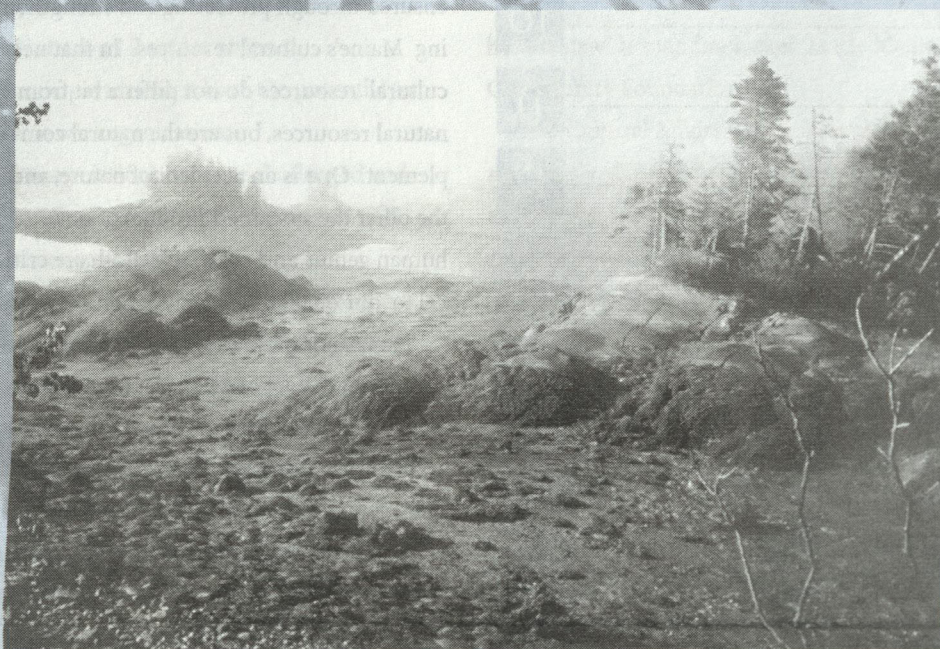


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# MAINE ARTS COMMISSION



WINTER NEWS 2000

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# MAINE ARTS COMMISSION

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## For general information:

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[www.mainearts.com](http://www.mainearts.com)

Large print and audio cassette formats of this booklet are available by request. All Maine Arts Commission programs are fully accessible; all programs funded by the Maine Arts Commission must also be accessible.

The Maine Arts Commission is an independent state agency funded by the Maine State Legislature and the National Endowment for the Arts.

## ON THE COVER

*Carved Woodsman*, by Rodney Richard, is featured in "Working the Woods," a traveling exhibition sponsored by the Maine Arts Commission and the Rangeley Lakes Region Logging Museum. Melville McLean photo

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## ADA UPDATE

The Maine Arts Commission has recently installed a new TTD line (telecommunications device for the deaf,) which will be available to our hearing-impaired clients from 8 a.m. -5 p.m. The new number is (207) 287-2360.

## PARTNERSHIPS IN MAINE: EXPERIENCES & PERSPECTIVES

by Steve Podgajny, Chair of the Cultural Affairs Council; as well as director of the Curtis Memorial Library, in Brunswick. The following text is from a speech delivered at the Philanthropy Partners conference on Nov. 3, 1999.

Cultural institutions lie at the heart of our social and economic well being, particularly in Maine with our many small towns and villages. We are nothing as a state without our quality of life, and a big part of that quality of life is ensured through protecting and strengthening Maine's cultural resources. In that need, cultural resources do not differ a bit from natural resources, but are the natural complement. One is an accident of nature, and the other the sustained product of our human genius and creativity. Both are critical to our quality of life in Maine.

Thousands of community cultural organizations are part of Maine's "cultural business." The arts alone contribute about \$150 million per year to the state economy and draw 7 million admissions per year to events. These organizations are all potential partners.

## The New Century Program

The result of our shared belief in the critical importance of cultural resources led to a unique partnership between the Maine Arts Commission, Maine Historic Preservation Commission, Maine State Library, Maine State Museum, Maine Historical Society, Maine State Archives, and the Maine Humanities Council. Our goal was three basic outcomes that would have statewide significance and rebuild Maine's cultural infrastructure through support for efforts of individual communities.

The outcomes were designed to help communities do the following:

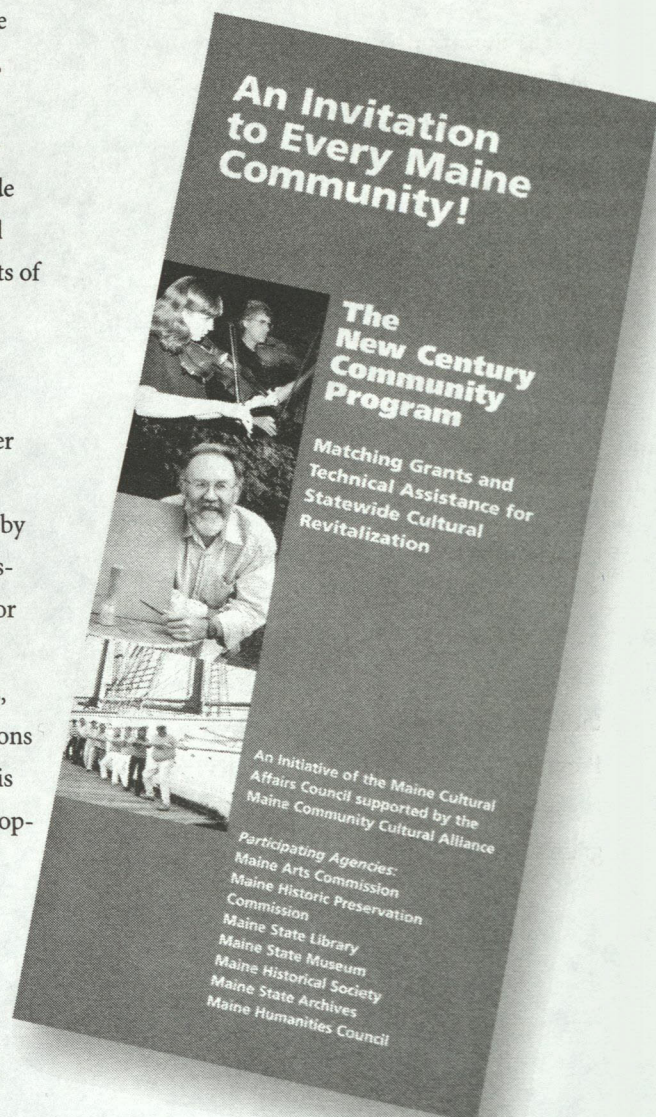
- preserve their unique historic properties, artifacts and documents;
- expand their educational resources by promoting literacy and access to historic and cultural materials and information; and
- strengthen their libraries, museums, theaters and other cultural institutions and build on their heritage as a basis for their economic and social development.

*I define collaborations as project-based and situational, versus the more structural and potentially mission-affecting partnerships.*

## Innovative partnership

This collaboration is of national significance for its range and types of agencies. There is simply nothing else like it in the United States. How did we get there?

The seven agencies are both private (two agencies) and members of state government (five agencies). The state government cultural agencies collaborated in the past when they were all members of the Department of Education. In the early 1990s, the agencies were removed from the Department of Education, and the Cultural Affairs Council was formed. Designed to be a facilitator and forum for planning and budget coordination, the approach still allowed the agencies to retain their unique characters, commissions and statutorily defined missions.





The private agencies (Maine Historical Society and Maine Humanities Council) had collaborated at different times with each of the state agencies. Collaboration however is not partnership. I define collaborations as project-based and situational, versus the more structural and potentially mission-affecting partnerships.

### Planning a statewide effort

After much work, we began to realize that our concerns had real connections to everyday life in communities and to numerous consensus issues such as sprawl, quality of education, literacy and economic development. Eventually we understood the nature of our group goal:

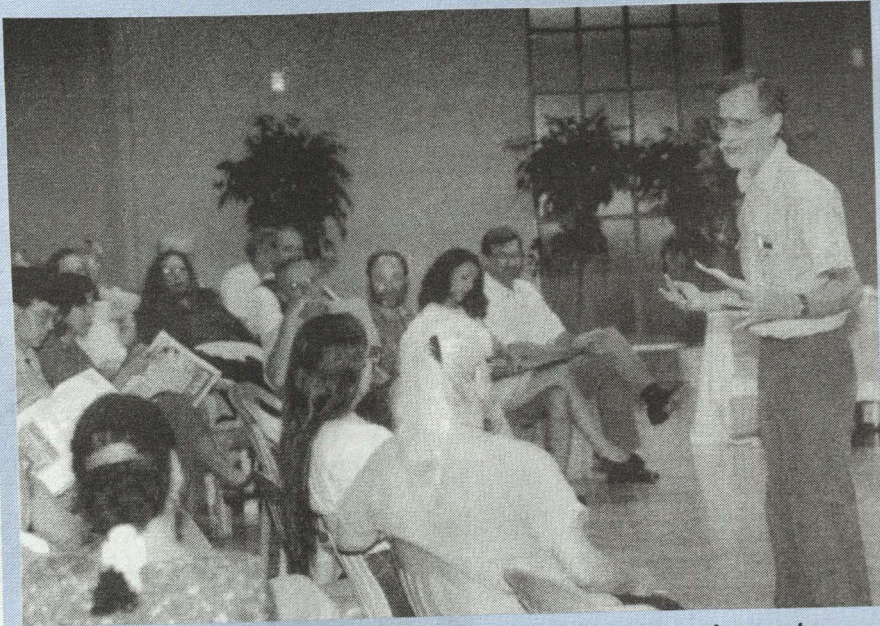
- it was community-based;
- it would need hundreds of partners;
- we would have to meld our programs in some areas to make a real difference. In some areas an agency would lead, and in others it would follow.

### Results

The result was a design for a statewide program of matching grants and technical assistance that would leverage a projected \$3.6 million per year to more than \$7 million per year in addressing problems with the cultural infrastructure of the state. But we needed partners beyond our circle of seven, and they came as individuals and organizations. In retrospect, our partnerships developed quickly once we recognized that our program had to do with public policy questions such as education, community development and quality of life. We sought our first partners in the legislature, and they included our lead sponsor, the Honorable Speaker Steve Rowe, along with Eliza Townsend, co-chair of the Appropriations Committee. They understood the community orientation of our efforts:

- get the resources to the local level;
- provide infrastructure and facilitate planning among community groups; and
- give towns and villages the tools to develop their unique aspirations.

So, in the end, our program is a total partnership of agencies working together along with the recipients, all of whom must match the funds to participate. The New Century Program will also certainly leverage funds from outside as well as inside Maine for program support.



**Franco-American folklorist Julien Olivier talks to Waterville community members at their first Discovery Research meeting in 1998.**

### The Nature of Partnerships

Dynamic partnerships have the potential to redefine our organizations:

- as our missions become challenged and stretched through the relationship with other organizations;
- as we account for individual differences;
- as we take advantage of the strengths of other organizations that are being expressed in our partnerships.

Statewide efforts require relationships among statewide organizations with statewide impact. Some partners are needed for specific program aspects and delivery, but the Cultural Affairs Council also needs partners who have a stake in developing good public policy and who support effective nonprofit organizational functioning, whether the organizations be cultural, educational or social service.

The language of partnership is important to keep in mind. It is imbued with respect for other organizations and respect for common, yet unique traits. It is basically an honest search for the nexus of the various partners' missions. It always involves compromise that sometimes borders on sacrifice to gain permanent change.

### What does the Cultural Affairs Council need next?

We all need additional partners. Ours in the New Century Program will come increasingly from business, tourism, education, information technology, and, we hope, the foundation world. We need help to see what we can't now see: solutions that are developed beyond our narrow day-to-day organizational focus. Our partners need to be statewide organizations of influence who

have statewide mandates, such as the Maine Community Foundation.

The Cultural Affairs Council served that role for the development of focused cultural partnerships, but statewide foundations must use their resources, expertise, influence and maybe most importantly, imagination, to bring together, what might appear at first glance, organizations with no need or common basis for a partnership.

Please help groups like the Cultural Affairs Council connect with other groups involved in community development. What is needed is imaginative pursuit of articulation, planning, implementation and evaluation of statewide solutions of our many problems with all their local manifestations. With creative local and state leadership, the partnerships will come!

For more information about the Cultural Affairs Council or partnerships, call Ann Ball at the Cultural Resources Information Center, 287-7591.



## WHAT IS DISCOVERY REASEARCH?

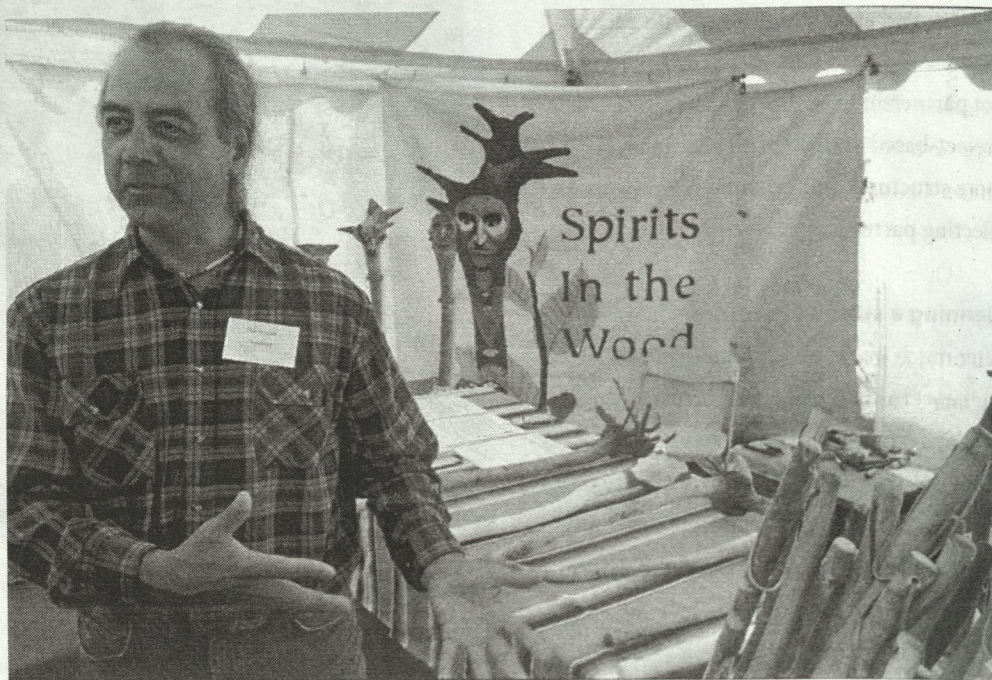
**D**iscovery Research is a community-wide inventory and consensus-building process in which cultural resources and needs are identified. The program assists communities in discovering their own cultural resources by providing funding to survey local events; artists; traditions; performing, visual and literary arts; crafts and cultural organizations. Funds may cover the costs of cultural assessment, cultural planning, cultural inventories and folklife field research.

Once collected, this information is shared with community members through the publication of a cultural directory or the production of a Web site (ideally both) which can then be used in a number of ways:

- to identify cultural resources as key components in a larger community-planning process;
- to inform local economic-development initiatives such as cultural tourism or downtown revitalization;
- to develop programs that highlight local artists and traditions;
- to build on existing local networks;
- to assist schools in expanding their arts programs with local artists.

Developing a cultural inventory is a way of recognizing the cultural resources of Maine's communities. These resources include the people and their history, traditions and values. The Discovery Research program helps communities organize their arts' interests and compile and publish their own inventories. These comprehensive lists of artists and arts organizations help people learn more about their communities and cultivate support for the arts. A directory is also used to build audiences and form partnerships with non-arts organizations to strengthen cultural development.

One of the premises that helped shape the development of the Discovery Research program four years ago still holds true today: A community's most important cultural resources are often found within it. Local traditions, occupational skills, community-theater groups, festivals and resident artists all contribute to the fabric of community life.



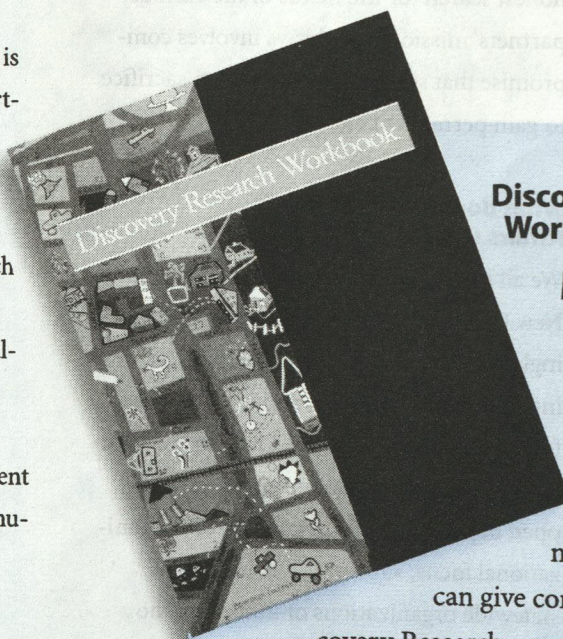
**Root club carver Stan Neptune at the Common Ground Fair, 1999. The fair is one of the stops on the Wabanaki Cultural Trail, which is being developed by the Maine Indian Basketmakers Alliance with a \$10,000 Discovery Research grant. The trail, which will be completed this spring, will highlight Native American arts and culture and museums in northern and eastern Maine. (C.N. Chatterley photo)**

Once the cultural inventories are completed, the Maine Arts Commission's Local Cultural Initiatives program assists participating communities in using the information to create festivals, educational programs or cultural-tourism projects, all of which can bring new revenue and life to the community.

This year, under the New Century Program, a second funding category is available for services that develop out of the Discovery Research program or a similar community-wide assessment process. Funding is available for the development of community arts agencies and activities that help strengthen local arts coordination, such as

maintaining a database or coordinating a community cultural calendar. For more information, request the Maine Arts Commission's guidelines for communities and arts organizations.

Due to one-time-only increased funding from the 119th Maine State Legislature, applicants may apply for funding for one or two years for the March 3, 2000, grant deadline only. Grant awards will not exceed \$10,000 for one year for Local Cultural Initiatives or \$20,000 for two years for Local Arts Infrastructure grants. A community may apply for either a Local Cultural Initiative grant or a Local Arts Infrastructure grant, but not both in the same grant cycle.



### Discovery Research Workbook Available

**T**hanks to funding from the National Endowment for the Arts, a workbook is now available that provides step-by-step advice on how to conduct a cultural inventory.

Primarily intended as a training manual for new sites, the workbook also can give communities interested in undertaking Discovery Research a sense of what is involved in the process. For a copy of the workbook, contact the Maine Arts Commission at 287-2724.



## ST. JOHN VALLEY

The St. John Valley, also known as "the Valley," is a unique place with a fascinating history. This bilingual and bicultural region, nestled at the northern tip of Maine, is home to approximately 17,000 people, 90 percent of whom are of French heritage. Language and religion are essential parts of the culture of this region.

When approaching its Discovery Research project, the steering committee spent a good deal of time on what should be included in its cultural inventory. According to Project Director Sheila Jans, "We are taking a closer look at what shapes our communities, what's important to us and where we want to go." In the introduction to the inventory, Jans wrote: "Area history, religion, traditional occupations and proximity to Canada, all have a formidable and substantial impact on the cultural vitality of the Valley."

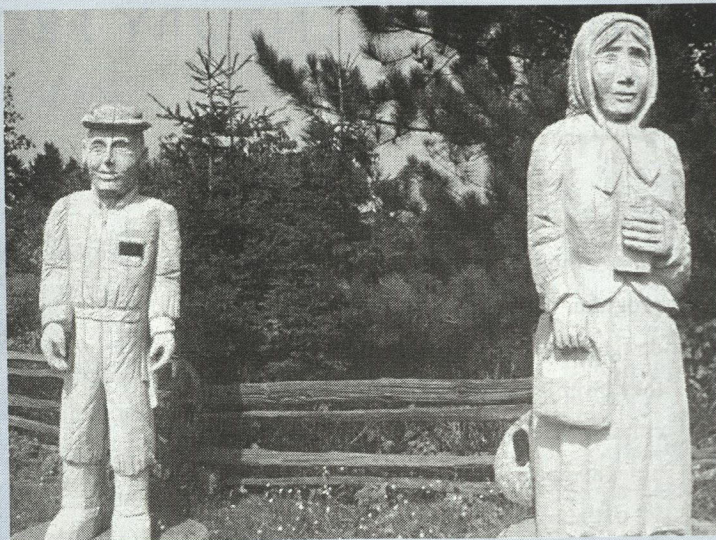
One result of the Discovery Research cultural inventory is the creation of a trail of local museums and sites sponsored by the Maine Acadian Heritage Council, a consortium of municipalities, chambers of commerce and historical and cultural organizations including *Le Club Francais*.

## WABANAKI TRAIL

Discovery Research grants also can be used to inventory artistic disciplines. The Maine Indian Basketmakers Alliance was awarded a \$10,000 grant to conduct an extensive inventory of Wabanaki artists representing the four tribes (Penobscot, Passamaquoddy, Micmac and Maliseet). The inventory will result in the creation of the Wabanaki Cultural Trail. The trail, which will be finished in the spring of 2000, will highlight Native American arts and culture and museums in northern and eastern Maine.



The Maine Indian Basketmakers Alliance displays annually at the Common Ground Fair. The Maine Arts Commission has funded various projects to help Wabanaki arts develop. (C.N. Chatterley photo)



The hand-carved sculptures at the Tante Blanche Acadian Museum, in Madawaska, reflect the St. John Valley's culture. The site includes the museum, named for Marguerite Blanche Thibodeau Cyr in honor of her heroic deeds during the 1797 famine, a mid-19th-century farmhouse and a 19th-century schoolhouse.



A tour of the St. Louis cemetery reveals the St. John Valley's French heritage.



L'Association culturelle et historique du Mont Carmel, in Lille, is a former Catholic church that now houses many Acadian artifacts as well as the annual Impressionist music festival.

This shrine is part of the Acadian Village museum, near Van Buren. The museum is a recreation of an Acadian village with original and replica houses, barns, church and shops from the 1800s. (Tom Nangle, photos.)





## THE NEW CENTURY PROGRAM

### Community Arts and Heritage Grants

The Maine Arts Commission and the Maine Humanities Council are pleased to announce the New Century Community Arts and Heritage Grants program. This pilot program has been designed to help organizations in Maine as they investigate and present the stories and cultural expressions of our state, its communities and people. It is funded in part by an act of the legislature in 1999. Currently funded only for fiscal year 2000 (July 1999 through June 2000), these funds will support projects and public programs that include or combine both arts and history.

Arts and Heritage projects might include a local folklife festival, a community performance of an historical play, a school-based historical mural project, an arts or heritage trail, or a project combining oral history and documentary photography. These, however, are only examples. The range of potential projects is limited only by your imagination.

New Century Community Arts and Heritage grants provide a maximum of \$2,000 with funding split between the Maine Arts Commission and the Maine Humanities Council. Contact the Maine Arts Commission, Kathleen Mundell at 287-2713, or the Maine Humanities Council, Erik Jorgensen, at 773-5051, for a copy of program guidelines.



▲  
*The Brunswick Area Arts and Cultural Alliance held its third-annual Family Arts Festival in September 1999.*



## TWO MAINE COMMUNITIES RECEIVE AWARDS TO CONSERVE SCULPTURE

Since 1998, SOS! Conservation Treatment Awards have supported the preservation of 57 sculptures in 33 states. Maine recently received two of these awards: Charles Eugene Tefft created the Luther H. Pierce Memorial, in Bangor, in 1925. It honors the contributions of the Pierce family to Bangor, the lumber capitol of the world in the late 19th century. This memorial captures the skill and agility of the river drivers who jumped from log to log to free jammed logs. The City of Bangor is both owner and applicant.

The Maine Sailors' and Soldiers' Memorial, in Kittery, memorializes the men and women who died in World War I. Created by Bashka Paeff, in 1926, this sculpture is the first state-sponsored veterans' memorial. It is prominently located on the Kittery side of the WWI Memorial Bridge between Maine and Portsmouth, N.H. It is the first landmark passengers see when entering Maine. Paeff also designed a World War I memorial for the Massachusetts State House and a life-sized sculpture of President Warren G. Harding's dog (now held within the Smithsonian Institution). The Maine Bureau of Parks and Land is both owner and applicant.



## STAFF & COMMISSION NEWS

**Peter Simmons**, the Commission's Assistant Director, left the Commission in early January to become the Executive Director of the Bowdoin Summer Music Festival, in Brunswick, Maine. The festival is an internationally known training and presenting program for exemplary young musicians. In announcing Peter's resignation, Commission Director Alden Wilson said, "We wish Peter the best of success with the exciting new challenges he will be taking on at the Bowdoin Summer Music Festival. For 12 years Peter has devoted his work to improving the content of Commission programs and to making the operations of the agency fair and accessible to the public. We will miss Peter's quick wit, encyclopedic knowledge of the arts and his integrity, but most of all we will miss having Peter as part of our closely knit team of arts administrators." Peter may be reached at Bowdoin Summer Music Festival, 12 Cleaveland Street, Brunswick ME 04011; edsmf@blazenetme.net.

Dec. 10, 1999, marked **Janice Poulin's** 20th year at the Maine Arts Commission. Janice works as the Commission's Information Manager. She is indispensable: She holds everything together so that staff members can get their jobs done. Please join us in thanking Jan for her dedication to the Maine Arts Commission.

**We welcome the following new Commission members appointed by Governor Angus S. King Jr.**

### **Peggy G. Golden, Portland**

Peggy is owner and director of the Greenhut Gallery in Portland. She has been involved with the Arts in the Capitol program and has assisted in placing works of art in legislative leadership offices. On a volunteer basis, Peggy has worked with the Portland Concert Association, Portland Performing Arts Board of Directors, Portland Public Arts Committee, Breast Cancer Survivors Show, and the Seeds of Peace program. In 1998, the Portland Downtown District recognized her for "long-standing success in the Old Port Business Community." Peggy holds a B.A. in Science from the University of Cincinnati and a M.S. from New York University.

### **Barbara Lee Hope, Durham**

Lee teaches creative writing at the University

of Southern Maine, where she is founder and director of "Celebrate Writers," a spring reading series. She is an award-winning fiction writer and was an early Maine Arts Commission fellowship recipient. She is also the director of Stone Coast Writers' Conference and is committed to programs that help the homeless through the arts. She holds an M.A. in English/Creative Writing and a M.F.A. in Creative Writing. She is the recipient of a 1981 Pennsylvania Council on the Arts Fellowship.

### **Chuck Kruger, Thomaston**

Chuck is founder and principal of Entertainment Resources, a full-service booking agency and production company. From 1990-1996, he was producing director for the Waldo Theatre, and from 1994-1995, he served as chairman of the Maine Art Sponsors Association. Chuck has toured throughout the Northeast and the Caribbean performing contemporary music solo and with a band. He also has been a visiting lecturer on "The Business of Music" at the University of Maine.

### **Carin E. Lee, South Berwick**

Carin is an educator and free-lance artist, writer and editor. She has served on the Commission's task force to develop its new Contemporary Artist Development Program. During her years as a teacher, she incorporated the arts into a broad range of the curriculum. While at the Blue Earth Public School in Minnesota, she won a grant from Upward Bound to create, with Cherry Creek Professional Theatre Company, a full-day storytelling and writing workshop for remedial readers. She holds a B.A. in English-Education, from the University of Iowa, and an M.A. in Writing, from the University of New Hampshire.

### **Gail R. Scott, Presque Isle**

Gail is the Director of Arts Administration & Grants at the University of Maine at Presque Isle. From 1987-1994, she was an adjunct lecturer in Art History at the University. She has also worked as assistant curator for the Los Angeles County Museum of Art. She was instrumental in establishing the Southern Aroostook Arts Education Initiative, is a scholar of Marsden-Hartley, is president of Aroostook Partners in the Arts and chairs the board of the Maine Alliance for Arts Education.



*Joshua Chamberlain, bronze, by Glenn Hines, 1998. Public Arts Associate Paul Faria assisted in the selection of this memorial to Brewer's most famous native son. This is an example of one of many voluntary projects managed by arts commission staff.*



## THE ARTIST REGISTRY SELECTION PROCESS

In February 2000, the Maine Arts Commission will again select artists for inclusion into the juried Public Art and Studio Art Registry categories. These are the primary resources for Registry users, including Percent for Art committees. Artists selected are included for a period of five years from the date of jurying. Artists who are not selected for the juried categories may still retain a Registry file at the Commission, receive Commission mailings, apply to Percent for Art competitions and reapply for the juried Registry on the next review date (February 2001).

The **Studio Art Category** represents the work artists create in non-commission situations. Gallery directors, curators and Percent for Art committees use it when seeking to purchase existing work. Artists applying to this category should choose work representing their current interests.

The **Public Art Category** represents the work artists create in commission situations. Citizen groups, building committees and Percent for Art committees use it to commission site-specific, large-scale works. Artists applying to this category should choose examples of commissioned work (public or private), large-scale completed works, or models or maquettes of work designed for large-scale installation.



Artist Andreas von Huene rides the 11-ton granite tiger he created as a Percent for Art project for Gardiner Area High School. (Central Maine Newspapers photo)

## CONTEMPORARY ARTIST DEVELOPMENT PROGRAM

The Commission's newest program, Contemporary Artist Development, is beginning to take shape. Several components of the program will be presented later in the year. These include:

- stabilization of art-service organizations that provide support and deliver services to individual artists of all disciplines;
- a statewide schedule of informal artist gatherings as well as technical-assistance workshops on specific topics; and
- a pilot program to provide artists for community venues.

These goals are designed to provide local control and to give artists the opportunity to provide ongoing input into flexible programs. The Commission has hired arts consultant Craig Dreeszen to work on the program. "The Commission's new approach to artists is part of a coherent public policy for arts development in Maine: investing in communities through the arts," Dreeszen says. "Successful programs take a collaborative approach that bring varied civic partners and resources to arts education, community arts and artist programs."

## OTHER NEWS FOR ARTISTS

- The Individual Artist Fellowship program is now bigger and better. The Commission will make available two additional fellowship awards starting with the year 2000 grant cycle. These awards will be available to visual artists, designers, filmmakers, scriptwriters and traditional crafters. In addition, the residency requirement for applying for this program has changed from six months to two-years to ensure that awards go to artists committed to making their livelihood in the state. Other funds are available for adjunct programs, such as exhibitions, readings, performances and documentation of fellows.
- The Commission's new and improved Web site is up and running. A page describing each artist on the Registry or Roster can now be reached through a searchable database. In addition, opportunities for artists of all disciplines continue to be added weekly to the site. Visit the site at <http://www.mainearts.com/resources/opportunities.htm>.



## MAINE MARITIME MUSEUM PUBLIC ART COMPETITION

The Maine Maritime Museum seeks to erect a major work of public art on its historic property along the Kennebec River in Bath. This work will commemorate the giant six-masted schooner *Wyoming*, which was launched at this site in December 1909 and was the largest wooden sailing ship ever built. The museum will award a commission to an artist or artist-led team to create an evocative and majestic work of art that will become a nationally recognized icon for the Percy & Small Shipyard, the museum and the waterfront of the City of Bath. The work should be visible from most every point on museum property and convey to the viewer the elemental factors of seafaring in general and this vessel type in particular. Budget: \$300,000 to include all design work, engineering, fabrication, installation, finishes, permits, travel and taxes.

### Description of site

The museum occupies the site of a 19th-century shipyard that built four-, five- and six-masted schooners used primarily to carry coal from Newport News and Norfolk, Va., to the ports of New York, Boston and Portland. Historic buildings on the site still exist containing exhibitions on wooden shipbuilding and the Percy & Small Shipyard. These buildings and the exhibits are undergoing major renovations. The site is on the bank of the Kennebec River in Bath. The museum includes modern gallery spaces, a working boat-building shop, a craft collection and an array of public programming.

### Selection Process

An advisory committee of various members of the museum's community and members with extensive public-art-project experience will advise a selection committee of museum staff members and trustees. These committees will review all initial submissions. Up to eight semi-finalists may be selected asked to visit the site, for which a travel stipend will be awarded. Semi-finalists will be asked to interview with the committees, either in person or by telephone. Up to three finalists may be selected following the interviews. Finalists will be asked to submit and present proposals, for which an honorarium of \$2,500 will be provided.

The selected finalists must have visited the site prior to developing their proposals. Finalists' proposals must include a scale drawing and model. The selection committee will make a final selection following the presentations by the artist teams.

### Deadlines

All applications must be received by the museum no later than 5 p.m., March 17. Submissions should be sent to Wyoming Selection Committee, Maine Maritime Museum, 243 Washington St., Bath, ME 04530

### Entry Guidelines

Additional selection criteria:

1. The finalist understands the museum, its community and its history;
2. The artwork will be a lasting, durable work requiring little maintenance and able to withstand the elements; and,
3. The design meets safety concerns including construction materials that do not pose a hazard.

For more information: [maritime@bath-maine.com](mailto:maritime@bath-maine.com); [www.bathmaine.com](http://www.bathmaine.com), or call Wyoming Evocation, (207) 443-1316, ext. 343.

## PORTRAIT COMPETITION

Artists interested in being considered to paint the portrait of Margaret Chase Smith may indicate their interests by sending their resumes, photographs of work and other information they feel appropriate to:

**Diane Skvala, Senate Curator**

**Office of Senate Curator, Room S-411**

**U.S. Capitol**

**Washington, DC 20510-7102**

**(202) 224-2955**

Beginning in February or early March, an advisory group comprising prominent individuals ranging from the head of the National Gallery of Art to representatives of the Margaret Chase Smith Library will review submissions and select several artists as finalists. The selection process is expected to take four to six months. Artists with questions are welcome to contact the Senate Curator, Ms. Skvala, or may call Senator Snowe's office in Washington at (202) 224-5344 or (800) 432-1599.

## ARTS & ACCESSIBILITY CONFERENCE

### "Clearing the Path: Arts and Accessibility in New England"

"Clearing the Path: Arts and Accessibility in New England" is a conference to be held at the Royal Sonesta Hotel in Cambridge, Mass., on March 1-3. The conference explores model approaches for developing accessibility practices in the arts. It is designed to serve arts-services organizations, such as state and local arts agencies, as well as local cultural organizations and associations.

The symposium will showcase successful programs and provide direct contact with leading experts and practitioners.

Participants will learn about resources for helping their organizations reach full inclusion and for meeting legal obligations. They will learn about new and affordable technologies, effective processes for com-

munity engagement and exciting artistic work developed in collaboration with artists with disabilities.

Sessions will include practical workshops on effective accessibility practices and policies, addressing resource and funding issues, technology and universal design. Artistic performances, a visual arts exhibit and first-person stories will demonstrate the value of inclusion.

The conference is sponsored by the New England Foundation for the Arts (NEFA), the six New England state arts agencies and the National Endowment for the Arts. For more information, contact NEFA at (617) 951-0010 (Voice/TTY). Alternative formats (Braille and large print) are available upon request.



## Partners in Arts & Learning

The Partners in Arts & Learning (PAL) grant program, the centerpiece of the Commission's Arts in Education Program, is halfway through the second year of implementation. This year, most school systems in York, Franklin, Androscoggin and Oxford counties are participating. The PAL grant requires that a team of teachers, advocates and school administrators be created to survey what is available in schools and communities. This team must create a three-year plan to increase arts opportunities for students and their communities. Plans need to be tied to local school-improvement goals and the Maine Learning Results.

Many school systems began work on their PAL teams/plans last spring and have completed the Arts Assessment Survey. MSAD 61 (Bridgton area) has completed its three-year PAL plan and will focus efforts on increasing elementary theater offerings.

## Professional Development

Professional Development grants recently have been awarded to support curriculum planning with music teachers and to fund the attendance of visual arts educators and teams of teachers and administrators at a three-day arts immersion workshop.

# MAINE ARTS COMMISSION PROGRAM DEADLINES

## Individual Artists: All Feb. 2, 2000

- Individual Artists Fellowships
- Maine Artist Roster
- Maine Artist Registry
- Traditional Arts Apprenticeships

## Community Arts

- Discovery Research Letter of Intent: Feb. 18, 2000
- Application Deadline: March 3, 2000
- Notification: June, 2000  
Grant awards: Up to \$10,000 per community
- Local Cultural Initiatives Application Deadline: March 3, 2000
- Local Arts Infrastructure Application Deadline: March 3, 2000  
Notification: June 2000

## Arts in Education Professional Development

- Feb. 1 for workshops taking place July 1 – Sept. 30
- Sept. 1 for workshops taking place Oct. 1 - June 30



*The Traditional Arts Apprenticeship Program, funded in part through the Heritage and Preservation Program of the National Endowment for the Arts, provides an opportunity for master traditional artists to pass on their skills to qualified apprentices. Funds are available for the master artists' teaching fee, apprentices' supplies and travel costs, and documentation of the apprenticeships.*



## ARTS IN THE CAPITAL SCHEDULE

The following performances, exhibitions, concerts and special events showcase the work of Maine artists. Arranged by the Commission, all events are free of charge, accessible and open to the public. Should you need special assistance to participate in an event, please contact the Commission.

### Jan. 18 - Feb. 23

*Congress Street Images: Three Maine Photographers*  
(organized by photographer John Monroe. Also includes work by Tonee Harbert and Nancy Barba) Governor's State House Gallery

### Jan. 18 - Mar. 13

*Percent for Art: Celebrating an Enormous and Growing Collection of Public Art* (organized by Maine Coast Artists, Rockport) Blaine House and Maine Arts Commission offices

### Feb. 4 - June 12

*Chance and Change: The Evolution of our Natural Landscape, A Photographic Essay by Wilfred E. Richard*  
Offices of the Speaker of the House and the House Majority Leader

### March 20 - June 12

*Carina House: The First Decade*  
(organized by the Farnsworth Museum) Blaine House and Maine Arts Commission offices

### Aug. 14 - Oct. 16

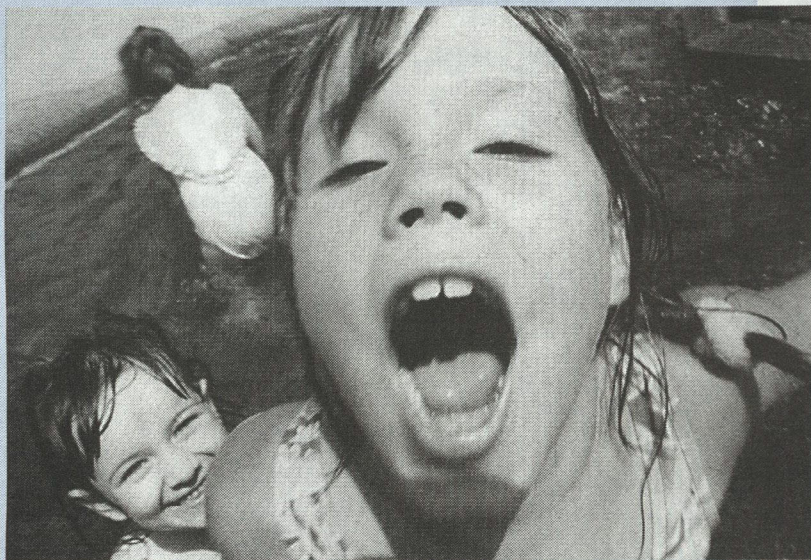
*Matter of Perception*  
(organized by VSA Maine/Arts for All) Blaine House

*Working the Woods*  
Maine Arts Commission offices

### Oct. 23 - Dec. 4

*Expressions of Culture*  
(organized by the Portland Arts and Cultural Alliance) Blaine House and Maine Arts Commission offices

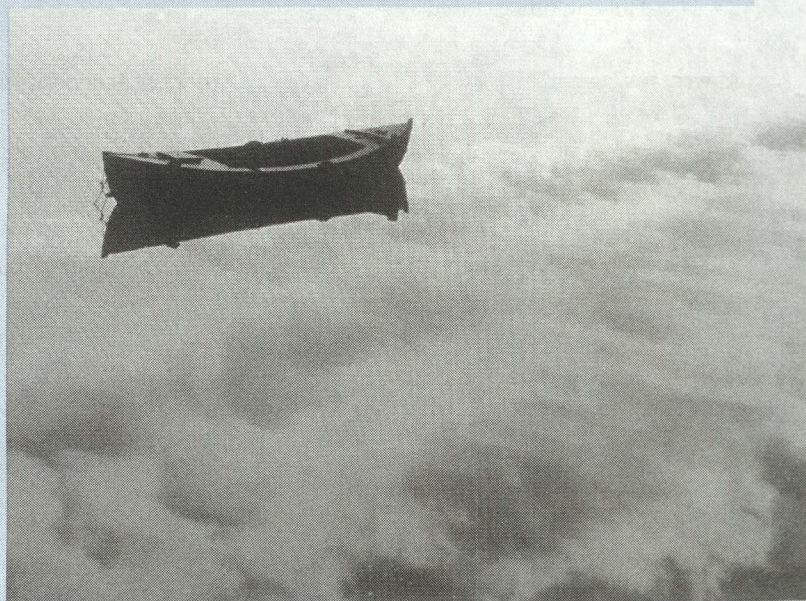
*Paintings by Sharon Yates*  
Office of the Speaker of the House



"Sisters in a Park Fountain, 1999," by John Monroe, is part of the exhibit "Congress Street Images: Three Maine Photographers." The show, part of the Arts in the Capital series, may be seen at the Governor's State House Gallery through Feb. 23.



"Couple with a Dog, 1998," by John Monroe, is part of the exhibit "Congress Street Images: Three Maine Photographers." The show, part of the Arts in the Capital series, may be seen at the Governor's State House Gallery through Feb. 23.



"Will Ansel's Peapod," is included in the exhibit "Chance and Change: The Evolution of Our Natural Landscape." This photographic essay by Wilfred E. Richard is an Arts in the Capital exhibit and will be on view in the offices of the Speaker of the House and House Majority Leader, Feb. 4-June 12. This shot was taken in Georgetown in July 1999.



# MAINE ARTS COMMISSION

Maine Arts Commission  
55 Capitol Street  
State House Station 25  
Augusta, ME 04333-0025

## MISSION STATEMENT

The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the needs and aspirations of persons in all parts of the state.

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## 2000 MAINE ARTS COMMISSION CALENDAR

Calendar dates, places, and times are subject to change. Please call (207) 287-2724 for details.

### February

- 1 Arts in Education Professional Development application deadline
- 2 Artist Program deadlines
- 11 Executive Committee meeting
- 21 Holiday, office closed

### March

- 1 Executive Committee meeting
- 1-3 "Clearing the Path" regional access conference, Cambridge
- 3 Community Arts deadline
- 7 New England Foundation for the Arts Connections Committee
- 8 New England Foundation for the Arts Creation & Presentation Committee
- 9 New England Foundation for the Arts Culture in Communities Committee
- 10 Maine Arts Partnership Project meeting
- 16 Commission meeting
- 20-21 Advocacy Day, Washington DC
- 31 Cultural Affairs Council (tentative)

### April

- 6 Cultural Affairs Council (tentative); Community Arts panel
- 17 Holiday, office closed
- 26-27 Governor's Conference on Tourism, Orono

### May

- 11 Commission meeting
- 17-19 Maine Performing Arts Network conference, Bethel
- 29 Holiday, office closed

### June

- 10-13 Americans for the Arts conference/  
Public Art Network conference
- 16 Artist Recognition Day

### July

- 3 Holiday, office closed