

1-2002

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Recommended Citation

Jorgensen, Eric C. and Mt Auburn Associates Inc., "The New Century Community Program: An Evaluation and Case Study of State Arts and Cultural Policy 2002" (2002). *Cultural Affairs Council Documents*. Paper 10.
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**The New Century Community Program:
An Evaluation and Case Study
Of State Arts and Cultural Policy**

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with
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for
The Maine Cultural Affairs Council
and
The Pew Charitable Trusts

DRAFT REPORT

January 2002

INTRODUCTION

Overview of the Program

The Maine New Century Community Program was created in 1999 as the result of the collaboration amongst seven arts and cultural organizations in the state of Maine that were all part of the Maine Cultural Affairs Council (CAC). These seven agencies included both state agencies—the Maine Arts Commission, the Maine Historic Preservation Commission, the Maine State Library, the Maine State Museum, and Maine State Archives—as well as nonprofit organizations operating on a statewide basis—the Maine Humanities Council and the Maine Historical Society. The coalition received initial funding of \$3.2 million by the Maine State Legislature in 1999, and received reauthorization funding of \$1.2 million in the most recent legislative session ending in June 2001. The program was designed to support a wide range of arts and cultural activities throughout Maine with the purpose of preserving and strengthening the cultural and artistic resources in the state.

The New Century Community Program has focused its grantmaking, direct service, and technical assistance activities in three areas:

- expanding access to education resources through the promotion of literacy and access to historic materials and contemporary information;
- preserving Maine's historic resources—properties, artifacts, and documents; and
- advancing the economic and social development of Maine's communities by strengthening their arts and cultural resources.

These areas were carefully chosen to reflect the intersection of the cultural programming of each of the seven agencies and where there was the greatest need in Maine.

During its first round of funding, the Program supported about 742 projects in 183 communities in Maine. The initial funding supported a range of different types of activities in the state including:

- grants to hundreds of locally-based arts and cultural institutions throughout Maine;
- grants to support arts and cultural activities with statewide significance;
- technical assistance to arts and cultural organizations; and
- direct services and outreach to libraries, childcare centers, elementary schools, and other civic organizations.

Specific programs funded through the New Century Community Program (NCCP) were:

1. The Maine State Library used NCCP funds as matching grants to critical construction and capital programs in the state's libraries.
2. The Maine Historic Preservation Commission used NCCP funds to provide grants to restore historic buildings and sites in the state and surveys to identify and evaluate prehistoric archaeological and historic archaeological sites, as well as historic buildings and districts.
3. The Maine State Archives and Maine State Museum used NCCP funds to provide matching grants and technical support focused on the preservation of historic records, manuscripts, newspapers, photographs, artifacts, scientific specimens, and architecture.
4. The Maine Humanities Council partnered with the Maine Arts Commission to provide small grants for community-based programs involving oral histories, photography exhibits, and other heritage-based activities.
5. The Maine Humanities Council used NCCP funds to enhance its numerous family literacy and reading programs throughout the state and to support a grant program aimed at assisting communities in exploring their history.
6. The Maine Arts Commission used NCCP funds to provide grants for community cultural planning and for program development and art-in-education by local arts organizations.
7. The Maine Historical Society used NCCP funds to design and implement the Maine Memory Network, a web-based virtual museum and educational resource.

Most of the initial \$3.2 million in funding was distributed within one year and almost all of the projects had been completed by the time of the 2001 legislative session.

Purpose of the Evaluation

There has been considerable interest in the New Century Community Program both within Maine as well as by those in the arts and cultural policy field throughout the country. There are a number of reasons for this interest:

- The NCCP represents a recognition by state policymakers of the importance of investing in arts and cultural activity to the quality of life and the economic well-being of the residents of the state.
- The NCCP represents an innovative model of collaborative fundraising and grantmaking.
- The NCCP is one of the few, if any, examples in which agencies outside of state government are involved in collaborative fundraising at the state level.
- The NCCP provides a model of effective utilization of scarce state resources to strengthen a diverse set of cultural institutions throughout the state of Maine.
- The success of the authorization and reauthorization process provides insights into how arts and cultural organizations can affect state policymakers.

This evaluation serves multiple purposes for the Maine Cultural Affairs Council, the seven statewide cultural agencies that are part of the New Century Community Program, and for a broader policy audience across the country that might gain new insights through an understanding of the history of the NCCP, its operations, and the outcomes associated with its activities.

From the point of view of the Maine Cultural Affairs Council, this evaluation provides a more comprehensive picture of how the initial funding for the program was utilized and whether or not the program has achieved some of the public benefits that were anticipated in the design. This information is important for two reasons. First, the CAC believed that in making the case for the reauthorization of the program an objective analysis of the program to date could be useful. Second, the CAC was interested in learning from the experience in spending the first round of funding for the program and refining the program if additional resources were allocated to the program. Finally, there was interest in continual learning through evaluation and data collection. This required a better understanding of the capacity of individual grantees, as well as member agencies, to collect data on program outputs and outcomes.

For the agencies participating in the New Century Community Program, this evaluation provides an opportunity to collect objective information from their constituents about the results of their grantmaking and technical assistance activities. Again, this information could be used to refine and strengthen the existing programmatic elements of each of the participating agencies.

Finally, this effort was partially supported by a grant from the Pew Charitable Trusts. Pew was interested in examining the New Century Community Program as a meta study in state cultural policy. The intention was to provide new insights into the factors that affect the success of cultural agencies in making the case for the importance of arts and culture to statewide policymakers.

Methodology

Given the multiple objectives of this project, the methodology involved a range of data gathering and analysis techniques, including:

- interviews of all key stakeholders involved in the Maine Cultural Affairs Council;
- development and analysis of a database on all of the applicants and grantees to the program (in conjunction with CAC staff);
- survey of all of the grantees of the program;
- in-depth one-on-one interviews with 20 state legislators and policymakers involved in both the authorization and the reauthorization process;
- case studies of the impact of the New Century Community Program on four communities in Maine as well as one case study of a grant with statewide impacts. The case studies were completed on-site and involved extensive interviews with grantees and other community stakeholders; and
- observation and participation in the meetings and hearings associated with the reauthorization during the 2001 Maine Legislative Session.

Organization of the Report

The full evaluation report has three sections:

1. **Section One: From Concept to Authorization: A History of the Maine New Century Community Program.** This section reviews the authorization and reauthorization history of the program and identifies some of the key factors linked to the legislative success of the CAC.
2. **Section Two: Implementing the New Century Community Program: An Evaluation of the First Round of Funding.** This section provides an in-depth analysis of the grantmaking process and the impact of the program on the state of Maine.
3. **Section Three: Recommendations for Future Evaluation.** This section examines the capacity of both grantees and the seven partnering agencies to undertake evaluations and provides specific recommendations related to the future evaluation of the program.

Appendix One: Analysis of Legislative Interviews

Appendix Two: Case Studies

SECTION ONE:

FROM CONCEPT TO AUTHORIZATION: A HISTORY OF THE MAINE NEW CENTURY COMMUNITY PROGRAM

Overview

Understanding the factors that led to the successful authorization and reauthorization of the Maine New Century Community Program can provide important lessons both within Maine for future efforts to promote arts and cultural development, as well as to groups in other states that are looking to replicate the program. An assessment of the factors, however, cannot begin with the authorization process. In effect, the NCCP is the culmination of at least a decade of planning and relationship building. This chapter looks at the history of the New Century Community Program and analyzes the factors that have led to its successful authorization and reauthorization in Maine.

This history and analysis is based on the following fieldwork and research:

1. interviews with all of the CAC leaders involved in the design of the New Century Community Program and the initial authorization process;
2. observation of the CAC meetings and legislative hearings during the reauthorization process;
3. CAC staff involvement in the reauthorization process; and
4. structured interviews with 20 Maine State Legislators who were in the Senate or House of Representatives during either the first or second legislative processes involving the New Century Community Program. A full analysis of the survey of legislators is included as Appendix B.

Building the Collaboration

Formation of the Maine State Cultural Affairs Council

The Cultural Affairs Council (CAC), a collaboration of the numerous statewide public and nonprofit arts and cultural organizations in Maine, was the driving force behind the development and the authorization of the New Century Community Program. To understand how the Program was designed and the factors leading to the successful authorization and reauthorization of the Program, it is important to examine how collaborative relationships among the partners were built.

Prior to 1991, the Maine Arts Commission (MAC), the Maine Historic Preservation Commission (MHP), the Maine State Library, and the Maine State Museum fell under Maine's Department of Education (DOE). Under the DOE structure, these agencies felt they were not receiving adequate attention, particularly by state legislators. They felt that they were never a priority of their department and, therefore, their needs were not adequately represented before the state legislature.

In 1991, there was a drive to separate the cultural agencies from DOE. This effort required a significant advocacy campaign—a campaign that many believe was the precursor to preparing for and carrying out the Maine New Century Community Program advocacy campaign.

The effort was a success, but created a new set of policy issues. If these agencies were no longer to be part of the Department of Education, where would they fit in the state's policy infrastructure? The answer to this was the creation of the Cultural Affairs Council. This new council was established in 1991 by legislation. The Council membership included the chair and vice-chair of the governing body of each state cultural agency, and the chair of the Council appointed by the governor. Ex-officio members included the four agency directors and a liaison representative from the office of the governor. The duties of the Council were to coordinate budget requests, provide a forum for interagency planning and statewide cultural planning, and to be the formal liaison for interactions with other state agencies.

The benefit of the CAC was that each agency now had its own voice. However, there was also a downside—the cultural agencies now had no real representative of the agencies close to the governor since they no longer were overseen by someone with a cabinet position. Moreover, no staff or money was given to fund the operation of the CAC.

The original mandate in the legislation creating the CAC encouraged the four agencies to include other like-minded agencies. As a result, shortly after it was established, the Maine Humanities Council (MHC), Maine Historical Society, and the Maine State Archives joined the CAC. Two of these organizations, the Maine Historical Society and Humanities Council, were not state agencies, but rather private nonprofit organizations. The Maine State Archives was a state agency but remained under the Secretary of State's office. Formally, these three partners in the CAC did not have a legal functioning role, but, in actuality, they played an equal function within CAC.

The State Budgetary Crisis—The Culture Wars of the 1990s

For a number of years, the CAC was an organization in search of a mission. Its purpose emerged clearly during the mid-1990s when the state of Maine was going through a budgetary crisis. During the 1995–1996 period, all state agencies in Maine were hit hard due to fiscal constraints. However, the arts and cultural agencies were particularly hard hit.

Under Governor McKernan, the arts and cultural agencies underwent significant cuts in the level of state appropriations. When Angus King became Governor, he created

the "Productivity Realization Task Force." This process led to even more losses among the cultural agencies. While some agencies were more seriously hurt than others, all of the cultural organizations saw serious budget cuts during this period. For example, the Maine State Museum started with 31 positions and lost 11.5 positions. The State Archives started with 18 positions and was cut to 14.

In many ways, it was this environment, in which the agencies felt under assault, that was a key factor in bringing them together. In effect, they learned to cooperate in self-protection against efforts to further reduce their funding. The need to advocate for itself gave the CAC a clear mission. It was during this period that the partner agencies began to develop the tools that they would later use to gain legislative support for the New Century Community Program.

Previous Collaborative Relationships

In addition to the formal efforts to advocate for support, the state's arts and cultural agencies had been developing stronger relationships through their interactions in the CAC. This, in turn, led to increased cooperative efforts that improved the collaborative environment and were precursors to the idea and planning for the New Century Project. These efforts included:

- The MAC, MHP, MHC, and Department of Tourism collaborated on a cultural tourism initiative prior to 1997. Each agency contributed \$3,000 to promote the idea of cultural tourism in the state. The effort produced a brochure, map, and some other materials that tried to position cultural tourism as a central component to the state's tourism efforts.
- Between 1996 and 1998, MHC developed The Century Project, an exploration of life in Maine communities from 1890–1930. This was the first time that the MHC played the role of grantor that revolved around a dedicated theme. The MHC proposed and received a special grant from the National Endowment for the Humanities to fund the project. The project culminated in a statehouse celebration in the Hall of Flags that brought together legislators and grantees. MHC invited all of the agency heads in the CAC to this event and a meeting of the grantees was held afterwards in the Governor's Blaine House. A few of the projects in The Century Project were jointly funded by both the MHC and the MAC, and provided the basis for future formal collaboration between the two agencies.
- In 1993 the Maine State Museum and Maine State Archives developed a collaborative pilot project called the Cultural Resources Information Center (CRIC). The Center was housed at the State Archives, which provided the space and equipment for the effort and the Museum assigned one educator to work half-time year round on technical advisory projects.

In addition, the staffs and boards of many of the agencies were becoming more intertwined. The agencies shared many board members and there was movement amongst the staff. For example, the associate director of the State Humanities Council was hired to head the Maine Historical Society in 1995.

The First Authorization Process: LD 630

Developing a Collaborative Funding Request

In 1997, the new chair of the CAC first floated the idea to push for a cooperative appropriation for the CAC members. Once the idea for a collaborative appropriation request generated interest among the partners, the CAC began a number of lengthy meetings at which the members put forth a wish list and began to whittle down priorities for the request.

A pivotal moment in the joint planning process occurred in January–February 1998, when the seven agencies put their legislative initiatives on the table (some of which could be competing) to set some priorities. It was a breakthrough moment when competing interests had to be put aside for the greater good.

While the CAC had no staff of its own, there were a number of board and staff members of the various agencies that took a very active role in organizing the effort and putting together a coherent strategy. The Maine Arts Commission played a particularly strong role given its experience with the legislative process. In the summer of 1998, ^{the CAC} it were far enough along in agreement on general principle that a consultant was hired to pull together a document with some goals that could be put into a bill for submittal.

The MHC and MAC boards met jointly at Presque Isle in September 1998 to test and review the proposed goals and bill outline. This, too, was a breakthrough moment as the two boards met for the first time together to discuss common purposes. Out of the Presque Isle meeting came some objectives and many more questions. In the end, the consultant's work set some groundwork, but it became clear that there was still a lot of work to be done to get full agreement on all elements of a joint submittal.

Those involved in the process report that while it was difficult at times, "There was an overriding vision of cooperation throughout the process." One of the only major conflicts to emerge involved the interest of the director of the Maine State Museum to pursue some independent appropriation to compensate for the extremely large budget cuts that it had previously experienced. However, even this problem was resolved. In working out these issues, one director noted, "The bonding experience among agencies was wonderful." Another reported that there was "an understanding of the needs of each one and how they complemented each other. There was always an environment of collegiality."

The fall of 1998 was spent refining the goals and priorities and getting the ideas into a workable text.

Getting Legislative Support—The Tactics of the CAC

Once the elements of the request were worked out, the focus became the process for getting the authorization of the bill passed by the Maine State Legislature. Many of the partners of the CAC were new to the "authorization game." For example, the Maine Humanities Council (MHC) did not have a history of being involved in the process. The

CAC is a legislatively mandated organization and, therefore, did not have to engage in the authorization process. And, as noted, during the first push for state funding, the CAC had no staff. However, it did have the benefit of the experience of the state agencies. While every participating partner made major contributions, the Arts Commission played a special leadership role during the first authorization.

One of the first decisions that had to be made was the method for getting the bill to be considered. In Maine, there are two ways to have a bill considered as part of the budget: as part of the regular operations budget or as part of new requests. While a number of alternatives were considered, including having the bill considered as Maine's Millennium Project, the CAC, through an informal meeting with the governor, got agreement to have the bill considered in Part 2 of the budget, for new requests.

The governor let it be known pretty early in the process that his priorities for the budget were on job creation and economic development and did not view the proposed bill as being in line with this priority. So, the focus of the attention had to be on the legislature.

Getting the Right Sponsors

The next step in the process was the selection of the legislators to choose to sponsor the bill. There was a lot of time and care spent on the process of selection particularly by the staff and board of the Maine Arts Commission and a former board member of the Maine Humanities Council who had served on the legislature. In fact, one of the MAC board members who was very active in the process was the husband of the co-chair of the Joint Appropriations Committee.

With a maximum of 10 sponsors, those involved had to be very strategic about whom to approach. They were looking for a group that was bipartisan, historically strong supporters of arts and culture, and represented a geographically diverse set of communities—both urban and rural.

In the end, the CAC put together an extremely strong slate of sponsors. The chief sponsor of the bill was the Speaker of the House. In addition, they were able to get other key legislators, including the President of the Senate, the Senate Majority Leader, the chair of the Education and Cultural Affairs Committee, and key members of the Appropriations Committee.

Designing a Comprehensive Program and Developing an Effective Argument

As noted, the CAC spent considerable time in developing an effective set of proposed activities for the New Century Community Program and a coherent policy argument in support of the initiative. The CAC members had spent a year-and-a-half meeting in order to put together a common vision and to articulate a purpose. Then, each agency developed its own programmatic priorities—proposal and budget—and sat down as a group and worked out the specific figures. The process resulted in a clear and succinct articulation of the outcomes that they believed should be highlighted as part of the New Century Community Program authorization process. These were: community

development, workforce development and education, and the preservation of the state's historic assets. A key to the strategic thinking was analyzing the "laundry list" of desired programs of the individual agencies to see where there were overlaps and how they could be grouped into a small number of very clear outcomes, thus overcoming the partitioning of each agency for a greater good.

In many ways, the arguments developed by the members in support of historic assets paralleled those made by environmentalists in the state in regard to natural resources. The concept was that our own man-made product should not be seen as less important than the natural environment. The case they made was that it was critical that the state's historic assets be acquired, preserved, utilized, and managed appropriately.

In terms of preservation, they were also able to build upon the track record of the Historic Preservation Commission in utilizing the funds it received 15 years earlier through the preservation bond. This enabled the CAC to tell a story that resonated with people in the state.

Given the interest in education and workforce development, the members believed that people throughout the state could identify with the needs of libraries. The parties were convinced that preservation and library construction needs connected with people. In addition, literacy was an easily understandable problem the new initiative promised to address.

Finally, in terms of community development, there was a lot of attention to cultural tourism because tourism was seen as important to the state's economy and people understood it. However, the issue around cultural tourism was the critical need for "product development" in addition to the major marketing effort being funded through the Tourism Department.

In addition to focusing on the three outcomes—heritage, education, and community—the argument to support the New Century Community Program authorization also built on two additional concepts. First, the grant programs were designed to require matching funds. The idea of matching funds was particularly important in terms of the library construction program and the preservation program. The idea that the limited NCCP funds would be leveraging other funding was thought to be attractive to the legislature. Second, the concept of meeting the needs of small communities throughout Maine was thought to be important given the historic divisions between the more urban communities in Southern Maine and the rural, more remote communities in the northern part of the state, particularly Aroostook County.

Developing Effective Materials and a Distribution Strategy

While relatively new to the legislative process, the CAC members realized that an effective program and effective argument were not sufficient. They needed to develop materials that were clearly understandable and would get widespread distribution.

The MAC held a meeting in Gardiner early in the process in which legislators were invited to comment on the bill and the authorization process. From this meeting came the impetus to develop a host of advocacy materials.

One of the principal materials developed was a brochure. Five of the seven agencies contributed financially to print the brochure that explained the bill. While the process of getting consensus on the final wording on the brochure was tedious and difficult, the brochure was a key means of telling the NCCP story.

A second set of materials that were developed were eye-catching "handbills" that summarized the bill, listed the sponsors, and had other snippets of information. These were designed with the help of a marketing consultant and the communications staff at the MHC and MAC. These handbills were sent to each legislator.

In terms of the development of the material, e-mail became a very important tool. With limited staffing capacity, the use of e-mail was able to speed up the process of comment and finalizing lobbying materials. The role of e-mails allowed communication among the seven agencies to occur quickly.

Mobilizing Their Constituencies

One of the greatest synergies associated with a joint appropriation proposal by multiple agencies was the ability to bring together the many constituencies of each of the partnering agencies. The CAC used many of the associated 501(c)(3) affiliated associations, such as the Maine Association of Museums and Archives, Library Advocates, the Maine Writers and Publishers Alliance, and the Maine Performing Arts Network as allies. These organizations received the advocacy materials and played an important role in personalizing the message for their specific membership. The authorization process also gave the Maine Alliance for Art Education an issue for which to lobby. Maine Preservation, a 1,000-member citizens' organization, was another built-in lobbying group. Each agency also actively engaged its volunteer board members, including retirees, with the skills and time to provide active support.

A critical "umbrella" organization that would prove to be a key organizational and financial ally in the campaign for the New Century Community Program was the Maine Community Cultural Alliance (MCCA). Organized in the early 1990s, at the time of the cultural agencies' separation from the Department of Education, MCCA was conceived as an advocacy arm for the cultural community. Its volunteers were drawn from cultural organizations of all sorts, and its activities over the years had ranged from sponsoring cultural forums for candidates, to organizing telephone networks, to spreading information on breaking issues in the cultural community (pre e-mail), and to rallying supporters to advocate for or against cultural policy issues.

Established as an advocacy, rather than a typical 501 c-3 organization, MCCA could engage in advocacy to a greater extent than other cultural organizations in Maine. Staffed wholly by volunteers, it was a group whose institutional memory was a critical one—having been involved intimately with cultural affairs for more than a decade. MCCA provided some funds and extensive volunteer support during the initial campaign

to fund the New Century Community Program, and much of that campaign's success should be credited to its efforts.¹

This support network of MCCA and other members was extremely important in terms of organizing events and methods for reaching key legislators. In particular, the CAC organized a tree network to call legislators using their constituents and supporter. In addition, over 30 regional gatherings were held in many communities that were co-hosted by agencies. Legislators were invited along with residents and the press. Most were held as a breakfast meeting—the agenda consisted of stories about potential grantees and their economic and cultural significance. Board members and some of the affiliated associations, such as the Maine Alliance for Arts Education, took responsibility for organizing these meetings.

Designing an Effective Media Strategy

The final element of the lobbying effort by the CAC was the design of an effective media strategy. This process had two components—publicity tied to events associated with the bill and the publication of editorials supporting the bill.

The CAC spent considerable energy constructing an effective hearing for the bill. It carefully thought out the stories that would illustrate the various outcomes of the bill and drew from each agency's strengths. It also sought out popular media figures (such as Maine humorist and television personality Tim Sample) as well as community people from all areas of the state to speak on behalf of the bill.

Another major event that the CAC developed was a "Heritage Day" in the state's Hall of Flags. This event was an important part of the advocacy strategy. The CAC made sure that community members from key legislative districts were there to advocate for the bill.

The other central element of the media strategy was getting feature articles and editorials published, in addition to letters from constituents. The CAC members worked with the editorial boards of the newspapers throughout Maine. Individual meetings were set up with the editorial boards of the Bangor paper and the Portland Press Herald. As a backup, they also met with feature writers. Finally, members also coordinated a letter writing campaign that became critical when the Portland Free Press turned down the opportunity to editorialize on the bill.

Results of the First Legislative Process

While the CAC did not receive its entire funding request, it did receive \$3.2 million. Since the legislature was nervous about spending money and did not want to start a new program that would require money on an annual basis, it authorized the New

¹ By the time of the reauthorization campaign in 2001, MCCA had gone into a period of dormancy. In many ways the success of the New Century Community Program's campaign marked the achievement of a long-term goal for MCCA, and once that goal had been met, it became difficult to maintain the momentum of the volunteers. With a number of board members citing other commitments and "burnout" in 2001, MCCA did not play a substantial organizational role in the reauthorization, although many of its members were involved as individuals.

It soon became clear that designing a successful sequel to the NCCP would depend, to at least some extent, on presenting the legislature with a strong case for the effectiveness of the Program. While there was abundant anecdotal evidence among the members of the CAC that the Program was working, consensus built around the need for an objective outside evaluator. Such an evaluator would be useful, both to document the Program for the CAC's own understanding, and to demonstrate externally the CAC's desire to practice the highest possible level of fiscal management.

The CAC sent out a request for proposals to about seven potential evaluation firms nationwide, each with experience and specific interest in evaluating cultural policy and programs, and selected a firm with both arts and evaluation experience as well as familiarity with Maine.

Having selected a firm for the job, the question then turned to funding, which, because the CAC is an unfunded state entity, was a problem. A fundraising committee was established that successfully sought funds from a number of foundations, receiving positive responses from two national foundations, Charles Stewart Mott and The Pew Charitable Trusts, and the Maine-based Davis Family Foundation, each of which contributed to a different aspect of the final evaluation project. Mott, for example, supported the development of case studies on particular projects, while Pew was interested in examining the reauthorization process as a whole.

Reauthorization: Setting the Groundwork

While the goal of reauthorization had been a leitmotif with the CAC for some time, the campaign really began in earnest following a strategy meeting with the agencies and selected legislators in Portland, on July 25, 2000. At that meeting, a number of term-limited legislators who had been involved with the initial New Century Community Program campaign reflected on the Program's first year and shared their thoughts on how it might be reauthorized in an upcoming session against the backdrop of a rapidly deteriorating economic picture. The primary message from this meeting was the need for the CAC to develop a long-range plan, along with continuing work on evaluation. Participants reviewed the advocacy strategy from the previous legislative campaign and discussed how a new campaign might look.

Chief among the elements mentioned for the advocacy campaign was the need to build on the extraordinary depth and breadth of projects funded in the first year of the Program, which had occurred by this time in more than 180 of Maine's communities. CAC developed a map showing where the Program had projects and also calculated dollars and programs provided by county based on a per-capita formula. The result showed rural counties generally doing "better," by and large, than their suburban counterparts.²

² The CAC's hypothesis has been that more grant proposals come from regions where there are more organizations that have reached an organizational level needed to produce them. In areas where there are fewer such programs, the direct service programs, which are essentially "pre-packaged," are more attractive and more likely to take place.

As the CAC worked to develop a proposal for continued funding, focus shifted toward the amount to be requested from the legislature. The one-time \$3.2 million appropriated for the original Program was a substantial reduction from the originally requested *annual* funding of \$3.7 million. Accordingly, the Council developed its new proposal based on annual, ongoing funding of \$4 million (\$8M for the biennium). While on its face, this seemed like a huge amount to request at a time of declining state revenues, a number of advisers, including legislators, had counseled the CAC to ask for what it felt was needed for the program, rather than an amount that would be “palatable” to the Appropriations Committee. This figure would ultimately be cut back on several occasions as the legislative process progressed, with final, ongoing funding of just over \$1 million for the biennium.³

Beyond developing its proposal, the other strategic elements that the CAC began to develop late in summer of 2000 were capturing success stories from projects around the state that could be used in a campaign, and sharpening the thematic message that would underlie that campaign. During the summer, a volunteer advocacy committee started to fashion a political strategy as well. Among the questions the committee considered were:

- Committee of Record: To which legislative committee should the bill be sent?
- Advocacy Strategy: Should advocacy focus on rank-and-file members or on leadership?
- Sponsors: Given that most of the original sponsors were term-limited out, who should the CAC recruit as sponsors for the new legislation?

The answers to these questions became clear over the fall, as the Advocacy Committee began to review lists of legislative candidates and to plan an advocacy strategy. The first salvo of program information was sent in early fall, as each legislator and each legislative candidate received a packet of information containing a project map and a list of projects conducted to-date in their counties under the original legislation. This gave every member a baseline level of knowledge about the program and its local impacts. Many former supporters of the program had not heard anything about it since LD 630 had been approved in the previous session, so this information both brought them up-to-date, and, the CAC hoped, put the Program back on the policy radar screen.

In late summer 2000, the CAC reaped a major windfall as it was able to recruit one of the state’s leading business lobbyists to work on behalf of the New Century Community Program on a largely pro-bono basis. His arrival in September proved invaluable from the start.

The other reauthorization action that took place in the fall of 2000 was the submission of the NCCP request for consideration by the governor for inclusion in the

³The New Century Community Program was ultimately reauthorized at just \$1,000,030—first the proposal was reduced to an ongoing appropriation of \$3.2 million (equal to the original NCCP); this was then reduced at an Appropriations workshop to \$3.2 million spread over two years; with the final figure emerging from the special appropriations table negotiations in the final hours of the legislative session.

Part I budget. The King administration had not been a strong supporter of the NCCP in its first iteration, and the agencies did not anticipate a substantially different position for the 2002–2003 biennium, but all agreed that it was important to at least make the case for inclusion. Administration representatives met with the Working Group. While it was cordial and clearly impressed with the Program's accomplishments, there was, as expected, no indication that it could be accommodated in the budget.

Following the November elections and the start of the 120th Maine legislature, the CAC wrestled more directly with the issue of committee: the previous New Century legislation had been submitted through the Education and Cultural Affairs Committee, but with the predicted budget shortfalls looming, the Council felt that sending the bill directly to the Appropriations Committee might be a better strategy, given that committee's direct involvement with budget decisions and cuts.

As soon as the legislative committee structure was in place, the CAC began to recruit potential sponsors from germane committees and other areas of leadership. Among the key initial recruits was the new Speaker of the House who agreed to serve as lead sponsor. In early 2001, the CAC members, with advice from their lobbyist and the Speaker, then developed a list of legislative sponsors for the New Century Community Program that included the Senate President, Senate President Pro Tem, House Appropriations Chair, House Minority Floor Leader, House Majority Floor Leader, Senate Chair of Appropriations, Senate Chair of Education and Cultural Affairs, House Chair of Education and Cultural Affairs, and Senate Republican Floor Leader.

The roster of sponsors was prepared to reflect bipartisan support in both houses (*tripartisan* support, in fact, as the Independent co-chair of the Appropriations Committee served, as well), with an emphasis on members in key leadership positions. Recruitment of legislators was conducted through personal contacts from organizations in each legislator's district. As a result of these personal contacts, all of the anticipated sponsors agreed to serve, the last ones agreeing to sign on as late as mid-January 2001. The risk in creating such a list and recruiting sponsors (as opposed to seeing who wanted to sponsor the bill first, then enlisting them) was that other legislators, some of whom had sponsored the bill in its previous form or otherwise felt passionately about the Program, could not all be accommodated on the jacket. The committee flirted briefly with the concept of obtaining a waiver on the limited number of allowed sponsors, but decided that unless it could guarantee a far larger number than that which would probably sign up, a full slate of ten powerful members as sponsors would probably have as much or greater impact.

An effort was made to assure that legislators who could not participate as sponsors would not be neglected or left to feel overlooked, and they would participate centrally in other aspects of the program

Winter 2000–2001: The Advocacy Campaign In Full Swing

One of the first tasks as the public phase of the advocacy campaign got underway was the development of the "cultural broadcast list," which was an e-mail tree originating at Maine Humanities Council that reached several hundred organizations, grantees, and

culturally-minded citizens across Maine. This simple list was extremely important since it provided the structure both to keep participants up-to-date with regard to the program and to mount quick-response advocacy alerts that would lead to e-mails, letters, and telephone calls to legislators at each step of the reauthorization process. The Advocacy Committee also benefited from the work of an Arts Commission consultant who, from her home in Northern Maine, developed a number of advocacy pieces based on the New Century Community Program's track record, and more general instructional information for contacting legislators and advocating for cultural policy.

At the same time, the members of the CAC planned for advocacy gatherings to be held around the state where legislators would be invited to meet constituents and learn about the Program. These had been an essential part of the first advocacy campaign, and while the level of organization was comparable, the gatherings were less successful this time around, with lower levels of participation by legislators. The Working Group members attributed this to a combination of factors, including a schedule later in the legislative season when more pressing business was before the members, and a general sense of pessimism over the budget and whether there would be any funds with which to extend the New Century Community Program. Despite these setbacks, several successful gatherings did take place in Auburn, Portland, Bangor, Bath-Brunswick, and elsewhere.

After a series of delays, the legislation finally received a document Number, L.D. 1433, in early March. Shortly thereafter, a hearing date was set before the Appropriations Committee for April 19th. The Advocacy Committee spent considerable effort leading up to the hearing recruiting a roster of speakers from around the state (with emphasis on districts represented by Appropriations members). A standing room crowd packed the Appropriations room, as the various testifiers spoke. Using virtually no "professional arts administrators," the hearing featured stories by Maine citizens, each of whom had exposure to one or more aspects of the Program, and focusing on how the New Century Community Program had affected their communities or, in the case of an adult new reader, her own life. A dramatic moment occurred at the start of the hearing when both the house and senate chairs of Appropriations stepped down from the platform to testify on behalf of the bill, along with the Speaker of the House. This circumstance resulted in the gavel passing to the second ranking Senate member, who chaired for the remainder of the hearing.

While most of the advocacy concentrated on legislative leadership, the CAC reached the rank and file members on a weekly basis during March and April with colorful "broadside" that appeared weekly on the desks of members of the House and Senate. Designed by a volunteer corporate marketing consultant, produced by a graphic artist, and printed with a color photocopier, each single-sheet broadside highlighted a different aspect of the New Century Community Program with stories from successful projects and descriptions of what the continued Program could accomplish. Characterized by bright, cartoon-like artwork, the broadsides were quite different from most of the other material that appeared on legislators' desks, yet were remarkably inexpensive to produce and distribute. During one week, the broadside was substituted

with a copy of *Chantons*, a CD produced using New Century funds featuring traditional Franco-American music performed alternately in French and English.

Besides providing useful advocacy material, the broadsides allowed the campaign to bring more legislators in closer through sponsorships. Every item placed on a desk in the Maine House or Senate requires "sponsorship" from at least one member of either body. In the case of each of the broadsides and the CD, the coalition recruited four sponsors, a Democrat and a Republican from both houses. In this way, legislators who could not become sponsors of the bill itself could still play a clear role as supporters of the legislation.

A highlight of the spring advocacy campaign was the carefully planned Maine Cultural Heritage Day (a repeat of the successful event held two years earlier, described earlier). This CAC-sponsored event, held in the Statehouse Hall of Flags, featured representatives and exhibits from New Century Projects held across Maine. Students, historical society volunteers, performers, and citizens with an interest in culture gathered to share their projects with each other and their legislators. Many legislators had a chance to meet constituents and see projects that had taken place in their own communities. While organizers were careful to design the event as an informational (rather than a lobbying) one, there was no question about the usefulness of allowing legislators to see the work of the New Century Community Program firsthand.

Throughout the entire legislative session, the CAC Working Group met weekly to compare notes and to receive reports from its volunteer lobbyist. These two factors allowed the grassroots elements of the campaign to proceed smoothly, with frequent shifts in direction as needed. For example, when the lobbyist noted that certain members were not hearing much from the community, or that other legislative priorities were threatening to eclipse the program, the e-mail list could be used to launch a fusillade of e-mail contacts, and, in many cases, constituent telephone messages. The focus of contact could be toggled between legislative leadership (the primary focus) and the broader rank and file members in both houses.

The Endgame

As the session moved into its final two weeks, members of the Working Group, the CAC's part-time staff member, and members of the CAC itself began a nearly full-time vigil in the Appropriations Room. This operation was interspersed with several meetings, one with Democratic house leaders, one with the Senate Republicans, and one with the Speaker and his aides, all focused on the deteriorating financial projections, and what could be done to keep the NCCP alive. One meeting explored looking for dedicated revenue sources for the Program (such as a tax on lottery tickets); another considered the possibility of carrying the legislation over until the 2002 session. Both these plans were abandoned.

Working Group members believed that the high level of grassroots contacts made by constituents was the essential element in giving the Program the profile to remain on

the table at this point in the session, when the general tenor of activity was focusing on eliminating programs and costs to avoid a projected deficit.

The New Century Community Program, as stated earlier, was ultimately funded at \$1,000,030 over the biennium, and designated as having “ongoing” budgetary status, as opposed to “One-Time Only.” While this was a mere fraction of the previous funding, the Working Group felt that it was the best outcome that could have been expected under the conditions being faced at the end of the session.

The Program had shown remarkable fortitude in avoiding the knife. Because it had not been included in the governor’s budget, it was sent to the “Special Appropriations Table,” along with a list of other unfunded bills that extended for more than 50 pages, amounting to about \$200 million. To fund the table, the legislature had only \$10 million available (enough to fund about 5 percent of the requests), the allocation of which was divided among the parties of both houses. In the end, the NCCP received a full 10 percent of the total table funds, with particular support from the House Democrats and the Senate Republican caucuses.⁴

Differences Between the Authorization and Reauthorization Processes

To understand some of the policy implications associated with the history of the New Century Community Program in Maine, it is important to understand some of the differences in the political and fiscal environment between the 1999 legislative session and the 2001 session. Even though the CAC could build effectively on the track record of how the first round of New Century funding was used, in a number of ways the barriers that the CAC faced in getting the New Century Community Program reauthorized were more formidable than during the initial authorization process for a number of reasons. This section examines some of these differences.

The Political and Fiscal Environments

◆ *Term limits meant new legislators had to be educated.*

Frequent turnover in the state legislature means that every session brings in new members who need to be educated about legislative initiatives. This happens because legislators may serve only four consecutive terms of two years each. The fact that there are new members every time the legislature convenes to develop a state budget affects the process of educating legislators about budget proposals, and also affects legislative priorities, because of frequent turnover in leadership. In the case of the NCCP specifically, the House Speaker during the 1999 session, who was a major force behind the initial passage of the bill, was no longer in office when the program came up for reauthorization in 2001.

⁴ Table funds were divided between the House Democrats, the Senate Democrats, and the Senate Republicans; a last minute maneuver by the House Republicans resulted in their presenting an alternative budget proposal and, consequently, being shut out of the distribution process for table funds.

◆ ***There was a drastically changed budget environment.***

A 1999 budget surplus gave an added boost to new discretionary initiatives such as the NCCP. Conversely, a large deficit in 2001 resulted in substantially lowered discretionary allocations, putting the reauthorization of the NCCP into question. In 1999, the legislature had a sizeable budget surplus that interviewees indicated they knew was not likely to recur. A number of them said this surplus gave the NCCP an additional boost toward authorization, simply because there was a pool of funding available, relatively little competition (considering the size of the surplus), and because the Program's structure was well suited to a one-time allocation. "We were awash in money," is how one person described it.

When state legislators gathered for the budget session two years later, in 2001, they were faced with a projected \$6 million deficit. This made it much more difficult to fund discretionary programs, even popular ones. While interviewees indicated that there was still an overall sense of support for the Program, reauthorization was by no means a given. Many said they were uncertain until the final allocation lists were made of whether, given the deficit, the NCCP would come out with any funds at all. A few even stated that the amount the NCCP coalition asked for in the reauthorization was much too high and did not take the projected shortfall into account.

In the process of making the 2001 budget, the state legislature also passed tax increases—when the House Republicans voted against the entire budget to demonstrate their opposition to the additional taxes, they lost their ability to allocate discretionary funding in the budget. If they had not voted against the budget, it is quite possible that NCCP would have received a larger allocation because our interviews indicated that there was Republican support for the program in the House.

◆ ***2001—An atypical budget process.***

Maine's four legislative caucuses, made up of the House Democrats, House Republicans, Senate Democrats, and Senate Republicans, typically vote as blocks on legislative issues. In the 2001 legislative session, the 35 state Senate districts were split, with 17 Republicans, 17 Democrats, and one Independent—neither caucus was going to get its way on the budget without some accommodation for this fact. In order to avoid a deadlock, each party's caucus in both the Senate and the House was given its own pot of discretionary funds to allocate.

This happened behind closed doors, without regard to what the other caucuses were doing with their funds. One result was that Republican House members did not get to make any discretionary allocations, as described above. But interviewees also reported that individual legislators in the other caucuses had greater influence over the budget than was typical. One junior legislator said, "In prior years, it probably would have been much more to the appropriations committee or just the leadership. But decisions were made in a much more egalitarian way." People who were not in the leadership had a platform for asserting their particular interests—a few of them said they advocated strongly and effectively in favor of including the NCCP on the list of discretionary

programs. It was not clear from the interview responses that the NCCP reauthorization would have received either more or less funding in a more typical budget process.

◆ ***The governor had stronger competing interests.***

While the governor did not actively support the initial authorization of the New Century Community Program, by 2001 he had stronger competing interests in the reauthorization process. (This was primarily because in the tight budget environment he saw any other allocation of funding as in direct competition with the project that was his highest budgetary priority—providing computers for all Maine students in 7th grade.)

A Different Team of Players

For a variety of reasons, there were a number of differences in who led and staffed the effort during the authorization and reauthorization process.

◆ ***A number of the individuals who led the process during the authorization were not actively involved in the reauthorization process.***

A number of the CAC members who had been the most active in leading the authorization process in 1999 were not involved in the reauthorization process. In particular, the director of the Maine Arts Commission was on a leave of absence during this period and he had had a long history with many of the stakeholders involved in the process and was extremely knowledgeable and experienced in terms of the legislative process. On the other hand, the remaining six directors now had a history of experience from the first authorization and were able to play a stronger role in the reauthorization.

◆ ***During the reauthorization, the CAC had a staff person who played an extremely important role in providing critical information, coordination, and leadership.***

As noted, the CAC was able to hire a staff person, Erik Jorgenson, who worked 20 percent time on the New Century Community Program. Having a staff person meant that the CAC was able to document the activities of the Program and had a focal point for all issues related to the program. This proved to be of fundamental importance during the reauthorization process.

Building on a Track Record

While these factors complicated the reauthorization process, the one key element that was working in favor of the reauthorization was the track record of operating the program.

◆ ***The CAC was able to document unmet need.***

During the reauthorization process, the CAC was able to demonstrate that there was still considerable need and demand for its Program in Maine through providing information on unfunded projects. The database that the CAC developed on the New Century Community Program included information on every applicant for funding to each of the partner agencies. For a number of the programs—most notably those of the Maine State Library and the Maine Historic Preservation Commission—the CAC

emphasized that there were a number of eligible projects that were not able to be funded in the first round of New Century Grants.

♦ *The preliminary findings of the outside evaluator were positive.*

While a comprehensive evaluation of the Program had not yet been completed, the outside evaluators completed five case studies on how the first round of New Century Community Program funding was used in both urban and rural communities in Maine. (See Appendix B for a full copy of these case studies.) These case studies provided some initial evidence that the program was well received in the community and was leading to many very positive outcomes.

♦ *The database developed by the CAC provided a rich source of information on how the Program was utilized.*

The CAC made very intensive use of the database of projects that it had developed. The database was used to create maps illustrating how spread out the projects were in Maine and charts examining the distribution of grants and projects by county. This information was extremely important in making the case that the program was having an impact in communities in every region of the state. Moreover, it was very useful as part of the lobbying effort in terms of generating a list of all projects within specific legislator's districts.

♦ *Some of the activities that received significant funding through the NCCP—most notably the Maine Memory Network—had been successfully implemented*

In addition to documenting unmet needs and providing information on individual grants, by the time of the reauthorization process some of the larger grants had been completed and had taken a much more impressive form. The Maine Memory Network, a project of the Maine Historical Society that had received \$220,000 in funding during the first round of funding, was able to be presented to the legislators towards the end of the reauthorization process. This made some of the benefits of the first round of funding that much more concrete.

♦ *The CAC was able to engage a new constituency—existing grantees—in the lobbying process.*

Finally, since it had distributed millions of dollars in grants to over 500 organizations, the CAC had a new constituency to call on to help make the case of the importance of the program to Maine. The “stories” told by existing grantees were the most effective part of the legislative hearings that were held during the reauthorization process. Moreover, the organizations that had benefited from the NCCP were an important part of the effort to convince individual legislators of the importance of the Program. Often, the legislators personally knew the individuals involved in the Project, making the impact of the grants very real.

Conclusions: Policy Implications⁵

What are the lessons to be learned from both the authorization and reauthorization processes? A review of the history of the Program, as well as the analysis of the interviews with legislators and leaders involved in the process, identified some key factors related to the success of the CAC in getting the legislature, first, to allocate \$3.2 million to fund the first round of the New Century Community Program and, second, and perhaps even more surprising, to allocate \$1 million in continuing funding during a time of serious fiscal constraints in the state of Maine.

In looking at the lessons from Maine, it is important to note some of the characteristics of the state that have influenced the process. First, the small size of the state means that the legislature is much more approachable and accessible to the people. This makes it easier to organize. (While the state is small, it should be noted that the legislature is quite large compared to states with comparable populations.) A second, related characteristic is that Maine has "down-home" legislators. Most legislators are easy to access and will show up to a local event (like the regional gatherings) if asked. In some ways, five calls are all you need to a legislator to influence his/her vote. A third characteristic has to do with the tensions between the "two" Maines. In Maine, it was critical that any program of this type provide evidence that it was effectively serving both the more rural, less developed parts of the state, as well as the more urban communities. In other states, this might take on much less significance.

The Design of the Program

There were a number of elements related to how the New Century Community Program was designed that affected the ability of the CAC to successfully gain bipartisan support for the Program:

♦ *NCCP's diverse nature cultivated support for a wide range of reasons.*

The NCCP's flexibility and the range of programs it funded cultivated varied arguments on its behalf. Some legislators came on board because of the perceived educational value of projects, some because of their economic development value, many just because they and/or their constituents personally valued arts and culture. Overall, interviewees liked the fact that the Program defined arts and culture broadly, in a non-elitist way, and used a definition they understood and could talk about with their constituents. They also liked that the Program structure allowed local groups to pursue a wide range of options in their grant requests.

♦ *Support for rural programs was key.*

Spreading small grants out to local groups engaged in historical preservation and cultural programs in the community played directly against the stereotype of arts and culture as urban, highbrow activities in which no regular person would participate. Legislators who were already invested in the arts were inclined to support the Program

⁵ For a more complete discussion of the legislative process see Appendix A "The Analysis of Legislative Interviews."

anyway, as long as they were convinced that the Program's specifics made sense. But some rural legislators said they would have refused to support a legislative initiative that went to support arts institutions that they perceived as elite and urban (two attributes almost inevitably joined together). The NCCP was perceived as approachable and egalitarian—its broad geographic focus helped make the very idea of the Program accessible to all legislators.

♦ *Small grants, spread widely, meant more bang for the buck.*

Legislators liked the fact that the Program disbursed small grants for a few reasons—one being simply that it meant the same amount of money went further, to more groups. Funding a small project was considered important because grassroots groups were able to accomplish something even with just a \$500 or \$1,000 grant. And funding only a piece of a larger project was seen as a good thing because it leveraged other contributions and donations from the private sector and from individuals. They also saw the size of the grants as in keeping with the values and spirit of the Program, which was locally focused and accessible.

♦ *One-time funding was key in getting legislative support during the initial authorization process and helped build the case for "ongoing" support in the reauthorization.*

During the initial legislative session it was seen as very important that the New Century Community Program was only getting one-time funding. There were serious concerns amongst many of the legislators about creating a new program that would require annual funding. By looking at it as a one-time effort, it was easier to gain widespread support.

Tactics of the Partners

The effort of the CAC to gain support of the New Century Community Program has been perceived by many of those involved as one of the most effective lobbying efforts they have ever seen in Maine. There were many elements of this effort, from the strategic focus on getting the right sponsors, to the ability to effectively identify and mobilize their constituencies.

♦ *Getting the right sponsors was critical in both the authorization and reauthorization.*

The CAC was extremely strategic about who it wanted to sponsor the bill. Through identifying the right leaders on the right committees, it were able to garner widespread political support. In effect, the CAC was able to effectively neutralize any opposition because of its bipartisan support.

♦ *The citizen legislature required a grassroots, localized advocacy campaign.*

This campaign was localized in a few crucial ways. It used materials, possible because of the extensive and rigorous database of projects that was developed by the CAC staff, that directly told legislators which groups received funding in their own

districts and elsewhere. It played into the fact that legislators use word of mouth and personal interactions as their primary method for gathering information. And it effectively brought constituents with a particular interest (librarians, teachers, artists) into the lobbying campaign, whether they attended a legislative breakfast or called their legislators at the office (or even at home). In fact, telephone calls, local breakfasts, and materials showing where grants went were the aspects of the lobbying campaign most frequently mentioned by those interviewed. That most legislators interviewed saw no visible professional lobbying presence on the campaign was even cited by some as an argument in the bill's favor.

◆ *High quality, written material on the Program was important in terms of mobilizing support for the Program.*

The CAC spent considerable time in developing written brochures and other information sheets on the New Century Community Program. Interviews with legislators provide evidence that this effort paid off.

◆ *The effective use of technology by the CAC.*

Some of those involved in the process believe that their efforts may not have been successful without being able to use e-mail to reduce the time it took to communicate with CAC partners and with others involved in the lobbying effort. In addition, through the effective use of e-mail, the CAC was able to involve all of the partners in the process of editing and developing written material on the Program.

A True Collaboration

◆ *The collaboration among agencies was seen as crucial.*

Developing a collaborative funding request helped to make the argument that the initiative was broad-based and broadly supported by constituents. Legislators were not forced to make decisions that they were not equipped to make about who deserved funding—they found it easier and better to hand those decisions over to perceived “experts.” They also appreciated not being lobbied by competing interests in arts and culture, which they found stressful and confusing because they could not distinguish between those interests and because in those situations they tend to make decisions based on factors that have little or nothing to do with the actual value of the proposed projects. Legislators also said that appropriating a single large amount of money instead of making many smaller grants was a better use of their time during session.

◆ *The CAC developed a true collaboration, not just one on paper.*

While there is increasing talk in the public policy arena about the importance of collaboration, it is rare to see a set of independent agencies give up some of their own self-interest to work together cooperatively—both in getting state support, as well as in operating their programs. To many of those involved, the New Century Community Program proved that with trust and the ability to view the bigger picture that was always guiding them, they could succeed.

There were a number of factors that led to the development of real collaborative relationships amongst the partners involved in the New Century Community Program. These factors included:

- they suffered through budget cuts side by side;
- most of the organizations had stable leadership who had worked together for a very long time;
- the New Century Community Program built on past partnerships amongst the agencies; and
- there were a lot of cross-board affiliations.

The fact that the partners involved in the New Century Community Program were willing to put aside their own interests for the common good was something that was effectively communicated to many policymakers in Maine. A key example of this was the decision on how to divide up a much smaller pie in the reauthorization.

♦ ***The synergies created through cooperative action helped to develop a more effective Program, as well as a more effective strategy for gaining political support.***

In the end, each agency benefited from the collective wisdom of the others. The give and take associated with designing the elements of the New Century Community Program resulted in the development of a clearly articulated set of policy outcomes for the Program and a well-designed set of grant programs. In addition, there were considerable synergies in the lobbying effort. The collaboration played to each of the partner's strengths and created an environment that allowed all those involved in the effort to play a key role. Comments from some of the partners reflect the importance of this collaboration. One of the key partners noted, "I believed so strongly in the strength of working as a partnership that I found myself testifying against bills that could have benefited us." The comment of another of the partners perhaps best sums up reason for the success of the CAC in twice beating the odds to get state funding for an innovative statewide arts and cultural investment program. "This was the most cooperative, selfless process I have ever witnessed."

SECTION TWO:

IMPLEMENTING THE NEW CENTURY COMMUNITY PROGRAM: AN EVALUATION OF THE FIRST ROUND OF FUNDING

Evaluation Framework

Cultural development programs must be periodically evaluated if they are to effectively and efficiently meet their public purpose objectives. Program evaluations can serve a number of purposes. In the case of Maine's New Century Community Program, an evaluation provides the legislature and the agencies overseeing the program with an objective assessment of the current and potential benefits that the program has to the residents and businesses in Maine. In addition, a program evaluation can provide valuable information to program funders and managers about how the program has been perceived and utilized by beneficiaries.

The evaluation of Maine's New Century Community Program poses particular challenges. First, the program is relatively young and many of the outcomes that are anticipated are longer-term. Second, the program has multiple goals and provides funding for a wide variety of activities. Given the nature of the New Century Community Program and its relatively brief history, the focus of the initial evaluation is qualitative—seeking to provide those involved in funding and managing the program with a better sense of how communities have been using the resources and initial impressions about the type of impacts that the program is having.

The evaluation focused on three dimensions:

1. Program *outputs*—numbers and types of services provided, and satisfaction with program services among grant recipients and beneficiaries;
2. Intermediate *outcomes*—early outcomes associated with program services; and
3. Potential long-term impacts—evidence of qualitative impacts that may translate into economic and community benefits in the future.

The evaluation is based upon three major sources of data:

1. *Database of Program Activity*: A complete database has been assembled on every application to and grant from the New Century Community Program. This database provides a rich source of information on the characteristics of grantees, the utilization of program funding by the different partners, and the leveraging of funds through in-kind and cash matches made as part of the funding process.

2. *Survey of Grantees:* A survey was mailed to all of the organizations and agencies receiving grants through the New Century Community Program, as well as a sample of organizations receiving direct services through the Humanities Council literacy programs. The questionnaire designed for the survey involved one set of questions that was relevant to all of the grantees and a second set of questions that was more specifically designed to the different funding areas. There were a total of 253 responses to the survey, out of a total of 452 surveys mailed, for a response rate of 59 percent.¹
3. *Case Studies:* A total of five case studies were completed in order to get more in-depth information on the outcomes associated with the New Century Community Program in communities in Maine. Four case studies were completed that looked comprehensively at New Century projects in four communities: Portland, Oxford County, the St. John Valley, and the Lewiston/Auburn region. A fifth case study was completed of the Maine Music Trail, a project with statewide significance. As part of these case studies, about 20 to 30 grantees and community stakeholders were interviewed.

Overview of Partners

In 1999, the Maine State Legislature authorized the allocation of \$3.2 million in funding for the New Century Community Program. This money was to be distributed as follows:

Table 1 Allocation of First Round New Century Community Program Funding	
Maine Historic Preservation Commission	\$506,000
Maine State Museum/Archives: CRIC	\$61,600
Maine State Archives: Grant Program	\$88,000
Maine State Museum: Grant Program	\$88,000
Maine Historical Society: Maine Memory Network	\$220,000
Maine State Library: Library Development	\$1,292,400
Maine Humanities Council: Center for the Book	\$230,000
Maine Arts Commission	\$460,000
Maine Humanities Council	\$254,000
Total Allocation	\$3,200,000

This section of the report looks at each of the seven partners involved in the Maine New Century Program and how they planned to utilize their allocation.

¹ The total number of surveys sent does not equal the total number of projects supported by the NCCP. There were over 100 grants that were in process at the time that the survey was sent. In addition, the survey was only sent to a sampling of organizations involved in the Humanities Council's literacy programs. See Appendix for a more complete discussion of the survey methodology.

Maine Arts Commission

The Maine Arts Commission is a state agency that is guided by a 21-member policymaking commission appointed by the governor. The mission of the agency is to promote interest and participation in existing cultural and artistic resources as well as to expand the state's cultural and artistic infrastructure. The Commission is primarily funded through state appropriations and supports a wide range of programs in the arts including arts apprenticeships, individual artist fellowships, professional development, leadership initiatives, local arts initiatives, support for arts and heritage tourism, and overseeing the Percent for Art Act.

The Arts Commission received an allocation of \$460,000 through the New Century Community Program. This funding was used to support the development of some new programs as well as to increase the availability of resources for some of the Commission's existing grantmaking activity. The Commission matched its New Century funding with \$20,000 in federal funding, providing it with a total of about \$480,000 for grantmaking activities.

In terms of new programs, the NCCP funds were used for the following:

1. *Pilot Artists in Communities Program:* With \$125,000 in NCCP funds, the Arts Commission established a one-time grant program providing funding to 15 communities to enable artists to work with communities in developing arts residency and performance programs related to social and economic needs.
2. *Local Arts Infrastructure Program:* This program provided grants of up to \$20,000 to support the development of community arts organizations and networks.
3. *Community Arts and Heritage Grants:* This program, run jointly with the Maine Humanities Council, awarded grants of up to \$2,000 for a range of community-based programs involving oral histories, photography exhibits, heritage trails, and folk life festivals.

In addition to these programs NCCP funding also provided part of the Commission's funding for grants under existing categories including Discovery Research, Leadership Initiatives, Local Cultural Initiatives, and some special projects.

Maine Humanities Council

The Maine Humanities Council, founded in 1976, is a private, nonprofit organization whose mission is to engage people of Maine in the power and pleasure of ideas. It meets this mission with community programs in cultural heritage, contemporary issues, reading and literacy, and enrichment for teachers. It is an affiliate of the National Endowment of the Humanities and is overseen by a board of directors that establishes programs and policies. Prior to receiving funding through the New Century Community Program, the primary sources of funding for the Council were the National Endowment of the Humanities, private foundations, and other business and individual supporters.

The agency had never received any funding from the state prior to the first New Century authorization.

Until 1995, the Humanities Council was primarily a grantmaking organization. Since 1995, the Council has rapidly increased its direct programming statewide in literacy and literature-related activities. These family literacy and book discussion programs are operated by the Council's Maine Center for the Book. The Council continues to fund a grant program that supports humanities projects in community cultural institutions, municipalities, and schools.

The Humanities Council received a total NCCP allocation of \$484,000. This amount was broken down as follows:

1. *Enhance and expand the existing efforts of the Maine Center for the Book* (\$235,000).
 - *New Books, New Readers*: This program uses literature as a means of drawing participants into discussions and themes relevant to their own lives. These book discussions are targeted to adults who are improving their literacy skills.
 - *Born To Read*: This program was initially established in 1997 as the first statewide program to offer early literacy training to social service providers coupled with free books for children under the age of six. It was extended to include healthcare providers, early childhood teachers, high school and college students, prisoners, and parents. The program also works with Retired and Senior Volunteer Program (RSVP) in which adults volunteers are trained to read to children at daycare centers.
 - *Lets Talk About It*: This program supports book discussions at libraries and other nonprofit groups. The Humanities Council provides the books in partnership with the Maine State Library, engages the scholar, provides publicity materials, and offers advice on operating the program.
2. *New Century Community History Grants* (\$184,000): Community History Grants were designed to provide up to \$1,000 in funding for a wide range of community history projects. The emphasis was on projects that built connections between location organizations and groups, or different disciplines.
3. *Arts and Heritage Grants* (\$60,000): In partnership with the Maine Arts Commission, the Arts and Heritage program provided grants of up to \$2,000 to support innovative community projects that combine arts and humanities components.

Maine Historic Preservation Commission

The Maine Historic Preservation Commission was created in 1971 to carry out the National Historical Preservation Act of 1968. Its establishment was mandated by the federal government, which required that each state identify and nominate sites to protect historical resources. The role of the Commission is to review sites to include on the National Register of Historic Places, to oversee the statewide survey program, to review the effect of development activity on cultural resources, to coordinate rehabilitation

projects under the Preservation Tax Incentives Program, and to assist local governments in preservation activities. The Commission reviews about 2,000 projects a year and receives core funding from the federal government. In addition, it receives about \$275,000 from the state of Maine.

Prior to 1991, the Commission was able to provide funding to support the actual restoration and preservation of historic properties in the state. In 1985, Maine had a major bond issue for this purpose that made state money available for projects in the 1986-1990 period. In addition, during this period, there was federal funding available. Since 1990 there was no state money available, and since 1991 no federal money. With no funding for preservation for about a decade, there was tremendous pent up demand.

The Commission received an allocation of \$506,000 in the initial authorization of the NCCP. It allocated this funding as follows:

1. *Survey Grants*: \$65,500 in grants to local organizations to complete surveys in order to identify and document potential historic and archeological sites.
2. *Construction Grants*: \$440,500 for the restoration and renovation of historical buildings and barns.

The preservation grants required matching funds and could be used for the restoration of historic buildings and sites listed in or nominated to the National Register of Historic Places. In addition, the NCCP allowed the Historic Commission to undertake an innovative effort to support the restoration of privately-owned barns that were deemed to have historic significance in their communities.

Maine State Library

The Maine State Library was established in 1837 to be an overall resource for Maine libraries. Its programs include enhancing the access and delivery of information services, preserving and managing the collection of the Maine State Library, supporting the improvement of school and public libraries, and administering the Regional Library System.

Libraries in Maine have been at the forefront of national trends in terms of becoming centers of information access and community programming. While Maine had invested considerable resources in the telecommunications infrastructure needed to make libraries in the state at the cutting edge in terms of advanced information technology, many of the state's 260 community libraries did not have enough space to meet the new demands placed upon them. In the past, local libraries could access funding for expansion and renovations through the federal Library Services and Construction Act. However, this funding was eliminated. New Century funding was seen as a new critical resource for ensuring that Maine's community libraries would be able to sustain and increase their role in ensuring that every Maine resident had access to information resources and that libraries could become central to the community fabric in Maine.

The NCCP recognized the needs of the state's libraries and, as a result, the Maine State Library became the largest recipient of NCCP funding in the program's first round. The State Library received a total of \$1.292 million.

This funding allowed the State Library to develop a number of new initiatives aimed at building and strengthening libraries throughout Maine. In the past, most of the money distributed through the State Library was done through a formula, which favored high per capita impacts. The grants possible through the NCCP allowed the Library to develop a statewide seed grant program, which allowed it to reach many of the smaller community libraries. There were a number of different activities supported:

1. Grant Programs (\$942,400).
 - *Community Library Grants* provided flexible seed grants to help libraries undertake a project they would not have been able to do otherwise. The goal was to get more people interested in the library as a centerpiece of the community and put new programs in place.
 - *Library Construction Grants* were meant to give be a stimulus to larger construction efforts and provided 50 percent matching funds for renovation and building projects.
 - *District Grants* were targeted for improved library services.
2. Direct Service Projects (\$350,000).
 - *Database Licensing Program* (\$150,000): This program supported the statewide licensing of online databases in collaboration among the Maine State Library, the University of Maine System, and the Maine Technical College System. This program provides all Maine libraries with free online access to private, research databases and also allows all citizens to access these databases from their home computers.
 - *Area Reference Centers* (\$200,000): There are three regional centers in Maine that provide interlibrary loans for libraries and citizens in their districts; free library cards for patrons in their districts; and backup reference services for libraries. The NCCP provided \$100,000 each to the Bangor Public Library for the Northern District and to the Portland Public Library for the Southern District. The Maine State Library was itself providing these services for the Central District.

Maine State Archives and Maine State Museum²

The Maine State Archives was created in 1965 to provide archival services to state agencies. A building to house the archives was established in 1971. In 1973, local governments were added to its responsibilities. The role of the Archives is to assist state and local governments with the creation, use, maintenance, retention, preservation, and

² While the Maine State Archives and Maine State Museum are very distinct entities, they worked together very closely in designing the programs that were supported with New Century funding. In addition, they have collaborated on the operations of the programs funded through NCCP. As a result, they are discussed together in terms of how the funding was utilized.

disposal of state and local governmental records. It provides assistance in modern records management techniques and offers professional archival services. Organizationally, unlike most of the other organizations that are part of the Cultural Affairs Council, the Archives are under the Secretary of State's office.

The Maine State Museum was established to collect, preserve, and research objects of Maine's natural and cultural history for the purpose of educating and inspiring both residents of the state and visitors. It was created by the legislature in 1836 and became an independent agency with the creation of the Maine State Museum Commission in 1966.

In 1989, the Archives formally established a National Historical Records Advisory Board as was required by the federal granting agency, the National Historical Publications and Records Commission, to participate in a federal grant process. At this time, its first objective was to undertake an assessment of the state of historical records in Maine. This meant indicating the number of records in historical societies and town governments where there was little trained staff and inadequate facilities. This work made the board aware that many of the archives in the state were in danger because of limited capacity on the part of local governments, museums, and historical societies. Most of the individuals involved in preserving the state's historic records were volunteers with very limited training. With federal support, the Archives was able to develop a small grantmaking program to support efforts to protect historical records in Maine.

During this same time period, a statewide association was formed called the Maine Archives and Museums (MAM). This group represented citizens and institutions in Maine who were involved in collecting, interpreting, and/or providing access to materials relating to history and culture. While the State Museum provided informal advice to its constituency and housed a store that had 100 titles related to professional and technical museum topics, MAM requested that the State Museum develop a more formal "Technical Advisory Program." In 1992, the Museum decided to pursue this and formalized a collaborative relationship with the State Archives to develop a joint project. In 1993, the Maine State Museum and Maine State Archives developed a collaborative pilot project called the Cultural Resources Information Center (CRIC). The Center was housed at the State Archives, which provided the space and equipment for the effort, and the Museum assigned one educator to work half-time year round on technical advisory projects. Initial funds just reallocated half time of existing staff and the two sponsors split other costs.

CRIC was perceived as a very successful effort. The program developed a technical library on hot topics, a small speakers bureau, and also identified mentors/technical assistants—a list of people to team up with. The two agencies operated the CRIC program for 40 months, but the program ended when the State Museum lost about 11 staff people as a result of the state's budget cuts in 1996.

As part of the New Century Community Program, the State Museum and State Archives decided to build upon their previous experience and use the funds for two purposes:

1. *Reactivate the CRIC Program*: With funding through the New Century Community Program, both the State Archives and the State Museum saw an opportunity to build on their historic collaboration around the CRIC program. The State Museum requested \$80,000 to revitalize the CRIC program, but it received a total of \$61,600 for this purpose. It used this funding to hire a half-time staff person for two years.
2. *Expand the Maine Historical Records Advisory Board Grant Program to create the Historical Collections Grant Program*: Both the Archives and the Museum decided to build upon the Archive's existing grantmaking capacity, rather than create an entirely new mechanism. Each agency received an allocation of \$88,000 in NCCP funding to provide matching grants for preserving endangered materials, cleaning and housing of artifacts and documents, creating preservation negatives, microfilming fragile records and newspapers, creating catalogues, and volunteer training and collections management. This program is called the "Historical Collections Grant Program." This total funding of \$176,000 was a significant increase over the amount of funds that the Archives had available in the past for grantmaking. There were three categories of grants: archival materials, including original historical records and unpublished materials; all museum objects or artifacts; or a combination of documents and artifacts. A second component of the grant program was to provide matching funds for consultant visits.

Maine Historical Society

The Maine Historical Society is a private nonprofit created in 1822 to be a library, archives, and museum and to provide a comprehensive resource for scholarship related to the state of Maine. At the turn of the century, the Society was given the Longfellow House and land for the library in Portland. The Longfellow House is one of the earliest literary houses in the U.S. and through this the Society became a museum.

The Society has four programmatic areas. First, it provides research and library services for the study of Maine's history. Second, it operates the Wadsworth-Longfellow House, the collections of the House, and the Maine History Gallery. Third, it provides education outreach services that focus on Maine history. Finally, the Society publishes documents, essays, and books on Maine's past.

While the Society is not a state agency, it has historically received support from the state of Maine. Early in its history, the state gave the Society property and underwrote its publications. Since the 1940s, it has received the same annual budget allocation of \$24,761 from the state. While state funding comprised about 24 percent of its budget in 1979, by 2001, state support was only 3.6 percent of the organization's total budget.

In considering its role in the New Century Community Program, the Historical Society realized that what it had to offer the state was its collection. While people could access the collection in Portland, the rest of the state was deprived of it. Rather than

develop a separate grantmaking or service delivery program like the other partners, the Historical Society focused on finding a way to share its wealth with everyone in the state.

As a result, the Historical Society developed a fifth major programmatic area, the Maine Memory Network, whose startup was funded entirely through the \$220,000 allocated through the New Century Community Program. This project created a web-based virtual museum and educational resource to ensure that all schools, residents, and organizations in Maine will have access to the primary records of Maine history (located not only in the Maine Historical Society collection, but in museums and historical societies around the state) including images, interviews, maps, photographs, and other documents. The effort involved cooperation with the Maine State Archives and the Maine State Museum. The project will help to preserve Maine's historic assets through assisting communities and cultural organizations in digitalizing significant collections and disseminating digital cataloging standards. In addition, it will make primary images of Maine's history accessible to residents throughout the state.

Program Outputs: An Overview of Funding Activity

The database developed on each of the New Century projects, as well as the survey of grantees, provides a rich source of data on how the first round of New Century funding was actually used in the state of Maine. This section looks in some detail at the grantmaking process, the types of activities that were supported with the allocated funds, and the geographic distribution of funding in the state.

The Grantmaking Process: Key Findings

Following the authorization of the New Century Community Program in 1999 and the allocation of \$3.2 million in funding, the participating agencies faced their most difficult challenge, getting the money out into the community in an effective and efficient manner. As part of the legislation developing the program, there was a requirement that all of the funding be given out in the first year. For many of the agencies this meant developing entirely new grantmaking programs and developing a process that would ensure that the money was used for the intended purposes of the program. Yet, the procedures for allocating funding had to be streamlined to save time and minimize bureaucratic hassles.

◆ *The grantmaking process was complicated by a number of factors.*

Mixed grantmaking experience: Each of the agencies receiving support through the New Century Community Program had different experience with making grants, and a few had never operated a grant program of this scale. The Maine Arts Commission and the Maine Humanities Council, which operate a wide range of grant programs, had the most experience in issuing requests for proposals, evaluating proposals, and developing appropriate procedures for providing grants. Other participating organizations—the Humanities Council, the State Archives, the State Library, and the Preservation Commission—also had a history of making grants to other organizations. The Maine

State Museum and the Historical Society had very limited experience with making grants to others.

Interest in collaborative grant making: While each agency administered its own funds and had its own grant guidelines, there was some interest in encouraging collaboration on the local level and creating some synergies in the grants provided by different agencies. In addition, there was an interest in "branding" the grants, so that organizations would know that funding came through the New Century Community Program. However, the Cultural Affairs Council, the coordinating body for the partners in the New Century Community Program, had very limited staffing capacity. Basically, there was one staff person at 20 percent time who could work on coordinated grantmaking activities.

Mandate to spend money quickly: A third complicating factor in the grantmaking process was that the legislation creating the New Century Community Program specified that CAC members were given a one-year time frame to spend the money. This sometimes led to confusion, to more complex accounting, and, in some cases, to a real rush to get money out. The only partner who was able to easily spread out its funding was the Humanities Council. For fiscal purposes, its portion of the funding came through the Arts Commission. The Arts Commission, in turn, provided a grant to the Humanities Council. This allowed the Humanities Council to draw down its funding over a two-year time period as opposed to one year, giving time for projects that needed additional development. All of the other partners needed to commit their entire allocation in the first year.

Lack of funding for overhead costs associated with grantmaking: Finally, it was clear in the legislative process that all of the \$3.2 million in funding allocated to the project was to be spent on grants and services out in the community, not for staffing the agencies. As a result, the agencies had to develop a new grantmaking capacity or expand their activities significantly without new staffing capacity.

◆ *The MCAC worked collaboratively to develop some principles to guide the grantmaking activities of the individual agencies.*

In order to address these challenges, the agencies involved in the NCCP realized that they would have to quickly get the word out to their constituency about the availability of the funding and the procedures for accessing funding. While they did not develop a common grantmaking process, the agencies did develop a set of principles that guided their funding activity. These principles encouraged projects that:

1. incorporated a planned strategy for implementation and evaluation;
2. involved local residents and key members of local community organization;
3. related their goals to community social and economic needs;
4. matched New Century funds on a 1:1 basis with other funding and in-kind support;
and
5. involved some type of collaborative effort.

In addition, they did develop a logo for the New Century Community Program that was sent out on most of the grant applications so that recipients would know that funding came through the program.

- ♦ *Recognizing the limited capacity of many potential grantees and the lack of awareness about the availability of funding led many of the partners to develop effective outreach and technical assistance efforts. Grantees were very positive about these activities.*

There was clear recognition from the beginning that many of the organizations that could potentially utilize the funds had very limited experience in writing grants. As a result, as soon as the funding was authorized each of the agencies had to develop strategies to get the money out quickly and effectively and ensure that all organizations in the state, no matter how small, knew about the program and could apply for funding. Some of the CAC members took part in outreach activities. For example:

- The State Archives, State Museum, and Humanities Council cooperated on an outreach trip to Aroostook County, the most rural part of the state. During this three-day visit, the agencies ran grantmaking workshops, did considerable outreach to arts and cultural organizations, and provided a lot of general "handholding." During this visit they met with more than 20 local agencies.
- The part-time MCAC staff person also visited a group of historical societies in the Western Mountains at a meeting in Carthage, Maine.
- There were training programs and information sessions at meetings of statewide professional organizations during the course of the program. These included the Maine Archives and Museums annual meeting and the Maine Library Association annual meeting.
- The Maine State Library held a series of grants workshops that were attended by 70 people, many from smaller community libraries with no experience in writing grants. Personnel from the Maine Philanthropy Center presented the workshops and funding for the workshops came from the State Library general funds, not the NCCP. As a result of these workshops not only were library staff better able to take advantage of the NCCP funding, they were better prepared to compete for federal funds.

As a whole, the New Century Partners provided a high level of technical assistance around the application process to organizations throughout Maine. The survey of grantees provided evidence of how far reaching and effective the outreach and technical assistance effort was. Approximately two-thirds of the grantees reported receiving some form of assistance from their funder.

Table 2		
Percentage of Grantees Who Received Staff Assistance in Application or Implementation		
	% YES	% NO
Arts & Heritage Grantees	73.1%	26.9%
Arts: Community & Infrastructure Grantees	76.2%	23.8%
Historic Preservation Grantees	72.0%	28.0%
Humanities Project Grantees	47.2%	52.8%
Humanities: Book Program Participants	76.5%	23.5%
Library Community Grantees	58.1%	41.9%
Library Construction Grantees	76.9%	23.1%
Library District Grantees	50.0%	50.0%
Museum / Archives Grantees	66.7%	33.3%
Total	65.8%	34.2%
<i>Source: Mt. Auburn Survey of NCCP Grantees</i>		

The most common form of assistance was related to the application—about 45 percent of all of the respondents reported getting help in the application process. In addition, 29 percent got help from the funder in the development of the concept of the project or program that they got funded.

Table 3		
Type of Assistance Received by Grantees		
	# of Grantees	% Of All Respondents
Technical Assistance with Application	108	45%
Development of Concept	69	29%
Finding Co-sponsor or Additional funding	11	5%
Referral to Other Sources	21	9%
Other	16	7%
Total Getting Assistance	158	66%
Total Responding to Question	240	100%
<i>Source: Mt. Auburn Survey of NCCP Grantees</i>		

Not only did grantees report that they received technical assistance related to the application process, but, for the most part, they were extremely positive about the assistance that they did receive. Overall, 92 percent of the respondents who received assistance reported that the assistance was “very helpful” and none reported that it was not helpful. There was some variation from program to program. While all of the grantees of all of the programs reported the assistance to be helpful, 77 percent of the grantees of the Humanities Council grant program ranked the assistance as *very* helpful as compared to 100 percent of the grantees of the Historic Preservation Commission. It should be noted that the arts and humanities-related projects require a different type of involvement characterized by closer work with staff. In addition, there were significantly more grantees in the Humanities Council grant program than in the other programs.

Table 4			
Grantee Perception of the Helpfulness of the Assistance			
	Very	Somewhat	Not At All
Arts & Heritage Grantees	95.0%	5.0%	0.0%
Arts: Community & Infrastructure Grantees	93.8%	6.3%	0.0%
Historic Preservation Grantees	100.0%	0.0%	0.0%
Humanities Project Grantees	76.5%	23.5%	0.0%
Humanities: Book Program Participants	91.7%	8.3%	0.0%
Library Community Grantees	84.2%	15.8%	0.0%
Library Construction Grantees	81.8%	18.2%	0.0%
Museum / Archives Grantees	97.8%	2.2%	0.0%
Total	91.8%	8.2%	0.0%

Source: Mt. Auburn Survey of NCCP Grantees

A number of the funding agencies noted that they believe that they got better grant applications and a better pool of projects because of the technical assistance provided early in the process. In fact, one agency director noted that even if the application did not receive funding, he believed that the agency built some local capacity and helped people to prepare better applications and understand the grantmaking process. His sense was that this built their capacity for further fundraising in the future.

♦ *The partner agencies developed different approaches to the actual logistics associated with making the grants.*

In terms of the actual grantmaking process, there were differences amongst the agencies:

- Maine Historic Preservation made all of its grant decisions within three weeks of the budget passing because of pent up demand. Its staff met with every applicant on-site at the beginning of the program and it has engaged in periodic check-ins with applicants.
- The State Museum and State Archives closely cooperated on their grantmaking activities. With less experience in making grants, the process was a little more difficult for these organizations. They developed a single application form that was very simple and designed so that small organizations could compete. They also had three deadlines to make sure if people were not in the loop they could respond once they heard about the program. A committee was set up to distribute grant money and the two agencies worked with the Maine Archives and Museum constituency group to create a system for ranking proposals. During this first round, the directors noted that they "learned a lot about how to improve the grant process."
- The State Library set up an application evaluation process. A committee evaluated the applications based on the sustainability of the project (i.e., will it last beyond the one year of funding), ability to increase access to library resources, putting new programs in place, and collaborative focus (partnering with others in the community).
- The Maine Arts Commission and the Maine Humanities Council developed a joint application and review process for the Arts and Heritage Grants Program.

- The Humanities Council had a rolling application process for its grant program. It accepted grant applications over the entire two-year time period and made grant decisions on a rolling basis.

♦ *In general, the grantees were positive about the grantmaking process.*

About 70 percent of the grantees ranked the complexity of the application process extremely positively (ranking either a 4 or 5 on a scale of 1 to 5). Respondents were clearly most positive about the application process for those programs that involved construction-related activities—Historic Preservation and the Library Construction Grants. The grantees of the Maine Arts Commission tended to be not quite as positive about the complexity of the application process.

Table 5 Complexity of the Application Process: Ranking by Grantees						
	Most Negative	2	3	4	Most Positive	
Arts & Heritage Grantees	8%	12%	32%	20%	28%	100%
Arts: Community & Infrastructure	6%	6%	39%	28%	22%	100%
Historic Preservation Grantees	0%	4%	16%	24%	56%	100%
Humanities Project Grantees	0%	11%	14%	20%	54%	100%
Humanities: Book Program	0%	0%	29%	21%	50%	100%
Library Community Grantees	7%	3%	31%	17%	41%	100%
Library Construction Grantees	0%	11%	11%	67%	11%	100%
Museum / Archives Grantees	2%	3%	16%	25%	55%	100%
Total	3%	6%	22%	24%	46%	100%

Source: Mt. Auburn Survey of NCCP Grantees

Respondents were also very positive about the length of time they had to wait between the application and the funding decision. As a whole, 81 percent of the respondents ranked their assessment of the length of time in the two most positive categories. The participants in the Humanities Book Program and the grantees of the Arts and Heritage grants and Arts Commission grants had a slightly more negative assessment of the time it took between submitting their application and receiving funding or services. In the case of the Humanities Council, the fact that the grant program involved rolling deadlines to provide applicants with the convenience of applying at any time meant that approvals were not made on a set time frame.

Table 6 Length of Time Between Application and Funding: Ranking by Grantees						
	Most Negative	2	3	4	Most Positive	
Arts & Heritage Grantees	4%	7%	21%	29%	39%	100%
Arts: Community & Infrastructure	5%	11%	21%	32%	32%	100%
Historic Preservation Grantees	0%	0%	15%	23%	62%	100%
Humanities Project Grantees	0%	0%	14%	26%	60%	100%
Humanities: Book Program	8%	8%	25%	17%	42%	100%
Library Community Grantees	0%	3%	10%	30%	57%	100%
Library Construction Grantees	0%	8%	23%	46%	23%	100%
Museum / Archives Grantees	0%	1%	7%	28%	63%	100%
Total	1%	3%	14%	28%	53%	100%

Source: Mt. Auburn Survey of NCCP Grantees

Finally, overall the respondents were extremely positive about the responsiveness of the staff of the funding agency. A very small number of the respondents ranked the responsiveness of the staff negatively and 91 percent ranked in the staff in the two most positive categories.

Table 7 Responsiveness of Staff: Ranking by Grantees						
	Most Negative	2	3	4	Most Positive	
Arts & Heritage Grantees	7%	4%	18%	21%	50%	100%
Arts: Community & Infrastructure	5%	0%	0%	35%	60%	100%
Historic Preservation Grantees	0%	0%	0%	8%	92%	100%
Humanities Project Grantees	0%	0%	0%	29%	71%	100%
Humanities: Book Program	0%	7%	13%	13%	67%	100%
Library Community Grantees	0%	0%	10%	13%	77%	100%
Library Construction Grantees	8%	0%	0%	31%	62%	100%
Museum / Archives Grantees	0%	0%	5%	12%	83%	100%
Total	2%	1%	6%	18%	73%	100%

Source: Mt. Auburn Survey of NCCP Grantees

Another method for assessing the respondents' perceptions of the application process is to average the rankings of all of the respondents. Overall, respondents ranked the responsiveness of the staff the highest. And while there was some variation amongst the programs, the overall ranking for all of the agencies was high.

Table 8 Average Ranking of the Application and Funding Process			
	Complexity of Application	Length of Time Between Application and Funding Decision	Responsiveness of Staff
Arts & Heritage Grantees	3.50%	3.90%	4.00%
Arts: Community & Infrastructure	3.60%	3.70%	4.45%
Historic Preservation Grantees	4.30%	4.50%	4.90%
Humanities Project Grantees	4.20%	4.50%	4.70%
Humanities: Book Program	4.20%	3.75%	4.40%
Library Community Grantees	3.80%	4.40%	4.70%
Library Construction Grantees	4.30%	3.80%	4.40%
Museum / Archives Grantees	4.30%	4.50%	4.85%
Total	4.00%	4.30%	4.60%

Source: Mt. Auburn Survey of NCCP Grantees

Scale of Activity By Program

- ◆ *There was a high level of demand for the NCCP, with agencies only able to fund a portion of the projects submitting funding requests.*

Over the two-year period between funding and July 1, 2001, the NCCP partners received a total of 661 grant applications for a total requested amount of funding of over \$6 million. Overall, a total of 517 projects were funded and 42 percent of the requested amount of funding was distributed to grantees. In addition, there were 225 direct service projects through the Humanities Council literacy programs. Approximately 548 entities received services and grants including libraries, museums, historical societies, municipal departments, public schools, colleges and universities, and other nonprofit community-based organizations.

Table 9 Funded Grants					
	# of Applications	# Funded Grants	Total Requested Funding	Total Approved Funding	Approved/ Requested Amount
Arts & Heritage Grants	68	67	\$126,409	\$120,760	96%
Arts: Community & Infrastructure	70	52	\$957,494	\$420,180	44%
Historic Preservation	93	47	\$2,110,728	\$506,000	54%
Humanities	208	175	\$196,213	\$188,694	96%
Library	85	75	\$2,410,471	\$1,142,320	47%
Museum / Archives	137	101	\$290,174	\$175,997	61%
TOTAL Responding	661	517	\$6,091,489	\$2,553,951	42%

Source: Mt. Auburn Survey of NCCP Grantees

Some of the programs were much more competitive than others. For example, only 74 percent of the applications to the Arts Commission were approved and only about 44 percent of the total funds requested were actually granted. The Historic Preservation Commission was only able to support about 50 percent of the applicants requesting grants. While the State Library was able to fund most of the applicants, it only provided about 47 percent of requested funding. The Humanities Council provided grants to almost all of the applicants who submitted a formal grant request. However, according to staff, they spend a lot of time with potential applicants prior to a formal grant request. As a result, they weed out many of the projects that would not be eligible or would not be fundable. By the time that a formal request for funding is made it is very likely to be approved.

- ◆ *Two years after the New Century Community Program was authorized all of the funds that were allocated had been spent and a majority of the projects funded had been completed.*

According to the survey of grantees, 70 percent of the projects were completed as of August 2001. The Arts Commission had the highest percentage of grants that were still in process and the Humanities Council had the highest percentage of completed grants even though it was able to expend funds for a two-year period, rather than the one-year period required of the other agencies.

Table 10 Status of the Grants as of August of 2001: Respondents to the Survey			
	Total	Completed	In- Process
Arts & Heritage Grants	28	78.6%	21.4%
Arts: Community & Infrastructure	20	35.0%	65.0%
Historic Preservation Grants	21	66.7%	33.3%
Historic Preservation: Surveys	5	100.0%	0.0%
Humanities Project Grants	38	89.5%	10.5%
Humanities: Book Program	18	94.4%	5.6%
Library Community Grant	32	62.5%	37.5%
Library Construction Grants	12	58.3%	41.7%
Library District Grant	2	50.0%	50.0%
Museum / Archives Preservation Program	70	62.9%	37.1%
Total	246	69.5%	30.5%

Source: Mt. Auburn Survey of NCCP Grantees

In addition to the grants and book projects, the other projects supported through the New Century Community Program were also completed in a timely manner. The Maine Memory Network has been in the development phase for two years, and while it has been operational, the formal public presentation of the site took place in December 2001. The CRIC program remains in operation and utilized its New Century Funding over a two-year period to respond to requests for technical assistance.

The following table provides an overview of the how the allocated funding was used for grants and projects:

Table 11 Grants and Projects By Program		
Program	Number of Projects	Total Grant Amount
Arts & Heritage Grants	67	\$120,760
Arts: Community & Infrastructure	52	\$420,180
Historic Preservation Grants	36	\$440,500
Historic Preservation: Surveys	11	\$65,500
Humanities Project Grants	165	\$188,694
Humanities: Book Program	69	
Humanities: Born to Read	156	
Library Area Reference Center	2	\$200,000
Library Community Grant	46	\$363,480
Library Construction Grants	22	\$500,000
Library District Grant	5	\$78,840
Museum / Archives	101	\$175,997
Total Grants and Projects	742	\$2,553,951

Source: MCAC Database of the NCCP Program

- ◆ *The database of projects and responses to the survey of grantees provides a good overall picture of the types of activities supported through the program and how these activities have affected the organizations funded.*

The following section looks at some of the “outputs” associated with each of the NCCP programs based on the database of projects and the survey of grantees.

The Maine State Museum and Maine State Archives CRIC Program: Over a two-year period from August 1, 1999 to July 2001, CRIC fulfilled 374 requests for technical assistance. Requests ranged from how to start a museum, to where to buy acid free boxes, and assistance with funding research, technology, and construction. The requests were transmitted to CRIC by e-mail, phone, or letter.

Maine State Museum and Maine State Archives Historical Record Grants Program: The State Museum and State Archives received 127 grant applications and provided total funding of about \$176,000 to 101 projects. A small amount of this total was used to provide small amounts of funding to 19 organizations to allow them to hire consultants to advise them on archiving and preservation. About 47 percent of the grantees of the State Museum and State Archives responded to the survey. These grantees reported:

- A total of about 60,000 objects and documents were impacted by the grant, with about one-third of these objects and documents available to the public for the first time.
- Eighty-eight percent of the respondents noted that the project helped them to serve their patrons better and 30 percent noted an increase in visitors because of

the grants impact on their collection. These grantees estimated a total of 661 new visitors resulted from the grant activities. In addition, 23 new public events were associated with the grant.

Maine Arts Commission: The Maine Arts Commission received a total of 70 applications requesting close to \$1 million in funding. It provided about \$420,000 in funding to 52 projects. Of this amount, \$400,000 was New Century money and \$20,000 was other funding that the Arts Commission provided to support the grantmaking activities under the NCCP. Twenty-one grantees of the Arts Commission responded to the survey, accounting for a response rate of 40 percent. Of these respondents, 13 received Arts Infrastructure grants and eight received Artist in Community Grants. The survey found:

- The Arts Infrastructure grants were primarily for arts and cultural directories or guides. Its grantees expected to distribute about 44,000 guides and most reported that the grant allowed them to increase the overall profile of their organization in the community.
- The Artist in Community Grants were primarily for performing arts events and educational activities. The eight respondents to this program reported that about 3,300 individuals attended the sponsored events, with about half noting that a small number of visitors came from outside of the region. All of these grantees reported that the grants helped them to increase their profile in the community and to better serve their patrons. The major impact of the grants was helping the organizations to reach new audiences and develop new programming.

Maine Humanities Program Literacy Projects: The Maine Humanities Council was able to utilize the New Century support to enhance and expand its many literacy activities throughout Maine. While these programs were already operating prior to the distribution of New Century funding, they were in danger of being sharply reduced or eliminated without the new infusion of funds. The NCCP funds were utilized as follows:

- *New Books, New Readers:* Approximately \$46,930 in NCCP funds were used to support these programs at 28 sites across Maine. NCCP funding covered about 54 percent of the total project costs. NCCP funds were used primarily to pay for the books and materials needed to operate the program.
- *Born To Read:* A total of \$122,000 in NCCP funds were used to support this effort. Funds covered 156 Born To Read projects including 56 AmeriCorp projects in schools and childcare centers, 74 RSVP projects, six in libraries, three in hospitals, and 17 in a reading program by Nutrition Aids.
- *Lets Talk About It:* About \$66,000 in NCCP funds were spent on supporting the 40 series across the state, developing new series, and purchasing books. The NCCP project provided 100 percent of total program costs.

Maine Humanities Program Grants: The Maine Humanities Council received 208 applications and funded a total of 175 projects that received about \$189,000 in grants. These grants were for relatively small amounts of funding, ranging from as little as \$125 to \$8,000. About 80 of the grants made by the Humanities Council were

distributed towards the end of the second year of funding and were, thus, not included in the survey of grants. Only 93 grantees of this program were sent surveys and of these 40 grantees (or 43 percent) responded. Of these grantees:

- Sixty-six percent reported that the primary purpose of the grant was a public event celebrating the humanities or history, 11 percent involved historical documentation or research, and 9 percent involved youth programming.
- These 40 projects reached a total of 42,546 individuals. In addition, about 2,100 youth participated in education-oriented activities.
- Half of the respondents noted that the grant helped them to increase the profile of their organization primarily through helping them to reach new audiences and increase their annual patronage.
- Two-thirds of the respondents said that the grant helped them to serve their patrons better, primarily through increasing access to a scholar or to humanities content or through new programming.

Maine Humanities and Maine Arts Commission Arts and Heritage Grants: This grant program was jointly administrated by the Humanities Council and the Arts Commission and provided about \$121,000 in grants for 67 projects. Twenty-eight of these grantees responded to the survey, accounting for about 42 percent of all of the grantees of the program.

- Of the respondents, 33 percent said the primary purpose of the project was a visual arts events, 30 percent said it was for arts and historical documentation, 15 percent for a performing arts event, and 15 percent said the purpose was educational.
- Eighty-two percent of the respondents reported that the grant increased the profile of their organization in the community, primarily through allowing them to reach new audiences and to get new exposure from the media.
- Seventy-nine percent of the grantees of this program noted that the grant had helped them to serve their patrons better through documenting community history that was previously under appreciated, by increasing access to arts and humanities content and through increased programming.
- Respondents also reported that slightly over 10,000 people attended events associated with these grants and, on average, 24 percent of these visitors were from outside of the region.

Maine Historic Preservation Commission Projects: The Maine Historic Preservation Commission received 93 grant applications requesting a total of over \$2 million in funding. It used the NCCP funding to provide 47 grants for a total of \$506,000. These grants went to 36 construction projects involving the renovation of historical building and 11 survey projects involving identifying potential buildings and sites of historical significance. Twenty-one, or about 58 percent, of the grantees receiving grants for construction activities responded to the survey and five, or 45 percent, of the organizations receiving support to conduct surveys responded to the survey. The survey found:

- Construction funding was primarily used to repair or stabilize historic features of the site.
- The survey projects are primarily using the information for future use or research, not for an immediate event or exhibit.

Maine State Library: As noted, the Maine State Library received the most funding and used NCCP for a variety of activities including: construction projects for expansion and renovations of public libraries, community grants to support innovative activities at local libraries, and district grants to help build the capacity of the library system in the state. A large percentage of the library grantees responded to the survey—two out of the five library district grantees, 12 of the 22 library construction grantees (59 percent), and 33 of the 44 (75 percent) community grantees. The survey found:

- Grants were used for a range of activities including new programming (23 percent), expansion or continuation of existing programming (19 percent), increasing the amount of space (17 percent), and renovating existing space and technology improvements (15 percent).
- A majority of the grantees (58 percent) reported that the grant will impact the number of events they hold at the library, most notably more community meetings, training activities, and children's programming.
- Thirty percent noted that they could sustain the programmatic changes that were created through the NCCP grant.

Geographic Distribution

Maine is a state of economic contrasts—within the state there is a clear sense of the “two Maines.” The southern part of the state has a healthy, vibrant economy with a very low unemployment rate and significant employment growth. On the other hand, much of Maine is very rural and its more remote, northern counties suffer from high unemployment, declining population, and limited economic growth. There was a very clear intention on the part of the NCCP partner agencies to make sure that the benefits of the program were spread throughout the state and that both rural and urban communities in Maine would have access to significant new resources to address many of the state's key economic challenges and opportunities.

Analysis of the distribution of the first round of New Century Community Program grants and projects confirms that the program was able to reach an extremely large number of communities throughout Maine, from the extremely small rural towns of Aroostook County to the state's urban centers—Portland, Bangor, and Lewiston/Auburn.

◆ *The New Century Community Program grants were distributed relatively evenly between rural and urban communities in the state.*

An analysis of the geographic distribution of the New Century Community Program projects and funding provides strong evidence that the partner agencies have been very successful in reaching both urban and rural communities in the state. To assess this issue, two different types of urban/rural categorization were utilized.

Metro/Non-Metro: One way of looking at the issue of urban vs. rural communities is to consider cities and towns that are within a U.S. Census defined Metropolitan Area as being "urban" and those communities outside of Metropolitan Areas as being "rural." Communities in Maine are part of four Census defined Metropolitan Areas: Portland, Bangor, Lewiston/Auburn, and the Maine component of the Portsmouth area. All together, there are 49 cities and towns with a total of 463,000 residents, or 36 percent of the population of Maine, that are included in the Metropolitan Area definition. The communities in the Metropolitan Areas of Maine received slightly less NCCP funding per capita than those in the state's Non-Metro communities.

Table 12 Distribution of Grants in Metro and Non-Metro Communities in Maine				
Program	Number of Projects	Total Grant Amount	Total Population	Per Capita Grants
Metro	187	\$899,399	463,000	\$1.94
Non-metro	555	\$1,654,552	811,923	\$2.04
State	742	\$2,553,951	1,274,923	\$2.00

Source: MCAC Database of the NCCP Program

Size of Community: A second way of categorizing urban vs. rural is to look at the size of the urban area. For the purpose of this analysis, any city or town with over 10,000 in population was considered "urban." This included 18 cities and towns³ accounting for a total population of 387,864, or 30 percent of the state. Again, the data illustrate that the New Century funding was spread throughout Maine, in communities of all sizes. Cities and towns with populations over 10,000 did receive slightly more New Century funding per capita than those in Maine's smaller communities.

Table 13 Distribution of Grants By Size of Community				
Urban	Projects	Grant Amount	Total Population	Per Capita Grants
City or town with less than 10,000 in population	330	\$1,483,592.53	887,800	\$1.70
Grant with Statewide Impacts	14	\$288,225.00	NA	NA
City of town with over 10,000 in population	173	\$782,133.35	387,643	\$2.00
All Grantees	517	\$2,553,950.88	1,274,923	\$2.00

Source: MCAC Database of the NCCP Program

³ Cities and towns with over 10,000 in population include Auburn, Augusta, Bangor, Biddeford, Brunswick, Falmouth, Gorham, Kennebunk, Lewiston, Portland, Saco, Sanford, Scarborough, Waterville, Westbrook, Windham, and York.

- ◆ *While there was some variation in the level of grants made in the different counties, overall every county in Maine received some benefits from the NCCP funding.*

An analysis of the NCCP disbursement of funding by county provides further evidence about how the program has been able to reach residents throughout the state of Maine.

Table 14			
Distribution of New Century Grants by County			
County	Population	Total Approved Amount	Grant Dollars Per Capita
Androscoggin	103,793	\$81,494	\$0.79
Aroostook	73,938	\$170,714	\$2.31
Cumberland	265,612	\$639,501	\$2.41
Franklin	29,467	\$23,291	\$0.79
Hancock	51,791	\$145,581	\$2.81
Kennebec	117,114	\$281,401	\$2.40
Knox	39,168	\$74,719	\$1.91
Lincoln	33,616	\$136,750	\$4.07
Oxford	54,755	\$165,501	\$3.02
Penobscot	144,919	\$342,056	\$2.36
Piscataquis	17,235	\$43,554	\$2.53
Sagadahoc	35,214	\$48,275	\$1.37
Somerset	50,888	\$108,450	\$2.13
Waldo	36,280	\$67,199	\$1.85
Washington	33,941	\$75,118	\$2.21
York	186,742	\$145,345	\$0.78
New England		\$5,000	
Total	1,274,923	\$2,553,950	\$2.00

Source: MCAC Database of the NCCP Program

There is some variation in terms of the total dollar amount of grants provided per resident in each of Maine's counties. Androscoggin, Franklin, and York counties all had less than \$1 in New Century funding for each resident. In contrast, Oxford and Lincoln counties had over \$3 in grant funding per capita. Another perspective on the distribution of New Century activity across Maine is to look at the number of projects—both grants and service projects through the Humanities Council Center for the Book—for each resident of the county. The number of residents per project is lower in the rural counties such as Franklin, Washington, and Aroostook indicating a higher concentration of New Century activity.

Table 15 Distribution of New Century Projects By County				
County	Number of Grants	Number of Service Projects	Population	Number of Residents Per Project
Androscoggin	24	5	103,793	3,579
Aroostook	43	32	73,938	986
Cumberland	129	11	265,612	1,897
Franklin	8	29	29,467	796
Hancock	34	2	51,791	1,439
Kennebec	37	55	117,114	1,273
Knox	24	9	39,168	1,187
Lincoln	22	7	33,616	1,159
Oxford	29	6	54,755	1,564
Penobscot	54	17	144,919	2,041
Piscataquis	9	4	17,235	1,326
Sagadahoc	14	4	35,214	1,956
Somerset	20	17	50,888	1,375
Waldo	21	6	36,280	1,344
Washington	22	12	33,941	998
York	26	9	186,742	5,335
New England	1			
	517	225	1,274,923	1,718

Leveraging of Funds

During the implementation phase of the New Century Community Program there were a number of different ways in which Maine's investment in the New Century Community Program was able to leverage⁴ additional funding for arts and cultural activities in the state:

1. *Grantee Match:* In the design of the grant programs developed with New Century Community Program funding there was an explicit effort by the partners to leverage their resources by requiring that applicants match their grant with either cash or in-kind resources. This match was seen as both stretching the NCCP funds further, as well as indicating a level of commitment on the part of the grantee.
2. *Agency Match:* In some cases, partner agencies matched the New Century funds with other state, federal, and philanthropic funding to be able to expand their programming.

⁴ For the purposes of this analysis, the term "leverage" is defined as using one source of funding to attract other sources of both public and private funds. It is often difficult to assess whether the New Century funds actually "attracted" other sources of funding or if the matching funds would have been allocated to the project without the grant. For the most part, for the purposes of this analysis, we are using the term leverage to indicate all other private and public funds that have been utilized to support the programmatic activities of the NCCP, as well as the activities supported through the NCCP.

3. *Follow-Up Funding to Grantees:* Many of the grantees received follow-up funding that was related to the activities supported through the NCCP.
4. *Follow-up Funding to the MCAC Partners:* A number of the partner's agencies received follow-up funding that could be attributed to their activities under the New Century Community Program.

In all of these cases one could conclude that the initial support through the New Century Community Program led to a multiplier effect in terms of arts and cultural funding in Maine. This section examines the many types of financial leverage that resulted from the New Century Community Program.

- ♦ *The requirements for a 1:1 match for New Century funds was more than met, with the program achieving close to a 4:1 match of New Century funds with other cash and in-kind support.*

Requiring applicants to match New Century Community Program grants with cash or in-kind resources was one of the principles that all of the NCCP partners adhered to in the development of the funding guidelines. Most of the programs required a direct 1:1 match. In the case of the construction projects supported by the Historic Preservation Commission and the State Library there was a requirement that New Century funds account for no more than 50 percent of total project costs.

Table 16 Funds Matched by New Century Grantees					
Agency	Grant Amount	In-Kind Match	Cash Match	Total Match	Ratio: Total Match to Grant
Arts	\$420,180	\$278,677	\$802,168	\$1,080,845	2.6:1
Arts/Humanities	\$120,760	\$166,369	\$418,696	\$585,064	4.8:1
Historic Preservation	\$506,000	\$11,500	\$921,242	\$932,742	1.8:1
Humanities	\$188,694	\$455,403	\$750,694	\$1,206,097	6.4:1
Library	\$1,142,320	\$419,983	\$5,683,671	\$6,103,654	5.3:1
Museum / Archives	\$175,997		\$348,412	\$348,412	2.0:1
All NCCP Partners	\$2,553,951	\$1,331,931	\$8,924,883	\$10,256,814	4.0:1

Source: MCAC Database of the NCCP Program

The database on NCCP projects provides evidence that the grantees of the program did, in fact, match the NCCP funding with significant outside resources as well as in-kind contributions. The leveraging of other sources of funding was particularly strong in the case of the construction-related projects where the NCCP funding was only a relatively small amount of total project funding. According to the grantees, they matched New Century program funding with an additional \$9 million in cash and \$1.3 million in in-kind services. It should be noted that over half of the cash match was due to the matching funds associated with the library construction projects.

- ◆ ***While it is clear that the matching goals were achieved, it is less clear whether the program leveraged net new funding.***

It is important to note that the figures on matching funds in the project database are based upon information submitted by grantees to each of the partner agencies. While all of the agencies required a match, there was no consistency in how to define the match. It is unclear how "match" was distinguished from "in-kind match" in many cases. Moreover, how "total project cost" was defined by the grantees and agencies is also inconsistent. In a number of projects, particularly those involving relatively large construction activities, "the total project cost" was extremely high. Without more in-depth analysis of each project, it is difficult to assess whether, in fact, the funding through the NCCP leveraged the "matching funds" and whether the resources that were used to meet the match were, in fact, legitimate net new expenditures.

However, there is some anecdotal evidence that even in the case of some of the large construction projects the New Century Community Program funding came in at a crucial phase of the project, making a large construction project possible. For example, in Monmouth, the staff involved in the library construction noted, "Receiving the New Century Grant made our project more attractive to other granting foundations. If the library did not receive the grant, it was in danger from being dropped from phase I and II of the project." In the case of the Portland Art Museum, Preservation Commission funding for design review was a very small component of the overall costs associated with the renovation of the McLellan Sweat House. Yet, Museum staff believe that the NCCP funding provided the type of support that was difficult to access anywhere else during a critical phase of the overall development project.

- ◆ ***Another form of financial leverage associated with the New Century Program comes from follow-up funding related to the original grants. The 64 grantees that reported getting follow-up funding related to the NCCP projects received \$3.2 million in additional funds.***

While information is not available on all of the grantees, the survey provides evidence that close to a third (about 29 percent) of all of the grantees got some type of follow-up funding after completion of the NCCP project. This follow-up funding totaled about \$3.2 million. The Arts Commission had the largest proportion of grantees that reported that they received follow-up funding. And, the largest proportion of the total follow-up funding came from libraries participating in the Library Community Grant program. These grantees reported that they received close to \$1.7 million following completion of the NCCP grant.

Table 17		
Follow-Up Funding After the Grant		
	Yes	Amount
All Respondents	29%	\$ 3,229,743
Arts & Heritage Grants	26%	\$ 22,250
Arts: Community & Infrastructure	68%	\$ 315,700
Historic Preservation	35%	\$ 615,000
Humanities Project Grants	29%	\$ 67,100
Humanities: Book Program		
Library Community Grant	13%	\$ 1,656,520
Library Construction Grants	38%	\$ 380,000
Library District Grant	0%	
Museum / Archives	25%	\$ 173,173
TOTAL FOLLOW-UP FUNDING		\$ 3,229,743

Source: Mt. Auburn Survey of Grantees

Anecdotally, many of the grantees reported that the funding through the NCCP was instrumental in their efforts to secure more funding for their organizations and their projects. For example, in the St. John Valley, it was the first time most of the grantees had sought outside funding. According to many of the leaders of arts and cultural organizations in that region, the New Century Community Program helped these organizations to develop their confidence in going after additional funding. Other NCCP grantees reported that getting funding through the NCCP gave them credibility with other funders. As a result, they were able to access other philanthropic and corporate funding.

♦ *The MCAC partners also matched NCCP funds with other sources of funding to stretch the initial allocation of state funds even further.*

In addition to the match provided by individual grantees, the partner agencies participating in the New Century Community Program were able to match the state's funds with additional federal and foundation support. In some cases, the New Century funding leveraged other support that would not have come into Maine without the state match.

- The Maine Arts Commission provided a \$20,000 match to the state funds in the New Century Program.
- The \$150,000 in funding from the Maine State Library for the database-licensing program was matched with an additional \$300,000 from the University of Maine System and the Technical College System. In this case, the NCCP did not leverage the other funding, but was a source of match.
- The Maine Humanities Council used NCCP funds to match the Americorps Grant of \$103,000 for the Born to Read Program.

◆ ***CAC Partners received follow-up funding from other sources that have built upon the resources of the first round of New Century Community Program funding.***

Examples of federal and foundation funds that were leveraged through follow-up funding to NCCP Partners include:

1. The Maine State Archives applied for a third federal re-grant to support its grant program. As part of its proposal, it made the case that New Century "awakened" its interest. According to the director, the staff at the National Historical Publications and Records Commission were impressed that the Maine State Museum and the Maine State Archives had developed a cooperative program and were working together. Moreover, the New Century Funds provided the match that they needed to get an additional \$66,000 in federal money.
2. The Maine Historic Society has received a \$377,000 grant through the federal Department of Commerce, National Telecommunications and Information Administration to support the further development of the Maine Memory Network. This grant will be used to create a partnership network through a system of outreach and education to 200 organizations, to expand the database to 50,000 records, and to undertake an outreach effort to promote the use of the Network for educational purposes in the state. Without the startup funding received through the New Century Community Program, this follow-up federal funding would not have been received.
3. The Humanities Council has been able to attract about \$200,000 in additional philanthropic resources to support its Center for the Book as a result of the exposure that the program received through New Century Community Program support. The first round of New Century funding allowed the Humanities Council to significantly expand its efforts throughout the state. As a result, it was able to reach more people and achieve the critical mass needed to attract attention. This additional funding has allowed the Humanities Council to continue the programming at the same level despite cutbacks in funding through the New Century Community Program. NCCP funds have also enabled the Humanities Council to make its case for the establishment of an Endowment for the Center for the Book Programs. This campaign is well underway.
4. The Maine Arts Commission has received about \$50,000 and is expanded funding through the National Endowment for the Arts to support its "Challenge America" Program. According to the director of the MAC this effort was a direct evolution of their NCCP programs. In effect, the NCCP provided the Arts Commission with the confidence they needed to more actively pursue the connection between arts and underserved communities in Maine. This work led to their new initiative that has received additional NEA support.

Analysis of Program Outcomes

Up until this point, the analysis of the program has looked only at the outputs—indicators related to the quantity of goods and services produced and the efficiency of production. Now we turn to the question of program “outcomes”—the actual benefits that have resulted from the program.

As noted, it is too early to evaluate the long-term outcomes associated with the first round of New Century funding. However, through the survey of grantees and the interviews completed as part of the case studies, it is possible to identify some of the preliminary benefits associated with the New Century Community Program, as well as some of the more qualitative “institutional” impacts of the Program. This section first examines the range of benefits associated with the New Century Community Program from the point of view of the grantees; it then looks in more depth at the success of the Program in achieving some of the outcomes associated with the initial New Century Community Program objectives; and, finally, this section provides an assessment of some of the early economic benefits associated with the NCCP grants.

Grantee Perception of Project Outcomes

- ◆ *Grantees report a wide range of impacts associated with the New Century Community Grants.*

In the survey, all of the grantees were asked to identify some of the impacts associated with their grants. Their responses provide evidence of the diversity of some of the potential impacts associated with the New Century Grants and the success of the program in addressing some of the initial objectives set out by the CAC.

Table 18
Grantee Perception of the Results of the New Century Grants

	# of Respondents	% of Respondents	Arts and Heritage	Arts: Community and Infrastructure	Historic Preservation	Humanities Project Grants	Humanities: Book Program	Library Community Grant	Library Construction Grants	Museum / Archives Preservation
Increased number of visitors in the community	68	27%	50%	33%	31%	30%	0%	12%	77%	15%
Improved relationships with other organizations in the community	125	49%	64%	81%	19%	45%	11%	79%	54%	42%
Increased financial viability of your organizations	75	30%	29%	48%	35%	25%	5%	27%	54%	28%
Increased technical capacity of your organizations	67	26%	18%	19%	23%	8%	5%	52%	15%	38%
Increased audience for arts and cultural events	95	38%	68%	67%	23%	58%	58%	27%	15%	15%
Increased capacity to undertake arts and cultural related development	103	41%	61%	76%	31%	35%	42%	42%	31%	31%
Enhanced community's image of itself	125	49%	68%	67%	58%	48%	32%	52%	77%	34%
Increased menu of cultural offerings in community	85	34%	50%	67%	19%	48%	42%	33%	46%	11%
Increased literacy	35	14%	11%	10%	0%	20%	32%	33%	8%	6%
Enhanced quality of public education in community	87	34%	36%	43%	12%	55%	26%	45%	38%	23%
Increased involvement of residents in civic organizations	55	22%	25%	29%	12%	28%	5%	30%	46%	15%
Increased awareness of importance of arts and cultural assets among public officials	90	36%	36%	57%	31%	35%	32%	36%	23%	35%

Source: Mt. Auburn Survey of Grantees

♦ ***A large percentage of the projects would not have proceeded without the grant through the New Century Community Program.***

In evaluating a public program it is not sufficient to identify impacts. It is also important to question whether the actions taken were dependent upon receiving the public funding. If the organizations receiving the NCCP funding had proceeded with their activities with internal funding or with other sources of funding it would be difficult to attribute the impacts achieved to the New Century Program.

To try to answer the question of attribution, each grantee was asked, as part of the survey, what would have occurred if NCCP funding was not available. Responses to this question provide evidence of the importance of the grants; in most cases the entire project would have not proceeded or would have been delayed or scaled back without the NCCP funding. In fact, 42 percent of all of the grantees noted that they would not have proceeded at all without NCCP funding—indicating that for many grantees the impacts achieved were, in fact, attributable to the NCCP funding.

Table 19 Importance of the Grant/Assistance on Actions: What Grantees Think Would Have Happened If They Had Not Received Grant						
	Would Not Have Proceeded	Would Have Delayed	Would Have Scaled Back	Would Have Delayed and Scaled Back	Would Have Proceeded with other Funding	Would Have Proceeded With Internal Funding
Arts & Heritage Grants	32%	4%	36%	7%	7%	14%
Arts: Community & Infrastructure	74%	5%	11%	11%	0%	0%
Historic Preservation	32%	27%	14%	18%	9%	0%
Humanities Project Grants	27%	14%	41%	3%	5%	11%
Humanities: Book Program	73%	13%	13%	0%	0%	0%
Library Community Grant	50%	25%	13%	6%	3%	3%
Library Construction Grants	0%	46%	8%	38%	8%	0%
Museum / Archives Grants	43%	32%	6%	17%	0%	1%
Total	42%	22%	17%	12%	3%	4%

Source: Mt. Auburn Survey of Grantees

Success in Meeting Program Objectives

When the New Century Community Program was initially established, the Cultural Affairs Council worked with the partner agencies to identify a set of core objectives for the program. It identified the following three objectives for the Program:

1. building communities through strengthened cultural resources;
2. the preservation of Maine's historic resources—its properties, artifacts, and documents; and
3. expanding access to education resources by promoting literacy and community access to art and cultural information.

The following section looks in more detail at the success of the NCCP program in meeting these initial "outcomes."

Building Community

It is in the area of building community that the New Century Community Program has had the greatest immediate impacts. There are four areas where there is clear evidence that the NCCP has had an impact:

1. *enhancing community image;*
2. *increasing community involvement;*
3. *organizational capacity building; and*
4. *strengthening collaborative relationships.*

- ♦ *One of the greatest perceived impacts associated with the New Century Community Program has been to help build community pride and a positive self-image in many communities in Maine.*

While it is very difficult to measure the change in a community's image of itself, the number of individuals interviewed and survey respondents who noted the issue of community pride and image was unexpected. The responses from the survey as well as the many interviews completed in communities throughout Maine provide strong evidence that the New Century Community Program is helping to improve how residents in the state perceive their own communities. In the survey, the type of impact that received the highest percentage of responses was "enhancing the community's image of itself"—49 percent of the grantees of all of the programs reported this to be an impact associated with their New Century Grant. (See Table 18.)

When asked an open-ended question in the survey about how the grant added value to the community, a large number of grantees responding by talking about community pride and image. One grantee noted that the grant "brought the community together, young and old and fostered pride." A librarian receiving a Maine State Library Construction Grant reported, "The expanded/renovated library is a source of civic pride. Anyone who comes into the library can see that the community is a place of substance, a place to be reckoned with." Similar comments were made by many of the grantees both in the surveys as well as in the interviews that were completed as part of the community case studies.

Community Building in Rumford: Where's Rumford

A series of newspaper stories run by a prominent Maine daily battered the image and self-esteem of an already fragile Rumford psyche. The stories characterized the small, mill town as full of alcoholics and pungent odors. As one small boy asked the question of his hometown, "Why would anyone want to live here?" As a response to this question, a few of Rumford's visionary leaders established the "Where's Rumford" Bicentennial celebration project—a series of oral histories, exhibits, and school room interventions to tell the "untold" story of Rumford's past, present, and future. Funding from the New Century Community Program has been the cornerstone of the project. A grant of \$1,200 from the MHC was the seed money that launched the idea, leveraged a more than 3:1 match in private donations, and established a Advisory Committee that represented all corners of Rumford. Another \$5,000 was granted through the New Century Community Program to photograph and display a photo exhibit with narrative depicting the town's history. In addition to the 200 attendees at its unveiling during the town's Bicentennial celebration on July 2, 2000, the exhibit has attracted more than 800 additional visitors. Finally, the Maine Arts Commission granted \$20,000 for use toward printing a book that heralds the town's accomplishments and confronts its challenges through 85 oral histories. The book will be used as the basis for an innovative curriculum in the local school district, and further distributed to media outside the region and the thousands of Rumford high school alumni scattered throughout the state and country.

The project has already had some immediate results. First, an evaluation questionnaire conducted with a sample of photo exhibit attendees indicates that changes in attitude toward the town have already occurred. Second, the total grant dollars of the New Century Community Program have leveraged cash and in-kind matches of almost \$75,000 for the whole project. In simple dollars alone, this 3 to 1 leveraging is impressive. Yet, it is more impressive that the project leaders were able to gather most of this funding from sources beyond the town borders—an unusual occurrence for this traditionally self-reliant town. Third, the project also led to a day of training sponsored by teachers and administrators of SAD#23 to develop and integrate a new school curriculum based upon the "Where's Rumford" content. More than 40 teachers from SAD#23 attended the training. Fourth, a number of institutional partnerships in the town have deepened or developed anew as result of the project. The Rumford Historical Society and Rumford Public Library have begun to work closely, and the project's need for space on a web page has pushed the Historical Society to begin web page development for itself for the first time. And, leaders in the field of economic development have also taken notice, generating new interest in the links between the town's economic future and its heritage and image.

◆ *The New Century grants led to increased community involvement—by involving new volunteers, creating more space for community meetings, and supporting community-wide events*

One impact associated with New Century Community Program projects throughout the state is that they have promoted civic engagement in their communities. This has come partially through creating new opportunities for volunteer involvement. According to many of the grantees, the New Century funded projects have leveraged a lot of volunteer activity in their communities. According to the survey, a relatively large number of the grantees reported that the project grant had leveraged new volunteer involvement in their organization. (See Table 20.)

Table 20		
Leveraging New Volunteer Involvement: Survey Respondents		
Program	% of Grantees	Number of Volunteers
Museum/Archives	46%	128
Humanities	30%	77
Artist in Community	25%	2
Arts and Heritage	46%	80
Arts Infrastructure	46%	205

Source: Mt. Auburn Survey of Grantees

Another way that the Program has increased civic involvement is through creating new events that involve the community and by creating new spaces for the community to meet. For example, 28 of the libraries receiving NCCP funding reported that the grant would allow them to increase the number of events they sponsor.

- ◆ *Through its technical assistance and grantmaking activities, the MCAC and its partner agencies have been able to help build the capacity of many nonprofit organizations throughout Maine.*

There is also clear evidence from the surveys and interviews that the New Century Community Program has had a large impact on the organizational capacity of a wide range of public agencies and nonprofit organizations throughout the state. New Century Community Program grants are helping to build the capacity of many of the state's libraries, arts and cultural institutions, historic sites, and important cultural tourism assets. For example, the Maine Music Trail web page project, a musical performance resource for Maine's cultural tourists, increased the capacity of 160 artists and companies to market their products to cultural tourists inside and outside the state. In addition, through the CRIC program, and the consultant visitation program, a number of historical societies and museums have increased their technical know-how in terms of preservation and storage of important historical and cultural collections. Hundreds of museum objects and artifacts have been preserved; many of which were in danger of permanent damage if not for the intervention of the New Century Community Program. As just one example, in the St. John Valley the sharing of a preservation expert by the St. Agathe Historical Society, Maine Acadian Village, and L'Association Culturelle et Historique du Mont increased the knowledge among grantees from novice to intermediate level.

Results from the survey of grantees provide strong evidence that the involvement in the New Century Community Program is building organizational capacity. For many organizations this was their first grantmaking experience. The challenge and inspiration of getting the matching grant was a defining moment in the life of many organizations. Many had not gone out in world before to look at funding. Anecdotal evidence suggests that for many organizations it sparked their appetite and helped them to get the confidence they needed to pursue other sources of funding.

Table 21 Prior Funding Experience: New Century Grant Was First Grant Received	
	% of Grantees
All Respondents	9%
Arts & Heritage Grants	7%
Arts: Community & Infrastructure	19%
Historic Preservation	15%
Humanities Project Grants	5%
Library Community Grant	0%
Library Construction Grants	8%
Museum / Archives	13%

Source: Mt. Auburn Survey of Grantees

The technical assistance and grant writing workshops that took place when the New Century Community Program was established also had some longer-term payoffs—even for organizations that did not receive funding. According to the director of the Maine State Library, there is evidence that the staff of small community libraries that attended their initial grant workshops are now much better prepared to compete for federal funds. The director of another partner agency also noted that as a result of the New Century Community Program many organizations learned how to write better grants and that this was leading to better fundraising capacity—whether or not they actually received a grant through the NCCP.

As part of the survey, grantees were asked to rank their capacity along a number of dimensions before they received the NCCP grant or service and after the project was completed. In every area the overall ranking increased following completion of the project. One-third or more of the respondents reported an increase in almost every area of capacity. Clearly, it was the very small organizations that saw the greatest increase in capacity. Organizations with budgets of less than \$100,000 were more likely to report an increase in capacity—in particular, in the area of fundraising ability and diversified sources of support.

Table 22 Increase in Organization Capacity After Grant						
			Capacity Increased Following Grant			
	Avg. Ranking Before	Avg. Ranking After	All	Small	Mid Sized	Large
Collaboration with Other Non-Profits or Businesses	3.4	3.95	40%	48%	32%	31%
Fundraising Ability	3.2	3.7	34%	41%	29%	14%
Diversified Sources of Support	3.0	3.5	38%	50%	34%	17%
Adequacy of Facilities and Equipment	2.9	3.4	39%	49%	41%	14%
Use of Technology	3.1	3.5	27%	38%	20%	23%
Ability to Serve Patrons	3.7	4.2	34%	43%	27%	30%
Diversified Programming	3.5	3.9	38%	47%	31%	11%

Source: Mt. Auburn Survey of Grantees

The information on grantees and the results of the survey do not reflect the capacity building activities of the CRIC program, which received \$61,600 in NCCP funding and has helped to build organizational capacity through providing technical assistance services to small museums and historical societies. As just one example of their activities, the CRIC office helped the Grand Lake Stream Historical Society to acquire a building and become a museum. The CRIC office helped it with information on becoming a nonprofit, museum bylaws, and collections policies. Once it became a nonprofit the CRIC office has provided assistance related to storing and preserving historic collections.

- ♦ *The evidence from the survey and interviews also suggests that the NCCP has been successful in building community through encouraging community collaboration and partnerships.*

The New Century Community Program has created new connections and relationships among previously disparate or unconnected community-based organizations throughout the state. Many of these new relationships have resulted in more efficient delivery of community services, development of new community programs, or improved funding opportunities. For example, the library grants often played a catalytic role in bringing together different resources and constituents in the community. A number of the librarians who received grants noted in the survey that the funding enabled them to reach out and involve other organizations in the community. In particular, increased collaborations between historical societies and libraries was noted a number of times.

Many examples of increased collaborative activities were found in the case study of Oxford County. Partnerships developed as a result of New Century Community Program sponsored projects included: an archival project sponsored by the Waterford Historical Society with help from the Bethel Historical Society, a historical research project and public exhibit sponsored by the Lovell Historical Society with assistance from the Charlotte Hobbs Memorial Library, and a public presentation of cultural and architectural heritage sponsored by the McLaughlin Foundation and Waterford Historical Society.

Respondents to the survey also noted the impact of the New Century supported projects on relationships within the community. As just one example, the Maine Alliance for Arts Education, which received a \$23,000 grant from the Maine Arts Commission, reported "building community is a two county program which has put the Alliance on the map with strong relationships with 10 school districts and at least 5 collaborative partner organizations."

Preserving Maine's Historic Assets

A number of the grant programs funded through the New Century Community Program focused on the objective of preserving historic assets in Maine. These included:

1. The grant program of the Historic Preservation Commission.
2. The Historic Preservation Commission survey grants.

3. The Maine Memory Network of the Maine Historic Society.
4. The CRIC program of the Maine State Archives and Maine State Museum.
5. The grant program of the Maine State Archives and Maine State Museum.

In addition, some of the grants through the Library Construction Grants Program were used to restore historic libraries and some of the grants through the Arts Commission and the Humanities Council supported efforts related to the state's historic assets.

♦ *Through its grants, the Maine New Century Program has helped to preserve some of the state's more critical historic structures as well as historic documents and artifacts.*

This first round of New Century funding resulted in the preservation of at least 35 historic structures in Maine, as well as the restoration and preservation of thousands of historic documents and artifacts.

Renovation of the St. Lawrence Church

For a number of years, the St. Lawrence Church, a 103-year-old building listed on the National Register of Historic Places that had been a focal point in the Munjoy Hill neighborhood, has stood vacant and deteriorating. A group came together—Friends of the St. Lawrence Church—to seek to preserve the building and has spent the past five years working to put together the funding it needed to restore the property.

After many years of work, the group was able to raise over \$600,000 in the year 2000 to improve the parish hall, most notably by providing a new slate and copper roof. At the same time that the Friends were repairing the property, the Acorn School of Performing Arts, which had previously been housed downtown at the Oak Street Theater, was looking for new theater space. This group decided that the St. Lawrence parish hall could be a great facility for its theater. As a result, the parish hall has currently been developed as a 90-seat, professionally equipped, and handicapped accessible theater. While funding from the New Century Community Program provided only a relatively small portion of the total capital raised for this project, it was a core component of the financing that has allowed this project to proceed. The project has two critical public benefits: preserving an historic asset in a critical location in one of the poorer neighborhoods of the city of Portland and providing a new home within the city for theatrical groups that were threatened by the rising real estate costs in the Arts District.

Since there had been no federal or state funding available for the preservation of historic buildings in Maine for a number of years, the New Century Community Program came at a critical time, when many of the historic structure in the state had deferred any type of rehabilitation activities. Most of grantees involved in construction projects concerning historic preservation reported that their projects involved the restoration of historic features that were in danger of long-term damage, with over half reporting that restoration activities had been deferred for over five years.

While data on the exact number of artifacts and documents saved are not available, the grantees of the Maine Archives and Museum program that did respond to the question on the survey about the number of documents and artifacts impacts (about one-third of all of the program's grantees) reported that the grant had affected about 60,000 items. Moreover, about 67 percent of the respondents noted that *most* of these objects were in danger of permanent or irreparable damage while an additional 37 percent said that *all* of the objects were in danger.

- ◆ ***Through the CRIC program and the consultant visits, the New Century Community Program is building the organizational infrastructure needed to ensure that the state's historic assets are being appropriately managed.***

The New Century Community Program offered small organizations the opportunity to increase their knowledge and capacities related to basic, but essential, functions critical to their organizational survival. Six grantee organizations in the St. John Valley used outside experts to increase their technical capacities and knowledge related to archival and preservation techniques as well as artifact display and collection. All of the organizations stated that this interaction, the first outside consultation from an expert for each of them, expanded their level of basic understanding of preservation practices. In fact, most of the storage and archival techniques previously practiced among the organizations, if persisted, would have led to lost and permanent damage to their collections. For example, one historical society had artifacts stored in an area where moisture from a water tank above was causing significant damage to the collection. Another organization had its collection of catalogues (finely woven rag blankets unique to the area) fading from exposure due to direct sunlight. Overall, the direct intervention of the outside expert impacted more than 1,500 artifacts of Acadian significance (including catalogues, indigenous quilts, homespun linens, woolen blankets, wedding dresses, priest's vestments, and procession banners).

Preserving Endangered Artifacts in Frenchville Maine

The Frenchville Historical Society in Frenchville, a small village in the St. John Valley, received a small Museum/Archives grant of \$3,100 to clean, catalogue, and properly store up to 300 of its fragile and endangered artifacts. Not since the Historical Society's inception in 1987 had anyone taken care of the collection. In fact, The Frenchville Historical Society's railroad museum and its membership laid dormant and inactive over the last four years. During this time, condensation, exposure to light, and extreme variations in temperature endangered a number of items. These items, including framed documents, photographs, mortuary cards, and native textiles, documented community life from the early 1990s through the late 20th century.

With the specter of the New Century grant on the horizon, a single volunteer took a leadership post within the Historical Society, restarted meetings of membership, and committed to overseeing the preservation activities that would occur as part of the grant. Upon completion of the majority of the grant, the Frenchville Historical Society and its museum have experienced dramatic changes. First, the Historical Society was able to contract with a preservation expert to visit the museum and train two summer interns on proper collection cleaning, cataloging, and storage techniques. This sort of expert consultation never occurred before, an enhanced local Society members' collective knowledge on preservation. Second, as summer interns made a visible presence in the museum as they performed their preservation activities for the grant, the museum was once again opened to visitors. Interns documented 83 visits from residents, school children, and tourists during the summer—outnumbering the number of users by far for any previous year. Third, new inquiries for genealogies, visits by high school reunion classes, increased membership activity, and new prospects for donations to the Historical Society (including the donation of a valuable homestead of a prominent town member) are all signs that there is renewed interest in connecting with and celebrating the town's heritage and culture.

One consultant who worked with ten organizations throughout Maine on archival techniques noted that the New Century Community Program has been "able to bring them (small historical societies and museums) to a level where they understand what they are supposed to do and know that they can do it by themselves...the grants have gone a long, long way to preserving local history, making it available, raising awareness within each community, and fostering huge quantities of pride. You can't ask for more than that."

Promoting Literacy and Access to Educational Resources

It is clearly much too early to assess the impacts associated with the family literacy and the educational projects associated with the New Century Community Program. Moreover, the level of resources focused on these outcomes is very small relative to both the need and to other resources in the state that are being focused on educating Maine residents and promoting lifelong learning in the state. However, the case studies, along with independent evaluations of the Humanities Council's Born to Read program, provide some evidence that the NCCP is contributing to efforts to:

- increase the functional literacy among Maine's adult workers;
- increase the literacy among Maine's children; and
- use the arts and heritage to engage children in learning.

♦ *The New Century Community Program funds have been effectively used to increase functional literacy among adults.*

One component of the New Century Community Program's mission is its literacy efforts targeting functionally illiterate adults. A number of reading-related programs have been funded by the Maine Humanities Council through the NCCP, such as the New Books, New Readers program. New Books, New Readers has offered reading opportunities to adult new readers at 26 sites across the state. As one example of this program, the Norway Memorial Library in Oxford County used a New Century grant to sponsor a book series targeting adult new readers. Twelve adults with relatively low levels of literacy participated in a series of book readings at the library.

In the St. John Valley, four programs sponsored by the New Century Community Program focused on increasing literacy among adults. Two of the programs, in particular, focused on targeting new adult readers. Two New Books, New Readers programs at the CHIPPY Center introduced basic reading to many new adult readers. In addition, the Fort Kent Library sponsored two other adult level reading programs as part of the Lets Talk About It program – a partnership program of the Humanities Council and the Maine State Library.

While it is difficult to measure the overall impacts of this program, the testimony of one of the participants of a NCCP reading program who spoke at the Legislative Hearings for the Program's reauthorization captures the potential impacts of this program on individuals. This woman testified that she was barely literate when she started participating in the program. Through the New Books, New Readers program, she

became motivated to learn to read and to continue her schooling. She is now interested in going on to college and is teaching reading herself as an aide in the local school.

In addition to the literacy programs sponsored directly by the Humanities Council, some of the funding from the Maine State Library's Community Grant program has gone for literacy programming and to more generally make the library and its resources more accessible to residents. Many of the libraries reported that due to the funds available through the New Century Community Program they would be able to increase their programming for adults in their community.

- ◆ *There is evidence that the Born to Read program of the Humanities Council is providing an important foundation for promoting literacy amongst many Maine children.*

In addition to funding a number of adult literacy programs, the New Century Community Program funded many early education literacy programs. One of these programs, the Born to Read program, served thousands of Maine children in fiscal year 1999–2000 alone. In the St. John Valley—a region that suffers from below average scores on standardized tests among school children and high rates of illiteracy among adults—Born to Read funding enabled two AmeriCorps members in the Fort Kent area to lead literacy events such as library reading programs, reading aloud activities at child care centers, and sessions at summer reading camps. The AmeriCorps members and the office of MSAD 27's Adult and Community Education expanded early childhood literacy efforts in the Valley to reach 3,000 school children. According to MSAD 27's Adult and Community Education director, the second year track record of the Born to Read Project helped secure a \$16,000 grant from the Stephen and Tabitha King Foundation to continue and further expand the project for a third year.

To better assess the impact of its programs, the Maine Humanities Council sponsored an independent evaluation of the Born to Read Program. As part of this evaluation, a survey of 21 early childhood providers who participated in the AmeriCorps program was completed. (Source: Maine Humanities Council 2000 Provider Survey Results.) The survey found that among the early childhood providers participating in the program:

- 79 percent reported moderate to significant increase in the ability of the children to sit and listen;
- 71 percent reported increased vocabulary among the children;
- 71 percent reported that the children were using longer sentences; and
- 75 percent reported that the children were taking part in more conversations.

The Maine Cooperative Extension also completed an evaluation of the part of the Born to Read program that trains nutrition aides who visit families in their homes. It found that in the 1999–2000 time period the program had distributed 6,713 books, trained 139 individuals in literacy activities, worked with 140 childcare providers, and served 3,595 children. The Cooperative Extension surveyed 96 families that participated in the Born to Read Program. It found that since participating the in the Born to Read program:

- 17 percent reported visits to local libraries;
- 29 percent described reading activities with their children;
- 20 percent increased their own reading; and
- 27 percent increased their enthusiasm for reading and ideas found in books.

Open-ended responses of grantees to survey questions also provide evidence that in addition to the Humanities Council direct service projects, some of the New Century grants were also effectively used to promote literacy around the state. A simple \$500 grant to the Eastport Elementary School from the Humanities Council to buy books as part of a local reading program was perceived as aiding the schools efforts around literacy. According to the school, "This grant provided the economic means to provide homes and families reading material and the realization of the significance of children reading with and to family and community members. A reading mentors program developed out of the program that this grant funded." A recipient of a library community grant that provided books to local daycare centers noted, "Several hundred pre school children were exposed to wonderful books on a regular basis and they and their providers enjoyed top quality story programs—all factors resulted in greater appreciation for books and reading."

◆ *New Century projects have used arts, heritage, and cultural activities as the basis of educational curriculum that has been effectively used to engage children in learning.*

The New Century Community Program funded a number of projects that developed innovative educational content for Maine's children. In some cases, the projects involved the development of specific curriculum for elementary and secondary school students. In other cases, the New Century projects supported events and exhibits that have been used by schools throughout Maine and have provided important resources to teachers throughout the state.

Using Archaeology in Curriculum Development: The Auburn School Department

The New Century Community Program, through a grant from the Maine Humanities Council, awarded approximately \$7,600 to the Auburn School Department for the Edward Little High School's Herbert Hayes Homestead Archaeology Project. The Homestead consists of the remains of a house and barn that were part of a farm owned by a prominent Auburn family from the mid-19th to the mid-20th century. Following the death of the farm's last inhabitant in 1949, the structures fell into disrepair and were eventually torn down. The project uses an archaeological dig as the focal point for an innovative team teaching approach combining English, mathematics, science, and history and aimed at ninth graders who are performing below grade level. Students participate in a range of activities, including excavating and cataloguing artifacts from the site, and engaging in related scientific, historical, social, and cultural research. The project has generated considerable interest and enthusiasm within the school and the community-at-large. Teachers report improved academic performance on the part of students and continued extracurricular participation among some as they progress to higher-grade levels. Adult residents of the area have also donated time to the project. Currently, plans are being made to develop a portable exhibit of the artifacts for display at prominent locations throughout the community. Longer-term plans are being developed to rebuild the structures in conjunction with the local vocational school to house a local historical museum.

The case study of New Century projects in the Lewiston/Auburn region found that 12 of the 14 projects have clearly identifiable educational elements. Some projects were designed primarily for educational purposes, while others incorporate educational elements as a secondary feature. And, many of schools in Maine are examining how to integrate some of the projects to support the educational objectives of the state. For example, a New Century Arts and Heritage grant supported the production of Chantons, a CD of significant French songs performed in an alternating French-English pattern, showcasing and preserving the area's Franco-American cultural heritage. In addition to teaching children about the area's heritage, the alternating French-English patterns are intended to educate children in the French language. The combined cultural heritage and language aspects support the Maine Learning Results, which states that students must study language and culture in an integrated fashion.

Other Outcomes Associated with the New Century Program

Although the CAC was not explicit about the direct economic outcomes associated with the New Century Community Program, the evaluation found that there were direct economic benefits already associated with the first round of New Century grants and services. These included:

1. enhancing Maine's cultural tourism product; and
2. creating short-term construction jobs in Maine.

In addition, the NCCP has had an impact on the overall approach to arts and cultural development in the state of Maine. Through the New Century Community Program, some of the individual organizations have been able to experiment with new approaches to supporting arts and culture in the state.

◆ ***The New Century Community Program has helped to strengthen the state's tourism industry by enhancing the state's cultural tourism "product."***

It is clearly in the area of tourism, one of the most important industries in Maine, that the New Century Community Program has the greatest potential direct economic impact. Tourism has been targeted by the state as one of Maine's key industries. Cultural tourism, which creates approximately 14,000 jobs, generates \$1.3 billion in direct and indirect expenditures, and attracts 2.5 million travelers to Maine, is an increasingly important part of the state's tourism industry. Continuing to attract these cultural tourists requires an investment in the state's cultural, historic, and artistic product.

While the focus of much of the state's activities in promoting tourism is on marketing, the New Century Community Program is focused on strengthening the tourism *product* by enhancing the state's historic sites, increasing the menu of cultural offerings, and developing new markets for cultural products.

Enhancing Portland's Cultural Tourism Product: The Expansion of the Portland Museum of Arts

The McLellan-Sweat House, along with the LDM Sweat Memorial Galleries, was the first home of the Portland Museum of Art and a major component of the Museum until the I.M. Pei designed Charles Shipman Payson building was constructed in 1983. These historic structures have not been open to the public for a long time. In 1998, the Museum developed a vision to reopen the McLellan-Sweat House, conserve it to the Federal period, and use the building as a study center as well as a place for visitors to explore connections between its architecture, the history of its inhabitants, and the 19th century works of art in the Museum's collection. While the Museum received funding for the first phase of project planning from the Getty Foundation, it had difficulty raising funding for the second phase of the project—the design development phase. Staff believe that the \$15,000 design development grant from the New Century Community Program was a catalyst to continuing the project—"the funding of the Maine Historic Commission was crucial to getting other funding and to gaining credibility for the project." The project is now in the implementation phase. It will eventually be a \$12.3 million project, of which the Museum has raised \$7.7 million.

The further expansion of the Portland Museum of Art could significantly enhance the overall attractiveness of Portland, as well as the entire state of Maine, to cultural tourists. With the building of the I.M. Pei building and the expansion of the Museum's collections, the Portland Museum of Art has grown to become a major cultural institution in the state, as well as a key attraction to outside visitors. About 32 percent of the Museum's 150,000 to 175,000 annual visitors come from outside of the state and the museum works closely with the tourism industry—developing marketing materials oriented towards regional, national, and international visitors. The museum estimates that with the reopening of the McLellan and Sweat Houses there will be the following public benefits to Maine: an increase of between 25,000 and 50,000 visitors a year; a \$258,000 per year increase in the Museum's operating budget; and increased educational uses focused on school age children in Maine.

The New Century grants were critical to the renovation of a number of Maine's historic sites; many of them were important cultural tourist destinations. The implication of these investments for tourism is evident in the city of Portland where New Century grants have been critical to the Portland Museum of Art, the Wadsworth Longfellow House, and the Victoria Mansion—all key components of the tourist "product" that Portland has to market. In particular, the New Century Grant to the Portland Museum of Art has been instrumental in allowing the state's largest cultural institution to implement a major expansion that is anticipated to significantly increase both its visitors and its role in enhancing the education of the state's students.

New Century Community Program grants also multiplied the number of cultural offerings in Maine's communities. In Lewiston-Auburn, for example, at least 10 of the 14 New Century Community Program grants involved performances, events, and exhibits with the potential to attract both local residents and visitors. Two projects that attracted large general audiences are *Manny's War*, a play about a Maine resident who became a Nazi prisoner of war, and an exhibit by the Creative Photographic Art Center of early 20th photographs by noted social photographer Lewis Hine. *Manny's War* was performed in front of approximately 300 high school students and 1,400 people from the general public. Estimated attendance at the Lewis Hine photographic exhibit was several thousand.

The results of the survey also provide evidence that the New Century grants have had a direct impact on the number of visitors to cultural events and historic sites in the state. Overall, 27 percent of the grantees reported that the New Century grant had increased the number of visitors in their community and 34 percent reported that it had increased the menu of arts and cultural events. (See Table 18.) In addition, the grantees estimate that between 5 and 25 percent of the visitors come from outside of their region.

A number of projects supported by New Century Community Program grants have developed new markets for Maine's cultural products. Perhaps the largest single project in terms of creating new markets is the Maine Music Trail web page. The page has increased the exposure of more than 160 music artists and performances. The Maine Office of Tourism uses the Maine Music Trail in its fulfillment piece (The Maine Attraction guidebook), which reaches about 260,000 potential visitors.

◆ ***The construction-related projects supported through New Century funds created short-term construction-related employment within the state of Maine.***

Two of the New Century Programs, the Library Construction Program and the Historic Preservation Program, provided funds to support direct construction-related activities. In total, there were 55 construction projects funded with New Century grants. These projects received \$910,000 in funding through the New Century Community Program and leveraged an additional \$5.8 million in matching funds. A conservative estimate of the total construction related investments in the state of Maine resulting from the first round of New Century Community Program funding is approximately \$6.7 million.

Much of the economic benefit related to this construction spending remained within the state of Maine. Almost all of the libraries and historic sites that engaged in construction activities reported that their contractors were from within Maine.

◆ ***NCCP funds have become the "seed capital" of the arts and cultural sector in Maine—supporting "pilot" efforts that are now becoming established projects and programs.***

The NCCP has provided the cultural organizations of Maine with the ability to make some higher risk, but innovative, investments in arts and culture in the state. The first round of funding also made building new collaborations and connections easier. As a result, there have been some significant changes in the overall arts and cultural funding environment in Maine.

This is best exemplified by changes in the Maine Arts Commission. The Commission sees the "Artists in Community" program as one of the most successful grant programs it has ever been involved in. The activities funded through NCCP support not only building new capacity and new connections at the local level, but have also affected the strategy and orientation of the Arts Commission itself. It is now incorporating a number of its different grant programs under the Artists in Community program, which will now be the one place to go for discretionary funding for projects that seek to build community through the arts. The affect of the NCCP on the Arts

Commission can be found in its recent five-year strategic plan as well as the action the Commission has taken in response to the events of September 11th. In its Partnership proposal to the NEA, the Arts Commission noted:

The Arts Commission is ready to shift resources and priorities to speak to our changing world, and we believe we can do so within the agency philosophy and programs that are devoted to the values of building healthy communities, providing for a rich arts education experience for our K-12 young people, and celebrating and supporting Maine's individual artists, including artists' work in public places. Most of all, we believe that we must work "with" rather than "for" the people who make Maine the special place that will "let our eyes fill and be lifted."

According to the Arts Commission director, this change in orientation is largely due to its experience with the New Century Community Program.

Linkages to the Longer-Term Economic Vitality of Maine

When each project supported through the New Century Community Program is examined individually, the impacts on the state of Maine can seem relatively limited. However, if the investments are examined at the community level and over a longer time frame, there is evidence that there are substantial potential economic and social benefits to residents and businesses throughout the state of Maine. Many of these impacts are more qualitative in nature and are difficult to translate in terms of direct economic benefits. While difficult to quantify, they are no less important.

While after two years, there are very limited direct economic development outcomes associated with the New Century Community Program, this section examines how over the long-term the outcomes associated with the state's investment in its arts, cultural, and historic infrastructure are linked to these three critical factors affecting the future competitiveness of the economy of the state of Maine:

1. enhancing the quality of life helps to attract businesses, entrepreneurs, and workers to Maine;
2. a highly educated and skilled workforce is one of the key factors affecting the competitiveness of the state's economy; and
3. strengthening a community's "social capital" is critical to the economic revitalization of many communities in Maine.

Strengthening the Competitiveness of the Maine Economy Through Enhancing the Quality of Life

Over the past decade, there has been growing recognition that the quality of life in Maine has been a key factor in helping the state to retain existing companies, attract new investment and tourists, and grow new companies. This quality of life is of particular importance to those segments of the Maine economy that are growing.

- ◆ ***Through strengthening the state's libraries, strengthening and restoring the state's historic assets, and creating new venues for arts and culture, the Maine New Century Community Program is helping to enhance the quality of life in communities throughout Maine. This quality of life is important to maintaining the competitiveness of some key targeted clusters and fostering entrepreneurial development in Maine.***

The entrepreneurs who start and grow technology-based businesses, one of the economic clusters currently being targeted by the state, are attracted to Maine primarily because of its quality of life. And, clearly, the state's artistic, cultural, and historic assets are a fundamental component of this quality of life.

The retirement industry, another economic cluster targeted by the state, also requires a strong arts and cultural environment. According to the Maine State Planning Office's report, *A Golden Opportunity*, "National research has shown that among the strongest factors that influence where a person decides to retire are natural and cultural amenities."

Finally, the arts and cultural environment is part of the quality of life that many financial service and telemarketing businesses are looking at when they are making corporate location decisions.

The analysis of some of the preliminary outcomes associated with the New Century Community Program provides evidence that the activities that it has supported are helping to enhance the quality of life in communities throughout Maine. This investment in the cultural and historic amenities of the state are likely to have some longer term economic impacts in terms of entrepreneurs and businesses in key targeted clusters that are attracted to Maine.

Strengthening the State's Current and Future Workforce

Profound changes in the corporate workplace have occurred over the last ten years. Fierce domestic and global competition has forced companies to adopt a number of changes in the way they do business. The result is a dramatically different work environment, one that demands high performance from employees: team work, problem-solving, critical thinking, understanding systems, and effective written and oral communications. For businesses in Maine to remain competitive, they need a workforce with these skills.

- ◆ ***The New Century Community Program could help to build the skills of the state's residents through promoting literacy, appreciation for arts and culture, and innovative curriculum.***

Do the many educational programs supported through the New Century Community Program have any type of "economic" impact on Maine? Again, while very difficult to quantify, studies suggest that school performance and the quality of public education is an increasingly important factor in the economic competitiveness of a state and arts education and literacy programs improve the academic performance of kids and the overall performance at individual schools.

The New Century Community Program is helping to build new relationships among organizations involved in arts, culture, and heritage, and students, teachers, and schools throughout Maine. These programs are contributing to efforts to prepare the state's youth for the new workplace. Evidence suggests that arts and cultural programs in the schools build some of the very skills—such as teamwork and effective communications—that are most valued by today's employers.

Residents of Maine need to have a minimum level of literacy (beyond standard definitions of functional literacy) in order to be successful in practically any job in New Economy. Efforts, such as those of the New Century Community Program, that promote increased literacy among the adults and children of the state of Maine will be an essential component of building a skilled workforce.

♦ ***The New Century Community Program is contributing to creating a cultural environment that is an important factor in attracting young, skilled residents.***

In an environment where there is increasing competition for skilled workers, there has been a growing awareness of the need for a state to be able to both retain its skilled professional workers, as well as to attract new workers to the state. Part of the "amenities" that Maine has to sell to young professionals is a rich cultural environment—particularly in the Portland region. The New Century Community Program is helping to build new arts and cultural activities in the small cities and towns of the state—making these communities more competitive in terms of their ability to retain and attract skilled young residents.

♦ ***The New Century Community Program is enhancing access points for lifelong learning throughout Maine.***

There is widespread agreement that it is important that the residents of the state have access to resources for learning throughout their life. This requires public libraries that have the infrastructure and resources required to support lifelong learning, as well as other venues for promoting learning. The NCCP, through its support of libraries as well as other efforts that are focused on promoting life long learning, is contributing to the educational infrastructure needed in today's economy.

The New Century Community Program Helps to Build the State's "Social Capital"

Social capital—the networks, norms, and social trust that underlie the successful functioning of a community—is one of the important components of a healthy community. And, there is growing recognition that a healthy community is a prerequisite to a healthy economy.

- ◆ *Investments in culture, heritage, libraries, and preservation that promote partnership and social connections strengthen and build the social capital of Maine's communities.*

The strength of a community's civic life is the foundation of its social capital. And, a strong civic life requires that a community's residents have a pride of place. A celebration of heritage and culture helps to create a more positive civic culture and social connections within Maine's more rural communities and older industrial areas—communities that have a very poor self-image. This poor image exacerbates the continued loss of population and economic activity and further diminishes the “social capital” in the community.

The analysis of some of the preliminary impacts associated with the New Century Community Program provides strong evidence that many of the activities supported through the Program are helping to rebuild a sense of pride in the community and have been rebuilding community connections. While it is very difficult to document the economic benefits associated with helping to strengthen Maine's social capital, it is probably in this area that the New Century Community Program will have its most enduring and most far reaching impacts on the lives of the residents of Maine.

SECTION THREE:

ANALYSIS OF AND RECOMMENDATIONS FOR FUTURE EVALUATION

Introduction

Need for Ongoing Evaluation

In this section, Mt. Auburn Associates proposes an evaluation methodology to measure the future impacts of the Maine New Century Community Program. Future evaluation of the program will serve two purposes. First, the Maine Cultural Affairs Council (CAC) can use the program evaluation to determine whether the intended outcomes of the project are being achieved and to identify the range of impacts associated with the public investment in the New Century Community Program. The evaluation will also provide the legislature with an objective assessment of the current and potential benefits of the program for Maine residents and businesses.

Mt. Auburn conducted the first evaluation of the New Century Community Program in 2000–2001. Mt. Auburn took into account two factors in designing its evaluation. First, the program was relatively young and many of the anticipated outcomes are long-term in nature. Second, the program has multiple goals and provides funding for a wide variety of activities. Given its relatively brief history, Mt. Auburn conducted the first evaluation by focusing on *program outputs* (numbers and types of services provided, and satisfaction with program services among grantees and beneficiaries) and *institutional development impacts* (impacts on the capacity of cultural organizations to undertake development activities that will translate into economic and community benefits in the future). This first evaluation also outlined some preliminary *program outcomes* (intermediate and longer-term impacts of program services) that may be attributable to the New Century Community Program.

Now that the first round of funding and grantmaking for the New Century Community Program is complete, the CAC should conduct future evaluation that involves continued monitoring, assessment, and analysis of the program. Any future evaluation, however, is only as good as the resources and capacities of its participants. In this case, recommendations for future evaluation should take into account the assets and limitations of the CAC, seven agency partners, and grantees. Each one of these New Century Community Program stakeholders will bring unique challenges and opportunities to the evaluation.

Given the importance of capacity issues, this section begins with an assessment of the capacities of the Program's stakeholders. The assessment is the foundation upon which Mt. Auburn builds its recommendations for future evaluation. There are five categories of recommendation: (1) create an ongoing evaluation structure, (2) develop

arts and cultural performance measures for the New Century Community Program and statewide indicator projects, (3) develop standardized tools to collect data on performance measures, (4) use existing database and develop new Internet shareware capabilities to post, store, and track data, and (5) fund technical assistance to reach low-capacity grantees in the field.

Methodology

Mt. Auburn gathered information on the general collection and evaluation capacities of New Century grantees through interviews and a survey. Mt. Auburn conducted between 20 and 30 interviews in-person or via phone with grantees. Mt. Auburn also administered a survey to 452 grantees asking specific questions about their evaluation practices and general capacities.

Mt. Auburn collected information on the capacities of the CAC and the New Century partner agencies through interviews, observation, and working with assigned staff, partner agency personnel, and board members of the CAC over a year of their activities. Interviews included past and current chairs of the CAC, executive directors of the seven partner agencies, and associated staff of the seven partner agencies. In order to better understand the inner workings of the CAC, members of the Mt. Auburn team recorded the content and observed the process of eight CAC meetings and subcommittee meetings over the course of the year.

Capacity of Grantees, New Century Partners, and the Maine Cultural Affairs Council

Grantee Experience with Evaluation

While a majority of New Century grantees report that they conduct evaluations of their programs, there is evidence that grantees have limited understanding of the scope and range of evaluation techniques.

- ◆ *The majority of grantees undertake evaluations of their programs, primarily through collection of anecdotal evidence or through satisfaction surveys.*

Sixty-eight percent (68 percent) of all New Century grantees report that they conduct regular evaluations of their programs. Of these, 46 percent conduct evaluations by collecting anecdotal evidence and 36 percent conduct evaluations through satisfaction surveys. Ten percent of grantees conduct evaluations through outside evaluators and 19 percent use other techniques to conduct evaluations of their programs.

Does Organization Conduct Regular Evaluations?					
	Conducts Regular Evaluations	Satisfaction Surveys	Outside Evaluator	Anecdotal	Other
Arts & Heritage Grants	78%	48%	11%	48%	19%
Arts: Community & Infrastructure	79%	53%	16%	79%	16%
Historic Preservation	77%	45%	18%	55%	27%
Humanities Project Grants	69%	40%	11%	46%	26%
Library Community Grant	69%	38%		44%	16%
Library Construction Grants	46%	23%		38%	8%
Museum / Archives	62%	22%	13%	35%	17%
Total	68%	36%	10%	46%	19%

- ◆ *Despite this relatively high, self-reported experience with evaluation, closer examination of survey responses indicates some lack of capacity in providing some simple measures of program outcomes.*

Survey questions that asked to enumerate specific outcomes were often left blank. For example, questions on the number of documents or artifacts affected by the grant, the number of visitors to an event, or the increase in the number of visitors to a historic site or library were left blank by a large number of the survey respondents. The failure to provide this information probably means that many of the organizations do not keep basic information on the impacts associated with the grant.

- ◆ *Small organizations and rural organizations are less likely to conduct regular evaluations than their mid-sized, large, and urban counterparts.*

Sixty-four percent (64 percent) of small-sized grantees¹ report that they conduct regular evaluations. Seventy-one percent (71 percent) of mid-sized organizations and 81 percent of large organizations report that they conduct regular evaluations. In addition, only 66 percent of rural grantees report that they conduct regular evaluations, while 76 percent of urban grantees report that they conduct regular evaluations.

Does Organization Conduct Regular Evaluations?					
	Conducts Regular Evaluations	Satisfaction Surveys	Outside Evaluator	Anecdotal	Other
Large Organizations (>\$500,000)	81%	65%	16%	74%	10%
Mid-sized Organizations (\$100,000-\$500,000)	71%	45%	16%	55%	14%
Small Organizations (<\$100,000)	64%	17%	5%	28%	25%

¹ Mt. Auburn Associates classifies small organizations as those with less than a \$100,000 budget, mid-sized organizations as those with budgets between \$100,000 and \$500,000, and large organizations as those with budgets greater than \$500,000 per year.

Grantee types that are least likely to conduct regular evaluations are Library grantees, while those most likely are Arts Commission and Historic Preservation grantees.

Organizational Capacity of Grantees

While most New Century grantees do not report barriers to capacity, there are some differences between small and large organizations that may affect their capacity to contribute to future evaluations.

- ◆ *According to self-reported responses to the survey, the average New Century grantee possesses no major capacity barriers preventing them from participating in, tracking, and undergoing evaluative efforts.*

Most grantees report higher-than-adequate organizational capacity. The average capacity of grantees for all measures is 3.9 on a scale of 1 (low capacity) to 5 (high capacity).² Capacity is determined through such measures as use of technology, fundraising ability, adequacy of facilities, collaboration with other nonprofits and businesses, diversified sources of support, ability to serve patrons, and diversified programming. While not necessarily directly related to their ability to participate in future evaluative efforts, these measures give some indication as to whether or not an organization may encounter barriers that could limit participation. Organizations with limited fundraising ability or inadequate facilities, for example, often face challenges in devoting the necessary resources to conduct valid and reliable evaluative activities.

- ◆ *Survey responses to more specific questions related to use of technology show that grantee organizations, on average, believe they have generally high levels of computer literacy and access to computers.*

The average capacity of grantees for all measures related to computer access and literacy is reported at 4.0 on a scale of 1 (low capacity) to 5 (high capacity). These measures include understanding of basic computer applications, access to computers, use of database programs, use of e-mail, and use of the Internet. The only measure that shows some divergence from the average for all measures is the use of a database application. The average response of all grantees for use of a database was 3.6 on a scale of 1 (low capacity) to 5 (high capacity).

² This is a measure of grantee capacity after the investment of the New Century Community Program grants. As noted earlier, there was a positive net change in grantee capacity from before to after the New Century Community Program.

Organizational Capacity Related to Technology						
	Lowest	2	3	4	Highest	
Understanding of Basic Computer Applications	3%	1%	24%	31%	41%	100%
Access to Computers	3%	3%	17%	26%	51%	100%
Use of Database Program	8%	10%	22%	32%	28%	100%
Use of E-Mail	6%	3%	12%	29%	50%	100%
Use of Internet	6%	6%	21%	27%	40%	100%

- ◆ *The same survey responses, however, highlight some differences in the general level of capacity between small and large organizations.*

The most pronounced difference in capacity between small and large organizations relates to the use of technology. On a scale of 1 (low capacity) to 5 (high capacity), small organizations averaged 3.2, relatively low when compared to the 4.0 average for the same measure for large organizations. Small organizations also report less capacity among the remaining measures (all differences that are statistically significant). The following measures are listed in order of magnitude from a greater difference to a smaller difference: diversified programming, adequacy of facilities, collaboration with other nonprofits and business, fundraising ability, diversified sources of support, and ability to serve patrons.

- ◆ *Small organizations and organizations based in rural areas encounter unique capacity issues related to participating in, undertaking, and understanding evaluative activities.*

On-site interviews and visits statewide highlighted some of the unique challenges in conducting evaluation activities with many small and rural organizations. The most prominent issues included lack of knowledge about performance measures and gathering data, lack of access to computers, lack of know-how about information technology, and limited levels of education. Striking examples of these capacity deficits were present among grantees in the St. John Valley. At least a handful of grantee organizations in the St. John Valley had to use “angels” in the region to apply for and respond to written grant requirements because of limited reading and writing skills. These “angels” volunteered their time to write the grants, submit ongoing paperwork, and translate correspondence for the grantees. Needless to say, these grantees also did not have access to—or the skills to communicate through—computer technology. In addition, a number of grantees in the St. John Valley were very small organizations run by volunteers and had budgets with less than \$1,000.

Capacity of the CAC and the Seven Partner Agencies

Leaders of the Maine Cultural Affairs Council and administrators and staff of the seven partner agencies show leadership qualities that support good future evaluative activities.

- ◆ *CAC leadership shows a strong commitment to undertaking future evaluative activities of the New Century Community Program.*

Important to any program evaluation is the commitment of leadership to conduct an evaluation with integrity. The CAC leadership has already shown its integrity by funding and proceeding with an evaluation of the first two years of the New Century Community Program by an outside entity. In addition, our interviews indicate that the current and past chairs of the CAC have a high level of understanding of the role of evaluation in carrying forward effective programming. They are well versed in the techniques and ethics of evaluation, and open to keeping the integrity of the findings—whether positive, neutral, or negative—central to improving the New Century Community Program.

- ◆ *Administrators and staff of the seven partner agencies are practiced and seasoned administrators with good capacities to support future evaluative activities.*

Chief among the attributes of these administrators is their long track record of cooperation, openness to innovative practices, and implementation of effective state-level policy. Most of the top administrators of these public and nonprofit agencies have directed state cultural policy for their respective agencies for 10 to 20 years. The newest director among them has been in his position as the agency's top administrator for five years. These administrators also have proven that they can put aside their own agendas and work together to achieve a common, innovative goal. The development and implementation of the New Century Community Program is a direct byproduct of this cooperative and innovative spirit.

- ◆ *Stakeholders of the New Century Community Program have created a database that will be useful in evaluating the future impacts of the program.*

A number of the partner agencies created and contributed to the development of a database that contains baseline information on the grants during the program's first two years. The database provides the best overview of the New Century Community Program's grantmaking activities, including information on grantee types, narrative of the proposed grants, grantee amounts, total project costs, and information on matching funds.

- ◆ *The current evaluation has also generated a survey with responses from 253 grantees that future evaluators can use as a baseline of comparison data.*

One of the tools left behind by the first evaluation will be a comprehensive written survey and its accompanying data. The written survey is structured into two parts. The first part asks questions generic to all grantees, such as assessment of the grantmaking process, organizational capacity issues, and general impacts. The second

part of the written survey asks questions specific to each grantee type so as to capture the variations of impact across all program areas. The evaluation team also developed a database to record, track, and analyze the survey responses. The CAC can use the questionnaire developed for the initial evaluation to develop future written surveys and use the data as baseline to compare and track future impacts.

- ♦ *One of the New Century's first-round projects, the Maine Memory Network Project, establishes a precedent and system of using technology to overcome barriers to collecting varied and multiple sources of information for evaluative purposes.*

The New Century Community Program funded the creation of the Maine Memory Network, a system of accessing and inputting state records through the Internet. The project developed a software system that can balance the need for access to information while monitoring its content. Given the tremendous diversity of programs and constituencies involved in the New Century Community Program, any future evaluation will need to develop an on-line database system that is accessible, yet secure.

- ♦ *Some of the partner agencies established technical assistance programs for grantees that, in the future, could help establish common expectations and reporting around data collection.*

Many of the CAC member agencies provide technical assistance to grantees. This assistance varies by agency, but can include assistance in writing and submitting an application, finding additional funding, and providing a technical expert to advise on the project itself. The survey of Maine New Century grantees shows that 92 percent of respondents report that the technical assistance received was "very useful." In addition to assisting with better grantee design and implementation, technical assistance can also provide a mechanism to clarify the expectations and techniques needed to collect reliable data for evaluation.

Challenges in Future Evaluation

Despite these resources, the CAC and its stakeholders will encounter some challenges in conducting future evaluation.

- ♦ *The CAC has very little, if any, funds budgeted to support operating overhead needed to conduct good program evaluation.*

The original mandate by the state legislature to create the CAC in 1991 did not give the CAC a staff or budget to carry out its mission—a situation that has not changed to this day. For example, the New Century Community Program is CAC's main source of funding. The legislation creating the New Century Community Program, however, does not allow for administrative overhead. Furthermore, funding for this evaluation of the New Century Community Program has come primarily from grants written by one of the agency partners and, like CAC's other activities, carries with it little funding for administrative support.

- ◆ *The partner agencies did not establish common collection or reporting practices during the first round of New Century grantmaking.*

The first round of grants for the New Century Community Program had a different set of grant application structures and varied reporting requirements for each agency's grantees. These variations made it more difficult to collect data that were comparable and useful for an evaluation of the short- and long-term impacts of the program.

- ◆ *While some partner agencies have more experience in evaluative practices, most are just beginning to establish baselines for future program evaluation.*

In general, most of the agencies are new to conducting and collecting information useful for evaluations. On the agenda of most agencies are the issues of what data to collect, how to collect the data, and what to do with the data. One partner agency with some experience in evaluation is the Maine Arts Commission. The Arts Commission undertakes evaluation of its programs by hiring outside evaluators to conduct case-study reports of program areas. In addition, the Maine Humanities Council's Book Programs has begun to collect output data by collecting qualitative and quantitative reports from its grantees. The Maine State Museum and Maine State Archives have begun to collect data on archived and impacted documents as part of their programs.

Recommendations for Future Evaluation Activity

The goal of program evaluation is to measure the effectiveness of a policy intervention. It is important for the CAC to establish the perimeters and intent of such an evaluation, as well as set operating principles for carrying out future evaluation of the New Century Community Program. Based upon the preceding findings, Mt. Auburn has developed five general categories of recommendations:

- create an ongoing evaluation structure;
- develop arts and cultural performance measures for the New Century Community Program and statewide indicator projects;
- develop standardized tools to collect data on performance measures;
- use existing database and develop new Internet shareware capabilities to post, store, and track data; and
- fund technical assistance to reach low-capacity grantees in the field.

Implementation of each recommendation will help the CAC carry out a reliable and successful evaluation of the New Century Community Program.

Create Ongoing Evaluation Structure

One of the CAC's first challenges will be to establish a structure to oversee, define, and provide legitimacy to future evaluation of the New Century Community Program. Following are three recommendations to develop this structure.

- ◆ ***Establish a working group to set goals and oversee the general direction of the evaluation process.***

This working group should function much like the CAC's current working groups. It should be comprised of a core group of CAC members and representatives from the seven partner agencies. The core group should convene to make decisions on which performance measures to use in future evaluation of the New Century Community Program, the general process and procedures needed to carry out an evaluation, and steps to report findings back to the full CAC body.

- ◆ ***Select one agency staff representative to be responsible for carrying out the evaluation in his/her agency.***

The primary role of each agency's appointed representative will be to assist agencies in carrying out day-to-day activities of the evaluation. Each representative will be responsible for communicating directions from the CAC working group to agency personnel and will be the conduit for agency-generated questions, comments, and feedback. A secondary goal of appointing an agency representative will be to build internal capacity among the cultural agencies. The appointed person will build a history and knowledge of evaluation techniques that will assist the agency in carrying forth future evaluation activities, whether related to the New Century Community Program or not.

- ◆ ***Establish the objectivity and legitimacy of the CAC's evaluation group.***

The evaluator's responsibility is to provide a full and candid report of impacts. Inevitable tensions exist when program people have to report honestly on these impacts. The CAC working group should determine which elements of the evaluation can best be carried out by itself, agency staff, and/or outside experts. In making these decisions, the CAC evaluation working group provides some distance and objectivity to the overall program evaluation. This objectivity will help agencies carry out a more valid and reliable evaluation of their programs. It will also give the results of the evaluation more legitimacy in the field. In further developing future evaluation activities and lending credence to its findings, the CAC evaluation working group may want to work with outside experts to answer questions related to the practice and techniques of valid and reliable evaluation.

Develop Arts and Cultural Performance Measures for the New Century Community Program and Statewide Indicator Projects

The next step in program evaluation is to define what questions policymakers hope to answer, and which performance measures will lead to the answers. Based upon discussion with New Century Community Program stakeholders and research in the field, Mt. Auburn has developed the following recommendations related to performance measures.

♦ ***Establish performance measures to evaluate the New Century Community Program.***

A number of performance measures to evaluate the New Century Community Program have already been established as part of the evaluation of the New Century Community Program's authorization and reauthorization process. The CAC should re-examine the desired impacts of the New Century Community Program and, with this knowledge, reaffirm or choose new measures by which to base its future evaluation activity. Below is a list of suggested program outcomes with indicators for measuring impact. Each indicator should be measured by degree of change over time; that is, the effect before and after the intervention of the New Century Community Program. These measures should not remain static—the goals and desired impacts of the program are likely to change over time. In the future, new indicators for measuring impact should be developed to reflect these changes.

The table below categorizes output and outcome measures that can be used by the CAC in its evaluation of the New Century Community Program.³ The measures listed in the table are meant to be representative, not exhaustive.

Categories for Measuring Outcomes						
	Grantmaking Process	Preserving Historic Assets	Building Community	Human Capital/ Workforce	Social Capital	Economic Development
Outputs	Received grant, completed grant, received technical assistance, matching funds leveraged	Number of historical documents/ artifacts restored, number of historically significant buildings restored	Number of programs offered, patrons served, partner organizations	Number of students reached, number of children enrolled in literacy programs, number of books distributed, number of schools and teachers involved	Number of volunteers, civic involvement through attendance at events, number of community events sponsored	Number of tourists attending events, increase in sales, creative enterprise development, construction-related employment, improved tourism product (number of new tourism-related events and resources)
Outcomes	grantee satisfaction, grants reach communities throughout the state	Historic character of Maine's communities is preserved, appreciation of history and cultural heritage	Increased organizational capacity, increased collaboration within the community	Graduation rates, literacy rates, labor force participation rates, degree attainment, Test scores	Increased community image and pride, community partnerships, volunteer involvement in the arts, business involvement in the arts	Increased jobs and economic activity in creative cluster, increased jobs and economic activity associated with cultural tourism, increased entrepreneurial activity

³ Program outputs are the number and types of services provided, usually referred to as immediate impacts of a program intervention. Program outcomes are the longer-term impacts of program services. Outcomes are the end result of a program and can be positive or negative and intended or unintended.

◆ ***Integrate new arts and cultural performance measures into statewide efforts.***

The Maine Cultural Affairs Council should also work to integrate new output and outcome measures in other statewide indicator projects. Adoption of arts-related performance measures by other statewide efforts will bring attention and legitimacy to arts and cultural program interventions as good public policy. The first step should be to add additional arts-related measures to the Maine Economic Growth Council's Measures of Growth project. Maine's arts and cultural community already has a precedent of success with the Maine Economic Growth Council. Leaders in Maine's arts community (galvanized by the Maine Arts Commission and the Maine Community Foundation) were able to get an "arts and cultural spending" performance measure added to the Measures of Growth project. The measure's benchmark for 2001 was that "Maine arts and culture expenditures per capita would improve relative to northern New England expenditures per capita from 2 percent less in 1996 to 20 percent more by at least 2001." Additional statewide performance measures could include:

- number of historical and cultural events offered;
- cultural tourism patrons;
- number of self-employed artists;
- jobs generated from creative enterprises; and
- condition of historical assets.

Develop Standardized Tools to Collect Data on Performance Measures

The CAC and seven agencies need to develop common evaluation instruments and collection practices. Mt. Auburn recommends that the CAC's evaluation working group contract with an administrative entity (outside evaluator or inside agency with capacity) to administer a series of written surveys and case studies.

◆ ***Develop and administer a series of written surveys sequenced to track the outputs and outcomes of the New Century Community Program.***

The CAC should use the survey instrument developed by Mt. Auburn as a template for future written surveys. The same format should be adopted, with one section of general questions relevant to all grantees and a second section customized to ask questions specific to each grantee type. (See Appendix for survey samples.)

The surveys should be sequenced to collect data among grantees prior to funding, two years after funding, and four years after funding. Sequencing the survey longitudinally allows for data collection that will draw out and compare changes of impacts over a period of time.⁴ An interval of surveying two years after the initial pre- and post-funding survey reduces the cost of more frequent collection.

⁴ A longitudinal study is an evaluation design in which data are collected at several points in time from the same groups and organizations.

The table below outlines the sequence of surveys:

Schedule of NCCP Data Collection			
Year	Round I NCP Grantees ⁵	Round II NCP Grantees	Round III NCP Grantees
2000	Collect baseline data (completed by CAC)		
2001	Survey of Round I grantees at end of grants (completed by Mt. Auburn)		
2002		Collect baseline data on Round II grantees at beginning of grant cycle	
2003	Final impact survey of Round I grantees		Collect baseline data on Round III grantees at beginning of grant cycle
2004		Follow-up survey of Round II grantees	
2005			Follow-up survey of all Round III grantees at end of grant cycle
2006		Final impact survey of Round II grantees	
2007			Follow-up survey of sample of Round III grantees

◆ ***Conduct periodic case studies to capture some of the more qualitative impacts of the New Century Community Program.***

Many policymakers assume that quantitative methods yield more objective data and can lead to more confident conclusions. However, qualitative approaches often yield more rich and useful information in new or innovative programs. New and innovative programs, such as the New Century Community Program, often have little precedent for standardized quantitative measures. Many of the New Century Community Program's impacts fall into this latter category and should involve case study evaluation to uncover the full breadth and depth of program intervention.

The consulting team suggests a number of areas to conduct case studies to supplement and enrich the quantitative data derived from the written surveys.

⁵ Round I of the New Century Community Program is already in its third year. The CAC did not conduct pre-grant surveys or select a sample of non-grantees to survey.

- First, the CAC should use the geography-based model of case study analysis to follow-up on the four original case studies completed by Mt. Auburn. Mt. Auburn used case studies to evaluate the impacts of grant activities in Portland, Lewiston-Auburn, Oxford County, and the St. John Valley. (See Appendix for the case study report.)
- Second, the CAC should conduct additional case studies by identifying areas of program outcome that are difficult to capture by quantitative measures. One example of such a program outcome would be social capital, a concept that recently has gained much notoriety and attention, but is difficult to measure quantitatively.
- Third, case studies could focus on sub-groups or populations of interest, such as rural artisans, large cultural tourist attractions, or indigenous groups.
- A final area in which to conduct a case study could be program type, such as all library construction, book program, or arts and heritage grant areas.

Use Existing Database and Develop New Internet Shareware Capabilities to Post, Store, and Track Data

Another step in program evaluation is to develop mechanisms that make collecting and tracking the data useful for final analysis. The access to and ease of use of these mechanisms is critical for programs that have multiple stakeholders, such as the New Century Community Program. The following recommendations address these data collection and tracking issues.

♦ *Use the existing database to track and analyze data from performance measures of the New Century Community Program.*

The CAC and agency partners should continue to use the New Century Community Program database structure to collect, store, and track new data. The database in its current form, housed through the Maine Humanities Council, provides the best overview of the program. Its content includes basic program information on all grantees (contact information, type of organization), narrative on the proposed grant intervention, grant amount, total project cost, and information on matching funds. Mt. Auburn used the database as the foundation for analysis of the New Century Community Program as a whole. In so doing, the consulting team also worked with CAC partners to input additional fields of information, including results from the written survey of grantees. The result is a database with rich content and a baseline of activity that the CAC and its partners can use for future evaluation of the New Century Community Program.

♦ *Develop new Internet shareware to enable consistent and accessible options for grantees and CAC agencies to add new data to the database.*

Access to and consistency of data input procedures are critical elements in maintaining a useful and up-to-date database. A first step to achieve these goals is to create an Internet-based software program that allows different levels of sharing and access to the database by the CAC, partner agencies, and grantees. The Maine Memory Network's online program illustrates a model of this shareware capability (knowledge

and capacity that is already within the CAC network of partner agencies). The CAC would need to hire or appoint a database administrator to develop procedures and maintain the day-to-day operations of the database.

The customized online shareware housing the database will need to be capable of a number of functions.

1. First, the program will need to give New Century grantees across the state an online opportunity to fill out reporting requirements and New Century Community Program surveys. Responses inputted online will be able to be merged directly into the database. A system of checks and balances established by the CAC and database administrator will ensure the integrity of the data.
2. Second, CAC partner agencies will need to have direct password-guarded access to the database. This direct access will allow partner agencies to immediately add additional data to their grantees and grant programs.
3. Third, the database administrator and select CAC members will be the only ones with exclusive clearance to change the database's basic structure and relationships. This system of checks and balances prevents unintended changes or corruption of the basic structure or content of the database without prior knowledge from the CAC.

Fund Technical Assistance to Reach Low-Capacity Grantees in the Field

As a final step, the CAC should fund an ongoing technical assistance program to support standard collection and reporting measures in the field as well as to enhance the technical capacities of the state's small and rural organizations.

The CAC should work with partner agencies to expand current technical assistance capacity for each New Century Community Program area. One of the primary goals of the technical assistance would be to help implement standard data collection and reporting techniques among grantees. The need for technical assistance in this area would be particularly important among the state's small and rural organizations with already low capacities. In addition to this role, technical assistance experts should act as consultants and broaden their reach across the state to generate new applicants and provide follow-up support. A central operating structure with a group of experts ready to work on a contract basis would create consistency in technical assistance and add efficiency in service delivery.

MAINE MUSIC TRAIL CASE STUDY

Case Study Context

Cultural tourism in Maine generates approximately 14,000 jobs, generates \$1.3 billion in direct and indirect expenditures, and attracts 2.5 million travelers to Maine annually.¹

Inextricably linked to cultural tourism are the jobs generated through cultural tourists staying at local hotels, money spent at restaurants, items bought at retail establishments, and purchases of other recreational and tourist services. Economic impacts such as these are why cultural tourism is one of the state's new areas of investment and promotion.

The Maine Department of Economic and Community Development's Office of Tourism, the Maine Arts Commission, and the Maine Humanities Council sponsored the development of the Maine Arts and Heritage Tourism Plan. This plan identifies cultural tourism as an important economic development strategy for the state. The plan's goal is to develop and support cultural tourism in Maine by promoting an "authentic experience that encourages the use and understanding of Maine's cultural resources for residents and visitors alike." As part of this effort, the Office of Tourism hosts a web site promoting Maine as a tourist destination. Central to the promotional content are sites dedicated to Maine's visual arts and crafts, museums and historic sites, and performing arts. The Maine Arts and Heritage Tourism Plan notes, "Arts and heritage travelers stay longer, spend more and are more likely to travel during the 'off season.' They have also higher

levels of income, are more likely to return and spend an average \$62 a day more than other travelers."

The New Century Community Program funded the *Maine Music Trail*, a statewide effort that directly ties into the Office of Tourism's efforts. The *Maine Music Trail* provides significant new depth and content to the state's cultural tourism product. It also increased the capacity of Maine's music community to sustain and promote itself and facilitated the development of new relationships among those in the community.

Overview of New Century Community Program Grant-Making

The New Century Community Program awarded \$25,000 to the Maine Performing Arts Network to create a *Maine Music Trail* web page. The web page serves as a musical performance resource for Maine's cultural tourists, and consists of information for and networking opportunities among Maine's musical artists and organizations. The application, submitted by the Maine Performing Arts Network, states that the site addresses "the need for a central access point for information about the diversity of Maine's musical offerings."

The *Maine Music Trail* web page listed roughly 160 artists and performances during the summer of 2000. The site receives approximately 800 hits a month. The Maine Office of Tourism has used the *Maine Music Trail* in its tourism fulfillment piece (*The Maine Attraction* guidebook), which reaches approximately 260,000 visitors. Web

page hits and listings are expected to rise dramatically in 2001 as a result of the first full tourist season during which the site is up. Exposure through the Department of Tourism's fulfillment piece should also support increased usage.

A steering committee that included representatives from the Maine Office of Tourism, Maine Center for the Arts, Bay Chamber Concerts, Portland Symphony Orchestra, Maine Folklife Center, and Maine Arts Commission worked with the Maine Performing Arts Network to develop the site. The \$25,000 awarded to the project by the New Century Community Program amounted to approximately 30 percent of the total project budget (which totaled \$82,000).

Assessment of Impacts

The *Maine Music Trail* case study was chosen for its significance as a statewide project. Measuring the long-term success of the *Maine Music Trail* effort will take considerable time. The New Century Community Program will need to measure the impact associated with increased audiences for musical performances in Maine, increased tourism within the state, and increased sales among artists and performances over time. This case study highlights many of the *Maine Music Trail's* shorter-term and intermediate outcomes.

Improving the Capacity of the Performing Arts Community

♦ *Increasing the institutional capacity of the Maine Performing Arts Network.*

The steering committee's discussion and development of the idea of the *Maine Music Trail* preceded the involvement of

the Maine Performing Arts Network (MPAN).² MPAN was chosen by the steering committee to serve as the project's organizational base and fiscal conduit. Prior to the New Century grant, MPAN was in a state of transition. The Maine Music Trail project helped stabilize MPAN fiscally, directly through the grant as well as indirectly through fundraising efforts related to the project. Additional grants from the Stephen and Tabitha King Foundation and Verizon were a direct result of the New Century grant. MPAN also used the *Maine Music Trail* grant to gain increased visibility in the performing arts community. Staff at MPAN report that its membership has increased slightly since the grant. In addition, MPAN reports that it has gained substantial knowledge and information on the breadth and depth of the state's music organizations and artists, knowledge that it did not possess previous to the grant. Other new capacities gained by MPAN include skills related to web site development and marketing. MPAN now uses the Internet as a medium of communication and marketing with its constituents in the performing arts community.

♦ *Developing a more cohesive statewide music community.*

One of the secondary benefits of this cultural tourism project was the increase in knowledge of and interaction within Maine's music community. Key stakeholders were able to learn more about the depth and breadth of Maine's music community. According to one of the original project steering committee members, the project has given a name to what before had been a fragmented

group and loose network of music-related people and organizations. The web site also allows for person-to-person “electronic community” networking opportunities among the musicians and organizations themselves.

♦ *Developing new partnerships and collaborations.*

Beyond the internal relationships built within the state’s music community, the most significant new relationship that emerged was between the Department of Tourism and the Maine Performing Arts Network. Both of these project stakeholders gained from the relationship. On the one hand, MPAN gained technical advice on marketing techniques, information on what the cultural tourist wants, and access to new markets for its constituents. The Department of Tourism, on the other hand, gained a marketable product to include in its tourism promotions. The *Maine Music Trail* is listed on the Department of Tourism’s web site as well as prominently displayed in the 2001 *The Maine Attraction* guidebook.

Generating Economic Growth Through Enhancing the Arts and Cultural Environment

♦ *Enhancing Maine’s music product.*

Perhaps one of the most significant impacts of the *Maine Music Trail* has been its influence on the quality and depth of the state’s music product. First, the simple accounting of activities within Maine’s music community demonstrates that Maine has a music product that is marketable. Prior to this effort, Maine had not been recognized as a destination for music. Second, the subsequent listing of these activities in a format that is

easily accessible and relevant to target markets (i.e., in a user friendly web page) gives the product a medium it previously did not have. Now information on Maine’s music community can be accessed through the Internet all over the world. Third, the content associated with the listings adds value to the overall product. The web page not only lists the performances and artists, but also provides for opportunities to learn more about or even interact with Maine’s music community.

♦ *Creating new markets for musicians.*

One official at the Office of Tourism notes that the Maine Music Trail site gives a clear boost to the visibility in-state as well as out-of-state of Maine’s music, musicians, and music organizations. As mentioned earlier, display in *The Maine Attraction* guidebook is estimated to give the Trail exposure to 260,000 tourists.

♦ *Developing a critical mass of performances targeted to cultural tourists.*

The Office of Tourism web page links the *Maine Music Trail* web site with other tourist activities such as outdoor recreation, dining, and shopping—all of which can be sorted by region and time of year. In the summer of 2000, the site listed 160 to 170 performances. In the winter of 2000–2001, a relatively slow period for tourism activities, the site generated a list of 60 to 70 performances. Overall, the commingling of both music-oriented and other tourist events creates a critical mass of listings more attractive to the tourist—a key attraction strategy in the promotion of cultural tourism.

ST. JOHN VALLEY CASE STUDY

Case Study Context

The Upper St. John Valley, or "The Valley" as it is known locally, runs along a 70-mile stretch of the Saint John River bordering the United States and Canada. Fort Kent and Madawaska, two of the larger towns in the region with a combined population of less than 10,000, are two of the northernmost towns in the continental United States. Total population in the U.S. portion of the region is approximately 27,000.

The region is steeped in Acadian and Franco-American culture. People in The Valley speak Valley French, a mix of French and English, with some Quebecois terms. In addition to a common language, the people of The Valley share a common history—their ancestors were driven from Nova Scotia for their refusal to pledge allegiance to the British Crown.

The Valley also shares a common rural economic heritage. Agriculture has been the principal source of work since the region's early settlement. Potato farming is an important part of people's lifestyle and income. Valley schools still recess for a two-week period during September so children can assist with the potato harvest. Industries dependent on the region's natural resources also provide the bulk of the jobs in the region. Paper, lumber, wood products, and eco-tourism (e.g., snowmobiling) are all important to the local economy. Fraser Paper is the largest employer in the region, with plants in both Madawaska (1,162 jobs) and across the river in Edmunston, Canada.

Historically, the St. John Valley has suffered from high levels of unemployment. Within the last year, however, unemployment rates in the Fort Kent-Madawaska region have fallen. Between September 1999 and September 2000, for instance, the unemployment rate in the region fell from 5.2 to 2.9 percent. Despite this improvement, the Valley still suffers from relatively low levels of income, higher than average illiteracy rates, and higher poverty rates than the state. The region also faces declines in population. Officials and community leaders note that outmigration of the region's youth is one of the region's biggest challenges in terms of sustaining and enhancing its economic future.

The National Park Service's Maine Acadian Culture Project, established in 1990, was an effort to address some of the challenges mentioned above. Supported by federal legislation drafted by former Senators Mitchell and Cohen, the Maine Acadian Culture Preservation Act aimed to preserve and develop the region's Acadian folk culture, including turning what was once thought of as a liability (the Valley's French Acadian heritage) into an asset. The region's arts and cultural organizations, chambers of commerce, and municipalities coalesced to support and further the Park Service's activities.

The group of local stakeholders is now called the Maine Acadian Heritage Council. The Park Service's support, however, has been reduced significantly. The project's ten-year run ended in 2000.

Park Service support now only takes the form of an annual grant to the Heritage Council (up to \$60,000). Over the last few years, the partners of the Heritage Council have tried to continue the design of the Maine Acadian Culture Project through volunteer help as well as grant writing. Strategic grant-making through the New Century Community Program has contributed significantly to the Valley's efforts in this regard.

Overview of New Century Community Program Grant-Making in the Region

The New Century Community Program invested a total of \$65,739 in 27 distinct projects in the St. John Valley. Grants ranged from as little as \$250 awarded to the Allagash Historical Society to as much as \$14,000 awarded to the Maine Acadian Heritage Council. In total, New Century projects in the St. John Valley leveraged an additional \$174,406 in in-kind and cash matches from the grantees.

A large number of the grants in The Valley focused on increasing the region's rate of literacy or expanding access to reading resources.

- Five of the grants funded initiatives to bring reading, books, and discussion to families with young children through home visits by healthcare providers, senior citizen volunteers, AmeriCorps volunteers, and childcare professionals.
- Another grant provided a library with the funds to begin automation of its catalogue. This \$5,000 grant, approximately one-third complete at the time of this research, will bring better and more efficient access to the

library's collection of 25,000 books for residents.

- Four other New Century grants were used to support adult reading and discussion sessions at a local community center and library.

At least six other New Century projects focused on the dual purpose of preserving the region's Acadian heritage while also increasing the technical capacity of each sponsoring cultural organization. For example, the Acadian Village, Saint Agathe Historical Society, and L'Asociation culturelle et historique du Mont Carmel shared the cost of a visit from a textile conservation expert who gave advice on how to adequately preserve their respective collections. As a result of the visit, each organization increased its knowledge of proper collection and storage techniques from a rudimentary to an intermediate level of understanding.

Four other New Century grants focused on promoting the region's cultural heritage by sponsoring exhibits or gatherings that celebrate the region's Acadian or Native American roots.

- The Acadian Village, University of Maine at Fort Kent, and L'Asociation culturelle et historique du Mont Carmel partnered on a \$2,000 grant from the New Century Community Program. The grant enabled three small galleries to catalogue, label, frame, and exhibit a series of folk paintings indigenous to the Valley's Roy family.
- Another New Century grant allowed a Native American group to host its first annual gathering in the United States.
- A grant to a local museum on the National Register of Historic Places

documented and photographed the region's economic and historical connection to the Bangor & Aroostock Railroad.

Only one grant within the St. John Valley falls within the historic preservation category. L'Asociation culturelle et historique du Mont Carmel used a \$15,000 grant to restore 34 windows of the former Notre Dame du Mont Carmel Church, now a museum and cultural center that hosts 35 events per year celebrating Acadian heritage, life, and culture. The window restoration is part of a larger \$1.2 million restoration effort begun ten years ago. (See Table for a more complete list of New Century grant activity in the St. John Valley.)

Assessment of Impacts

The St. John Valley was chosen as an example of New Century Community Program investment in a rural community in the northeastern part of the state. While the impacts of the grants will be demonstrated over a longer period of time, it is clear that some short-term and intermediate impacts have occurred. Many of these more immediate impacts relate to intermediate outcomes such as expanding literacy efforts, increasing institutional capacity among grantees, and improving the infrastructure of cultural tourist destinations and events. Many of these outcomes are geared toward improving the appreciation, understanding, and marketability of the region's unique Acadian heritage.

Educating the Community's Workforce

A number of the grants in The Valley focused on increasing the region's rate of

literacy among children and adults, an issue of concern in the community highlighted by the region's below average scores on standardized testing among school children and high rates of illiteracy among adults.

♦Increasing literacy among children.

New Century funding enabled the Valley to keep two AmeriCorps members working in the Fort Kent area in close cooperation with the St. John Valley Ready to Read project (which was also supported by a New Century grant). The two AmeriCorps members participated in ongoing library reading programs, reading aloud activities at area child care centers, summer reading camps, and literacy events coordinated in conjunction with community celebrations, such as the Scarecrow Festival in Fort Kent. Each AmeriCorps member worked 40 hours per week on the project; New Century funding sponsored 20 of the 40 hours.

In addition, a \$1,200 New Century grant to support the Valley's Ready to Read Project enabled MSAD 27's Adult and Community Education office to expand on its first year efforts. In its first year, the Ready to Read Project hosted 22 literacy activities among the region's K-3 elementary school students. Second year efforts, funded in part by the New Century Community Program, increased to 26 literacy activities and impacted 3,000 school children. According to MSAD 27's Adult and Community Education director, the second year track record of the Ready to Read Project helped secure a \$16,000 grant from the Stephen and Tabitha King Foundation to

continue and further expand the project for a third year.

♦ *Increasing literacy and access to reading resources among Valley adults.*

Four programs sponsored by the New Century Community Program focused on increasing literacy among adults. Two of the programs, in particular, focused on targeting new adult readers. Two New Books, New Readers programs at the CHIPPY Center introduced basic reading to many new adult readers. In addition, the Fort Kent Library sponsored two other adult level reading programs as part of the Let's Talk About It program.

♦ *Increasing computer literacy amongst residents.*

A \$5,000 grant to the Morneault Memorial Library in Van Buren will allow residents access to the library's collection of 25,000 books by computer. In addition to giving residents more efficient access to reading resources through catalogue automation, part of the grant has been used to train residents on basic computer literacy functions. The library director overseeing the project notes that a significant portion of Van Buren residents has limited exposure to computers. The grant will capture a new audience who would otherwise have limited understanding of the use and role of computers.

Improving Social Capital and Civic Infrastructure

♦ *Promoting a positive community image.*

A number of New Century Community Program grants provided a needed boost to the region's efforts to rediscover and

recreate its image. The National Park Service lent technical expertise and financial support over ten years as part of the Maine Acadian Culture Project—an effort to perpetuate and celebrate Maine Acadian culture. The New Century Community Program has been able to continue and enhance the work begun by the Park Service program. Two grants, in particular, focused on educating the region's residents about the importance and value of their links to Acadian culture.

- First, the Maine Acadian Heritage Council is using a \$14,000 New Century grant to educate Valley youth to the importance of the region's economic, linguistic, and cultural heritage. The grant was used to sponsor and coordinate a series of artist residencies, workshops, and festivals in local schools—an effort that builds on the Heritage Council's previous research and publication of a 72-page cultural directory.
- Second, the Acadian History Millennium Project commissioned a series of 18 oil paintings depicting significant events in Acadian history. One of the goals of the project is to educate the public as to the significant role of Maine Acadians in Acadian culture throughout the United States and Canada.

♦ *Increasing institutional capacity among grantees.*

The New Century Community Program led to an increase in the institutional capacity of a number of grantee organizations in the Valley. Many of the organizations that received grants are extremely small, staffed primarily by

volunteers, and have limited budgets. The New Century Community Program offered small organizations the opportunity to increase their knowledge and capacities related to basic, but essential, functions critical to their organizational survival. Six grantee organizations in the Valley used outside experts to increase their technical capacities and knowledge related to archival and preservation techniques as well as artifact display and collection. All of the organizations stated that this interaction, the first outside consultation from an expert for each of them, expanded their level of basic understanding of preservation practices from novice to intermediate. In fact, most of the storage and archival techniques previously practiced among the organizations, if persisted, would have led to lost and permanent damage to their collections.

For example, one historical society had artifacts stored in an area where moisture from a water tank above was causing significant damage to the collection. Another organization had its collection of catalogues (finely woven rag blankets unique to the area) fading from exposure due to direct sunlight. Overall, the direct intervention of the outside expert impacted more than 1,500 artifacts of Acadian significance (including catalogues, indigenous quilts, homespun linens, woolen blankets, wedding dresses, priest's vestments, altar cloths, and procession banners).

Opportunities made available through the New Century Community Program were also the first time that many of the grantees went through a grant application process. At least four of the

grantees in the Valley had never before applied for such funding; some noted their lack of literacy or comfort with such a process as a barrier. Case study interviews, however, highlighted the fact that these same first-time grantees were emboldened and empowered by the process. Each organization plans to pursue other non-New Century Community Program funding avenues as a result.

♦ *Generating new civic involvement in the St. John Valley.*

New Century grants generated new civic involvement in cultural activities in the Valley. For example, a \$3,121 grant to the Frenchville Historical Society was the impetus behind the organization's resurrection. A New Century grant also generated new civic involvement among high school and college volunteers. As part of its \$1,500 grant, MSAD #27's Adult and Community Education initiated volunteer opportunities with National Honor Society students at the local high school and education majors at the University of Maine at Fork Kent. The volunteers participated as readers to preschool children in a family literacy program.

Frenchville Historical Society Archival Project

The New Century Community Program awarded the Frenchville Historical Society in Frenchville, a small village in the St. John Valley, a grant of \$3,100 to clean, catalogue, and properly store up to 300 of its fragile and endangered artifacts. Since its founding in 1987, the Historical Society has not had the resources to properly care for its collection. In fact, The Frenchville Historical Society's railroad museum lay dormant and its membership was inactive over the last four years. During this time, condensation, exposure to light, and extreme variations in temperature endangered a number of items. These items include framed documents, photographs, mortuary cards, and native textiles, which document community life from the early 1890s through the late 20th century.

With the specter of the New Century grant on the horizon, a single volunteer took a leadership post within the Historical Society, resumed membership meetings, and made a commitment to overseeing the preservation activities that would occur as part of the grant. Upon completion of the majority of the grant, the Frenchville Historical Society and its museum have experienced dramatic changes. First, the Historical Society was able to contract with a preservation expert to visit the museum and to train two summer interns on proper collection, cleaning, cataloging, and storage techniques. This sort of expert consultation, which had never occurred in the past, enhanced local Society members' collective knowledge on preservation techniques from novice to intermediate. Second, as summer interns made a visible presence in the museum, performing preservation activities for the grant, the museum was once again opened to visitors. Interns documented 83 visits from residents, school children, and tourists during the summer—outnumbering the number of users by far for any previous year. Third, new inquiries for genealogies, visits by high school reunion classes, increased membership activity, and new prospects for donations to the Historical Society (including the donation of a valuable homestead of a prominent town member) are all signs that there is renewed interest in connecting with and celebrating the town's heritage and culture.

♦ *Generating innovative programming.*

Grants given as part of the New Century Community Program also served as models of innovative programming to be replicated in The Valley. As mentioned earlier, partners in three New Century grants collaborated to sponsor and share the cost of bringing a textile conservationist to The Valley. It was the first time that an outside expert came to The Valley to consult with organizations on such content, as well as the first time that the three organizations coordinated

their efforts to create more effective and efficient use of their limited resources.

Generating Economic Growth Through Enhancing the Arts and Cultural Environment

♦ *Improving important cultural tourist destinations.*

The New Century Community Program improved the physical infrastructure of one the Valley's most significant cultural tourist destinations. L'Association culturelle et historique du Mont Carmel used a \$15,000 grant to restore 34

windows of the former Notre Dame du Mont Carmel Church. The church is now a museum and cultural center that hosts an average of 30 events per year in its three auditoriums. Events celebrate Acadian heritage, life, and culture through music, theater, and the visual arts. The window restoration is the first step in repairing the building's exterior (previous restoration work focused on interior renovations). According to L'Asociation's director, the window restoration was the first "outward manifestation" of preservation of the church as a cultural center. It signaled to the public that the overall effort of the organization is succeeding, and warrants additional investment. Raising funds for the center's next project, the return of cast angels to the belfries, was much easier, in part, because of the initial investment by the New Century grant.

♦ *Increasing The Valley's menu of cultural offerings.*

The New Century Community Program also increased the number of significant cultural events in the region, many of them highlighting the region's connections to Acadian heritage. Attendance at New Century sponsored events or ongoing collections increased significantly for many of the grantees.

- An exhibit of Roy family folk paintings at three different venues throughout the region attracted thousands of viewers, according to estimates.
- The Wesget Sipu, Inc., an unrecognized Native American group, hosted its first annual gathering in the United States. An estimated 3,500 people from throughout the U.S. and Canada attended the three-day event.

- The Public Library in Madawaska hopes to attract hundreds of visitors as part of its Acadian History Millennium Project. The project features a series of paintings depicting a history of the Acadians.
- The Frenchville Historical Society's museum increased its visitor attendance significantly over one summer, from very low numbers to more than 80 persons.

♦ *Creating new markets for cultural products.*

Two New Century Community Program grants created new markets for cultural products in The Valley. The Roy Family Dynasty of Painters exhibit brought 56 pieces of the family's paintings to the local and regional market for the first time. Visitors to the exhibits came from The Valley and Canada. In addition, the paintings commissioned and exhibited as part of the Acadian History Millennium Project will also bring a local artist's work to the public for the first time. In all, visitors will view 18 significant new works of art at the Public Library in Madawaska.

St. John Valley New Century Projects

Project Name	Organization Name	Town	Program Type	Approved	Total Project
Acadian History Millennium Project	Madawaska Public Library	Madawaska	Arts & Heritage Grants	\$ 2,000	\$ 5,600
Wesget Sipu First Annual Gathering Heritage Arts Demonstrations	Wesget Sipu Inc.	Fort Kent	Arts & Heritage Grants	\$ 1,876	\$ 6,136
Roy Dynasty of Painters	Acadian Village	Van Buren	Arts & Heritage Grants	\$ 2,000	\$ 5,800
Bangor And Aroostook Documentary Photography Project- Photography Component	Fort Kent Historical Society	Fort Kent	Arts & Heritage Grants	\$ 1,600	\$ 3,330
			Arts & Heritage Grants Total	\$ 7,476	\$ 20,866
Local residencies, Workshops and Festivals	Maine Acadian Heritage Council	Madawaska	Arts: Community & Infrastructure	\$ 10,000	\$ 10,000
St. John Valley Director	Maine Acadian Heritage Council	Madawaska	Arts: Community & Infrastructure	\$ 4,000	\$ 10,000
"Music for Neighbors"	Maine Arts, Inc. (Portland)	Madawaska	Arts: Community & Infrastructure	\$ 1,750	
			Arts: Community & Infrastructure Total	\$ 15,750	\$ 20,000
Centre Cult. Du Mont Carmel	L'Assoc. Culturelle et Historique du Mont Carmel	Grand Isle	Historic Preservation Grants	\$ 15,000	\$ 75,740
			Historic Preservation Grants Total	\$ 15,000	\$ 75,740
Aroostook County Barn Survey	University of Maine, Fort Kent	Grand Isle	Historic Preservation: Surveys	\$ 8,000	
			Historic Preservation: Surveys Total	\$ 8,000	\$ -
Bangor & Aroostook Railroad Oral History Project	Fort Kent Historical Society	Fort Kent	Humanities Project Grants	\$ 1,000	\$ 3,330
			Humanities Project Grants Total	\$ 1,000	\$ 3,330
The Civil War: Fiction	Fort Kent Public Library	Fort Kent	Humanities: Book Program		
Not For Children Only	Fort Kent Public Library	Fort Kent	Humanities: Book Program		
Home Series	CHIPPY Center	Fort Kent	Humanities: Book Program		
Friendship Series	CHIPPY Center	Fort Kent	Humanities: Book Program		
			Humanities: Book Program Total	\$0	\$0
Ready To Read - Year 2	MSAD #27	Fort Kent	Humanities: Born to Read	\$1,200	
Reading Program by Nutrition Aids	University of Maine Cooperative Extension	Fort Kent	Humanities: Born to Read		
Statewide Literacy Program	AmeriCorps/ Fort Kent Library Community Story Times	Fort Kent	Humanities: Born to Read		
Statewide Literacy Program	AmeriCorps/ Chippy Center	Fort Kent	Humanities: Born to Read		
Statewide Literacy Program	AmeriCorps/ Happy Hours	Fort Kent	Humanities: Born to Read		
Statewide Literacy Program	AmeriCorps/ Allagash Public Library Store Hour	Allagash	Humanities: Born to Read		
			Humanities: Born to Read Total	\$1,200	\$0
Library Automation	Morneault Memorial Library	Van Buren	Library Community Grant	\$5,000	\$10,000
			Library Community Grant Total	\$5,000	\$10,000
Microfilming Project	Acadian Archives/Archives Acadiennes	Fort Kent	Museum / Archives Preservation Program	\$2,839	\$6,410
Conservation of collection	Frenchville Historical Society	Frenchville	Museum / Archives Preservation Program	\$3,122	\$6,989
Textile Collection Project	L'Assoc. culturelle et historique du Mont Carmel	Grand Isle	Museum / Archives Preservation Program	\$4,820	\$10,390
Acadian Village Project	Notre Heritage Vivant-Living Heritage Society	Van Buren	Museum / Archives Preservation Program	\$3,640	\$8,520
Update archival housing	Fort Kent Historical Society	Fort Kent	Museum / Archives Preservation Program	\$3,469	\$7,166
Consultant Visit	Allagash Historical Society	Allagash	Museum / Archives Preservation Program	\$250	\$500
Textile Project	Ste. Agathe Historical Society	Saint Agatha	Museum / Archives Preservation Program	\$2,173	\$4,495
			Preservation Program Total	\$20,313	\$44,470
			St. John Valley Total	\$73,739	\$174,406

PORTLAND CASE STUDY

Case Study Context

Portland, the largest city in Maine, is an economically vibrant city that is increasingly recognized for its rich cultural life. The city is part of the larger southern Maine regional economy that has seen a dramatic growth in jobs and economic activity in the past decade. With this growth in employment and a lack of equivalent growth in the labor force, the region, and the city, is now in the midst of a serious labor shortage—unemployment in September 2000 was at an extremely low level, 1.5 percent. In this environment, the most pressing economic problem is building the region's workforce—through increasing participation in the workforce and attracting new citizens to the region. As just one sign of the severity of this labor shortage, the Maine Mall in South Portland had to close its stores an hour earlier than usual during the holiday shopping season due to the unavailability of workers.

Another consequence of the good economic times in Portland has been growth and development pressures that are threatening both historic buildings in the community as well as other arts and cultural assets. The city's "Arts District," anchored by the Maine College of Art and the Portland Museum of Art, has begun to suffer from its own success. With a commercial vacancy rate of approximately 2.5 percent, and the increase in demand for space from growing technology-based companies, there is new development pressure in the city. As rents have increased significantly, some of the smaller arts organizations and arts-related businesses located in the Arts District are being forced to move.

Part of the economic vibrancy of the city of Portland is tied to its quality of life. The city is increasingly recognized for its arts and cultural environment. A recent book, *The 100 Best Small Art Towns in America*, notes: "Today, with its resurgent economy and a downtown arts boom fueled by local political willpower and the talents of a new generation of artists, Portland stands tall as one of the nation's best small art towns." The city is increasingly attracting not only day-trippers from Boston, but also more of Maine's recreational tourists who make a stop in Portland for its cultural and artistic attractions.

Overview of New Century Community Program Grant-Making in the City

As the largest city in the state, it is not surprising that the city of Portland is the community that received the largest number of grants through The New Century Community Program. In total, 42 projects that focused on Portland applied for a total of \$467,700 in funds through the New Century Community Program.³ Of this total, the New Century Project provided funding to 36 projects and asked one project to resubmit its proposal. The 36 projects that were approved received a total of \$264,914, or about 63 percent of the \$418,663 in funding they requested.

A focus of New Century Community Program grant-making in Portland has been in the area of historic preservation—focusing both on specific buildings in the city, as well as archival activities and the preservation of historic documents. New Century also provided funding for a broad range of

activities in the area of humanities and cultural development.

- Five of the funded projects, totaling \$85,000, or about 50 percent of the approved grants in Portland, supported direct historic preservation activities of important historic assets in the city. Five of the city's primary historic buildings—the Abyssinian Meeting House, the St. Lawrence Church, the Wadsworth-Longfellow House, the McLellan-Sweat House, and the Morse-Libby House (also known as the Victoria Mansion)—received funding for preservation-related activities. In addition, another historic preservation project was funded to survey other potentially historic buildings in the city's neighborhoods.
- Another six projects with total funding of approximately \$12,000 were funded through the Museum/Archives Preservation Program and focused on the preservation of critical archival materials in the city.
- Thirteen Humanities projects in Portland received a total of \$12,195 in grants through the New Century Community Program. These projects focused on broadening residents' understanding of their own community, as well as the world. Many of these projects also focused on the city's historical assets. The projects included providing training for History Docents working at historical sites in Portland, the development of an exhibition on Maine's labor history, a lecture series at the Maine Historical Society, and educationally-related projects involving teacher training and literacy.
- Four of the projects in Portland received a total of \$8,000 through the Arts and Heritage Grant program, a new

collaborative effort between the Maine Arts Commission and the Maine Humanities Council. These projects, designed to assist organizations in Maine as they investigate and present the stories and culture of the state, its communities, and people, included a Maine Playwrights Festival, a Prize for Sonnet Writing among local high school students, and a celebration of public art in Portland.

- Five of the projects, for a total of \$44,850, received funding through the Maine Art Commission's Community and Infrastructure program. These projects involved building the capacity of local arts and cultural institutions and included creating an Arts Information Clearinghouse in the city of Portland and a project focused on increasing minority audiences for the arts and culture venues in Portland. (See Table for a more complete list of New Century grant activity in Portland.)

Assessment of Impacts

It is too early to assess the full impact of the New Century Community Program on the city of Portland. However an overview of the projects within the city found that with total project costs of \$736,947, the approved projects leveraged an additional \$572,000 in in-kind and cash matches from the grantees. In addition, the grants in Portland have resulted in approximately \$280,000 in construction activity in the city.

Analysis of the grant activities indicates that projects funded through the New Century Community Program will, over time, address some of the economic challenges and opportunities now faced by the city of Portland. While it is too early to assess the full impacts of the investments of the New Century Community Program, analysis of the data on the grants, as well as interviews with

some of the key actors, identified some of the short- and intermediate-term impacts of the grants.

Generating Economic Growth Through Enhancing the Arts and Cultural Environment

♦ *Enhancing the city's attractiveness to cultural tourists through building the city's historic assets.*

The Portland Museum of Art, the Wadsworth Longfellow House, and the Victoria Mansion are all key components of the tourist "product" that Portland has to market. New Century grants have been critical to these sites as they seek to preserve and enhance their historical significance. In particular, the Portland Museum of Art is now Maine's largest cultural institution and has seen its annual attendance increase by over 62 percent since 1993. The Museum is a large draw for tourists, particularly from the Boston Metropolitan area. The New Century grant to the Portland Museum of Art has been instrumental in allowing the state's largest cultural institution to implement a major expansion, anticipated to significantly increase both its visitors and its role in enhancing the education of the state's students.

In addition to these major cultural sites, the New Century Community Program has also

provided support to the city's smaller cultural facilities, primarily for activities that involved preservation of historic documents and the development of archival materials related to the city's past. These activities include a focus on the history of labor in Southern Maine, the history of the city's Public Health Division, the development of an archive on African-American history in Maine, the maritime connections between Maine and Africa, and activities related to preserving and showcasing the historic military installations on Peaks Island. Finally, the New Century Community Program provided funding for a program to train new volunteers as historic tour guides in Portland's historic district.

Together, these investments in the city's historic assets have the potential to have a long-term impact on the city's and the state's attractiveness to visitors—both from within the state of Maine as well as from outside of the state. Through supporting a wide range of organizations involved in historic preservation and investing in the restoration of a number of historic sites, the New Century Community Program has potentially brought Portland's historic assets to a new level. The increased significance of Portland's historic assets enhances the overall tourist "product" in the state of Maine.

Design Development Study for the Portland Museum of Art

The McLellan-Sweat House, along with the LDM Sweat Memorial Galleries, was the first home of the Portland Museum of Art and a major component of the Museum until the I.M. Pei designed Charles Shipman Payson building was constructed in 1983. These historic structures have not been open to the public for a long time. In 1998, the Museum developed a vision to reopen the McLellan-Sweat House, conserve it to the Federal period, and use the building as a study center as well as a place for visitors to explore connections between its architecture, the history of its inhabitants, and the 19th century works of art in the Museum's collection. In 1999, the McLellan-Sweat House was designated an Official Project of Save America's Treasures. While the Museum received funding for the first phase of project planning from the Getty Foundation, it had difficulty raising funding for the second phase of the project—the design development phase. According to staff, while there was a lot of enthusiasm for the project, there was little interest in funding its design development phase. Staff believe that the \$15,000 design development grant from the New Century Community Program is a catalyst to continuing the project—"the funding of the Maine Historic Commission was crucial to getting other funding and to gaining credibility for the project." The project is now in the implementation phase. It will eventually be a \$12.3 million project, of which the Museum has raised \$7.7 million.

The further expansion of the Portland Museum of Art could significantly enhance the overall attractiveness of Portland, as well as the entire state of Maine, to cultural tourists. With the building of the I.M. Pei building and the expansion of the Museum's collections, the Portland Museum of Art has grown to become a major cultural institution in the state, as well as a key attraction to outside visitors. About 32 percent of the Museum's 150,000 to 175,000 annual visitors come from outside of the state and the Museum works closely with the tourism industry—developing marketing materials oriented towards regional, national, and international visitors. The Museum estimates that with the reopening of the McLellan and Sweat Houses there will be the following public benefits to Maine: an increase of between 25,000 and 50,000 visitors a year, a \$258,000 per year increase in the Museum's operating budget (this will include funding three additional full-time guards, a part-time custodian, and a full-time Visitor Relations Representative); and increased educational uses focused on school age children in Maine.

♦ *Attracting and retaining entrepreneurs and skilled workers through enhancing the city's quality of life.*

One of southern Maine's greatest challenges is to maintain its high quality of life, a key to its current economic success, and to continue to attract entrepreneurial residents and highly skilled workers. Part of its ability to maintain a strong economy is tied to the strength of the city's arts and cultural environment. The investment in the city's historic assets is one aspect of this environment. The renovation of some of the city's historic homes helps to sustain the historic character of the city, one of the attractive elements of Portland, particularly

to the technology-based companies that are growing in the city. One of the individuals interviewed in Portland noted that local real estate brokers have told her that both individuals and businesses that are coming to Portland are requesting locations with a lot of historic character.

A second element of the city's quality of life that is enhanced through the investments of the New Century Community Program is the quality of the arts and cultural venues available to the community's residents. While only a small number of the New Century grants focused on Portland's existing arts venues, a few of the grants helped local arts organizations build the

city's arts infrastructure. These grants include an effort to create an Arts Information Clearinghouse and to increase the participation of minority communities in arts-related activities.

Educating the Workforce

Only a small percentage of the New Century grants in the city of Portland were focused on education-related activities. There were only two small, literacy-related projects in Portland—a project that encouraged sonnet writing among local high school students and a project by Portland Trails that ran a workshop for teachers.

Improving the Social Capital and the Civic Infrastructure of the Community

♦ *Community building through the arts.*

A number of the New Century Community Program grants in Portland involved efforts to “build community” by using arts and cultural activities to engage groups of residents who are often facing serious physical, social, and economic hardships. The project by Spiral Arts is perhaps the best illustration of this type of activity. Spiral Arts is a nonprofit community arts organization that is engaged in a wide range of activities that focus on community building through the arts. The organization provides art classes and workshops to Portland residents of all ages. Through its grant from the New Century Community Program, Spiral Arts has been able to implement an innovative program that uses arts to improve the quality of life, as well as the physical well-being, of elderly residents of the Barron Center, a city-owned and operated nursing home. According to its staff, they are “dealing with a forgotten population that still has the potential to fly.” A gerontologist who has brought in professional artists to work with about 40

individuals living at the Barron Center runs the project. The artists work in a variety of media—from pottery to storytelling. There is some evidence that the program is having an impact on both the physical well-being of some of the residents as well as building community within the nursing home. For example, medical monitoring has shown improved eating and sleeping patterns among a few participants.

♦ *Building capacity and creating new institutional relationships.*

The New Century Community Program has built the capacity of some of the city's arts and cultural institutions and helped them to forge some new institutional relationships. The grant to the Portland Arts and Cultural Alliance is a good example of how the overall capacity of the arts and cultural infrastructure in Portland is being supported through the New Century Community Program. While this effort is still in process, the creation of a clearinghouse of information will help a range of arts and cultural organizations within the city of Portland.

The Spiral Arts Project also illustrates the potential role of New Century funding in creating new institutional partnerships. The first important connection made through this program was between Spiral Arts and the city of Portland. The city has been so impressed with the program that there are now plans to continue this project with additional funding from the city of Portland. According to staff at Spiral Arts, the New Century grant also provided an entry point for this small arts organization into the arts funding world of Maine and has helped to promote new institutional relationships (such as between Spiral Arts and the Barron Center, the City of Portland, and the Maine Arts Commission).

Portland New Century Projects

Project Name	Organization Name	Program Type	Approved	Total Project
A Year of Public Art	Portland Arts and Cultural Alliance	Arts & Heritage Grants		
Maine Playwrights' Festival	Acorn School for The Performing Arts	Arts & Heritage Grants	\$2,000	\$18,550
Longfellow Prize for Sonnet Writing	Portland High School Fine Arts Boosters	Arts & Heritage Grants	\$2,000	\$5,000
African Women's Literacy Project	Portland Adult Education	Arts & Heritage Grants	\$2,000	\$5,000
		Arts & Heritage Grants Total	\$2,000	\$26,740
Marketing and Audience Development	Center for Cultural Exchange	Arts: Community & Infrastructure	\$8,000	\$55,290
Arts Information Clearinghouse	Portland Arts and Cultural Alliance	Arts: Community & Infrastructure	\$10,000	\$82,800
"Your Neighbor's Radio"	WMPG Radio	Arts: Community & Infrastructure	\$10,000	\$20,050
Collaboration with Barron Center	Spiral Arts Inc.	Arts: Community & Infrastructure	\$12,350	\$26,730
"Moving Stories"	PCA -Great Performances	Arts: Community & Infrastructure	\$7,500	\$14,920
		Arts: Com & Infrastructure Total	\$5,000	
Wadsworth-Longfellow House	Maine Historical Society	Historic Preservation Grants	\$44,850	\$144,500
Morse-Libby House	Victoria Mansion	Historic Preservation Grants	\$20,000	\$60,460
Abyssinian Meeting House	Commission to Restore the Abyssinian	Historic Preservation Grants	\$20,000	\$100,000
St. Lawrence Church Preservation	Friends of St. Lawrence Church	Historic Preservation Grants	\$10,000	\$25,000
McLellan-Sweat House	Portland Museum of Art	Historic Preservation Grants	\$20,000	\$121,500
		Historic Preservation Grants Total	\$15,000	\$100,000
Portland Architecture	Greater Portland Landmarks	Historic Preservation: Surveys	\$85,000	\$406,960
		Historic Pres: Surveys Total	\$2,500	\$6,662
Portland's History Docents Training Program for 2000	Greater Portland Landmarks	Humanities Project Grants	\$2,500	\$6,662
American Art and American Music: A View From Abroad	Maine College of Art	Humanities Project Grants	\$1,000	\$8,685
Soundideas	WMPG	Humanities Project Grants	\$500	
World Turned Upside Down: Talks About The Am. Revolution & The New Republic	Maine Historical Society	Humanities Project Grants	\$5,530	\$12,791
The Peaks Island Military Reservation Trail	Fifth Maine Regiment Community Center	Humanities Project Grants	\$500	\$3,000
Research for Eco-art Exhibition	University of Southern Maine	Humanities Project Grants	\$1,000	\$3,683
The Helen Nearing Project (Print Costs)	Maine Alliance of Media Arts	Humanities Project Grants	\$270	\$870
"BUILDING" A History and Celebration of Maine's Working Class History	Maine AFL-CIO	Humanities Project Grants	\$225	\$565
African Women's Literacy Project	Portland Adult Education	Humanities Project Grants	\$500	\$1,000
Connecting Kids, Community, Curriculum....: A Workshop for Teachers	Portland Trails	Humanities Project Grants	\$500	\$28,116
"Past, Present, & Promise" Maritime Africans in the Atlantic Community	Africa Sails	Humanities Project Grants	\$170	\$4,670
Bayside History and Planning Exhibit	Architalx	Humanities Project Grants	\$500	\$1,000
Conference: Lasting Values: Public and Private	Maine Preservation	Humanities Project Grants	\$500	\$1,250
		Humanities Project Grants Total	\$1,000	
Portland Program	City of Portland - Public Health Division	Humanities: Born to Read	\$12,195	\$65,630
Reading Program by Nutrition Aids	University of Maine Cooperative Extension	Humanities: Born to Read	\$500	
		Humanities: Born to Read Total	\$500	\$0
Technology Development	Portland Public Library	Library Community Grant	\$100,000	\$100,000
		Library Community Grant Total	\$100,000	\$100,000
Fogg Collection Conservation Survey	Maine Historical Society	Museum/Archives Preservation Program	\$1,708	\$3,498
Shute Scrapbook Project	Fifth Maine Regiment Community Center	Museum/Archives Preservation Program	\$625	\$1,265
African American Archival Project	University of Southern Maine Library	Museum/Archives Preservation Program	\$2,536	\$20,896
Preservation of History	City of Portland, Dept. of Health & Human Services	Museum/Archives Preservation Program	\$2,000	\$10,000
Environmental Monitoring	Victoria Mansion	Museum/Archives Preservation Program	\$2,000	\$12,966
Assessment Project	Museum of African Tribal Art	Museum/Archives Preservation Program	\$3,000	\$9,280
		Museum/Archives Pres Total	\$11,869	\$57,905
		Portland Total	\$264,914	\$836,947

OXFORD COUNTY CASE STUDY

Case Study Context

Oxford County is a large, rural county often characterized by its lakes, rivers, fields, and wooded mountains. The county covers 2,053 square miles of land—the third largest county by land area in the state. Rumford has the largest population in the county with 6,760 residents. Total population in the county is 53,673. Ties to the natural resource base have defined much of the county's past and present economic condition. Industries such as secondary wood products, lumber, wood, paper, and the manufactured home industry⁴ contribute to a manufacturing sector that is one-and-a-half times greater than the manufacturing sector in both the Maine and U.S. economies. However, Oxford County's economic base is slowly restructuring—moving to stronger dependence on service producing industries.

Since 1993, Oxford County has added 3,180 jobs to its economic base. The growth in jobs has pushed down the unemployment rate to 4.5 as of November 2000, one of the county's lowest rates since a 1993 high of 9.8. Despite this low rate, however, the county's unemployment rate still lags Maine (2.6) and the U.S. (3.8). In addition, per capita income in the county still significantly lags that of the state and nation. In 1998, Oxford County's per capita income⁵ amounted to only 81.8 percent of the state's per capita income and 70.5 percent of the nation's per capita income.

Much of Oxford County's economic performance rests on a strong environment of arts, culture, and heritage. For example,

one industry primed for growth in the county is the retirement industry (also targeted by the state as one of its economic development priorities). The younger, more affluent, and active segment of the retirement industry brings dollars into the local economy earned elsewhere.⁶ This more active segment of the retirement community is characterized not only by its wealth but its interest in education, culture, and outdoor activities. According to the Maine State Planning Office's report that focuses on a retirement industry strategy, *A Golden Opportunity*, "National research has shown that among the strongest factors that influence where a person decides to retire are natural and cultural amenities." The secondary wood products industry is also a strong industry in the region. It is inextricably linked to a local supply of raw material as well as skilled craftspeople, the latter associated with creativity and the arts. Oxford County also relies heavily on its small and micro-businesses as contributors to the region's economy. More than 62 percent of all jobs in Oxford County originate from businesses with four or less employees, while only 8 percent of Maine's jobs originate from these micro-businesses. The attraction and retention of entrepreneurs and small business owners, especially those relocating from urban settings, is directly connected to quality of life factors such as access to cultural, art, and historical amenities. Such entrepreneurs make their "locational" decisions based on where they want to live and not based on traditional business factors of wage rates or transportation access. Finally, the recreational activities and

outdoor products industries have grown in Oxford County. Both of these industries rely on tourism as a critical market. Tourism, in turn, is closely associated with a healthy retail and arts and cultural environment. New Century Community Program grant-making in Oxford County has helped build the foundation upon which these and other industries will continue to grow.

Overview of New Century Community Program Grant-Making in the Region

The New Century Community Program granted a total of \$156,131 to 18 organizations and 29 distinct projects in Oxford County. Total New Century investment leveraged an additional total of \$1,090,164 in cash and in-kind matches.

The largest individual New Century grant in Oxford County was \$35,000, while the smallest was \$250. Two library construction grants to the Norway Memorial Library and the Ludden Memorial Library in Dixfield were the largest individual grants in the county. Each library received \$35,000 from the New Century Community Program. The grants were a part of expansion projects, worth \$1 million and \$350,000, respectively, to nearly double the size of each library, provide ADA accessibility, and increase programming to targeted populations. The two smallest individual grants, \$250 each, went to the Dixfield Historical Society and the Hamlin Memorial Library in Paris. Each organization used the grants to fund a consultant visit. The consultant advised local leaders and staff on preservation and archival techniques for their collections.

New Century Community Program grants were spread across a number of different program areas in Oxford County.

- Library construction grants were the largest grant category. Four library construction grants represent roughly one-half, or \$75,100, of all New Century funding in the county.
- Community library grants were the next largest category of New Century grant-making in Oxford County. Almost 20 percent, or \$26,547, of total New Century funding in the county was invested in three grants that supported unique, library-sponsored community projects.
- Three historic preservation grants totaling \$21,000 supported rehabilitation and reconstruction of important sites in the county.
- One arts infrastructure grant for \$14,000 supported a series of Grange Hall performances in the county.
- Six archival-preservation grants totaling \$9,814 supported consultant visits and archival work among county historical societies, libraries, and cultural sites.
- Four humanities project grants totaling \$8,570 supported community history projects.
- Seven other humanities reading grants totaling \$1,000 in grants as well as direct service inputs supported literacy projects in the county.

Of the 17 projects interviewed and/or reviewed for the case study, 13 were complete and four others were not yet complete. The ongoing projects primarily represent construction-related grants. (See Table for a more complete list of New Century grant activity in Oxford County.)

Assessment of Impacts

Oxford County was chosen as a case study to highlight the impacts of the New Century

Community Program on a rural region as well as a region that had a significant number of library construction and library-related grants. Short-term and intermediate impacts highlight that New Century investments have laid a foundation upon which Oxford County can develop its civic and economic future. Overall, total New Century grants generated \$156,131 in spending, which leveraged \$1,090,164 in cash and in-kind matches. Library and historic preservation construction grants generated a total direct impact of \$131,490 in construction spending in the county with an additional leveraged amount of \$926,490 in construction spending.

Improving the Social Capital and Civic Infrastructure of the Community

♦ *Supporting the library as a pillar of civic life.*

Unique to Oxford County is the New Century Community Program's concentrated activity in support of community libraries. Libraries play a vital role in Oxford County's rural civic life; they are the cornerstone of youth programming, community entertainment, historical collections, and, of course, education and literary enrichment in the community. New Century grants supported the role of the library as central to community life in Oxford County. New Century funded library construction grants, programming events, historical archival projects, and community history projects.

- Five libraries in Oxford County received construction grants totaling \$86,100.⁷ A \$35,000 grant to Norway Memorial Library will increase the library's total space by 4,200 square feet (nearly doubling the size of the library). New space will be used to expand its children services as well as launch new efforts to

reach out to teens in the community. The Dixfield Ludden Memorial Library will use a \$35,000 grant to add 2,504 square feet to its floor space, more than doubling the library's total square footage. The primary focus of Dixfield's construction grant will be to provide new space for a children's center. New construction will also add a community meeting room to its floor plan. The Arthur Mann Memorial Library in West Paris is using an \$11,000 historic preservation grant to maintain its basic interior and exterior structure, otherwise suffering from severe deterioration. Bethel Library is using a \$3,000 construction grant to provide ADA access to the library, and the Soldiers Memorial Library in Hiram is using \$2,100 of New Century funds to replace the heating system, thus opening up additional work space during the winter months.

- Both the Norway Memorial Library and Charlotte Hobbs Memorial Library sponsored a variety of book and literacy programming events in their communities through New Century grants.
- Two libraries used New Century grants to save or improve collections relevant to town history. Waterford Library and Waterford Historical Society used a \$2,400 grant to archive historical records, manuscripts, photographs, newspapers, and other important items to the town that are in "grave environmental danger." The Hamlin Memorial Library in Paris undertook an archival project with New Century grant money.⁸
- Libraries also played important roles in researching and presenting aspects of a community's history. The Rumford Public Library sponsored an oral history research and community exhibit of Rumford's "untold" history through a \$5,000 New

Century grant. Over 800 people attended the exhibit. A number of additional activities, described in detail below, have resulted from this initial research. (See more on the "Where's Rumford?" Bicentennial Project inset on page 30.) The Charlotte Hobbs Memorial Library and Lovell Historical Society used a \$1,875 grant to research and document the history of Lovell's various forms of entertainment. The completed research will result in a community performance in the spring of 2001 entitled "Cavalcade of Entertainment in Lovell: 1800-2000."

♦ *Increasing internal capacity among Oxford County's cultural and historical organizations.*

New Century grants assisted a number of cultural and historic organizations in increasing their technical capacities. New Century grants supported improved archival techniques, better automation of collections, and increased knowledge of preservation of many of the county's cultural and historical assets. The McLaughlin Foundation, Hamlin

Memorial Library, Dixfield Historical Society, and Waterford Historical Society all used New Century grants to purchase technical training and assessment related to their collections of historically significant artifacts. A total of \$3,100 was spent among the four organizations. One of the organizations, in particular, noted the tremendous value of the consultant visit to preserving its collection.

♦ *Promoting a positive community image.*

One New Century grant focused specifically on turning around a community's image so as to improve the town's self-esteem and enhance possibilities for economic and cultural development. A series of events in Rumford, sponsored in part by \$25,000 in New Century grants, has led to increased knowledge, understanding, and respect for the town's diverse history among current residents, school students, and outsiders.

"Where's Rumford?" Bicentennial Oral History Project

A series of newspaper stories run by a prominent Maine daily battered the image and self-esteem of an already fragile Rumford psyche. The stories characterized the small, mill town as full of alcoholics and pungent odors. One small boy asked the question of his hometown following the newspaper series, "Why would anyone want to live here?" As a response to this question, a few of Rumford's visionary leaders established the "Where's Rumford" Bicentennial celebration project—a series of oral histories, exhibits, and schoolroom interventions to tell the "untold" story of Rumford's past, present, and future. Funding from the New Century Community Program has been the cornerstone of the project. A grant of \$1,200 was the seed money that launched the idea, leveraged a more than 3 to 1 match in private donations (including a contribution by Mead Paper), and established an Advisory Committee that represented all corners of Rumford. The New Century Community Program granted \$5,000 to photograph and display an exhibit with narrative depicting the town's history. The exhibit attracted more than 800 visitors, including 200 attendees at its unveiling during the town's Bicentennial celebration on July 2, 2000. As part of its final contribution to the project, the New Century Community Program granted \$20,000 toward the print of a book of 85 oral histories that herald the town's accomplishments and confront its challenges. Once printed, the book will be used as the basis for an innovative curriculum in the local school district, and will be further distributed to media outside the region and to the thousands of Rumford high school alumni scattered throughout the state and country.

The project has already had some immediate results. First, an evaluation questionnaire conducted with a sample of exhibit attendees indicates that changes in attitude toward the town have already occurred. Second, the total grant dollars of the New Century Community Program have leveraged cash and in-kind matches of almost \$75,000 for the whole project. In simple dollars alone, this 3 to 1 leveraging is impressive. Yet, it is more impressive that the project leaders were able to gather most of this funding from sources beyond the town borders—an unusual occurrence for this traditionally self-reliant town. Third, the project also led to a day of training sponsored by teachers and administrators of SAD #23 to develop and integrate a new school curriculum based upon the "Where's Rumford" content. More than 40 teachers from SAD #23 attended the training. Plans are to implement the curriculum this year. Fourth, a number of institutional partnerships in the town have deepened or developed as a result of the project. The Rumford Historical Society and Rumford Public Library have begun to work closely, and the project's need for space on a web page has pushed the Historical Society to develop its own web page for the first time. Leaders in the field of economic development have also taken notice, generating new interest in the links between the town's economic future and its heritage and image.

♦ *Creating civic involvement and community partnerships.*

Many of the New Century grants stimulated increased civic and corporate involvement in the community. For example, the Mahoosuc Arts Council's \$14,100 grant to sponsor a performance tour at Oxford County's Grange Halls generated corporate interest from a business owner who is also a Grange Hall member. The business now sponsors Mahoosuc Arts Council activities financially.

In addition, a New Century grant to the Norway Memorial Library played a part in leveraging town support for its library construction project. The library director reports that state support through the New Century grant added legitimacy to the project and, in turn, helped change indifference among town leaders to active support. The president of the Lovell Historical Society also reports that New Century grants helped "reinvigorate" the

Historical Society. New Century grants allowed the Historical Society to sponsor the town's major bicentennial celebration event, stabilize its newly acquired headquarters, and conduct research for a major entertainment event to take place in the spring of 2001.

Grants also cultivated new collaborations among organizations. Partnerships developed during New Century Community Program sponsored projects include an archival project sponsored by the Waterford Historical Society with help from the Bethel Historical Society, a historical research project and public exhibit sponsored by the Lovell Historical Society with assistance from the Charlotte Hobbs Memorial Library, and a public presentation of cultural and architectural heritage sponsored by the McLaughlin Foundation and Waterford Historical Society.

The New Century Community Program also stretched many grantees in Oxford County to reach new audiences or constituents not traditionally within their scope of activities. For example, Norway Memorial Library's construction of a new wing will allow it to create new program space for children and, in particular, teens in the Norway area. The town is struggling with a growing incidence of drug and alcohol abuse among its teens. In addition, the Mahoosuc Arts Council made connections to Grange Hall membership for the first time. Members of the region's Grange Halls are generally less educated and older than typical participants, consumers, or stewards of the Arts Council.

Educating the Workforce

♦Increasing literacy among Oxford County adults.

A number of New Century grants focused on increasing literacy among Oxford County's

adult population. The Norway Memorial Library, in cooperation with the regional office of adult education, used a New Century grant to sponsor a book series targeting adult new readers. Twelve adults with relatively low levels of literacy participated in a series of book readings at the library. In addition to improving the literacy skills of the individuals, the program also introduced each new reader to the library's resources. Three other grants supported literary reading and discussion in Lovell and Buckfield. A broad range of residents usually participates in these series: young and old, women and men, highly educated and less educated. Between 35 and 40 individuals participated in the two series sponsored at the Hobbs Memorial Library in Lovell. The Zadoc Long Free Library sponsored the other series in Oxford County.

♦Increasing literacy among Oxford County children.

Three Born to Read early childhood literacy programs were supported by the New Century Community Program within the Oxford County case study region. The Parents Place, a program of the Child Health Center in Norway, provides specialized services to pregnant and parenting teens in the region. A New Century grant of \$500 supplemented The Parents Place regular home visit program to include reading and literacy efforts. Children's books were purchased and distributed to 30 families. During home visits, outreach workers modeled reading aloud as well as discussed the child development benefits of reading to children on an ongoing basis. One case manager involved with the project noted that many of her visits resulted in participants signing up with their community library for the first time. More than 175 Born to Read programs and program series took place

Tour of Oxford County's Grange Halls

The New Century Community Program awarded \$14,000 to the Mahoosuc Arts Council to produce and sponsor art and performance tours of a dozen of the region's Grange Halls. Grange Halls are an agricultural society made up of members who rely on agriculture for their livelihood. These once prominent institutions in the civic, cultural, and economic life of the region are fading. In the Bethel area, Grange Hall membership is losing numbers and aging rapidly.

The Grange Hall tour reestablishes a connection to an important part of the region's history, heritage, and membership. So far, five of the 12 events at the Grange Halls have occurred, averaging 20 to 35 participants each. Each event includes musical performance, dance, and folk storytelling. They are being photographed for future exhibit and eventual archival with the Bethel Historical Society. The tours have reminded the region of the important place of agriculture in the region's economic base. They have brought back visibility to the Grange Hall as well as highlighted the potential use of the Grange Hall as a venue open for arts, culture, and an exchange of ideas. The tour also brings the activities and events of the Mahoosuc Arts Council to a new audience—the members of the 12 Granges tend to be older and less educated than typical consumers of the arts in the Bethel area. And, a number of businesses in the region contributed to the Arts Council for the first time as a result of the tour, one with direct ties to Grange society that likely would never have participated but for the tour. Perhaps most importantly, the tours have established new partnerships and relationships among some of the staples of civic life in the Bethel region including the Grange Halls and the Arts Council, the Arts Council and the Bethel Historical Society, and the artists and performers themselves and members of the Grange.

across the state under the New Century Community Program. Two other Born to Read programs took place in the case study region, yet have had difficulty getting started.

♦ *Developing educational content for elementary and secondary students.*

A small portion of the \$25,000 in total New Century grants given to the Rumford Public Library's "Where's Rumford?" Bicentennial Project is being used to develop new educational content for SAD #43 students. Curriculum that heralds Rumford's past, present, and future will be added to the elementary school's history and social studies courses. More than 40 teachers have

attended a training to implement the curriculum later this year.

Generating Economic Growth Through Enhancing the Arts and Cultural Environment

♦ *Creating new markets for cultural products.*

The Grange Hall Tours sponsored by the Mahoosuc Arts Council brought seven performing artists (including musicians, poets, and storytellers) to new audiences throughout Oxford County. The tour has been a source of income for the artists as well as raised their profile in the community. The tour also raised the visibility of the

Grange Hall as a legitimate performance venue.

♦ *Improving important cultural tourist destinations.*

The McLaughlin Foundation received four New Century grants totaling \$10,234. The grants provided critical support to the Garden and Horticultural Center as one of the region's most prominent cultural tourist sites. New Century grants allowed the McLaughlin Foundation to stabilize its garden barn (which was in need of emergency repairs), offer a cultural programming tour of Waterford, receive technical expertise on archival and preservation techniques, and catalogue and display a rare herbaria collection. These overall improvements in the cultural product of the McLaughlin Foundation supported, in part, the cultural integrity and experience of the 6,000 visitors to the Garden and Horticultural Center during the summer of 2000.

A New Century grant will also support the continued rehabilitation of the Lovell Historical Society's Kimball Stanford Homestead. A \$5,000 grant to replace an unsafe and outdated electrical system will help the historic Homestead open as a Heritage Center to the public. The 1839 Federal Style building will include museum space, a learning center for the research of local history and genealogy, as well as provide space for other educational and cultural pursuits. The \$5,000 New Century grant will leverage an additional \$15,000 in local funds to complete the rewiring and installation of a safe electrical system.

Oxford County New Century Projects

Project Name	Organization Name	Town	Program Type	Approved	Total Project
Grange Hall Tour in Oxford County	Mahoosuc Arts Council	Bethel	Arts: Community & Infrastructure	\$14,100	\$20,500
			Arts: Community & Infrastructure Total	\$14,100	\$20,500
Mann Library	Arthur L. Mann Memorial Library	West Paris	Historic Preservation Grants	\$11,000	\$25,830
Kimball Stanford Homestead	Lovell Historical Society	Lovell	Historic Preservation Grants	\$5,000	\$20,000
McLaughlin Garden Barn	McLaughlin Foundation	South Paris	Historic Preservation Grants	\$5,000	\$10,560
			Historic Preservation Grants Total	\$21,000	\$56,390
Cavalcade of Entertainment in Lovell: 1800-2000*	Lovell Historical Society	Lovell	Humanities Project Grants	\$1,870	\$5,205
Living in Lovell: 1800-2000	Lovell Historical Society	Lovell	Humanities Project Grants	\$980	
The Unique Cultural and Architectural Heritage of Waterford	McLaughlin Foundation	South Paris	Humanities Project Grants	\$720	\$1,452
Where's Rumford?	Rumford Public Library	Rumford	Humanities Project Grants	\$5,000	\$17,500
			Humanities Project Grants Total	\$8,570	\$24,157
The Civil War: Fiction	Hobbs Memorial Library	Lovell	Humanities: Book Program		
Exploring Human Boundaries: Literary Perspectives on Health Care Providers...	Hobbs Memorial Library	Lovell	Humanities: Book Program		
Biography Series	Norway Memorial Library	Norway	Humanities: Book Program		
Crossing Over: Mediating Between Cultures in Contemporary American Indian Literature	Norway Memorial Library	Norway	Humanities: Book Program		
The Civil War: Fiction	Zadoc Long Free Library	Buckfield	Humanities: Book Program		
			Humanities: Book Program Total	\$0	\$0
The Parent Place	Child Health Center	Norway	Humanities: Born to Read	\$500	
MSAD #72	MSAD #72	Brownfield	Humanities: Born to Read	\$500	
Reading Program by Nutrition Aids	University of Maine Cooperative Extension	South Paris	Humanities: Born to Read		
			Humanities: Born to Read Total	\$1,000	\$0
Technology Development	Denmark Public Library	Denmark	Library Community Grant	\$4,227	\$15,852
Archival Preservation	Hamlin Memorial Library	Paris	Library Community Grant	\$2,320	\$7,600
Rumford Bicentennial Oral History	Rumford Public Library	Rumford	Library Community Grant	\$20,000	\$129,279
			Library Community Grant Total	\$26,547	\$152,731
ADA	Bethel Library Association	Bethel	Library Construction Grants	\$3,000	\$6,000
2,504 Square Feet Expansion	Dixfield - Ludden Memorial Library	Dixfield	Library Construction Grants	\$35,000	\$350,000
Energy Conservation	Hiram - Soldiers Memorial Library	Hiram	Library Construction Grants	\$2,100	\$4,200
4,200 Expansion	Norway Memorial Library	Norway	Library Construction Grants	\$35,000	\$606,000
			Library Construction Grants Total	\$75,100	\$966,200
Consultant Visit	Dixfield Historical Society	Dixfield	Museum / Archives Preservation Program	\$250	\$500
Archival work	Dixfield Historical Society	Dixfield	Museum / Archives Preservation Program	\$2,400	\$10,000
Consultant Visit	Hamlin Memorial Library	Paris	Museum / Archives Preservation Program	\$250	\$500
Consultant Visit	McLaughlin Foundation	South Paris	Museum / Archives Preservation Program	\$400	\$800
Kate Starbird and Marryman Herbaria	McLaughlin Foundation	South Paris	Museum / Archives Preservation Program	\$4,114	\$8,317
Archival Project	Waterford Historical Society	Waterford	Museum / Archives Preservation Program	\$2,400	\$6,200
			Museum/Archives Preservation Program Total	\$9,814	\$26,317
			Oxford County Total	\$156,131	\$1,246,295

LEWISTON AUBURN CASE STUDY

Case Study Context

Lewiston and Auburn are adjacent cities separated by the Androscoggin River, located about 35 miles north of Portland. Often referred to as the twin cities, the two communities have a combined population of just under 60,000, while the Lewiston-Auburn metropolitan statistical area (MSA) has a population of just under 90,000.

With the Androscoggin River as a source of power, the twin cities were early beneficiaries of the industrial revolution. The textile industry in Lewiston and the shoe industry in Auburn were both well established by the time of the Civil War. A steady stream of workers from the farms of northern Maine and eastern Canada, many of them of French Canadian descent, was drawn to the area by factory jobs. They were joined, first, by Irish immigrants and, later, by Eastern Europeans. The diverse demographic mix created by the industrial development of the area and the workforce it drew strongly influenced its cultural development and heritage.

Like many communities whose economies were dominated by traditional manufacturing industries through the mid-twentieth century, Lewiston-Auburn has undergone a difficult economic transition. The textile and shoe factories in the area provided decent paying jobs and economic stability until the postwar years. The subsequent dramatic downsizing of those industries resulted in a long period of economic decline, population loss, and the depletion of civic and cultural resources.

Recent years, however, have brought signs of economic resurgence. While the area has continued to lose population during the

1990s, there are signs that population is stabilizing. Employment has increased and unemployment has dropped below already healthy state and national levels. While personal income still lags the national average, the poverty rate is also below average. The area has also experienced somewhat of a cultural revival. Through the efforts of L/A Arts, a grassroots cultural development and promotional organization, and other educational institutions and arts organizations, the two communities offer a wide range of performances, exhibits, and educational programs using both nationally-known and local artists.

The restructuring and diversification of the Lewiston-Auburn economy has, perhaps most significantly, made the area look, in economic terms, much more like the nation as a whole. Its manufacturing sector has become less dominant and more diverse, and the service sector has experienced strong growth, particularly in health, financial, professional, and business services. Companies such as Tambrands Inc., Peoples Heritage Bank, Liberty Mutual, Telemark Inc., FISC, and Dingley Press have located or expanded facilities in the area in recent years.

Overview of New Century Community Program Grant-Making in the Region

The New Century Community Program has provided 14 grants totaling \$64,632 to 11 organizations in Lewiston and Auburn. This includes six Humanities Project Grants totaling \$17,132, four Arts and Heritage Grants totaling \$8,000, two Arts Community and Infrastructure Grants totaling \$18,000, one Historic Preservation Grant totaling

\$20,000, and one Archival Preservation Grant totaling \$1,500.

The grants are for a wide range of activities. These include an archaeological excavation, theatrical and dance productions, a photographic exhibit, a historic preservation project, an oral history video, and literary and creative writing education. Broadly speaking, the grants support three types of objectives: 1) education; 2) preservation, documentation, and promotion of the area's history and cultural heritage; and 3) enhancement and expansion of the area's cultural offerings. (See Table for a more complete list of New Century grant activity in Lewiston-Auburn.)

Assessment of Impacts

Educating the Community's Workforce

Twelve of the 14 projects have clearly identifiable educational elements. Some projects are designed primarily for educational purposes, while others incorporate educational elements as a secondary feature. These educational components are aimed at a variety of audiences and take place in a variety of educational settings. Most are targeted to elementary and secondary school students.

♦ *Improving the educational performance of youth and adults.*

Three of the projects were developed primarily as educational programs. Two of these were aimed at high school students and a third at adults.

- The Hayes Homestead Archaeology Project has been incorporated into the educational curriculum of low-performing freshmen students at Edward Little High School in Auburn. The project involves artifact recovery and archeological

research at the Herbert Hayes Homestead in Auburn, home of a prominent local family from the mid-nineteenth to the mid-twentieth centuries. The project seeks to explore the cultural history of the area through interpretive analysis of the homestead. It incorporates qualitative historical and archaeological approaches as part of an interdisciplinary service-learning project undertaken by students. Activities include archival and genealogical research, creation of a site map, excavation and cataloguing of artifacts, and preservation and curation of artifact material. Student projects are assessed to determine if students have achieved the Maine State Learning Results in core disciplines. Between 40 and 80 students participate in the program annually.

- The Bates College Bates/Community Humanities Seminars is a voluntary summer literature seminar targeting motivated high school students in Lewiston-Auburn and Oxford Hills. According to the funding proposal, the project was expected to have 35 participants in the summer of 2000.
- Lewiston/Auburn People Then and Now was a writing program sponsored by the Lewiston Public Library through which local residents documented their educational experiences using a technique known as "lifewriting." The program provided participants with creative writing instruction as part of the story writing process. Twenty adults ranging in age from 33 to 87 enrolled in the program, which met weekly over a six-week period.

Herbert Hayes Homestead Archaeology Project

The New Century Community Program awarded approximately \$7,600 to the Auburn School Department for the Edward Little High School's Herbert Hayes Homestead Archaeology Project. The Homestead consists of the remains of a house and barn that were part of a farm owned by a prominent Auburn family from the mid-19th to the mid-20th century. Following the death of the farm's last inhabitant in 1949, the structures fell into disrepair and were eventually torn down. The project uses an archaeological dig as the focal point for an innovative team teaching approach combining English, mathematics, science, and history and aimed at ninth graders who are performing below grade level. Students participate in a range of activities, including excavating and cataloguing artifacts from the site, and conducting related scientific, historical, social, and cultural research. The project has generated considerable interest and enthusiasm within the school and the community-at-large. Teachers report improved academic performance on the part of students and continued extracurricular participation among some as they progress to higher grade levels. Adult residents of the area have also donated time to the project. Currently, plans are being made to develop a portable exhibit of the artifacts for display at prominent locations throughout the community. Longer-term plans are being developed to rebuild the structures in conjunction with the local vocational school to house a local historical museum.

♦ *Developing educational programming in the arts.*

Two projects involved cultural exhibits or productions that included educational programs for elementary and/or secondary school students. A third project involved the preservation of a historic building that already offers educational programming. Three other projects incorporated educational experiences into the preparation of a cultural exhibit or performance. These educational opportunities were aimed at elementary and secondary students.

- Lewis Hine: The Child Labor Photographs in Maine, an exhibit by the Creative Photographic Art Center of Maine of early 20th photographs by noted social photographer Lewis Hine, has hosted about a dozen visits by elementary and secondary students from Lewiston-Auburn and Eastport, where the exhibit was also displayed. The curator of the exhibit prepared a handout for student groups and sends it to teachers in advance of the visits,

and sometimes serves as an informal guide to these groups.

- Manny's War, a play about a Maine resident who served in World War II and became a Nazi prisoner of war, was developed and produced with the support of a New Century grant. The production included two special performances for high school students at reduced cost, attended by about 300 students. The playwright prepared a brief study guide for teachers that was distributed in advance of the project.
- A New Century grant funded roof repairs to the historic Foss Mansion in Auburn, home of one of the city's leading shoe manufacturers of the early 20th century. The Woman's Literary Union of Androscoggin County owns the building. The Literary Union conducts tours of the Foss Mansion for elementary school students as part of the social studies curriculum, and hosts a small number of other special school functions.

- The West Auburn School Historical Society received a New Century grant to produce *Schoolhouse Memories*, a video documentary about the history of the West Auburn One-Room School House. Interviews of former teachers and students at the school were conducted by a group of home-schooled children and videotaped by two high school students.
- The Young Folk Dancers Community Outreach Project is a project sponsored by the local Franco Folk Arts Cooperative through which area children learn traditional dances from several of the community's ethnic communities and perform the dances in various community settings. According to the grant proposal, about 25 home-schooled youths aged eight to 15 were expected to participate in the program.
- A New Century grant supported the creation and performance of *A Frog Stuck in the Ice: A Franco-American Story*, a play about the power of discovery of cultural heritage, based on the memories of members of the local Franco community. The play was produced under the sponsorship of L/A Arts. One of the creators of "A Frog Stuck in the Ice" participated in L/A Arts artist-in-residency program and Cultural Heritage Chronicles Program at the Lewiston Middle School. The Cultural Heritage Chronicles Program seeks to enable students to both experience and add to the process of chronicling local cultural heritage.

♦ *Enhancing educational content.*

Four grants supported the development of materials with educational content.

- *Schoolhouse Memories*, the video documentary on the West Auburn One-Room School House, will be shown to elementary school students in preparation for field trips to the site.
- A New Century grant supported the production of *Chantons*, a CD of significant French songs performed in an alternating French-English pattern, showcasing and preserving the area's Franco-American cultural heritage. The CD, produced under the sponsorship of L/A Arts, was distributed free of charge to schools and libraries and accompanied by a guide explaining the derivation and context of the songs and the lyrics. In addition to teaching children about the area's heritage, the alternating French-English patterns are intended to educate children in the French language. The combined cultural heritage and language aspects support the Maine Learning Results, which states that students must study language and culture in an integrated fashion.
- Two New Century grants supported the development of an annotated photojournal of two dance projects by the Bates Dance Project.

Lewis Hine's Early 20th Century Child Labor Photographs

The New Century Community Program awarded the Creative Photographic Art Center of Maine in Lewiston \$3,000 to mount an exhibit of *Lewis Hine's Early 20th Century Child Labor Photographs*. Lewis Hine was a professional photographer and Progressive era reformer who traveled the country photographing children working in various industries and agriculture for a decade starting in 1907. Hine visited Maine twice as part of this endeavor, photographing child laborers outside the cotton and woolen mills of Lewiston in 1909, and in the sardine canneries of Eastport and Lubec in 1911.

The exhibit is intended to raise awareness of the state's industrial and social history, to demonstrate the use of photography as a tool for influencing public policy, and to stimulate thinking about the link between the state's own recent past and contemporary international child labor issues. It has been displayed at two locations, in Eastport during the summer of 2000, and at the Center, where it will remain until March. It highlights Hine's Maine photographs, which have never before been exhibited in the state, supplementing them with other examples of Hine's work along with explanatory notes placing the photographs in the industrial and social context of the period. A number of lectures have been held in conjunction with the exhibit. It has been viewed by an estimated several thousand visitors, including about a dozen middle and high school groups, and has received favorable media mention.

Improving the Social Capital and Civic Infrastructure of the Community

♦Promoting positive community image.

A large number of the New Century grants in Lewiston-Auburn focus on preserving, documenting, and raising awareness of the area's history and cultural heritage. The focus on cultural heritage seems to simultaneously reflect and stimulate a growing recognition that the community has too often turned its back on its past, and that unearthing and embracing this past is one of the keys to community renewal. As one grantee stated in its grant proposal in underscoring the importance of reacquainting residents with their ethnic roots, "[the area's] long history of self-deprecation, especially among its large Franco American population, is legendary." Projects that explicitly focus on cultural heritage include the following:

- The exhibit of Lewis Hine's early 20th child labor photographs includes photographs taken in Lewiston. In an interview, the curator of the exhibit noted the limited documentation and knowledge of the area's industrial and labor history. She pointed to the observation by some former mill workers that the closing of the mills had been followed by a reluctance, almost embarrassment, within the community about discussing this part of the community's past. One of the purposes of the exhibit is to generate interest in revisiting this era.
- The Hayes Homestead excavation is intended not only to recover artifacts of the area's agricultural and domestic life over the span of a century, but also to integrate these items with a larger exploration of the community's social and cultural history.
- The roof repairs to the historic Foss Mansion in Auburn will help to ensure the

preservation of not only an architecturally significant residence, but also an important physical link to the city's past as an early industrial center.

- A grant to the Androscoggin Historical Society will support preservation of aging archival material, including local maps and photographs.
- The video documentary about the history of the West Auburn One-Room School House is intended to develop an historical record of this important part of the community's educational history through first-person accounts of former teachers and students.
- The Chantons CD celebrates the area's French heritage and is intended to help fuel the movement to revive Franco-American culture and language. It exposes children with Franco-American roots to music that connects them with their parents' and grandparents' culture, while introducing children of other ethnic backgrounds to the area's cultural history.
- The Young Folk Dancers Community Outreach Project, by teaching and performing traditional dances from several of the community's ethnic groups, is intended to reacquaint the area with its ethnic roots through exploring and teaching its folkways to its youth. It hopes to enhance an awareness of multiculturalism, in general, while nurturing both personal pride among those children whose roots are being recognized and admiration from their peers.
- Lewiston/Auburn People Then and Now, not only uses the childhood educational experiences of participants as the topic of its "lifewriting" training, but encourages participants to donate their stories to local libraries and historical archives. The

program's trainer also hopes to convey a broader message about the importance of passing stories from the older to younger generation, both at the level of the individual and the entire community, to provide a sense of continuity and connectedness.

♦ *Highlighting the region's cultural history.*

In addition to projects that seek to record and preserve actual history, two projects use drama to convey a message about the importance of cultural history.

- A theme of the theatrical production of *A Frog Stuck in the Ice* is the power of discovery of cultural heritage. Created by three Maine artists, the play focuses on a woman interested in reconnecting to her Franco-American cultural roots and the resistance she encounters from her father.
- One intention of the producers of the play *Manny's War* is to "demonstrate how communities can call attention to the lives of their individual members, showing how each plays a tangible role in the abstraction called 'history'."

♦ *Increasing local capacity.*

The grants played a clear and direct role in increasing local capacity in only a few cases. In other cases, the impact was more indirect. The most significant capacity-building grant was one to L/A Arts. While L/A Arts is already well-established and considered highly effective, one of the New Century grants it received enabled it to hire a grant writer to increase its level of outside funding. One of the hopes of the organization is that a dedicated grant writer will enable it to find more grant sources that support its strategic objectives, and to be less driven by the priorities of traditional funders.

A few other grants had subsidiary capacity-building impacts. In one case, the director of the Androscoggin Historical Society was required to attend a seminar in archiving practices as a condition for receiving a grant. In another case, the director of L/A Arts noted that the organization gained technical knowledge of CD production as a result of sponsoring *Chantons*.

♦ *Creating community collaboration and partnerships.*

In most cases, the grants did not involve formal partnerships in program development and operation. The strongest partnership, and one with potential future importance, was between the Public Theater and Bates College in the production of *Manny's War*. The Public Theater and the Bates Theater Department jointly produced the play. The Public Theater took the lead role in the production, while the play was written by a Bates faculty member and performed on the Bates campus with a combination of student and professional actors (because of the number of actors needed, a completely professional production would have been too costly). The artistic director of the Public Theater, who considers the collaborators as the area's two largest cultural institutions, sees the possibility of similar partnerships in the future. The grant application states that "[by] bringing together an academic program with a professional arts organization, the project shows how cultural groups within the community can enrich one another through deep cooperation."

In other cases, the extent of partnerships was limited or informal. The Young Folkdancer's Community Outreach Project, while sponsored by the Franco Folk Arts Cooperative, has as cosponsors the Festival de Joie, an annual ethnic festival, and the

local Greek Orthodox Church, which provided space for the dance classes. The Hine exhibit was coupled with six related lectures by local educators. The Hayes Homestead project received donated time from archaeologists, historians, and other professionals. The production of *A Frog Stuck in the Ice* was tied to L/A Arts existing partnerships with the Lewiston Middle School. Several project sponsors worked with local schools to recruit participants and/or distribute educational materials.

♦ *Creating innovative programming models.*

The Hayes Homestead excavation is one project that appears to be generating a lot of interest within the community and elsewhere in Maine as an educational model. The project uses a "kids as planners" model, in which young people work with teachers, town officials, archeologists, curators, and other community members to research, plan, lead, and implement a project. Teachers from other communities have inquired about the project and some have made site visits. Participating students have made presentations to an experiential learning conference in Portland and to the state archaeological societies of Maine and Massachusetts. Participating teachers say they have learned a lot about teaching methods, including how to combine in a team, and how to develop more innovative teaching materials and practices. Other teachers at the school have also approached them about incorporating the project into the teaching of their own courses.

Generating Economic Growth Through Enhancing the Arts and Cultural Environment

At least 10 of the 14 grants have some bearing on cultural economic development. The grants supported performances, events,

and exhibits with the potential to attract both local residents and visitors to Lewiston-Auburn.

♦ *Improving important cultural tourist destinations.*

Three of the grants support this objective. The first is for repair of the roof of the Foss Mansion. The mansion is an important part of area's economic and social history, an important architectural asset, and a potential anchor for revitalization of a deteriorated downtown neighborhood. It is the venue for a range of local cultural activities sponsored by the Women's Literary Union. It can also be used for small meetings and conferences. The second grant supporting this objective is for the Hayes Homestead project. In addition to preserving the site, the project will eventually involve development of a display of artifacts at the Little High School and of portable display units to be placed in various public spaces. The project's long-term goal is to have the local vocational school rebuild the house as a local historical museum. (This is a multi-year project that will require raising substantial additional grant funding.) The third project in this category is *Schoolhouse Memories* video, which, while not directly contributing to the preservation of the West Auburn One-Room School House, adds value to this historical site and may increase support for its continued preservation.

♦ *Increasing Lewiston-Auburn's menu of cultural offerings.*

Some of the projects funded by New Century grants involved performances and exhibits with significant audiences. Other projects promise to attract significant audiences. Two projects that have attracted large general audiences are *Manny's War* and the Hine photography exhibit. *Manny's War*

was performed a total of eight times—twice for high school students, with total attendance of about 300, and six times for general audiences, with total attendance of about 1,400. The Public Theater's artistic director indicated that many war veterans, who are not among the company's traditional audience, attended the production. He said it is too early to tell if the production will have a long-term impact on audience levels. The sponsors of the Hine photography exhibit did not collect attendance data, but the curator estimates that, between Lewiston and Eastport, attendance will total several thousand. A third project, *Chantons*, included an introductory performance of the songs on the CD at the Auburn Library. In addition, up to 500 CDs have been or will be distributed to schools and libraries throughout the state.

A Frog Stuck in the Ice had not been performed when we conducted our Lewiston-Auburn site visit, but the director of L/A Arts estimated the audience for the single planned performance would be in the range of 500 to 700. Performances of the Young Folk Dancers Community Outreach Project will be held at schools, senior citizen centers, and at least one public venue.

♦ *Creating new markets for cultural products.*

Some of the projects funded by the New Century grants have the potential to create new markets for cultural products, although it is too early to assess the extent to which they have actually done so. As noted, two of the projects, *Manny's War* and the Hine photographic exhibit, attracted relatively large audiences that, in the case of *Manny's War*, included a significant number of war veterans, not traditionally a large segment of the Public Theater's audience. Both projects

also garnered favorable media attention. At least four other projects, including *Chantons*, *A Frog Stuck in the Ice*, Young Folkdancer's Community Outreach Project, and the Hayes Homestead project, have the potential to support the development of the local market for cultural heritage products. Moreover, the extent to which any of the New Century grants have or will contribute to the area's already considerable reputation as a center of quality cultural programming may help to promote the area as a tourism destination, particularly from surrounding communities and regions.

Lewiston/Auburn New Century Projects

Project Name	Organization Name	Town	Program Type	Approved	Total Project
Chantons CD	LA Arts	Lewiston	Arts & Heritage Grants	\$2,000	\$14,300
If Wishes Were Horses, Beggars Would Ride	Bates Dance Festival	Lewiston	Arts & Heritage Grants	\$2,000	\$7,250
Lewiston/Auburn People Then and Now	Lewiston Public Library	Lewiston	Arts & Heritage Grants	\$2,000	\$4,770
Young Folkdancer's Community Outreach Project	Franco Folk Arts Cooperative	Lewiston	Arts & Heritage Grants	\$2,000	\$9,294
			Arts & Heritage Grants Total	\$8,000	\$35,614
Research/ Writer	LA Arts	Lewiston	Arts: Community & Infrastructure	\$10,000	\$10,000
Cultural Heritage Production	LA Arts	Lewiston	Arts: Community & Infrastructure	\$8,000	\$31,950
			Arts: Community & Infrastructure Total	\$18,000	\$41,950
Foss Mansion Repairs	Women's Literary Union	Auburn	Historic Preservation Grants	\$20,000	\$54,500
			Historic Preservation Grants Total	\$20,000	\$54,500
The Bates/Community Humanities Seminars	Bates College	Lewiston	Humanities Project Grants	\$3,000	\$6,000
Dancing Through The Lens	Bates Dance Festival	Lewiston	Humanities Project Grants	\$500	
Lewis Hine: The Child Labor Photographs in Maine	Creative Photographic Art Center of Maine	Lewiston	Humanities Project Grants	\$3,000	\$6,021
Hayes Homestead Archaeology Project	Auburn School Department	Auburn	Humanities Project Grants	\$7,632	\$18,649
Manny's War	The Public Theatre	Lewiston	Humanities Project Grants	\$2,000	\$30,469
Schoolhouse Memories	West Auburn School Historical Society	Auburn	Humanities Project Grants	\$1,000	\$3,836
			Humanities Project Grants Total	\$17,132	\$64,975
Archival Materials	Androscoggin Historical Society	Auburn	Museum / Archives Preservation Program	\$1,500	\$3,660
			Museum / Archives Preservation Total	\$1,500	\$3,660
			Lewiston/Auburn Total	\$64,632	\$200,699

ENDNOTES

¹ "The Impact of Cultural Tourism in Maine," *The Creative Economy Initiative: The Role of Arts and Culture in New England's Economic Competitiveness*, June 2000. Data compiled by Mt. Auburn Associates from the U.S. Department of Commerce, Maine Office of Tourism, and the Maine State Planning Office.

² Formerly the Maine Arts Sponsors Association.

³ There were five New Century Grants made to organizations that were located in Portland but whose projects had a broader geographic focus. These included training seminars for statewide organizations and the development of exhibitions that were to be shown to audiences throughout Maine. These projects were not included in this analysis of Portland's grant activity.

⁴ There are three manufactured home production plants supported by six retailers in the region.

⁵ Oxford County's per capita income in 1998 was \$19,257.

⁶ The Maine State Planning Office report, *A Golden Opportunity: How Maine Can Enhance the Retirement Industry* (January 1997) states, "Retirees who move to Maine are an important economic force because they bring millions of new dollars in assets to the state and they support communities and cultural activities with volunteer time. The businesses that serve retirees make up the 'retirement industry' and this industry has been identified for potential economic growth by Governor King and the Department of Economic and Community Development,"

⁷ This total includes an \$11,000 construction grant for the purposes of historic preservation of the Arthur Mann Memorial Library in West Paris.

⁸ The application submitted for the project states, "The collection is in grave environmental danger as cold, damp, and mildew are taking their toll."

APPENDIX B:

REASONS FOR LEGISLATIVE SUPPORT OF THE NCCP: FINDINGS FROM LEGISLATOR INTERVIEWS

Introduction

An analysis of the Maine legislature's process of allocating state funds to a major arts and culture initiative reveals some important elements of the advocacy and education campaign to support it that are useful for arts advocates elsewhere. According to this analysis, the campaign to create the New Century Community Program worked because it presented convincing arguments on the program's behalf, and effectively relied on one-on-one interactions between legislators and constituents and clear and concise campaign materials to convey its messages regarding why Maine residents and arts and culture organizations would benefit from this particular program.

Purpose of Analysis

The purpose of these interviews was to find out precisely what arguments and information worked to convince legislators to twice include the New Century Community Program (NCCP) in the state budget. The interviews shed light on how the authorization process worked, and provided much information that organizations and individuals in other states can look to when launching their own legislative campaigns on behalf of arts and cultural funding.

Methodology

Twenty current and former Maine state legislators were interviewed in order to get a relatively broad and diverse cross-section for the most accurate assessment of the NCCP authorization process. The goal was to speak to supporters, non-supporters, and those who were neutral, both rural and urban legislators, Democrats and Republicans, and those who had participated in one or both authorizations. We called current and former legislators with the goal of getting a representative sample, but they chose whether or not to participate in the survey.

The group of legislators interviewed for this study was relatively diverse, representing both houses of the legislature, both political parties (and one independent), and all areas of the state. Overall, we interviewed eight Republican legislators (40 percent of sample), ten Democrats (50 percent of sample), one Independent, and one representative of the Governor's staff. Seven interviewees were current or former Senators (35 percent of sample), and 12 were current or former Representatives (60 percent of sample). Twelve of the 20 (60 percent) represented rural districts, though a few of those people indicated that their districts were also somewhat suburban. Nine (45

percent) of the interviewees were women. Three (15 percent) of the interviewees were in the legislature during the first authorization but not the second; one (5 percent) was in the legislature only during the second.

The great majority of individuals interviewed called themselves supporters of the legislation authorizing the NCCP. While every effort was made to identify and contact legislators who were not highly supportive of the program, only two of the 20 legislators interviewed, or 10 percent, could be termed non-supporters. Both represented rural districts and were members of the Republican Party. However, the two legislators qualified their stands on the bills; one saying he supported it somewhat when it came up a second time, and the other saying that a convincing case was made for passing it.

Our sample may have been skewed towards supporters, though we have no way of knowing for certain. Some interviewees potentially described themselves to us as more supportive of the bills than they actually were at the time, but there was no definitive vote on either bill that would make it possible to check this because there were no votes on individual budget bills like the NCCP proposal, only on the overall budget.

A number of factors may have influenced the responses received to the survey's questions. We relied completely on retrospective self-reporting from the interviewees—those involved in the initial authorization spoke of events that happened more than two years ago. While legislators had a great deal to say about their opinions and impressions of the budget process and passage of NCCP, a number did not recall the exact nature of their own involvement with the bills or significant facts such as whether or not the authorizations were one-time or ongoing and the exact amounts of the final allocations.

How Legislators Learn About Issues

While legislators used a range of methods to gather information on proposals before them, “word of mouth” and personal interactions were clearly the most important source for them, both generally and for arts and culture specifically.

◆ *Legislators learn about arts and culture primarily through word of mouth.*

Almost every legislator said “word of mouth” was an important source of information about the arts. Almost half told us that arts and culture information in local newspapers was very important. The least important sources of information about arts and culture were local and national television news, radio, and the Internet, with each mentioned as an important source of information on arts and culture by only one or two legislators.

◆ *Personal interactions were key to gathering information in general*

Direct conversations with others were clearly the most important source of information and education on legislative proposals, as every interviewee said he or she listened to the opinions of others, whether individual constituents, trusted colleagues, credible lobbyists and advocacy organizations, or simply anyone with some claim to authority and expertise on the issue. One person stated, “I have been astounded as a freshman legislator by the amount of information that comes across my desk from

lobbying organizations and nonprofits across the entire state. When the legislature is in session... I can't read everything. So the lobbying becomes very important." While this was the case for every interviewee, individuals also relied on a range of other sources of information to educate themselves, including staff research, which was cited by three as a frequent source, and publications of the National Conference of State Legislators, also cited by three.

Responses to questions about information-gathering methods gave us no reason to think that legislators approach the subject of arts and culture any differently than they do other legislative matters. As with any issue, those who felt more personally invested or already tracked arts and culture issues closely had a base of knowledge on which they could depend when it came before them as legislators. Those unfamiliar with arts and culture issues used the same methods to gather information that they used for any issue that they did not already know well.

The Degree to Which Arts and Culture Is a Legislative Priority

Relatively few interviewees cited arts and culture as a front-burner legislative issue, but the majority felt connected to the issue and saw it as a priority for them and/or their constituents. While education and economic development issues ranked at the top of most legislators' priority lists, as in many states, elected officials interviewed also told us that they saw the importance of supporting arts and culture.

♦ *Arts and culture was a priority for most interviewees.*

Eleven (55 percent) legislators specifically cited arts and culture as a legislative priority to some degree, either for themselves personally or for their constituents (some made no distinction between the two). Many described very specific ways in which the arts are integrated into their home districts—through local cultural institutions, local theater and performance troupes, visual artists living in the district and/or commercial art galleries selling their works on the main streets of towns and cities. In some cases, arts and culture are important in a district because it has a strong sense of its own history, something evidenced by local historical societies and active grange halls. In others, legislators said their constituents cared about arts and culture because they had moved to Maine from other places. "They... have expectations of certain things they had in their former communities," was what one person told us. Additionally, four legislators specifically mentioned sitting on the board of directors of an arts and culture institution in their district.

♦ *Education and economic issues were at the top of the priority list in general*

When we asked legislators to tell us their policy priorities, education was the most frequently mentioned—by 13 interviewees (65 percent). A few people told us that they consider arts and culture a subset of education. Nine, or 45 percent, said economic development was a priority. Six (30 percent) said healthcare was a priority, five said lowering taxes (25 percent), and four said the environment (20 percent). Other priorities mentioned included technology, senior citizen issues, fish and game and farming, and human services.

◆ *Other issues competed for attention during session.*

More than half of the interviewees talked about issues that competed with the NCCP for attention during the legislative sessions. Medicare, prescriptions drugs, and sexual assault programs were all cited as competing priorities during the 2001 session. Other competing priorities mentioned included programs for the disadvantaged and breast cancer screening. A few interviewees called the NCCP the second or third-highest discretionary funding priority in the 2001 session, with one describing it this way; "I felt, just like at home, there are basic needs to be met first, and then we go to the concert if there is enough left over."

A few interviewees told us that the 1999 House Speaker made passage of the NCCP one of her top priorities, a fact that must be accounted for in understanding the proposal's initial success. The House Speaker for the 2001 session was cited as putting scholarships and funding for sexual assault programs on the list of priorities competing with the NCCP during that session.

Effective Arguments for the NCCP

As stated, arts and culture is not at the top of most people's lists of legislative priorities. While over half of interviewees said it made their lists, even those who were supportive of funding said it needed good arguments in favor of this specific program. One of the most striking aspects of the NCCP legislative campaigns is the number of different reasons why legislators chose to support it. Its wide ranging geography and types of projects allowed legislators to adopt the reasons for supporting the program that best suited their constituencies and their personal interests and backgrounds. Three particular reasons for supporting the program came up over and over—the fact that the program was statewide, that it provided arts and cultural enrichment for residents, and that it was sponsored by a coalition of state agencies and nonprofits.

◆ *Wide dispersal of funds was important to every legislator.*

Legislators frequently cited the NCCP's statewide dispersal of funds as a reason for supporting the program. In fact, it was the only aspect of the program that all 20 interviewees said was "very important." Rural legislators said it was a crucial factor in their support; some urban ones pointed out that it was a political necessity in a largely rural state. Even those who did not support the program, or whose support seemed lukewarm, said it was an important factor.

For many, the statewide nature of the program reflected a recognition of the fact that culture comes in all sorts of forms and is not available only in cities. "The people who worked on this realized that the arts is not just the theater and there were ways to sponsor culture in the country," was how one person put it.

This was only one of a number of aspects of the NCCP that made it widely accessible. Groups had to apply individually, so those in districts with less powerful legislators did not automatically receive less funding. Groups of all sizes could apply for grants because the forms were simple enough that anyone could fill them out, not just professional grant-writers. And the size of the grants was considered a positive by

anyone who mentioned it—small grants have a relatively great impact on small organizations. “The list of grants—lots of tiny grants and few big ones—indicated that the funding was available to organizations that rely on bake sales,” one person said approvingly. A few people specifically stated that they would not have supported an arts and culture program making large grants to large organizations.

Legislators consistently cited the list of NCCP grants made during the first session, which proved that grants were made statewide, as the key piece of information cementing their support for the program the second time around.

♦ *Many wanted cultural enrichment for Maine residents.*

Cultural enrichment for Maine residents was the second most frequently cited reason for supporting the program—17, or 85 percent, of interviewees said it was “very important.” Legislators said that increasing people’s knowledge and understanding of arts and culture was valuable and that it was important to preserve the state’s heritage.

A few people commented that Maine residents can be provincial and may lack education, and that they should have more exposure to arts and culture. One said Maine residents “need to be woken up” and stimulated—something that cultural programs can do. “I just think this program is an ‘elevating influence’,” said another.

The historic preservation aspects of the program were also considered particularly important. One specific need mentioned was preserving important historical documents in communities around state, which costs money and can only be done by professionals. The strong cultural and historical traditions of Maine came up frequently; interviewees mentioned the importance of and need to preserve the history of groups such as the Finnish, Shakers, Native Americans, French, and Italians.

♦ *Collaboration among agencies facilitated the NCCP’s passage.*

The coalition of agencies supporting the NCCP was the third most mentioned reason for supporting the program—15, or 75 percent, said it was “very important.” Interviewees told us they saw no visible evidence among the coalition’s members of infighting, power struggles, or disagreements around who would come out with the largest piece of the pie. This unified front made the coalition’s argument for funding stronger and the legislature’s work easier. And the allocation process was more efficient, fairer and less politicized than usual because legislators could make a single large allocation and then turn it over to an expert process to distribute the money equitably.

A few said the fashion in which discretionary money had been allocated to arts and culture organizations in the past did not work very well or accomplish their objectives. As one person said, “There would be a line item in the budget, or some other disjointed, uncoordinated, competitive way of fighting your way into the budget. It was success depending just as much as who was advocating for you as anything else. It was a bad way to budget.” The NCCP helped make this process both more efficient and fairer to their constituents.

The opportunity to turn the actual distribution process over to experts was clearly appreciated by many legislators. They said that they and their peers are not capable of

making distinctions about value and effectiveness between arts and culture groups, and they are not comfortable with the level of detail required to make grants to individual groups in this area. "The attractiveness (of the NCCP) for me is that I have a general belief that the legislature doesn't do a good job of allocating resources where there are groups competing. So when the groups have already come together, it's a huge relief and we can go forward and all we have to do is figure out how much money we will give," was how one put it.

Interviewees also said the way the money was allocated helped take politics out of the actual grantmaking process and ensured that areas of the states represented by more powerful politicians would not benefit unfairly by coming out with more money for arts and culture programming.

♦ *Many said the NCCP had a positive educational impact.*

Over half of the interviewees said the educational affects of the NCCP were a very important reason to support the program. One person said it had a "direct educational component" but that educational content is also a "by-product" of many NCCP grants. Support for cultural institutions was cited as a particularly important part of the program because of their role in schools throughout the state, particularly where children are too far away to make trips to museums in Portland. A few people pointed out the importance of cultivating knowledge and understanding of arts and culture in schoolchildren as a way of perpetuating interest in the field over the long term.

♦ *The NCCP's lack of administrative infrastructure was important to most.*

Those who knew that the NCCP made direct grants and did not spend program funds on administration approved—the majority of legislators interviewed said it was a very important aspect of the program. One person stated, "The last thing we want to set up is another state bureaucracy—we have too many of them already." While it may not have been the deciding factor in any individual's support for the program, it clearly did contribute to legislative support. Interestingly, though, not everyone interviewed knew about the grantmaking structure, and some who did know about it did not seem to care very much.

♦ *Most believe the NCCP had less to do with economic development and more to do with quality of life.*

Most interviewees did not believe that the NCCP had a significant impact on economic and workforce development in Maine. Those who did said it was effective in this way primarily by contributing to a high quality of life, not necessarily through providing jobs or stimulating economic growth. Quality of life proponents said it was important both to current residents and those thinking of retiring in Maine or relocating their work in the state. One person noted that Maine is not a place to go for low labor costs or low taxes—its appeal is to those people and businesses looking for an attractive environment in which to live and work. And arts and culture is an important element of the mix of factors that comprise quality of life. Local arts institutions, for example, may be one thing that people from more populated areas look for before moving to Maine.

A few people added that it would help support tourism in the area. One called it "an investment in the infrastructure that supports tourism." Tourists are an important source of revenue for state businesses and government, and need activities and attractions. One legislator even thought that the type of tourists interested in cultural attractions would be wealthier and more likely to spend money than other tourists.

Some interviewees specifically discounted the economic development potential of the NCCP, saying either that they did not believe the program had a significant economic impact, or that the money could have been spent more effectively on other things if stimulating growth was a primary goal. One said, "Some of the proponents, leadership in particular, argued that it was economic development. I didn't buy that a whole lot." Skeptics on this matter felt that arts and culture funding did not lead to economic development as a general matter, not just in the case of the NCCP.

◆ ***Legislators gave other specific reasons to support the NCCP.***

Individual legislators had additional reasons for supporting the program. A few people said the NCCP money acted as catalyst for private investments, something important both because it allowed the limited funding to go further and because it indicated that there was a local commitment to the projects. A non-supporter said, "The argument that pushed us over the edge was that the state money was very useful as a catalyst for matching, and that the state needed to exhibit leadership."

One person who was not particularly invested in supporting arts and culture programming for its own sake said he supported the program because it was a way to thank all the hundreds of volunteers in small local groups across the state for their efforts. "I thought it would be a way to say to say to the volunteers that their work is worthwhile and that the state appreciates them," was how he put it.

During the re-authorization process, one important factor in NCCP's favor was that the original allocation was used the way it was intended. Every person interviewed very clearly believed that the money was spent effectively, there was no waste, the distribution process was equitable and fair, and the coalition generally lived up to terms of the program as defined during the initial authorization. One interviewee remarked, "What had taken place was exactly what they said they would do."

Influential Aspects of the Campaign

Interviewees said two aspects of the campaign on behalf of the NCCP were most effective: one was lobbying by interested lay people, particularly constituents; the other was written materials that directly conveyed where the money would go and to what types of groups. This second was mentioned particularly in the 2001 campaign, when the program already had a list of grants that it had made.

◆ ***Volunteer lobbying was the most important campaign element.***

Telephone calls, letters, and emails to legislators from constituents were crucial to the legislative campaign supporting the NCCP. While not all legislators reported being lobbied directly by their constituents, the majority did. And everyone interviewed

reported being impressed with the number and range of lay people from all the over the state who participated in the campaign, whether or not these people were from their districts and whether or not they heard from them directly.

In one sense, district constituent lobbying for the NCCP was really about neighbors calling neighbors. One person said, "The key was they found really good local people who in my case knew me socially." Another legislator stated, "Of all the lobbying that took place this session, it was probably the most grass roots, because there were so many projects that touched so many different lives. That is the real strength of the program..." And constituent contact was not necessarily confined to the period when the legislature was in session; groups that had received money during the first two years of the program were "very diligent about thanking the legislators."

Local librarians were mentioned most frequently as important and influential advocates on behalf of the program, though schoolteachers and staff from small, local arts and culture institutions were also mentioned as proponents. Lobbying by people on the boards of directors at cultural institutions in legislator's districts was also mentioned frequently, though some number of legislators also received calls, visits, and letters from board members at other institutions that were outside their districts. In general, though, one person said, "It was the caliber of people that were writing us; they were to a person well-educated, literate, of good standing in their communities. People on library boards, historical societies, arts, heritage groups. And people like that vote."

Some people who did not remember being lobbied by their constituents said they knew that the program would have their constituents' support and sometimes heard later from constituents about their support for the NCCP. In any case, constituent support for the program clearly counted more than lobbying by non-constituents—a few said they were lobbied heavily from outside the district but disregarded it. "I was lobbied heavily from all over the state, but that doesn't have a lot of impact with me because I know those things are kind of organized," one legislator said. Someone else said there was a "vicious email network," and that he received 40 emails a day at the height of the campaign—this may be because he was known as an opponent of the program, since no other interviewee said he or she was lobbied that intensely.

◆ *Professional lobbying was not a factor.*

Only two interviewees specifically mentioned speaking with a professional lobbyist about the NCCP bills. A few others said that the absence of lobbyists was a strong selling point for the campaign. Instead of professional lobbyists, these legislators saw lay people coming forward to support the bills, which proved that it was broadly supported. Some interviewees believed that there were no professional lobbyists at all associated with the campaigns.

◆ *Written materials provided strong evidence in the program's favor during re-authorization.*

Written materials, especially the maps and lists of grants, were cited as key in the re-authorization by virtually all the interviewees, making the "most compelling case" in favor of the NCCP. These materials effectively proved that the funds had touched most

Maine communities. As one person said, "You could see that every senator's district had some, and probably every representative's as well. It wasn't just in the cities or along the coast." In showing this, the NCCP's supporters not only proved that it was available to every legislator's district, but also that it could go to many kinds of projects and programs. Even those whose memories about the campaigns were foggiest had a very clear memory of seeing the maps and lists—the visual representation of the program's reach made quite an impression.

One person mentioned that funds for follow-up on the grants had been built into the first authorization of the NCCP, an allocation that she had questioned at the time, wondering why the money was not going to support additional grants. (In fact, this never did occur.) In hindsight, she remarked that funding follow-up was a good thing, because it allowed the NCCP to accurately track its grants, their effects, and then make a strong argument for continuing the program.

The single negative comment about the materials came from a legislator who said they were too slick and professional for Maine, particularly those from the initial authorization process. She said, "They had a heavy-duty lobbying effort which frankly I thought was a little too slick. Especially the first year, even though it was privately funded, to have things that look so beautiful and well-produced can turn legislators off who make \$9,000 a year..."

◆ *Legislators mentioned other advocacy techniques used in the campaign as well.*

In addition to lobbying by lay people and strong written materials, interviewees mentioned some additional aspects of the campaign. A few legislators talked about attending legislative breakfasts during the re-authorization, which let them meet with constituents and local arts groups that had received funding the first time around. One person said that not many legislators were at the breakfast she attended and questioned whether anyone who did not already support the program would bother to come, while also saying that it was helpful to her personally in gleaning additional information about the program that she could use to lobby her peers to support it. Another legislator described advocates for the NCCP as generally acting as a resource for legislators, doing important things like sticking around the Capitol till the wee hours during budget negotiations when programs were getting cut.

A few people specifically cited legislative leadership as an important tool of the campaign, particularly during the debate around the first authorization, when the head of the appropriations committee was a strong proponent of the program.

Is Maine's Experience Replicable?

The campaign to pass the NCCP has valuable lessons for states thinking about developing arts and culture programs. While some of these lessons might be more applicable in states that, like Maine, have large rural populations and well-known, accessible legislators, others could be used in many places. When asked what characteristics of Maine might make the NCCP experience hard to replicate, legislators cited its largely collegial political atmosphere, and its residents' strong sense of history

and pride in particular as characteristics that other states might lack and that might make it difficult to launch similar campaigns elsewhere.

Maine's General Characteristics

In thinking about what can be learned from Maine's experience with a state-supported arts and culture initiative, some context is helpful. For one thing, the state is divided up into relatively small, low-population districts where legislators know their constituents personally. A few people mentioned the fact that they are expected to go door-to-door to every house in the district during a campaign—it is just how things are done. Similarly, one person said, "I get most lobbied in the grocery store," which was echoed by others.

Members of the state legislature work only part-time and have other full-time jobs and careers. Campaigns for office are financed through income tax refunds. Some interviewees claimed that these factors make them relatively impervious to special interests, since they are not invested in careers as politicians and do not want to advance politically, and cannot be bought because they do not get campaign contributions from corporations.

Lastly, while the state is overall quite rural, some cultural tensions do exist. One is between urban and rural people, which interviewees labeled "two Maines" or "country mouse/city mouse." Another cultural split exists between natives and those who have moved to Maine as adults—the state is attracting growing numbers of highly educated and often semi-retired ex-urbanites. Both factors create some tensions in setting state policy priorities. The need to move beyond these tensions with a program that could be widely embraced certainly influenced the shaping of the NCCP proposal, which appealed to a much larger constituency than the urban population that might typically be thought of as interested in arts and culture.

Maine has Some Relatively Unique or Unusual Characteristics

When asked what is unique or unusual about Maine, legislators cited one fact as their high level of accessibility. Because it is a relatively small state and legislators are accessible to constituents and others, there is frequently a prior acquaintance between those who lobby and their targets. This was certainly borne out by the fact that legislators said they depended on personal relationships and cited one-to-one contacts as their most reliable and frequent method of gathering information on legislative proposals.

In addition, a few people said that there is an unusually collegial atmosphere and high level of collaboration and cooperation in the state legislature. "There aren't the turf battles that you see in a lot of other places," was how one person described it. Another said that Maine politics exist in "an atmosphere of mutual trust."

Legislators also said that Maine has an unusually strong sense of its heritage and relatively strong grass-roots involvement in historical and cultural preservation activities. "Every small town has a historical society, pretty much," one legislator said. The NCCP keyed into the fact that Maine residents, and by extension their legislators, have a strong

sense of pride and identification with the state's history and culture—something that may not exist in all states.

Lessons to Apply in Other States

Maine's experience with passing the NCCP provides many lessons applicable to other states, which can be broken down into several statements about why the campaign was effective:

♦ ***NCCP's diverse nature cultivated support for a wide range of reasons.***

The NCCP's flexibility and the range of programs it funded cultivated varied arguments on its behalf. Some legislators came on board because of the perceived educational value of projects, some because of their economic development value, many just because they and/or their constituents personally valued arts and culture. Overall, interviewees liked the fact that the program defined arts and culture broadly, in a non-elitist way and using a definition they understood and could talk about with their constituents. They also liked that the program structure allowed local groups to pursue a wide range of options in their grant requests.

♦ ***The citizen legislature required a grassroots, localized advocacy campaign.***

This campaign was localized in a few crucial ways. It used materials that directly told legislators which groups received funding in their own districts and elsewhere. It played into the fact that legislators use word of mouth and personal interactions as their primary method for gathering information. And it effectively brought constituents with a particular interest (librarians, teachers, artists) into the lobbying campaign, whether they attended a legislative breakfast or called their legislators at the office (or even at home). In fact, telephone calls, local breakfasts, and materials showing where grants went were the aspects of the lobbying campaign most frequently mentioned by those interviewed. That most legislators interviewed saw no visible professional lobbying presence on the campaign was even cited by some as an argument in the bill's favor.

♦ ***The collaboration among agencies was seen as crucial.***

For one thing, the coalition provided ballast to an argument that the initiative was broad-based and broadly supported by constituents. Legislators were not forced to make decisions about who deserved funding that they were not equipped to make—they found it easier and better to hand those decisions over to perceived “experts.” They also appreciated not being lobbied by competing interests in arts and culture, which they found stressful and confusing because they could not distinguish between those interests and because in those situations they tend to make decisions based on factors that have little or nothing to do with the actual value of the proposed projects. Legislators also said that appropriating a single large amount of money instead of making many smaller grants was a better use of their time during session.

♦ ***Support for rural programs was key.***

Spreading small grants out to local groups engaged in historic preservation and cultural programs in the community played directly against the stereotype of arts and

culture as urban, highbrow activities in which no regular person would participate. Legislators who were already invested in the arts were inclined to support the program anyway, as long as they were convinced that the program's specifics made sense. But some rural legislators said they would have refused to support a legislative initiative that went to support arts institutions that they perceived as elite and urban (two attributes almost inevitably joined together). The NCCP was perceived as approachable and egalitarian—its broad geographic focus helped make the very idea of the program accessible to all legislators.

♦ *Small grants, spread widely, meant more bang for the buck.*

Legislators liked the fact that the program disbursed small grants for a few reasons—one being simply that it meant the same amount of money went further, to more groups. Funding a small project was considered important because grassroots groups were able to accomplish something even with just a \$500 or \$1,000 grant. And funding only a piece of a larger project was seen as a good thing because it leveraged other contributions and donations from the private sector and from individuals. They also saw the size of the grants as in keeping with the values and spirit of the program, which was locally focused and accessible.

Maine's Legislative Context

A few different factors in the legislative environment affected the passage of the NCCP bills, both initially and at re-authorization.

♦ *Term limits meant new legislators had to be educated.*

Frequent turnover in the state legislature means that every session brings in new members who need to be educated about legislative initiatives. This happens because legislators may serve only four consecutive terms of two years each. The fact that there are new members every time the legislature convenes to develop a state budget affects the process of educating legislators about budget proposals, and also affects legislative priorities, because of frequent turnover in leadership. In the case of the NCCP specifically, the House Speaker during the 1999 session, who was a major force behind the initial passage of the bill, was no longer in office when the program came up for re-authorization in 2001.

♦ *A drastically changed budget environment.*

A 1999 budget surplus gave an added boost to new discretionary initiatives such as the NCCP. Conversely, a large deficit in 2001 resulted in substantially lowered discretionary allocations, putting the re-authorization of the NCCP into question. In 1999, the legislature had a sizeable budget surplus that interviewees indicated they knew was not likely to recur. A number of them said this surplus gave the NCCP an additional boost toward authorization, simply because there was a pool of funding available, relatively little competition (considering the size of the surplus) and because program's structure was well suited to a one-time allocation. "We were awash in money," is how one person described it.

When state legislators gathered for the budget session two years later, in 2001, they were faced with a projected \$6 million deficit. This made it much more difficult to fund discretionary programs, even popular ones. While interviewees indicated that there was still an overall sense of support for the program, reauthorization was by no means a given. Many said they were uncertain until the final allocation lists were made of whether, given the deficit, the NCCP would come out with any funds at all. A few even stated that the amount the NCCP coalition asked for in the re-authorization was much too high and did not take the projected shortfall into account.

In the process of making the 2001 budget, the state legislature also passed tax increases—when the House Republicans voted against the entire budget to demonstrate their opposition to the additional taxes, they lost their ability to allocate discretionary funding in the budget. If they had not voted against the budget, it is quite possible that NCCP would have received a larger allocation because our interviews indicated that there was Republican support for the program in the House.

♦ *2001—an atypical budget process.*

Maine's four legislative caucuses, made up of the House Democrats, House Republicans, Senate Democrats, and Senate Republicans, typically vote as blocks on legislative issues. In the 2001 legislative session, the 35 state Senate districts were split, with 17 Republicans, 17 Democrats, and one Independent—neither caucus was going to get its way on the budget without some accommodation for this fact. In order to avoid a deadlock, each party's caucus in both the Senate and the House was given its own pot of discretionary funds to allocate.

This happened behind closed doors, without regard to what the other caucuses were doing with their funds. One result was that Republican House members did not get to make any discretionary allocations, as described above. But interviewees also reported that individual legislators in the other caucuses had greater influence over the budget than was typical. One junior legislator said, "In prior years, it probably would have been much more to the appropriations committee or just the leadership. But decisions were made in a much more egalitarian way." People who were not in the leadership had a platform for asserting their particular interests—a few of them said they advocated strongly and effectively in favor of including the NCCP on the list of discretionary programs. It was not clear from the interview responses that the NCCP re-authorization would have received either more or less funding in a more typical budget process.

Conclusion

Maine's experience makes clear that, through effective education and lobbying and the united effort of many individuals and organizations, a campaign for a state-funded arts and culture program can meet with success. The coalition behind the NCCP defined arts and culture in a way that Maine residents and their representatives could largely understand and relate to, and structured the program in a way that made it accessible to groups of all different sizes and levels of sophistication. The fact that the money was disbursed statewide and not just to urban areas was especially important to

legislators, and the campaign's written materials, particularly the second time around, helped prove that the program's funding was widespread and accessible.

While the NCCP's creators did a good job of capitalizing on specific characteristics of Maine, such as the strong sense of pride and history and the personal relationships that already existed between legislators and constituents, many of the campaign's elements could be replicated elsewhere. The relatively flexible and open-ended program structure, small size of grants, high degree of cooperation and coordination among agencies that typically compete for funds, and non-elitist definition of arts and culture are program elements that could find a ready audience in many state legislatures.