

Summer 2003

MaineArtsMag, Summer 2003

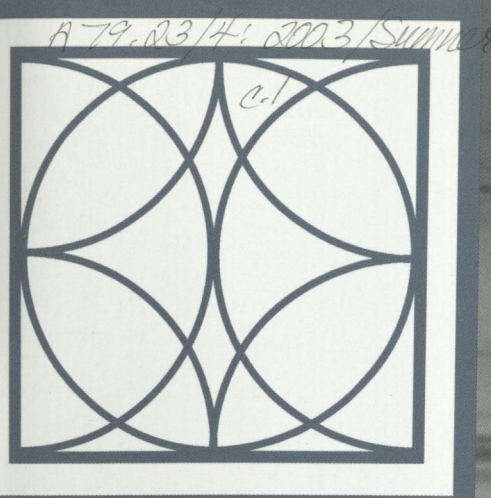
Maine Arts Commission

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The official publication of the Maine Arts Commission
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MAINEARTS COMMISSION

Mag

Summer 2003

Embracing the Arts at Maine Libraries

Empty Barns
& Abandoned
Pastures

*Traditional Arts
Apprenticeship
Award Recipients*

MaineArtistAccess
Expands Listing



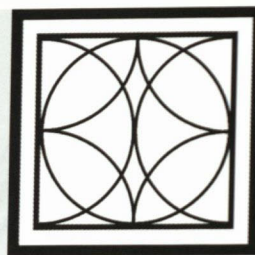
Art in the Outdoors at UNE

Art Museum
Opens in
Downtown Bangor

Individual
Artist Fellowship
Award Recipients

What is
the *Creative
Economy* ?

SEP 04 2003



MAINE ARTS COMMISSION

Mission

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

GENERAL OFFICE NUMBERS



207/287-2724
Direct Auto Attendant

207/287-2725 – Fax



207/287-2360
TTY

MAILING ADDRESS

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



MAINEARTS.com

Large
Print

AVAILABLE BY REQUEST

ADMINISTRATIVE STAFF

ALDEN C. WILSON
Director
alden.wilson@maine.gov
207/287-2720

BRYAN W. KNICELY
Assistant Director
504/ADA Coordinator
bryan.knicely@maine.gov
207/287-2714

REBEKAH LEADBETTER
Information Manager
rebekah.leadbetter@maine.gov
207/287-6571

PROGRAM STAFF

PAUL FARIA
Arts in Education Associate
paul.faria@maine.gov
207/287-2790

ABBE LEVIN
Creative Economy/Special Projects Associate
abbe.levin@maine.gov
207/287-2710

KEITH LUDDEN
Community / Traditional Arts Associate
keith.ludden@maine.gov
207/287-2713

DONNA MCNEIL
Contemporary Arts/Public Art Associate
donna.mcneil@maine.gov
207/287-2726

KATHY ANN SHAW
Grants / Arts Development Associate
kathy.shaw@maine.gov
207/287-2750

LISA VEILLEUX
Technology / Website Associate
lisa.veilleux@maine.gov
207/287-7050

OTHER CONTACTS

HANNAH GREGORY
Publications Coordinator
hannah@shoestringgroup.com
207/828-2378

PHIL KAEIN
Exhibition Coordinator
pkaelin@maine.n.com
207/767-6057

RHONDA NILSON
Special Projects /Office Assistant
rhonda.nilson@maine.gov
207/287-6720

PERCENT FOR ART SITE CONTRACTORS

JOHN CHANDLER
SUSAN YORK

CAROL TRIMBLE

INTERNS

KIM BRENNAN
JAMIL ZAKRIT

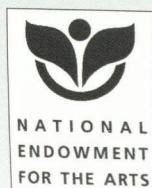
All Maine Arts Commission programs are ADA (Americans with Disabilities Act) accessible and all programs funded by the Maine Arts Commission **must** be ADA accessible.

This newsletter is also available in full color on the Maine Arts Commission web site at MaineArts.com.

Design by:



www.shoestringgroup.com



ON THE COVER

Sixth Annual Maine Jewish
Film Festival Most
Successful Ever

See story, page 29

SCENE FROM THE FILM *THE BURIAL SOCIETY*
DIRECTED BY NICHOLAS RACZ



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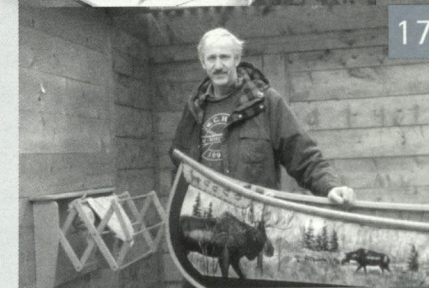
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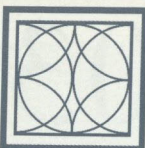
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LETTER FROM THE DIRECTOR

Changes at the Maine Arts Commission

Given the difficult budget times a number of questions have come to my attention regarding the programs of the Maine Arts Commission and the staff responsible for the various program areas. This edition of *MaineArtsMag* provides an opportunity to comment on both of these subjects.

The Maine Arts Commission has lost a substantial amount of its state funded program dollars, approximately \$145,000 this year alone. The chief effect will be in program areas that have the most state funding, namely Arts in Education and Community Arts Development. However, given the manner in which grant application cycles fall and how the agency receives allocations from the National Endowment for the Arts, the full effect of these funding cuts will not be apparent until fiscal year 2005, the year beginning July 1, 2004.

Therefore, for the coming year all programs will be up and running. You will notice reductions in some areas when you speak with program staff, and I suggest you contact those specialists as your questions arise.

I would like to deal with some speculation regarding the Arts in Education Program. Arts in Education is not only "alive and well" but it also remains the largest budgeted program of the agency. We have extended deadlines to allow school districts in Washington, Hancock, Aroostook and Cumberland counties to apply for this year's Partners in Arts and Learning (PAL) grants. The one major change in Arts in Education is that we have put the September 29 Professional Development grants deadline on hold until such time as the Arts in Education Committee redefines a program that has reduced resources and reports its changes for a vote at the October 10, 2003 full Maine Arts Commission meeting.

Regarding agency staff, Paul Faria, former Public Art/Percent for Art Associate, has taken over the Arts in Education Program following David Cadigan's retirement in May. Paul is a terrific choice given his extensive experience with 15 years work in public schools for the Percent for Art Program, his commitment to employing Maine artists, and his enthusiasm for his new responsibilities.

Kathy Ann Shaw, formerly Contemporary Arts Associate, is now Grants/Arts Development Associate. Kathy has already lent her prodigious administrative skills to reorganizing the agency's grant making function as she has begun to seek out financial resources not only for the Maine Arts Commission but also for other arts organizations and artists in Maine. The goal of the development function is not to compete with those we are here to serve, but rather, to find new or underutilized sources of funding for Maine arts organizations and artists.

On July 1, we filled a vacant position now redefined to include the responsibilities for the Blaine House Conference on the Creative Economy and other special programs such as those concerning the arts and tourism. Abbe Levin, who has been handling these responsibilities on a part-time contractual basis, is our new full-time staff member. The Blaine House Conference (see chair's column) will be a major boost to the work of the agency and support and recognition of the arts statewide. The Creative Economy work this coming year will provide an umbrella for all the agency's program work, a subject discussed on June 13 by each of the agency's committees.

Donna McNeil, Contemporary Arts/Public Art Associate was introduced to you in the last issue of *MaineArtsMag*. Both Lisa Veilleux, as Technology/Website Associate, and Keith Ludden as Community/Traditional Arts Associate, will continue in their present positions. Abbe Levin was added July 1st as the Creative Economy/Special Projects Associate.

We hope this information brings you up-to-date on the internal changes at the Maine Arts Commission that have been necessitated by budget reductions on the one side and the need for a more effective administrative and program structure on the other.

As always, please contact me or other members of the staff with your thoughts, questions and concerns, and as always visit MaineArts.com for updated information.

Alden C. Wilson
Director

MESSAGE FROM JOHN ROHMAN, CHAIR

With transitions in any organization the opportunities always open up. I am very pleased to accept the appointment as chair to the Maine Arts Commission that Governor Baldacci has offered and look forward to a very exciting time period for the agency. At the very same time, I will miss the comraderie and strong leadership of Suzanne P. Olson. Suzanne has served the Maine Arts Commission extremely well and our joint annual trips to Washington DC to lobby for our state arts support as well as research into other avenues for support are a spring event that I always have looked forward to. I know that her husband Cliff and the Children's Museum of Maine will welcome the additional time that will be available. So, our loss is clearly their gain. My heart-felt thanks go to Suzanne for a job very well done.

With me in this new period is Rebecca Swanson Conrad serving as vice chair. Rebecca is also in transition as she moves from a very successful director of LA Excels in Lewiston to a strong role in managing the expansion of Austin's Fine Wines and Food, as well as other ventures into a historic rehab project that she and her husband own and manage. Talk about the Creative Economy! In addition, I want to welcome new commission members: Mark Scally (East Millinocket), Aaron Frederick (Portland), Don Cyr (Lille-sur-St Jean), and Victoria Hershey (Portland).

As you no doubt know by now 2003/2004 will see a major emphasis with the Creative Economy initiative. As we have seen in a number of articles in the news, the economic development opportunity of this important sector has the strong support of Governor Baldacci. While one of the major goals is the convening of a Blaine House Conference on the Creative Economy on May 6-7, 2004, we also recognize our responsibility to:

- Educate our state on the value of the Creative Economy.
- Assist community economic development organizations with Creative Economy strategies and policies.
- Recognize the nature of our rural state in the Creative Economy model as it develops.

The Maine Arts Commission will be the major support group leading this exciting endeavor. At our recent Maine Arts Commission meeting we explored the tie-ins with the committees so the agency can capitalize on the benefits with all constituencies.

I very much look forward to yet another chapter of the Maine Arts Commission. In addition to my co-chair role on Creative Economy Task Force, I will make a strong effort to attend many functions in the entire state to help celebrate our very strong and vibrant arts community.

MAC COMMISSIONERS

JOHN M. ROHMAN, Bangor
Chair

REBECCA SWANSON CONRAD, Auburn
Vice Chair

EXECUTIVE COMMITTEE:

Nicolaus Bloom, Gorham
Gail R. Scott, Presque Isle
Lynn Thompson, Boothbay
Mark Torres, Bangor

AT-LARGE MEMBERS:

Stephen A. Cole, Damariscotta
Joseph Donald Cyr, Lille-sur-St-Jean
Aaron J. Frederick, Portland
Peggy G. Golden, Portland
Victoria M. Hershey, Portland
Linda Farr Macgregor, Rumford Center
Jeffrey McKeen, Freedom
Stuart Nudelman, Ogunquit
Mark C. Scally, East Millinocket
Lee Sharkey, Vienna
Stephen Wicks, Orono

MAINE ARTS COMMISSION'S ANNUAL MEETING FOCUSES ON THE *CREATIVE ECONOMY*

The Maine Arts Commission's annual meeting on June 13 at the University of Maine – Orono, focused on the new *Creative Economy* initiative as well as allowed Commission members and committees to discuss the upcoming year's goals and continue work on their various programs. At the meeting, John Rohman, the new Commission chair, updated the attendees on the Blaine House Conference on Maine's Creative Economy. The conference is scheduled for May 6 and 7, 2004 at the Bates Mill in Lewiston.

In addition, each committee was instructed to come up with ways to develop the *Creative Economy* as it relates to their particular committee's area. Meeting attendees watched the documentary *Downside Up* about MASS MoCA in North Adams, MA to set the tone for the focus of the meeting. (See page 4 to read the MASS MoCA story and how it had a positive impact on North Adams' economy.)

As usual at the annual meeting, the Maine Arts Commission discussed the challenges they expect to face in the coming year — focusing this year, in part, on how it can operate its programs in tough times.

"Recognizing the difficulties budget restrictions entail, the Commission has embarked positively on the next year's program goals and promoting the Creative Economy," says Alden C. Wilson, director of the Maine Arts Commission.

MAINE ARTS COMMISSION ANNOUNCES NEW COMMUNICATION DATABASE

The Maine Arts Commission is pleased to keep you informed with its latest news releases and publications. It is also our goal to help you communicate with one another. In an effort to bring you, our constituents, the latest arts related information from Maine and beyond, the agency has developed a new communication tool. Through our recently redesigned web site, MaineArts.com, we have implemented a new communications database system to help us communicate with our constituents. It allows you to select both what type of information you wish to receive and your preferred method of communication via e-mail, postal mail or both.

To take part in this new resource, simply go to MaineArts.com, select the log-in icon, and create a new user account. If you already have an account, simply log in as a returning user and modify your preferences. With your unique user account you can access all of the new interactive features of MaineArts.com. Once you have a user account, you simply log in with your personal user name

and password to submit directory listings, art events, press releases, and art opportunities for listing on the site. Your log in credentials will also provide you with access to view or modify your past listings and modify your account preferences as your information needs change.

MAINEARTS.COM HELPS FIND ARTISTS FOR MAINE FARMLAND EXHIBIT

See related story, page 11.

Deborah Staber, Director of the L.C. Bates Museum, faced an unusual challenge in securing the artwork for the current exhibit Empty Barns and Abandoned Pastures—how to identify the Maine artists and artwork representing the exhibit's theme. Staber turned to MaineArts.com, where she searched the Directory of Artists. There she located several artists that either had works of art already available that would tie in nicely with the exhibit or found names of artists that agreed to create a piece for the show. As this situation shows, the ease of access and interactivity of the site is exactly what makes MaineArts.com a great online resource. Staber reports that she is now giving out MaineArts.com information cards to artists and introducing them to the free marketing services available online from anywhere at anytime. Visit MaineArts.com today to set up a user account or to check out upcoming events.

TRIBUTE TO SUZANNE P. OLSON

Remarks by Alden C. Wilson, director

The Maine Arts Commission is saying thank you and farewell to a long-time friend and advocate, Suzanne P. Olson.

Suzanne, who is currently the executive director of the Children's Museum of Maine, was appointed to the Maine Arts Commission in 1994, and later became chair of the agency in the spring of 2000, serving three years in this leadership position.



In her role as chair, Suzanne had many accomplishments. Early on, she was asked to reshape the Arts in Education program, which led to the creation of a new program, Partners in Arts and Learning (PAL) and Professional Development. She was instrumental in helping develop the Commission's agency-wide plan that resulted from funding cutbacks at both the state and federal levels in the 1990s. And, in collaboration with John Rohman, the newly appointed chair of the Maine Arts Commission, she developed and expanded the agency's relationship with the congressional delegation.

The determination and cheerfulness Suzanne brought to all aspects of her work will be missed at the Maine Arts Commission. I am especially appreciative of the encouragement Suzanne provided for me during her tenure as chair and particularly for her unflagging support during my extended medical leave. It has been an honor and a privilege to work with someone of Suzanne's capabilities.

Suzanne's leadership and dedication was always evident to her fellow Commission members, volunteers and colleagues through her strong commitment of knowing about the arts in all their manifestations statewide and through her success at guiding the 21-member Commission. She conducted her work with supreme diplomacy and she willingly spent many hours with Maine Arts Commission members, committee members and

staff to ensure they were focused on the same goals.

We may not see Suzanne as often, but the dedication, energy and leadership Suzanne gave to the Maine Arts Commission over the past nine years will remain present in the many programs and initiatives in which she was involved.

If you would like to contact Suzanne, she may be reached at the Children's Museum of Maine, 207/828-1234 or suzanne@kitetails.com.

FOUR NEW COMMISSION MEMBERS JOIN MAINE ARTS COMMISSION

VICTORIA MARES HERSHEY - Portland

Victoria is the director of development for Portland West, Inc., and holds a B.A. in Political Science with Sociology minor from Michigan State University. Victoria is also a freelance columnist for the Portland Press Herald. Victoria has received a National Association for the Advancement of Colored People Community Service Award for her work in Maine. Victoria's life prior to Maine includes print and television media and news anchor, as well as writing, directing and producing in New York City.

JOSEPH DONALD CYR - Lille-sur-St-Jean

Don is an instructor for the University of Maine - Presque Isle in the History and Art Departments. Don holds a B.A. in English, B.A. in Art and a B.S. in History from the University of Maine - Presque Isle and an Ed.M. in History from the University of Maine - Orono, and is currently a Ph.D. candidate in History. Don's passion for the Acadian culture makes him an avid researcher, restorer, curator and photographer of Acadian culture. Don also performs Acadian Dance and has traveled internationally for performances. In addition, Don is a painter and has mounted many one-man art shows as well as group exhibitions.

AARON JEFFREY FREDERICK - Portland

Aaron is the program director for Rippleffect, Inc. Aaron is a graduate of the University of Southern Maine with a B.F.A. in sculpture. Aaron has been commissioned for public art installations including

Personal Space Suit by the City of Portland (USM collection). In addition to his work and sculpting, Aaron has traveled extensively as part of his international "culture immersion" to learn, create and document his encounters.

MARK C. SCALLY - East Millinocket

Mark is choral director (grades 4-12) at S.A.D. 29 in Houlton and holds a B.S. in Music Education from the University of Maine. In addition to his teaching, Mark has been president of the Teachers Association in East Millinocket as well as a participant in the Promising Futures Program at Colby College. In his spare time he coordinates many musicals, talent shows and plays.



MAINE ARTS COMMISSION CONTINUES ITS PROMOTION OF MAINEARTS.COM AS A SERVICE TO ALL MAINE ARTISTS AND ARTS/CULTURAL ORGANIZATIONS

The Maine Arts Commission continues to strongly promote MaineArts.com and all artists and organizations registered there. As seen above, promotional oversized postcards have been produced and are being distributed throughout the state, following through on a promise MAC made to the arts and cultural community to increase marketing opportunities for artists and organizations.

This promotional postcard is in addition to the "Calling All Artists" campaign that Maine Arts Commission is currently running, with a goal of "counting" all of the individual artists in the state. The campaign includes on-line banner ads at MaineToday.com, feature stories in newspapers throughout the state and direct mail to artists and organizations.

If you are an artist who would like to be "counted," please go to MaineArts.com and click on "Log In" to register as a Maine artist.

MAINE ARTS COMMISSION COMMUNICATIONS CAMPAIGN WINS AWARD FROM THE MAINE PUBLIC RELATIONS COUNCIL

Last year's communications efforts, including the *MaineArtsMag* and MaineArts.com, received a Merit Award from the Maine Public Relations Council's annual Golden Arrow Awards. The award was presented to Shoestring Creative Group and Maine Arts Commission staff at a special awards presentation.



The Golden Arrow awards are presented annually by the Maine Public Relations Council to recognize exceptional public relations work being conducted within the state of Maine. Categories include publications, writing, crisis public relations, and more.

GOVERNOR JOHN ELIAS BALDACCI RECOGNIZES FIVE MAINE ARTS COMMISSION GRANT AWARDEES AT BLAINE HOUSE LUNCHEON

Governor John Elias Baldacci hosted a Blaine House Luncheon on May 27 to recognize five Maine Arts Commission grant awardees. The Governor's Award for Arts Accessibility is a \$10,000 grant award to a major arts institution to perform both physical and programmatic accessibility studies ensuring access to every Maine citizen and visitor to Maine under the Americans for Disabilities Act (ADA). The Maine Arts

Commission presented its first five awards to the Farnsworth Art Museum, Maine College of Art, Maine Maritime Museum, Portland Museum of Art and Portland Stage Company.

"These awards have been made to Maine's leading cultural institutions, each of which has a broad reach in its community and also statewide. Maine's major cultural institutions have set an example though exemplary efforts to make all their programs and facilities accessible to all visitors. The Governor's Award for Arts Accessibility is granted to an organization not only for specific program accessibility but also for foresight and planning," stated Alden C. Wilson, director. The Maine Arts Commission has made a three-year commitment to this granting program, which serves Maine and its visitors as we move forward with the Creative Economy initiative. "We plan to award up to ten more \$10,000 awards over the next two fiscal years for arts organizations to develop ADA plans in order to provide full access to facilities and most importantly programs offered

in the state," commented Bryan W. Knically, assistant director.

Attending the luncheon with Governor Baldacci were Christopher Crossman - The Farnsworth Art Museum, Thomas R. Wilcox, Jr. - Maine Maritime Museum, Daniel E. O'Leary and Carol Varney - Portland Museum of Art, Anita Stewart and Robert Wetzel - Portland Stage Company, and

representing the Maine Arts Commission John Rohman- chair, Rebecca Conrad - vice chair, Mark Torres, Collene Torres, Alden C. Wilson, director, and Bryan W. Knically, assistant director.

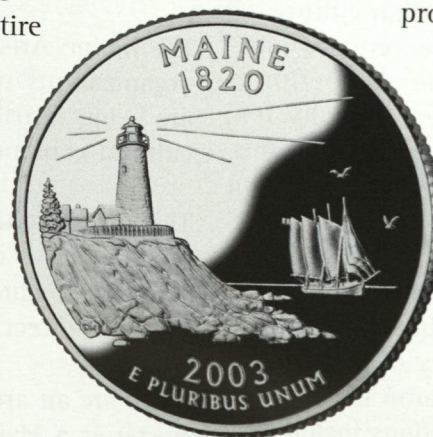
For more information on the Governor's Awards for Arts Accessibility, visit MaineArts.com for full program guidelines and deadlines for applying.



INTERIOR OF THE FARNSWORTH ART MUSEUM, ROCKLAND
PHOTO BY BRIAN VANDENBRINK, ROCKPORT.

UNITED STATES MINT OFFERS MAINE QUARTERS IN TWO-ROLL SETS AND BAGS

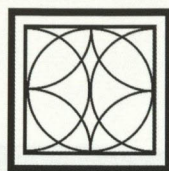
The United States Mint has announced the quarter-dollar coin honoring Maine. The third coin in the 50 State Quarters® Program to be released in 2003, went on sale beginning June 2 and is available for purchase during the entire 10-week release period. The Maine quarters are available in two-roll sets (40 coins per roll), including one Philadelphia and Denver Mint mark coin roll each, and in bags of 100 and 1,000 coins separately from both Mint facilities. The Maine quarters are also available as part of the United States Mint's popular Subscription Program.



Maine became the twenty-third state to be admitted into the Union, as part of the Missouri Compromise, on March 15, 1820. The Maine quarter design resembles a rendition of the Pemaquid Point Light atop a granite coast and of a schooner at sea. Pemaquid Point Light is located in New Harbor and marks the entrance to Muscongus Bay and Johns Bay. The light is still a beacon for ships and remains one of Maine's most popular tourist attractions. The schooner resembles Rockland's "Victory Chimes," the last three-masted schooner of the Windjammer Fleet on the East coast.

Each coin roll in the two-roll set is wrapped in a specially designed United States Mint paper coin wrap that prominently displays the 50 State Quarters Program logo, a "P" or "D" representing the roll's mint of origin, "ME" designating the State of Maine, and "\$10" representing its dollar value. Each bag is marked with the mint of origin and the dollar value of its contents (\$25 or \$250). Two-roll sets will sell for \$32, bags of 100 coins for \$35.50, and bags of 1,000 coins for \$300. These two-roll sets and bags, featuring quarters used in regular transactions and struck on our main production floors at the Philadelphia and Denver Mint facilities, will be shipped directly from the United States Mint to customers. There is no order limit on these products.

Customers may purchase the Maine quarters in two-roll sets and bags online through the United States Mint's secure website at www.usmint.gov, or by calling toll-free 800/USA-MINT (872-6468) 8:00 a.m. to midnight (E.D.T.), seven days a week. Hearing- and speech-impaired customers may order by calling 888/321-MINT (6468) 8:30 a.m. to 5:00 p.m. (E.D.T.), Monday through Friday. As an added convenience, customers can participate in a subscription-ordering program in which specific products, such as uncirculated coin sets and bags, are charged and shipped to the customer automatically as each new state quarter is released. For more information about this ordering method, please visit www.usmint.gov. A shipping and handling fee of \$3.95 per order will be added to all domestic orders.



**All meetings/dates were current at the time of print. Please check MaineArts.com for up-to-date schedules.*

2003 - 2004 calendar

MEETINGS

EXECUTIVE COMMITTEE

Thursday, August 14, 2003 (Augusta)
Wednesday, December 10, 2003 (Augusta)
Thursday, January 15, 2004 (Augusta)
Thursday, March 18, 2004 - optional
Thursday, April 15, 2004 (Augusta)
Thursday, August 12, 2004 (Augusta)
Thursday, December 9, 2004 - optional
Thursday, January 20, 2005 (Augusta)
Thursday, April 14, 2005 (Augusta)
Thursday, August 18, 2005 (Augusta)
Thursday, January 19, 2006 (Augusta)
Thursday, April 13, 2006 (Augusta)

COMMISSION MEETINGS

Friday, October 10, 2003 (Ogunquit)
Friday, February 13, 2004
Friday, June 18, 2004
Friday, October 15, 2004
Friday, February 11, 2005
Friday, June 17, 2005
Friday, October 14, 2005
Friday, February 10, 2006
Friday, June 16, 2006

ARTS IN EDUCATION

Tuesday, September 23, 2003
Thursday, January 15, 2004
Friday, June 18, 2004 - orientation

COMMUNITY ARTS COMMITTEE

Thursday, October 2, 2003 (Augusta)
Thursday, May 20, 2004 (Augusta)
Friday, June 18, 2004 - orientation

PUBLIC ART COMMITTEE

August 7, 2003 (Brunswick)
Thursday, August 21, 2003 (Augusta)
Thursday, October 30, 2003 (Augusta)
Friday, June 18, 2004 - orientation

CONTEMPORARY ART DEVELOPMENT COMMITTEE

Friday, June 18, 2004 - orientation

RELATIONS COMMITTEE

Tuesday, September 16, 2003 (Augusta)
Friday, June 18, 2004 - orientation

ARTS INSTITUTIONS COMMITTEE

Wednesday, October 8, 2003 (Ogunquit)
Thursday, February 5, 2004 (Augusta)
Friday, June 18, 2004 - orientation

ART SERVICE PARTNERS

Friday, September 19, 2003 (Augusta)
Friday, January 23, 2004 (Augusta)
Friday, May 21, 2004 (Augusta)

BLAINE HOUSE CONFERENCE ON THE CREATIVE ECONOMY

Thursday, May 6, 2004 (Lewiston)
Friday, May 7, 2004 (Lewiston)

Maine Arts Commission Grants Update

Have you looked recently at what the Maine Arts Commission offers? Although state budget cuts have impacted the Maine Arts Commission, as all other state agencies, funds are still available for a broad array of activities and the agency is in the process of updating all grant program guidelines for inclusion on MaineArts.com.

Beginning September 1, 2003 guidelines can be found under Programs for Communities, Schools, and Arts Organizations; and Programs for Artists.

For a print copy of program guidelines, contact Becky Leadbetter, information manager, 207/287-6571 or rebekah.leadbetter@maine.gov.

GRANT PROGRAM DEADLINES*

[POSTMARK DEADLINES]

ARTISTS IN MAINE COMMUNITIES

Application October 17, 2003

ARTS SERVICE PARTNERSHIPS

Initial Meeting May 14, 2004
Letter of Intent June 4, 2004
Application July 1, 2004

COMMUNITY ARTS: DISCOVERY RESEARCH

Letter of Intent March 5, 2004
Application April 7, 2004

DISCOVERY RESEARCH

Letter of Intent August 1, 2003
Application September 9, 2003

GOVERNOR'S AWARD FOR ARTS ACCESSIBILITY

Application December 19, 2003

INDIVIDUAL ARTIST PROGRAMS

Individual Artist Fellowships Summer 2004
MaineArtistAccess Directory February 6, 2004
Traditional Arts Apprenticeships September 9, 2003
February 6, 2004

PROFESSIONAL DEVELOPMENT RESOURCE

Technical Assistance On hold

ORGANIZATIONAL DEVELOPMENT

Ongoing

CULTURAL TOURISM

Ongoing

COMMUNITY ARTS AND HUMANITIES

Ongoing

SPECIAL PROJECTS

Ongoing

GOOD IDEA GRANTS

Ongoing

Large
Print

Large Print Guidelines
available upon request.

CURRENTLY, THESE ARE THE DATES THE OFFICE WILL BE CLOSED FOR EITHER HOLIDAYS OR OFF-SITE COMMISSION MEETINGS.

Monday, September 1, 2003	Labor Day
Monday, October 13, 2003	Columbus Day
Tuesday, November 11, 2003	Veterans' Day
Thursday, November 27, 2003	Thanksgiving Day
Friday, November 28, 2003	Thanksgiving Friday
Thursday, December 25, 2003	Christmas Day

What is the Creative Economy?

cre|a-tive *adj.* 1 having the ability or power to create; "a creative imagination" 2 promoting construction or creation; "creative work" 3 having the power to bring into being.

e|con|o-my, *n.* 1 activities related to the production and distribution of goods and services in a particular geographic region 2 the correct and effective use of available resources.

BACKGROUND:

The New England Council hired Mt. Auburn Associates, an economic development consulting firm, to fundamentally examine the economics of what came to be known as New England's creative economy. The results of the first phase of inquiry were published by The New England Council in *The Creative Economy Initiative "The Role of Arts and Culture in New England's Economic Competitiveness,"* which was released in June 2000.

New England Council findings reveal the creative sector as a major growing factor in the New England economy. This research has provided new information and understanding of the creative economy, and defined opportunities for the growth of this sector. Through this work we know that New England and Maine have a higher concentration of creative workers than other parts of the country, and that communities small and large prosper economically when the arts and culture are vital parts of community life. The arts and culture are also critical for attracting employees and keeping young people in Maine. The creative economy generates an estimated \$6.6 billion in cultural tourism dollars, qualifying it as a major regional export industry.

HOW IS MAINE RESPONDING?

A Steering Committee has been formed to convene a Blaine House Conference on the Creative Economy (May 2004) to facilitate a collaborative effort by the Governor and administration, in partnership with academia, businesses and non-profit organizations to:

1. Help inform the general public and present the Creative Economy concept and case studies through the New England Council's work.
2. Develop strategies and policies to act on opportunities to use the Creative Economy approach in our community and economic development efforts.
3. Adapt current urban Creative Economy model findings to our rural state.

DESIRED OUTCOMES:

1. Acknowledgement in the business and economic development community that the Creative Economy is a meaningful sector worthy of promoting.
2. Development of collaborative strategies and policies for pursuing Creative Economy initiatives in Maine's economic development efforts and programs.
3. Creation of a working group that will move Maine's Creative Economy initiative forward in terms of funding, planning, education and implementation.

Future issues of the MaineArtsMag will further examine the Creative Economy initiative.

Steering Committee

Richard Barringer

Muskie School for Public Policy, Portland

Steven J. Bell

Columbia Management Advisors, Portland

Connie Brennan

Banknorth Group, Portland

Stephen Cole

Coastal Enterprises, Inc., Wiscasset

Rebecca Conrad

Austin's Fine Wines and Food, Auburn

P. James Dowe, Jr.

Bangor Savings Bank, Bangor

Brett Doney

Growth Council of Oxford County, Norway

Bruce Hazard

Mountain Counties Heritage, Inc., Farmington

Joseph Kumiszczka

Maine Software and Information Technology Industry Assn., Portland

John Melrose

Maine Tomorrow, Hallowell

Tracy Michaud Stutzman

Maine Highlands Craft Guild, Dover-Foxcroft

Marilyn Moss Rockefeller

Camden

Gary Nichols

Maine State Library, Augusta

John Oliver

LL Bean, Freeport

Amy Putansu

Putansu Textiles, Thomaston

 *John Rohman*

WBRC Architects/Engineers, Bangor

Darcy Rollins

Maine Downtowns Program, Augusta

Henry L.P. Schmelzer

Maine Community Foundation, Ellsworth

Peggy Schaffer


Maine Department of Economic and Community Development, Augusta

Dorothy Schwartz

Maine Humanities Council, Portland

Cynthia Thompson

Transformit, Gorham

 *Christine Vincent*


Maine College of Art, Portland

Alden C. Wilson

Maine Arts Commission, Augusta

Mark Woodward

Bangor Daily News, Bangor

 co-chairs

Staff:

Abbe Levin

Maine Arts Commission, Augusta

Michael Montagna

Maine State Planning Office, Augusta

When MASS MoCA opened in May 1999, its mission was not only to function as a laboratory for contemporary visual and performing arts, but to help drive the revitalization of the economically depressed town of North Adams, Massachusetts. The town had experienced a dramatic downturn in its fortunes as the national economy moved away from a manufacturing base toward information and technology services.

When Sprague Electric Company—the previous occupant on the site—vacated the complex in 1985 it left a gaping hole in North Adams. Four thousand people in a town of 18,000 found themselves unemployed. The population declined dramatically, the real estate market sank and the unemployment rate soared.

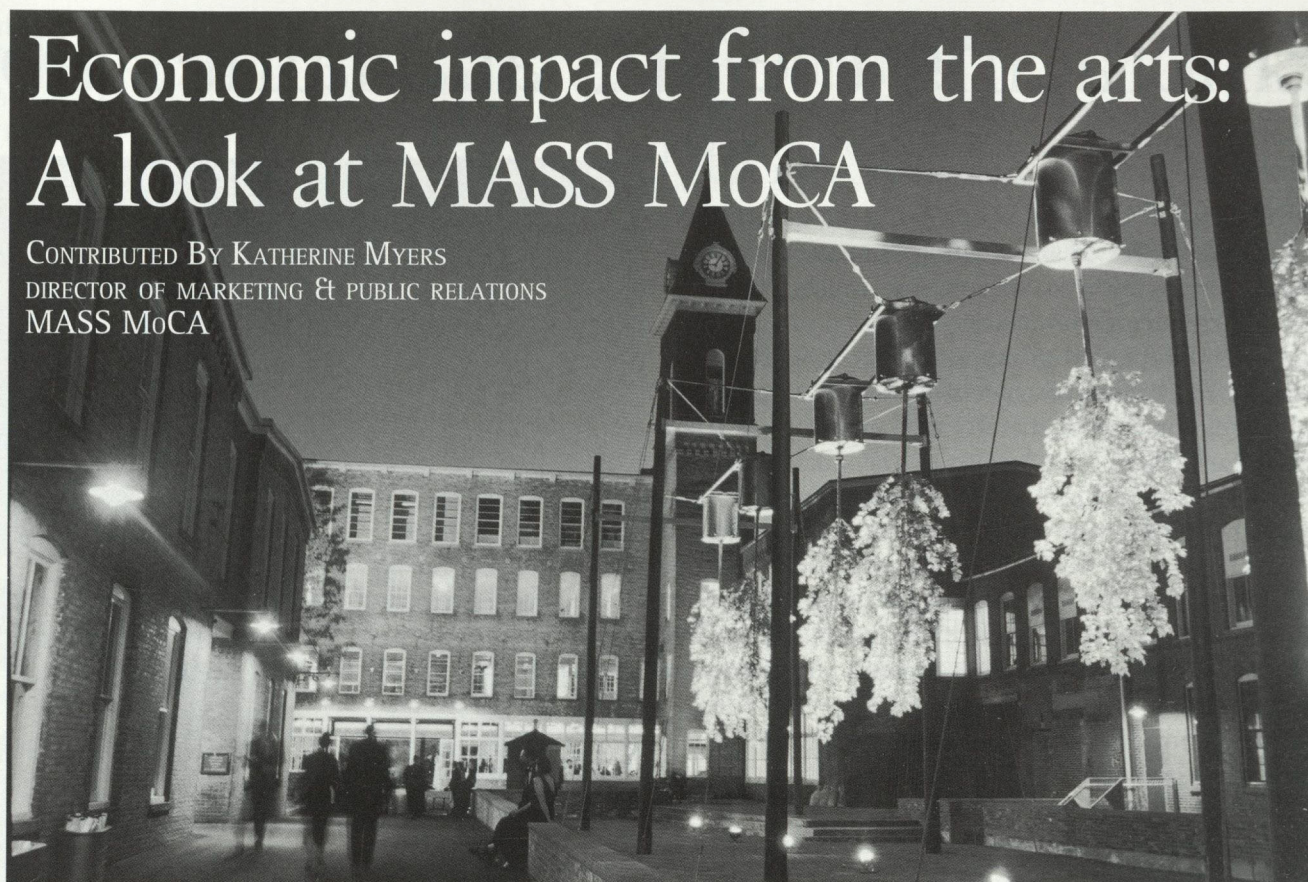
Under the leadership of Joseph Thompson, MASS MoCA was conceived as an anchor and catalyst in the revitalization of the town. In addition to fueling tourism, MASS MoCA's strategy was to create a campus that included office space for companies in the communications, high tech, and new media industries, as well as house the largest center for contemporary arts in the U.S.

The results of this strategy include:

- The creation of more than 300 jobs in North Adams (unemployment rates are at 2.8%, the lowest the town has had in years).
- MASS MoCA originally opened with 20,000 square feet of museum space and added 15,000 square feet of commercial space in its first year. Current museum space totals nearly 60,000 square feet and an addition 20,000 square feet are under renovation.
- Rent on the MASS MoCA campus has more than doubled.
- Properties adjacent to MASS MoCA have been renovated or purchased for commercial development, including office space and a hotel.

Economic impact from the arts: A look at MASS MoCA

CONTRIBUTED BY KATHERINE MYERS
DIRECTOR OF MARKETING & PUBLIC RELATIONS
MASS MoCA




"TREE LOGIC," NATALIE JEREMIENKO, 1999. PHOTO BY NICK WHITMAN.

A few of the success stories, economic trends, and high points of MASS MoCA's economic development work include:

- MASS MoCA tenant eZiba.com is a leading online retailer of handcrafted products from around the world and also produces traditional mail-order catalogs several times a year.
- Kleiser-Walczak Construction Company, a computer animation and new media firm for the arts and the film and theme park industries, relocated its headquarters from Hollywood to MASS MoCA.
- Storey Communications, an 18-year old book publishing company moved to the MASS MoCA complex in 2000.
- A lease will soon be signed for a new home for the District Court on the MASS MoCA campus. The court is expanding and moving from its currently cramped headquarters in City Hall.

MASS MoCA's success is also affecting changes beyond its campus

- An investor and supporter of MASS MoCA purchased nine Victorian houses to rehabilitate these rundown properties and convert them into The Porches, an internationally recognized inn managed by the prominent Berkshire hotelier, The Red Lion Inn.
- Renowned Boston restaurateur Jae Chung opened Jae's Inn in March 2003, an inn with 20 rooms and an exceptional Asian restaurant.
- The city is converting an auto repair shop and car wash adjacent to MASS MoCA into a park.
- A 15-year trend of declining population in North Adams reversed in 1998 and the population has been expanding gradually since.
- Current unemployment rates in North Adams are 3.7%, down from over 12% from the time MASS MoCA's state funding was announced in 1996.
- Downtown storefront occupancy rates have more than doubled since 1996 from 35% to 78%. 

Embracing the arts at Maine's libraries

BY EILEEN WHYNOT, CONTRIBUTING WRITER

Libraries from all over Maine shine like jewels in the world of art. Many libraries not only show works of art, creating sacred spaces for their visitors, but also offer theatre education, music or dance performances, hands-on art classes and even circulation of reproductions by great artists like Cézanne, Escher, and Picasso. Combined with programming in the arts and special collections, there are a wealth of ways that libraries serve to educate while exciting or soothing the senses with all forms of art.

"Libraries are almost never thought of as tourist attractions," says Anne Ball of the Maine Office of Tourism. "Yet, when you look around, many have permanent art collections, most offer year-round Maine author and artist programming and from an aesthetic viewpoint, some of the most architecturally pleasing and significant buildings are the libraries in the heart of each community."

Towns and cities that may be overlooked as destinations actually offer excellent exhibits, permanent collections and artistic programming. The libraries from small towns like Norway to cities like Bangor have some of the most striking examples of public access to the arts. Norway's summer series features artistic interpretations of the decades in fine art and fabric painting, dance, poetry, illustration, magic, and puppetry among others. The Bangor Library's large, classic marble sculpture pieces in their glorious rotunda add to the feeling of the grand majestic space intended by architects from Peabody and Stearns, a Boston architectural firm, who designed the space in 1912.

At least two libraries offer children's theatre. The Rumford Public Library hosts a fifth Summer Fest season with director Nancy O. DeMilner for her adaptation of "The Little Mermaid," including 25 speaking parts and an undersea chorus. "Not only does the show have a wonderful ocean full of creatures, it also has a shoreline with ships, sailors and songs. We always find room for everyone interested in performance art," says DeMilner.

In Westbrook, the Warren Memorial Library in its 12th season offers classes in improvisation, scriptwriting, storytelling and performance techniques using visual arts, humor, poetry and dance to create interactive theatre for children ages 6 to 18. Theatre education director Jane Bergeron and visiting theatre professionals offer six different performance art classes throughout the year.



STAINED GLASS WINDOWS IN THE MADAWASKA LIBRARY BY ARTIST LISA MYERS. PHOTO BY STEVE YOUNG.

"Libraries are a wonderful resource for the performing arts. Libraries always have a great 'vibe' and audiences tend to be more appreciative. In some small towns the library is the only source for children to get a chance to experience the various performing arts. Although funding can be an issue, grants and organizations like the Friends of the Library can help supplement the cost."



- Singer-Songwriter Wayne Read

The Camden Library hosts the Mid Coast Chapter of the Union of Maine Visual Artists featuring a guest artist's slide show and a discussion of their work. A series of Women Writers on Film as well as monthly art exhibits show the appetite for art and culture in the mid-coast region. Recent exhibits at the York Public Library have featured the photography of Stuart Nudleman, sculpture by Sumner Weinbaum, and watercolors by Helen Hennessy. One of the most popular attractions at the Friend Memorial Library in the small village of Brooklin is the original illustrations from Stuart Little, given to the library by author E.B. White, a long-time Brooklin resident.

Memorial Art Library in Wiscasset established in 1985, by Henry Ferne II, considered by many to be the most outstanding private art library in northern New England, offers reproductions on loan for four weeks at a time allowing a library patron to effectively rotate artwork throughout their home. The library's collection of periodicals and reference books continues to grow and be of great value in the study of art and artists. Books and videos on all artistic mediums and artists are housed in the collection.

The York County Technical College Library has recently started promoting their exhibits to the public. While their course offerings are introductory in the field of art, their exhibits are of professional caliber. Wall hangings and kimonos accompany an exhibit of recent work by Barry R. Morse, "Contemporary Calligraphy" in Japanese.

HISTORY AND ART INTERTWINE IN NORTHERN MAINE

The library in Madawaska has recently installed 24 stained glass windows depicting outdoor settings from the beautiful St. John River Valley. Artist Lisa Myers has created a magical atmosphere conducive to reading or exploring the library's offerings using the visual cues of sitting under a tree full of birds or next to a quiet pond. Subtle light filters through the leaves of birch trees in the stained glass surrounding the library's entryway.

The library's next artistic venture involves northern Maine artist and historian, Don Cyr. The library has commissioned eight 36-inch square oil paintings to complement their history and genealogy collections. These paintings will be visual interpretations of Acadian history from 1604 through 1842. Through both of these visual art projects the beauty and culture of the region is safely preserved for the enjoyment of many.

"The intent of program offerings is to challenge our creative processes, feed our cultural inquiry, entertain and engage our curiosities and encourage public discussion and discernment."

- Marsha Sloan
Camden Public Library

PERFORMING ARTISTS CAPTIVATE LIBRARY AUDIENCES

Musicians, singers and other artists continue to be part of the programming for children at many libraries. "Wayne from Maine" delights the younger set with his lively tunes at the Winthrop and Cape Elizabeth libraries as well as many libraries in New Hampshire closer to his Kittery home.


Recently a classical music recital by flutist Roberta Michel with pianist Judith Quimby was held in the newly renovated auditorium of the Warren Memorial Library in Westbrook.

The Camden Public Library's Amphitheatre offers weekly concerts throughout the summer season. The Blue Hill Pops Concert, sponsored by the Bagaduce Music Lending Library, is an event that draws hundreds of music lovers for the performances of community groups and professional musicians from around the state, country and the world.

HISTORIC COLLECTIONS

From music, film, language and life and work in Maine, libraries offer electronic versions of out-of-print books, audio and videotapes, as well as film and music. Northeast Historic Film in Bucksport collects moving images of interest to the people of northern New England and related documents, books, periodicals, annotation, photographs and technology.

Bagaduce Music Library in Blue Hill offers musical scores to the public worldwide. This beautifully organized collection ought not to be missed by the music lover. Kneisel Hall Summer Music School and Chamber Music Festival in Blue Hill also house a sheet music library.

The Maine Folklife Center at the University of Maine is actively involved in collecting, presenting, and preserving the folklore, folksongs, customs, and oral history of the people of Maine and the Maritime Provinces of Canada. Samples of collections include 65 interviews of Maine women about their lives and work during the Depression and World War II; Ten interviews about country music in Maine between 1920 and 1940; and Exclusive, on-line publication of Malecite and Passamaquoddy Tales, A collection of stories from the Malicite and Passamaquoddy Indians who occupied the border country between Maine and New Brunswick, Canada. 

LIBRARIES RAISE PUBLIC AWARENESS

Maine's Regional Library System Districts received a New Century Community Program grant in June 2002. Together with the support of the Maine Library Association and the Maine Association of School Libraries, the boards of the three library regions have launched an awareness campaign featuring the theme, "Maine Libraries: Something for Everyone" and an online gateway to all Maine libraries through MaineLibraries.com.

MaineLibraries
something for everyone


Empty Barns & Abandoned Pastures

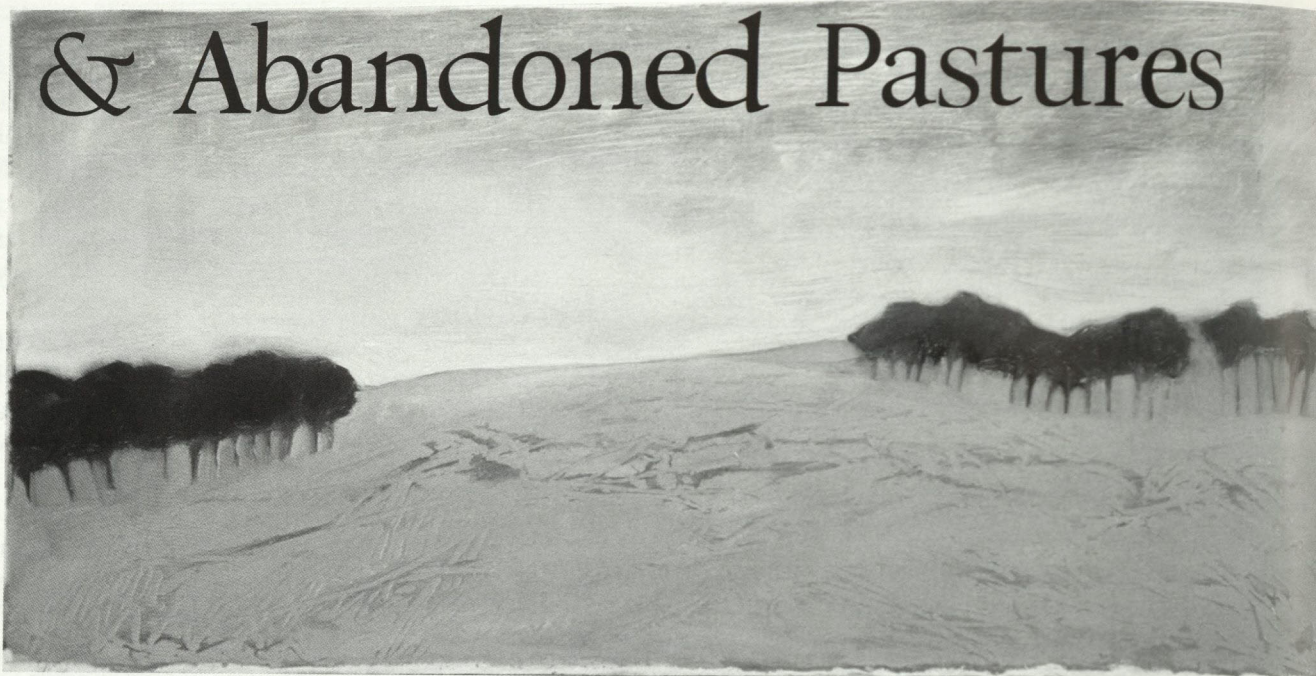
*L.C. Bates Museum
Celebrates 100 Years
with Art Exhibit*

Located just five miles from Interstate 95 on U.S. Route 201, north of Fairfield, Maine is a gem of an historic museum—the L.C. Bates Museum of Natural History & Culture. Designed in the Romanesque style by architect William Miller and constructed in 1903 of brick and pink granite, the impressive top floor gallery is a forty-foot long space with breathtakingly high ceilings and skylights that creates a wonderful setting for their latest exhibit.

The L.C. Bates summer art exhibition, Empty Barns and Abandoned Pastures, honoring the farming heritage of Maine was chosen as part of their 100th year celebration of community service. The exhibit features views of the rural landscape depicting the varied agricultural regions of Maine. The artists' responses to the past and present agricultural landscape and lifestyle are illuminated in this 46-piece exhibit that seeks to share the artists' interpretations with those who view their work.

Among the many ornate details of the building are natural history dioramas painted in the early 1920s by Impressionist Artist Charles D. Hubbard (1876-1951). Hubbard created 32 dioramas of specific locations in Maine based on the habitats that he visited where the diorama animals might live. He returned to the museum to paint the backgrounds and place the animal mounts.

The Empty Barns and Abandoned Pastures exhibition representing the work of over 25 Maine artists and associated public events will run through October 15, 2003, and are made possible through support from the Maine Humanities Council, the Maine Arts Commission and the Maine Department of Agriculture. 



OIL ON PANEL, 8" X 6" 2002. PHOTO COURTESY OF MONICA KELLY.

"I grew up in Ohio—'farm country'—but it wasn't until I moved to Maine that I was inspired to paint the landscape. The history of this state is not only reflected in its architecture and museums. The land—forests, pastures, and coastline—reveals to us its own evolution."

The legacy of our farmland, wilderness, and shore is being buried under layers of asphalt and cement. In my paintings, I seek to represent both the power and fragility of our environment. It is through the eyes of artists, past and present that the heritage of the Maine landscape is passed on."

- Artist Monica Kelly whose piece, "Apple Orchard, Hatchet Mountain—Between Us" (above) appears in "empty barns and ABANDONED PASTURES"

PUBLIC ACTIVITIES FOR EMPTY BARNs AND ABANDONED PASTURES

ON-GOING - Museum exhibit tours, gallery talks. Guided exhibition group and school tours and programs will be available during the exhibition, which runs through October 15, 2003.

WEDNESDAYS IN JULY & AUGUST

1 p.m. - Children's art workshops

SUNDAY, JULY 27

Good Will Farm tours and hay rides on Open Farm Days and a program on reading Maine's landscape

SATURDAY, AUGUST 2

2 p.m. - Program with Earle G. Shettleworth director, Maine Historic Preservation on the historic architecture of the museum

WEDNESDAY, AUGUST 6

7 p.m. - Panel Talk: Artists and Farmers

SATURDAY, SEPTEMBER 13

All day - Maine Heritage Day - Special history programs at the museum.


1 p.m. - "Reading the Landscape" workshop

The L.C. Bates Museum is open Wednesday - Saturday 10 a.m. to 4:30 p.m. and Sunday 1 to 4:30 p.m. For more information on the Museum offerings, call 207/238-4250 or visit www.gwh.org.

University of New England's Westbrook College Campus celebrates art in the outdoors

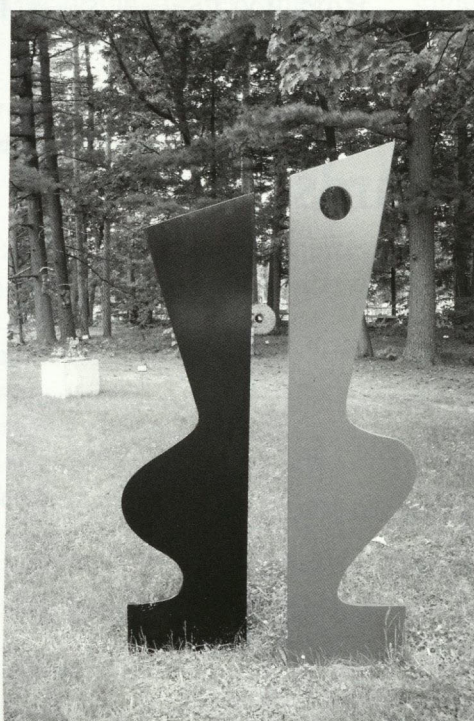
The Third Annual Outdoor Sculpture Invitational, at Westbrook College Campus of the University of New England, honors the late Grant Jacks, who initiated the series and was curator of the first two shows. While in Maine, Jacks worked or volunteered his services for the Portland Museum of Art, Maine College of Art, the Lakes Gallery and Sculpture Garden, Farnsworth Art Museum, Maine Arts Commission and Mad Horse Theater Company, among others.

Participating artists include: Karen Adrienne, Anne Alexander, John Bisbee, Tom Chapin, Carole Hanson, Duncan Hewitt, Jeff Kellar, Pandora LaCasse, Lin Lisberger, Nancy Nevergole, Pat Plourde, James Pierce, Roger Prince, Celeste Roberge, Constance Rush, Sharon Townshend, Carolyn Treat, John Ventimiglia, Anne Weber, Melita Westerlund, and Jonathan Woodcock.

The exhibit opened June 12 and will run through October 31, 2003. For more information, visit www.une.edu/artgallery/index.html or contact Anne B. Zill, Art Gallery director, University of New England Westbrook College Campus 207/797-7261 ext. 4499, azill@une.edu. 



SHARON TOWNSHEND
"HUSK"
TERRA COTTA, 6' X 36"
PHOTO BY EMILY TRESCOT.



JAMES PIERCE
"PARTY OF TWO"
PAINTED 3/4" PLYWOOD, 6'10" X 1' 10" X 3/4"
2003
PHOTO BY EMILY TRESCOT.



JONATHAN WOODCOCK
"UNTITLED, 2003"
VERMONT GREEN MARBLE, CASTING RESIN, STEEL
7' 5" X 2' 6" X 2' 6"
PHOTO BY EMILY TRESCOT.

Early stARTS is a joint effort between the Maine Arts Commission and the Department of Human Services – Office of Child Care and Head Start. This program highlights the importance of quality arts education for preschool age children and ensures that there is a focus on arts education within early childhood education programs in Maine. The Early stARTS initiative promotes the use of all the arts disciplines through: 1) professional development opportunities for early childhood educators and care providers, 2) networking and resource lists, 3) artist-in-residence programs, and 4) conferences.

In order to incorporate new creative concepts into child care programs and sustain them, the focus of Early stARTS efforts this year is on professional development of caregivers, parents and educators. Because of the growing understanding of the importance of arts activities for young children, Early stARTS provides funding opportunities for artists experienced in working with young children to present workshops at licensed child care and Head Start facilities.



JUBILEE, INC. DAYCARE AND PRESCHOOL, LINCOLN, MAINE ARTS ENHANCEMENT WORKSHOP BY NANCY GLASSMAN, VISITING ARTIST. PHOTO BY SHIRLEY OLIVER.

The goal is to have a long lasting impact on child care programs. The workshops must involve one of the following options: 1) having an artist work with program staff, 2) having an artist work with program staff and children, 3) having an artist work with program staff, children, and parents, or 4) having an artist work with program staff and parents.

In addition, a limited number of one-week residencies are being offered. A residency would include having an artist work with program staff, children and parents, development of a curriculum guide, coordination of an event ending the residency, and a follow-up visit by the artist. Another round of applications may be submitted by September 30.

Workshops must be held by December 31, 2003.

Early stARTS grants are administered through Maine Roads to Quality and the Muskie School for Public Policy. For guidelines and an application form contact: Amy Sullivan, Maine Roads to Quality, Muskie School/USM, PO Box 15010, 400 Congress Street, Portland, ME 04112, 207/780-5832 or asulliva@usm.maine.edu.

Early stARTS III grant awards

The Early stARTS committee met on April 8, 2003 to review grant proposal requests from 12 applicants.

Workshop Title	Applicant Name	Town	Artist Name	Payment
Music Through Children's Eyes	Bath YMCA Enrichment	Bath	Vickie Diamond	\$200
Music in Our Lives	Cradles and Crayons	Gorham	Ellen Libby	\$525
Visual Arts	Little Harvard Child Care	Saco	Robin Brooks	\$550
Milkweed Puppet Theater	Susan Sewell's Daycare	Houlton	Nancy Nye	\$200
Music & Creative Movement	Little Lights Child Care	Camden	Erma Colvin	\$100
Preschool Potters United	Belfast Area Children's Center	Waldo	Squidge Liljeblad Davis	\$400
Clay	Spencer's Ridge Child Care	Freeport	Squidge Liljeblad Davis	\$327
Arts Enhancement	Jubilee, Inc. Daycare	Lincoln	Nancy Glassman	\$400
Squiggle, Wiggle, Sing & Shout!	Community Child Care	South Paris	Ellen Bowman	\$400
RES: Visual Arts	Kids Kamp	Waterford	Richard Lee	\$1,700
TOTAL OF GRANT AWARDS				\$4,802

Partners in Arts and Learning (PAL) Lights Imaginations in MSAD #72 Denmark

CONTRIBUTED BY
MARI HOOK

"A Tyrannosaurus Rex is striding toward your school yard. How do you look? What do you do?"

To depart reality, to imagine, to pretend....to dream...these are the first steps in an innovative approach to drama, which Al Miller Artistic Director of the Theater Project is exploring with elementary students. He leans on an imaginary cane and asks fourth graders at the Denmark School to think of a scene they can portray without props, dialogue or setting; then act it out. An invisible rope pulls Miller up to the ceiling and the children get down to work.

Actors from the Theater Project in Brunswick are spending three weeks with Denmark students, studying and commenting on what makes a scene "real," why a scene works well and what elements make it interesting to an audience. The students experiment with facial expressions and gestures, then combine individual studies into a tableaux that portrays a moment in baseball history, an instant in the life of a frog. By the end of class, the students are collaborating on their own scenes; their imaginations are running free and their sense of accomplishment is palpable.


"Theater and storytelling are educational resources that help students get more involved in learning," says Al Miller, who started out as an English teacher, graduated to clowning and acting, and now directs drama workshops and plays at the Theater



MSAD #72 DENMARK SCHOOL STUDENTS REHEARSE WITH AL MILLER FROM THE THEATER PROJECT. PHOTOS BY MARI HOOK.

"Children who have never before been dramatic came out of their shells; they're losing their inhibitions and thoroughly enjoying it." Student Taylor Crawford adds, "The hardest part was the facial expressions." And Emily Knipp adds, "The best part was playing 'contagion' and catching something from another person."

School programs such as these could not happen without the help of many state and local organizations. The Theater Project's residency in MSAD #72 is part of a larger project initiated by the Maine Arts Commission and is now supported

by the Maine Community Foundation, Maine Humanities Council, New Hampshire Arts Alliance, Stephen and Tabitha King Foundation, the Goldberg Charitable Foundation, The Denmark Arts Center and the Coe and Croasdale Trusts. A shared vision of what keeps kids connected to learning creates a vibrant interaction between students and artists, between artists and teachers, and between schools and communities. 

Mari Hook is the Denmark Arts Center director, the MSAD #72 Arts-in-Education coordinator & PAL chair.

"CHILDREN WHO HAVE NEVER BEFORE BEEN DRAMATIC CAME OUT OF THEIR SHELLS; THEY'RE LOSING THEIR INHIBITIONS AND THOROUGHLY ENJOYING IT."

— FIFTH GRADE TEACHER
MARY BAKER



The Portland Public Schools and Portland's Partners In Arts & Learning (PAL) Sponsors Portland Public Schools Student Art Show


CONTRIBUTED BY SUSAN L. STEELE, PORTLAND PARTNERSHIP

Once a year the 22 Portland Public School art teachers come together from across the city to showcase their students' work. The third annual Portland Public Schools Student Art Show opened at City Hall on Thursday, May 29. The grand opening event featured student art from kindergarten through high school. MaryJo O'Connor, Superintendent of Schools, and Jim Cloutier, Portland Mayor, opened the show.

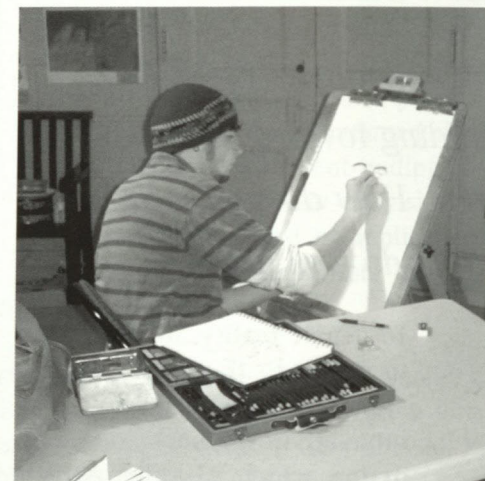
Elizabeth Baird (Show coordinator) sees the show as an opportunity for students to share their work and for the community to gain a better understanding of the Portland Public Schools art curriculum. "Student work is displayed throughout the City Hall public areas including the rotunda, stairwell, hallways and into the State of Maine Room. It gave students at the opening an opportunity to talk about their work and demonstrate their technique." According to Baird, attendees saw the growth, development and change in perceptions as students progress through the art curriculum.

The show is funded by the Portland Public Schools, the Portland Partnership and the Maine Arts Commission (through the Partners in Arts and Learning - PAL).

The Portland PAL plan focuses on two goals: increasing public awareness around the need for arts in the school curriculum for all students, and providing teacher and student support to meet the literary, visual and performing arts standards in Portland's learning results. In addition to partnering with the Portland Public Schools to fund the annual student art show, the PAL grant funds a Portland Community Arts Inventory web page on the Portland Public Schools website as a resource to students, teachers and parents. The web page lists pertinent details about the community arts programs targeted for students and teachers and is updated annually. Please visit it at www.portlandschools.org/Pages/Instruction/communityarts.

PAL funds will also support the 2003/2004 Arts in Education grant program managed through the Portland Partnership. The grant program provides money to teachers to bring professional artists into the classroom to work with students. 

For more information, contact Beth Baird at 207/781-7324 or e-mail at elizabethbaird@earthlink.net; or Susan L. Steele, Portland Partnership, 207/874-8236, steels@portlandschools.org.



TOP LEFT: VICTORIA TYLER-MILLAR, A STUDENT AT PORTLAND HIGH SCHOOL

TOP RIGHT: PORTLAND PUBLIC SCHOOL STUDENT ART SHOW AT PORTLAND CITY HALL

BOTTOM: ZAC, SENIOR AT PORTLAND ARTS AND TECHNOLOGY HIGH SCHOOL

PHOTOS BY SUSAN STEELE.

Traditional Arts Apprenticeship Award Recipients

Initiated in 1990, the Traditional Arts Apprenticeship Awards are supported by funds from the National Endowment for the Arts. This program is the avenue through which Traditional Arts—arts that are imbedded in our culture—are sustained in our communities and preserved for future generations. These artists are a living record of who we are, and from where we have come.

Five traditional artists have been selected for awards in the coming year; four master musicians, and a master Franco stepdancer. Each of these artists will pass their knowledge and skills on to an apprentice, forging a cultural link between generations.



Pirun Sen

PORTLAND

Pirun Sen came to the United States from Cambodia twenty years ago and immediately began seeking out other musicians in Portland

and nearby areas in order to keep alive the music he knew as a young man in his native country. For Pirun, the drumbeat becomes the sound of the human heart, and the music itself, a reflective experience that focuses all his attention. He currently leads the Samaki Ensemble, an ensemble of Cambodian musicians who play throughout Maine and New England. His apprentice Anthony Chhem of Portland is in his second year of apprenticeship, and hopes to become a musician in his own right, performing with the Samaki and other ensembles.

Ben Guillemette

SANFORD

Franco-American fiddler Ben Guillemette has entertained audiences all over the world, including the stage of the Grand Ole Opry, Carnegie Hall, and the National Folk Festival. During his enlistment in the service, Ben entertained troops for the Red Cross. A past winner of the National Traditional Fiddling Championship, Ben began playing at the age of 12, and continues after 60 years. Ben earned his living as a cabinetmaker, and now makes fiddles in addition to playing them. His apprentice Veronica Delcourt of Gorham is in her second year of apprenticeship.



Don Roy

GORHAM

Franco American fiddler Don Roy began learning traditional music at house parties from childhood. After warming up on a guitar at age six, his uncle Lou put a fiddle in his hands when he was 15. Don won his first fiddle contest in 1976. In 1990 he was the Maine State Champion. He has appeared at the Lowell Festival in Massachusetts, at Carnegie Hall, and on Garrison Keillor's Prairie Home Companion. His most recent CD, *Thanks for the Lift*, was recorded in 2000. He has performed French and Irish music with bands in Maine, and currently performs with Fiddlebox. He currently teaches regular fiddle workshops at the Center for Cultural Exchange in Portland. His apprentice is Rhonda Bullock.



Master traditional artists interested in teaching apprentices will have another opportunity to participate in the 2003 program. Applications are being accepted for the September 9, 2003 deadline. Interested applicants may contact Keith Ludden, Community/Traditional Arts associate at 207/287-2713 or keith.ludden@maine.gov for more information. Or, visit MaineArts.com.

Emile Langevin

LYMAN

Franco-American fiddler Emile Langevin has been playing the fiddle for ten years, as well as backing up other fiddlers with a guitar for thirty years. He has judged fiddle contests in Lewiston and Northwood, NH. In addition to regular jam sessions at his home, Emile has played dances at Parish Hall in Biddeford, as well as the Saco Yacht club. His apprentice is Mary Rose Lord of South Berwick.



Benoit Bourque

QUEBEC, CANADA

Quebequois step dancer and musician Benoit Bourque toured the continent in the early 1980s with the ensemble Eritage. He has performed widely on radio and television, and has earned a reputation not only as an inspired dancer, but as a choreographer and teacher, frequently presenting workshops for children and youth. Benoit has performed as a member for the trio Matapat from 1998 to 2002, during which time the band was nominated for Canada's top music award, the Juno, for both of their CDs. He currently performs with the quartet Le Vent du Nord. His apprentice is Cindy Larock, of Lewiston. Larock has devoted much of her time in turn to teaching stepdancing to another generation of Maine children.



It just ain't that good, if it ain't made of wood

When Jerry Stelmok got out of the Navy in 1973, he was looking for something to do.

He decided one thing the world needed was more wooden canoes. That led him to Lubec, where he met and learned from boatbuilder Clint Tuttle. Tuttle had learned from older canoe builders. "In the old days," says Stelmok, "There weren't many schools, there weren't many books...so you had to go to the sources, and a lot of them were pretty secretive. They'd rather take their secrets to the grave than

share them." But Tuttle not only passed his techniques on to Stelmok, he sold him the business, which still carries the name "Island Falls Canoes," and operates in Stelmok's shop in Atkinson.

On racks throughout the shop are canoe forms. Stelmok points to one of them and identifies it as a 20-foot E. M. White model, over a hundred years old. He says that was the canoe that was cherished by guides, wardens and service people before there were any roads in northern Maine. In the early part of the twentieth century, many of the canoes used in Maine were made by manufacturers like E. M. White and Old Town. But now, says Stelmok, more of the canoes are built in small shops like his own. He says many of the craftsmen who perfected the canoes started by working for some of the large manufacturers, then

later struck out on their own. "It looks like a complex thing when it's finished, and it is, but all the steps to building it are relatively simple, and any amateur with a little bit of guidance and good materials, and a good form can come out with a pretty good canoe."

Stelmok says a really nice canoe is something he never gets tired of. Standing in the sawdust, surrounded by the graceful lines of brightly painted canoes, he smiles and quotes Keats: "A thing of beauty is a joy forever." Stelmok's own love affair with canoes started when he was 14 years old, growing up on a dairy farm near Auburn. He saved haying money to buy his first canoe for thirty-five dollars. Since then, he says he's never been without a canoe. "I've done all the canoeing in my life in a wooden canoe, believe it or not. I haven't spent more than a day, ever, in anything else." If it's not a wooden canoe, he says he just wouldn't bother to

go. "I mean the synthetic canoes will take you there. They might be lighter, they might be more durable in some ways, but the experience has been hugely diminished when you're in something that's



ISLAND FALLS CANOE
JERRY STELMOK
ATKINSON, MAINE.
PHOTO BY KEITH LUDDEN.

"I've done all my canoeing in my life in a wooden canoe, believe it or not. I haven't spent more than a day, ever, in anything else."




"It's got good looks. It's got durability. It's got flexibility. It belongs out there on the water. It's got a past in the forest itself. All of these things come to light when you're using a canoe."

been molded out of plastic or fiberglass, and there's just no comparison to being in the real thing."

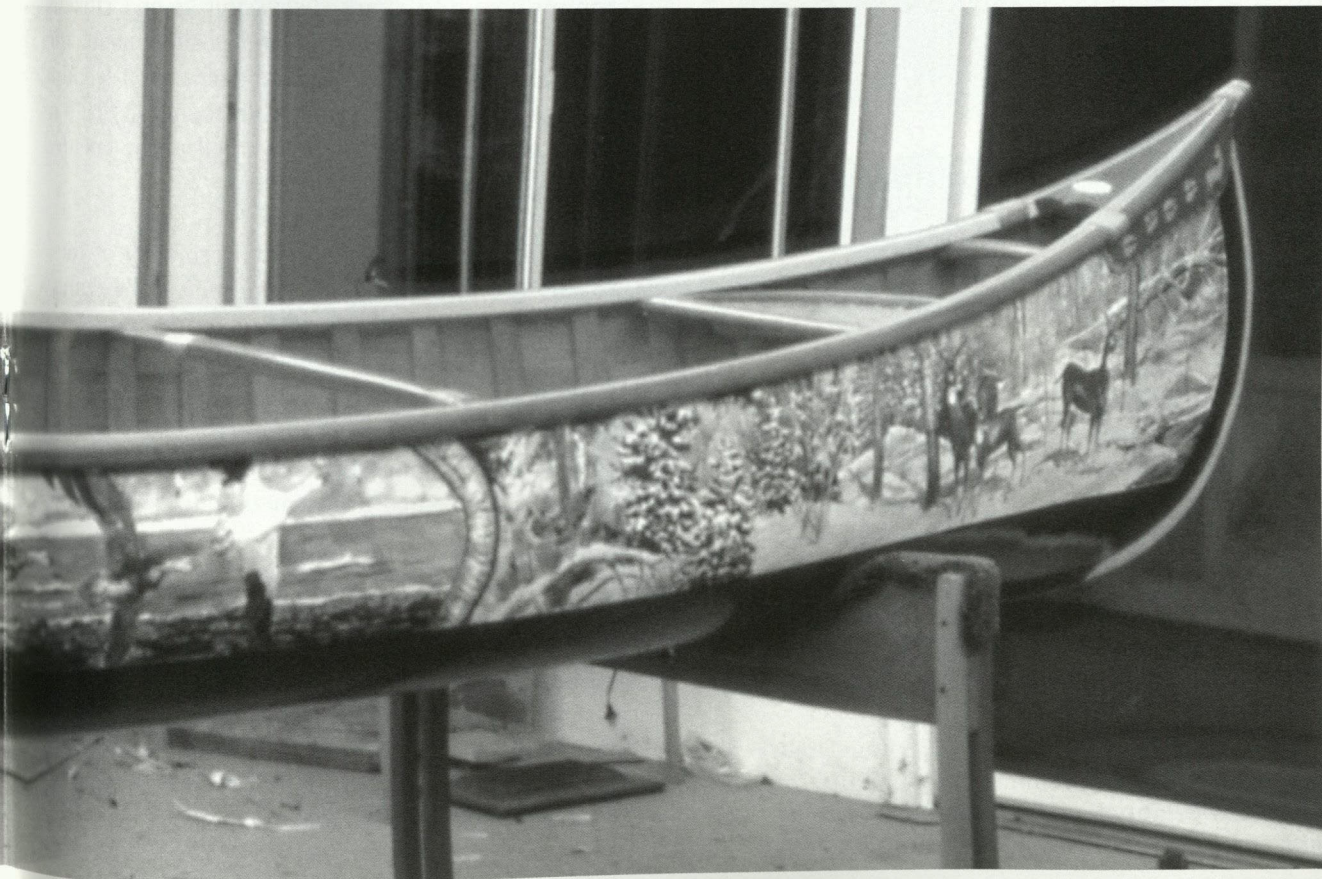
For some people a canoe is something that takes them from point "A" to point "B." "That's okay. That's what they were built for. The function for many people overcame the form. If you can appreciate both, I think you get the whole world. Because they're just as beautiful as they are useful." But are some canoes too beautiful to put in the water? "They shouldn't be. And even the most beautiful are always prettier in the water, and I tell everybody that."

To mark the turn of the millennium, Stelmok began making a series of canoes decorated with wildlife scenes. "It was a blend of my own interests...Those interests have been the outdoors, wildlife, and canoe building and painting...I don't think it is everybody's cup of tea, but there are some people who have really enjoyed them and said, 'I wish I'd have thought of that.'" Stelmok says the decorated canoes were a fun statement, and the customers have enjoyed them, but it's not something he's going to turn to full-time.

Stelmok figures he's made 500 to 600 canoes in his lifetime, and he says he hopes he can keep building them as long as he can stand up. "It's got all the elements; it's got everything, y'know. It's got good looks. It's got durability. It's got flexibility. It belongs out there on the water. It's got a past in the forest itself. All of these things come to light when you're using a canoe." 



ANDREA MYERS
AT ISLAND FALLS
CANOE IN
ATKINSON, MAINE.



ISLAND FALLS CANOE IN
ATKINSON, MAINE.
PHOTO BY KEITH LUDDEN.

... all together now ... pull!

The concept behind the Maine Highlands Guild



Through the coordinated promotion of local art, craft and traditional products, it is hoped revenues will increase, while local economies grow and shared cultural heritage is preserved. The Guild is a self-sufficient, non-profit organization that works closely with new arts-based entrepreneurs to strengthen the local economies. It has incorporated as a not-for-profit, 501(c)(3) organization. By creating a high-quality brand name for local products and raising awareness of local producers through educational and promotional events and projects, the Guild creates opportunities for members to increase their revenue, reduce costs of operation, improve product and business skills and increase their visibility in both the local community and beyond.

The concept for The Maine Highlands Guild came from the Cultural Heritage and Eco-tourism (CHet) Committee of the Piscataquis County Economic Development Council and research conducted by the Eastern Maine Development Corporation. CHet is comprised of a diverse group of local citizens from the Piscataquis County region

dedicated to promoting and preserving the culture and heritage of the area for economic development. For the past four years, CHet has created community development projects aimed at raising pride and awareness in our rich, cultural assets.

Artists and artisans have been a primary focus in CHet's community development projects. With funding from the Maine Arts Commission, Maine Humanities Council, and The Maine Community Foundation, local paintings, photos, songs, poems and traditional skills have all been used by CHet to educate children about the community and spark discussion among citizens about what is meaningful and positive about the region. Through this work, citizens are becoming more aware of the unique culture and heritage of this rural region of Maine, as well as the talented artists and artisans living there.

However, due to the depressed economy of the region, CHet realized the importance of helping the talented artisans earn a living, while preserving traditional skills of the region. The Guild fills a need to bring artisans together for marketing efforts to sell products in new and higher-paying markets, something that most do not have the skills, funds or time to do on their own.

Since CHet's work, additional regions in the Maine Highlands have also developed projects around the concept of promoting local cultural assets including the inventorying of local art-based businesses, organizations, and events, as well as the publication of the Bangor Region, Lincoln Lakes Region, and Sebec Valley cultural directories.

The Guild builds on this past work and brings it to a new level. Currently, there are approximately 80 Guild members. The Guild provides the following benefits to its members:

1. **BRAND IDENTITY:** The Guild provides a "The Maine Highlands Guild" logo for juried member products and work to develop a strong reputation of high quality for the Guild brand and the region.

2. **MARKETING AND SALES:** The Guild increases the visibility of members at state and regional events and festivals; is developing a catalog of member products; generating sales for members at wholesale/retail shows by renting space, organizing and bringing products to those trade shows; generating sales for members through a sales representative; providing specialized marketing opportunities for members; organizing and collaborating with CHet and other groups to develop and continue local events and programs highlighting cultural heritage and members; and collaborating with the Maine Highlands Corporation, a tourism organization, to market the region.

3. **EDUCATION:** The Guild provides mentoring and workshops for member product development; organizes partnerships with others to create educational opportunities for member business development; and organizes and collaborates with CHet and local schools to create educational opportunities for students and the community around local cultural heritage.

4. **NETWORKING:** The Guild provides member networking events and opportunities for peer review; encourages buying of local raw materials and cooperative purchasing; researches and disseminates current market information to members in a newsletter; and acts as liaison to other organizations whose mission and projects benefit members.

Membership in the Guild is as inclusive as possible and provides a structure to help all levels of artisans and crafters in the region. The "Individual" level is open to all interested in the arts and crafts. The "Professional" level is open to juried members or member businesses that create original art, crafts, or practice a traditional skill. To assure consistent quality associated with the Guild brand name, craftspeople, artists, and

traditional producers will only be able to use the Guild brand after being selected by a jury of qualified artisans, retail owners and others selected and approved by the Board of Directors. "Individual" members not meeting quality standards for the "Professional" membership level will be offered guidance and assistance to bring their products and business practices up to acceptable standards.

The Guild has received funding from Pentagoet, USDA - Rural Development, and the Maine Community Foundation. Although the Guild is a not-for-profit charitable organization, by no means is it dependent upon only on grants or other types of contributions. Revenues are derived through two forms, membership fees and sales commissions.

The Guild, as an entity, has been in existence for less than a year, although making significant accomplishments in that short period of time. The Guild is expanding the market and is increasing the sales of more than 35 members through promotional and sales show that have been attended as well as through education and mentoring services provided for members directly.

The year-old Guild wins the 2003 National Social Venture Competition

The National Social Venture Competition is organized through a joint effort by the Haas Business School at the University of California, Berkeley, Columbia Business School, and the Goldman Sachs Foundation. Both Haas and Columbia are top 10 business schools and Goldman Sachs is one of the top investment banks in the world.

The National Social Venture Competition's mission is to catalyze and promote the creation of financially self-sufficient or profitable social ventures. To achieve this goal, during the competition, an organization's business plan is judged according to its feasibility and potential impacts of the stated social and or environmental goals.

Tracy Michaud Stutzman, executive director of the Guild states, "We are extremely honored since other participants included teams representing 40 business schools from the United States, England, France and Spain. What the judges liked about our project is that along with a stellar business plan and Social Return on Investment Analysis, it was community driven and based in the culture and heritage of the region. Additionally, our passion and commitment to the project shone through during our presentation to the

judges." Columbia Business School Professor R. Glenn Hubbard, former chairman of President Bush's Council of Economic Advisors, provided the keynote address at the awards ceremony. Additional information about the competition may be found at www.socialvc.net.

Governor John Elias Baldacci praised the Guild's success in bringing positive recognition to rural Maine and its talented artisan businesses. He stated, "I fully support this effort as it is well organized, and has garnered support in its region through strategic planning and savvy judgment of the regional environment. The Maine Highland Guild most certainly merits recognition from national sources, as it is a great example of how the Creative Economy is directly benefiting Maine people."

The Maine Highlands Guild products can be found in stores throughout the United States and soon at their retail store in downtown Dover-Foxcroft and on the web at themainehighlands-guild.org. For more information about membership and wholesale product orders, please call 207/564-0041 or email info@themainehighlands-guild.org.

Maine Literary and Performing Artists Honored

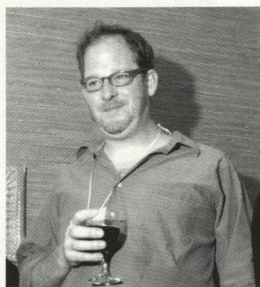
Seven resident artists in the literary and performing arts were awarded Individual Artist Fellowship grants of \$3,000 on June 12. Excellence is the sole criterion for determining these fellowship awards, one of the highest artistic honors for Maine artists.

Recipients for 2003 are: Chris Barry of Portland, creative fiction; Judy Gailen of Portland, set design; Tim Harbeson of Portland, music composition; Colin Sargent of Portland, poetry; Elizabeth Neary Scholl of Portland, poetry; Amity Stoddard of Hulls Cove, creative fiction; Elizabeth Tibbetts of Hope, poetry. This year submissions were in the fields of fiction, creative non-fiction, poetry, screenwriting, playwriting, children's writing, the performing arts, and scenic design. A multi-disciplinary jury selected fellowship winners from a total of 106 applicants.

Governor John Elias Baldacci made the awards via speakerphone on June 12 at the home of John Rohman, chair of the Maine Arts Commission. The Traditional Arts Apprenticeship Program's master artists and apprentices for 2003 were also named at the gathering and joined the literary and performing artists afterwards at a local club for singing, playing accordion and stringed instruments and Acadian stepdancing ignited by Benoit Borque. Music Composition Fellow Tim Harbeson took a turn playing and singing a duet with Buffy Miller, his partner at Stillhouse Studio in Portland.

An additional evening of readings and performances to honor the Fellows took place July 18 at SPACE on Congress Street in Portland. The evening was capped off with a visit by Maine's First Family, a casual dance party and was open to the public.

Individual Fellowship Recipients



Chris Barry

Fellow in Creative Fiction

Chris Barry is currently working on *Coastie*, a novel based upon his experiences as a sailor in the United States Coast Guard. He is the author of *Portland*

Undercover: How to Visit New England's Hippest City Without Looking Like a Tourist. He was a print and radio journalist for nine and a half years, often going undercover to write about labor, crime, homeless shelters and racism.

Formerly a freelance copywriter, he helped to create campaigns for Hathaway Shirts, Padron Cigars, Eastern Mountain Sports and Vitasoy. He was also head writer for the local, live comedy show *Straight Up!* with Chicky Stoltz.



Judy Gailen

Fellow in Set Design

Judy Gailen designs sets and costumes for theatre and opera productions across the United States.

Her most recent projects include: *True West* by Sam Shepard for Portland Stage and *The Drawer Boy* by Michael Healy for Merrimack Repertory Theatre. Other productions include *The Road to Mecca* by Athol Fugard, *The Turn of the Screw* by Jeffrey Hatcher (premiere) both for Portland Stage, *Alice* by Elizabeth Swados for Emerson Stage, *The Scarlet Letter* by Hawthorne for Shakespeare and Co., and *Servant of Two Masters* by Goldoni for Bowdoin Stage to name just a few.

She has designed numerous world premieres and also directed and designed works written and performed by her husband, Michael Lane Trautman. Judy currently teaches design at Bowdoin College.



Tim Harbeson

Fellow in Music Composition

Tim Harbeson graduated from the Pennsylvania Academy of Fine Arts majoring in sculpture and achieving numerous awards and scholarships. He moved

to Maine in 1993 to focus on music while also learning the art of wooden boat building. He is a founding member of the experimental music trio Tarpigh, which has released four albums internationally with a fifth in post-production.

Recent collaborations with choreographer/writer Buffy Miller include an evening length production and three dance productions. He contributed the composition, set design, marionette construction and performed for the world premiere of *Apidae (Bedizened)*, An intimate revue. He and Miller co-founded the Stillhouse Studio Theatre, a performance venue with a weekly series showcasing the work of local and national performing artists.

Tim, who has been known to play a pump organ with one hand and a trumpet with the other, has toured internationally and contributed to four

"I've been working as a visual artist and mainly as a musician, learning about performing and how to incorporate a lot of my different interests into one theatrical experience. I've been more interested in having that experience than having one product."

The compositions that I submitted for the award are a result of six to eight years of focusing on communicating with people through the experience of playing music in clubs, galleries, and kitchens."

~Tim Harbeson
Fellow in Music Composition

other albums as a member of Cerberus Shoal. His multiple passions include sculpture, musical composition, and theater. He also plays various musical instruments and sings. Of his beautifully crafted puppet characters combined with his musical talent he says, "I enjoy working in an abstract way with an aesthetic intent."

Colin Sargent

Fellow in Poetry

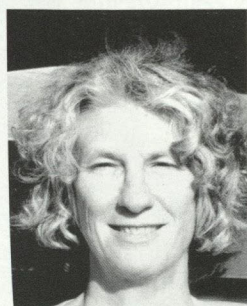
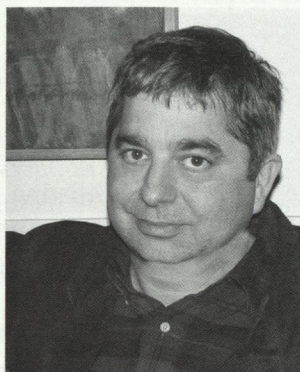
Colin Sargent is a winner of the Academy of American Poets Prize at the U.S. Naval Academy and author of four books of poetry, *Luftwaffe Snowshoes*, and *Blush*, (published with grants from the National Endowment for the Arts both winning "Pick of the Month" honors at Small Press Review); *Undertow* and now, *Fresh Hell*. Colin is founding editor and publisher of prizewinning *Portland Magazine*. His play *100% American Girl* was a winner at the 2002 Maine Playwrights' Festival.

Of the award celebration, Sargent remarked, "All of my project time was spent alone and made public all at once. It is wonderful to have my effort validated. I couldn't take my eyes off the Franco-American fiddler. Poets have laser printers but these performers have a million Saturday nights in their hands. They were astonishing. So seeing the other performers connected a lot of things for me. There was a sense of the room getting bigger and bigger—there was so much energy from the other people there."

Elizabeth Neary Scholl

Fellow in Poetry

Betsy Scholl is the author of five books of poetry including *Changing Faces*;



Appalachian Winter; *Rooms Overhead*; *The Red Line*; and two chapbooks, *Pick a Card* and *Coastal Bop*. Her latest book, *Don't Explain*, won the 1997 Felix Pollak Prize. Her newest collection, *Late Psalm*, will be published in 2004.

Betsy has a B.A. in English Literature from Bucknell, an M.A. in English Literature from University of Rochester (Woodrow Wilson Fellow) and an M.F.A. in Poetry from Vermont College. She has taught at the Stonecoast Writer's Conference, Vermont College, Haystack Mountain School of Crafts, the University of Pittsburgh and elsewhere.

This is Betsy's second fellowship award. She was a 1992 recipient of an Individual Artist Fellowship Award also in Poetry.

Amity Stoddard

Fellow in Creative Fiction

Amity is a graduate of the College of the Atlantic and is working with the M.F.A. Program at the University of New Orleans in Creative Writing, Literature in Cyberspace and Remote Fiction. At the School of the Art Institute of Fine Art of Chicago she studied Minute and Flash Fiction, Philosophies of Translation Theory and Unreliable Narrators.

Her awards include: Money for Women from the Barbara Deming Memorial Fund to support *The Book of Joe*, the Martin Dibner Memorial Fund also for *The Book of Joe* and the Ludwig Vogelstein Foundation to support a collection of short stories entitled, *Seeds*. She was also awarded a residency through Hedgebrook Writer's Colony. Her work has appeared most recently in *Literal Latte*.

Amity was born and raised in Warren, Maine and has joined the *Circus Schmurkis* for the summer. A great source to ripen her narrative.



Elizabeth Tibbetts

Fellow in Poetry

Elizabeth's book manuscript, *In The Well* won the 2002 Bluestem Poetry Award and will be published this summer. Her poems appear in many distinguished journals such as, *The American Scholar*, *Green Mountains Review*, *the Laurel Review*, *The Beloit Poetry Journal*, *Prairie Schooner*, and have been nominated three times for the Pushcart Prize. She has been awarded first place in the Penobscot Poetry Prize, The Paumanok Poetry Prize (runner-up), Friends of Acadia Poetry Competition (honorable mention), and she has received the Martin Dibner Fellowship among other awards. Oyster River Press published *Perfect Selves*, a chapbook in the Walking to Windward series.

Elizabeth received a B.S. from the University of Maine, Orono. She lives in Hope, and has worked as a nurse for over 20 years.



Update on Individual Artist Fellowships for 2004

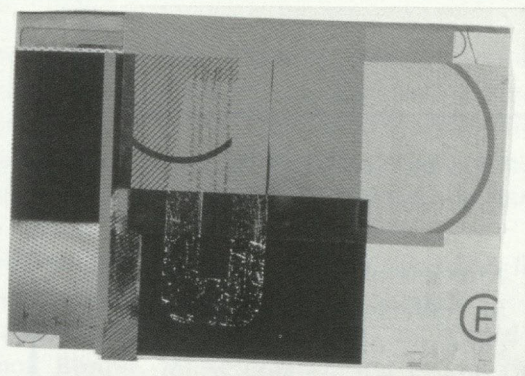
A review of the application process for Individual Artist Fellowships is currently underway.

For more information on these prestigious awards, visit MaineArts.com

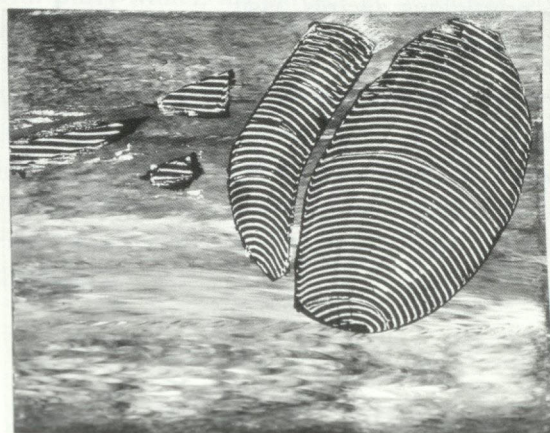
MaineArtistAccess announces new artists added to directory

On March 27, 2003, the Contemporary Artist Development Committee and adjunct reviewers, Chuck Kruger, chair, Odelle Bowman, Peggy Golden, Michael Lewis, Jan Owen, Lee Sharkey, Grace DeGennero and Allyson Humphrey met to review the applicants for inclusion in MaineArtistAccess. The Maine Arts Commission at the annual meeting on May 2, 2003 approved the process.

The Maine Arts Commission is in the process of re-establishing a refreshed resource by which artists can be accessed by anyone wishing to incorporate their work into a program or place. Public Artists, Artist/Teachers and Performing Artists can be sourced through the website, MaineArts.com and through on-site portfolio files at the Maine Arts Commission. We have established the MaineArtistAccess program as a way of honoring artists that have met the rigorous standards of excellence applied to the adjudication process. Artists selected for MaineArtistAccess have this designation next to their names on MaineArts.com, assuring the contracting agent of a certain level of professionalism and artistry. *In the future, adjudication into MaineArtistAccess will be the prerequisite for participation in any program placed forward by the Maine Arts Commission including the Individual Fellowship Awards and the Percent for Art awards.*

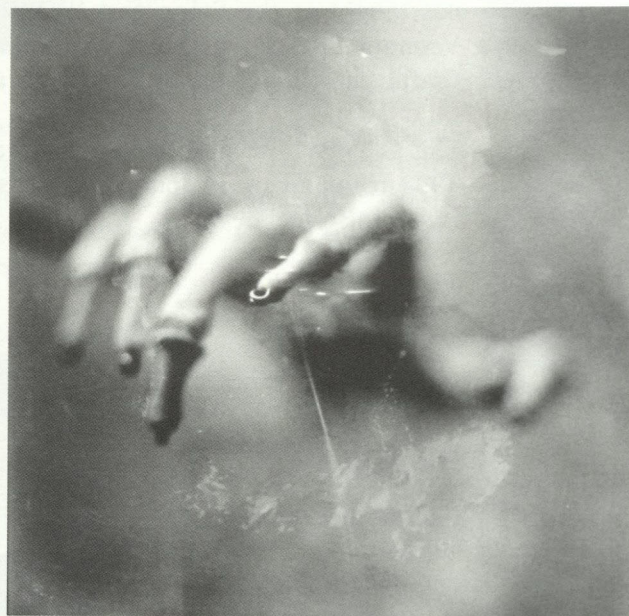


HENRY WOLYNIEC
"GREEN WALL"
PAPER COLLAGE
9.5 X 13"
2001.



TONNE HARBERT
"JAMAICAN APPLE
PICKERS"
BLACK & WHITE SILVER
PRINT
20 X 30"
1989.

J. HODGES
"PROJECTILE"
ACRYLIC ON CANVAS
27 X 36"
2001.



SHOSHANNAH WHITE, "SKELETON HAND" MIXED
MEDIA DIGITAL PRINT, 12.5" SQUARE, 2001.



Artists accepted into MaineArtistAccess

PERFORMING ARTS

Timothy J. Collins, Belfast
Carolyn Gage, Portland
Louis Gervais, Portland
Libby Marcus, Portland
Shamou, Portland

VISUAL ARTS

Michael Branca, Portland
Angela Crabtree, South Portland
Amy Stacey Curtis, Gray
Christine Simoneau Hales, Milbridge
Tonne Harbert, Portland
Jennifer Hodges, York
Thatcher Hullerman Cook, Portland
Juliet Karelsen, Farmington
Edward MacKenzie, Richmond
Lee Anne Morgan, Deer Isle
Greg Morley, Belfast
J. Jules Vitali, Freeport
Shoshannah White, Portland
Henry Wolyniec, Portland

TRADITIONAL ARTS

Erica Brown, Lewiston

FAQ

Frequently asked questions about MaineArtistAccess

Q: How does MaineArtistAccess work?

A: MaineArtistAccess was designed to provide a juried status of Maine artists from which to curate exhibitions, public art, touring, and educational work. Any artist is welcome to self-subscribe by visiting the website MaineArts.com and signing in. That is the first step in involving oneself with the opportunities at the Maine Arts Commission. Once you are in the system through self-subscription then, at the next rotation, you are eligible to apply for juried status and further, to receive deliniation according to discipline preference: education, public art, touring artist or a combination of assignments.

The Maine Arts Commission, through MaineArtistAccess, works to provide sustenance to our constituency: artists and their feeder institutions, galleries, performance venues, museums, and schools through re-granting monies. We provide a centralized resource from which to access artists in Maine who have been granted a certain level of artistic achievement. Many inquiries a day pass over the agency staffs' desks and MaineArtistAccess is the source from which artists are recommended for various employment opportunities.

Q: What is the most common misunderstanding about MaineArtistAccess?

A: The most common misunderstanding is about tangible results for the artist. In other words, why bother? The answer to that question is addressed in the accompanying article.

Q: What is the most common mistake made by artists who apply and are not approved?

A: A lack of cohesiveness of concept and not demonstrating a level of artistic excellence in their submissions are the most common mistakes. Most artists fail to submit a group of work which demonstrates that they are forging ahead with original problem solving. They need to be articulate in their communication of ideas and empirical in the evidence of their work. This is not a forum for hobbyists or student level work. The jury process is in place to establish a certain level of artistic excellence in order to give the public a level of artistic competence from which to source artwork for their varied needs.

Q: If an artist is not approved, can he/she apply again next year?

A: Yes, and again and again. Artists, like everyone, grow. They can coalesce their ideas, master their techniques, and become better communicators. They can accelerate their aesthetic literacy and re-present to the jury an improved level of achievement.

Q: There are many nationally-known Maine artists that are not part of MaineArtistAccess? What is the most common reason for this?

A: The largest challenge facing MaineArtistAccess is its perceived effectiveness. The Maine Arts Commission needs to demonstrate to the artist community that this program will actually serve them; bring them notice, commissions, opportunity for workshops, residencies, touring, etc. It is a mandate for the Maine Arts Commission and the cultural community in general to embrace and support the enormous wealth of artists in this state, many of them emerging here, struggling without tutelage, knowledge of how we can help them, and insulated from the broader resources available to them. This program and others need to be exemplary in the kinds of opportunities that encourage an artist to maintain residency in Maine.

Q: How many artists apply each year? How many are approved for MaineArtistAccess?

A: Around 60 to a 100 artists apply yearly. About one-third of artists who apply are juried in the program. We expect that number, but not the ratio, to fall as more stringent jurying standards are instituted. We would like to see this program and others at the Maine Arts Commission involve all the artists in Maine, not only because the powerful mandate a large census of artists gives us with the legislature and the Governor's Creative Economy initiative, but also because a well-subscribed program indicates its success and serves as a united force and a demonstrable wealth of cultural resources.

Q: How can I get further information?

A: Go to MaineArts.com or call Donna McNeil, Contemporary Arts/Public Art associate 207/287-2726 direct or donna.mcneil@maine.gov.

Recipients of the Fifth Annual MWPA Student Writing Awards

Ten high school students have been named winners of the fifth annual Maine Student Writing Awards. More than 275 students from 50 schools statewide submitted manuscripts for consideration. This annual statewide competition for high school students is the only contest of its kind for young Maine writers and is now in its fifth year. It is sponsored by Maine Writers & Publishers Alliance, the Maine Department of Education, and the Maine Arts Commission.

The contest seeks to recognize outstanding young writers in a public forum, to foster literacy, and to encourage more students to consider writing careers.

The annual competition is open to all high school-age students, including those who are home-schooled. Winners were selected in each of three categories (fiction, poetry, and creative nonfiction).

FICTION:

Fiction was judged by Sandell Morse, who has taught at the University of Maine at Farmington and the University of New Hampshire and whose work has appeared in many publications including *Calliope*, *Iris*, and *Ploughshares*.

FIRST PLACE: Maggie Griffiths of Kennebunk, a student at Kennebunk High School: "HYPERLINK 1stf.htm" The Days of Fuzzy Green Slippers"

SECOND PLACE: Orissa Moulton of Bowdoin, a student at Mt. Ararat High School: "Suddenly Very Alone"

THIRD PLACE: Nick Tozier of Jefferson, a student at Erskine Academy: "Sanctum"

Judge's comments: "Ranking these three winners was a matter of degree," Morse said. "I looked for

complexity, reflection, and a sense of completion at the end. I looked at language and at character. In the winning story, the protagonist was likeable, but flawed. In other words, he was very human. I couldn't stop thinking about him long after I finished the story."

CREATIVE NONFICTION:

Kathryn Olmstead, who edits and publishes *Echoes* magazine in Caribou, Maine and has taught at the University of Maine at Orono, judged creative nonfiction.

FIRST PLACE: Maia Fleming of Gorham, a student at Gorham High School: "Goodbyes"

SECOND PLACE: Jasmine Hanafi of Falmouth, a student at Falmouth High School: "Back to Afghanistan"

TIE FOR THIRD PLACE:

Oceana Star Schiff-Buxton of Peaks Island, a student at Portland High School: "Bambi Merriweather"
Meredith Ringel of Oakland, a student at Messalonski High School: "A Deeper Side of Vegetables"

Judge's comments: "In general, the best writers used precise detail effective to 'show', not tell," says Olmstead. "Their writing was an honest, not self-conscious, attempt to recreate an experience for the reader. Words were well-chosen, and sentences flowed easily. Effective, often elegant, description enabled the reader to see what the writers saw in their minds as they wrote."

POETRY:

Poetry was judged by Beth Thomas, who has taught writing at the College of the Atlantic, the University of Maine at Orono, and whose poems have appeared in *River Styx*, *Seneca Review*, and *Heliotrope*.



STUDENT WRITING AWARD WINNERS.
PHOTO BY HANNAH GREGORY.

FIRST PLACE: Meredith Crawford of Veazie, a student at Orono High School: "Myself As A Noun"

SECOND PLACE: Canaan Morse of Manchester, a student at Kents Hill School: "Untitled"
Third Place: Elizabeth Ryer of Cumberland, a student at Greely High School: "She Don't Belong Here"

Judge's comments (about the poem "Myself as a Noun): "I admire the loose formal design. By paralleling person, place and thing, the writer finds a way to represent the complexity of self. It's a smart selection of sharp detail."

"'Untitled' captures transience really well. The details are great, as well as the diction. Sometimes high, sometimes low, the voice modulates to underscore the changing perception and growth of the speaker in the poem."

Judge's comments (about the poem "She Don't Belong Here): "Music and mind: this poem shows an awareness for the power of witness. Nice repetitions; jazz and movement of jazz."

"I admire the loose formal design of 'Myself as a Noun.' By paralleling person, place and thing, the writer finds a way to represent the complexity of self. It's a smart selection of sharp detail."

- Kathryn Olmstead
creative nonfiction judge

Poetry - First Place *Myself as a Noun* By Meredith Crawford

Person: I am Georgia O'Keefe, surrounded by gentle skulls and menstrual flowers.

I am Anne-Sophie Mutter, kissing Tchaikovsky in a back-booth of an obscure little bar in Moscow.

I am Neruda, doing with my love what spring does with the cherry trees.

I am my mother, with her hands that rarely touch and her voice that's asking

"Why not now?"

I am the boy who pops the bubbles his sister made with his pencil.

I am the girl who wants to be as round and wide as Venus.

Place: I am the place in your dresser where you hide your 59-year-old love-letters.

I am the owl's city.

I am the grave in the Adriatic.

I am the deserted amphitheater in the middle of the German woods.

I am your kitchen, your front yard, your street corner at four in the morning.

I am a garden, freshly weeded and ready to be cultivated.

Thing: I am the chair you sit in when you journey into Anne Sexton's typewriter.

I am the Japanese painting hung as a surprise.

I am the sole blade of grass in a sandbox.

I am the bottle of chardonnay.

I am the 100% recyclable-plastic Tupperware container.

I am the crumpled paper of your dreams.

Founded in 1975, Maine Writers & Publishers Alliance (MWPA) is a not-for-profit membership organization whose mission is to promote the value of literature and the art of writing by building a community of publishers, writers, and readers of all ages within Maine. For more information, visit www.mainewriters.org.



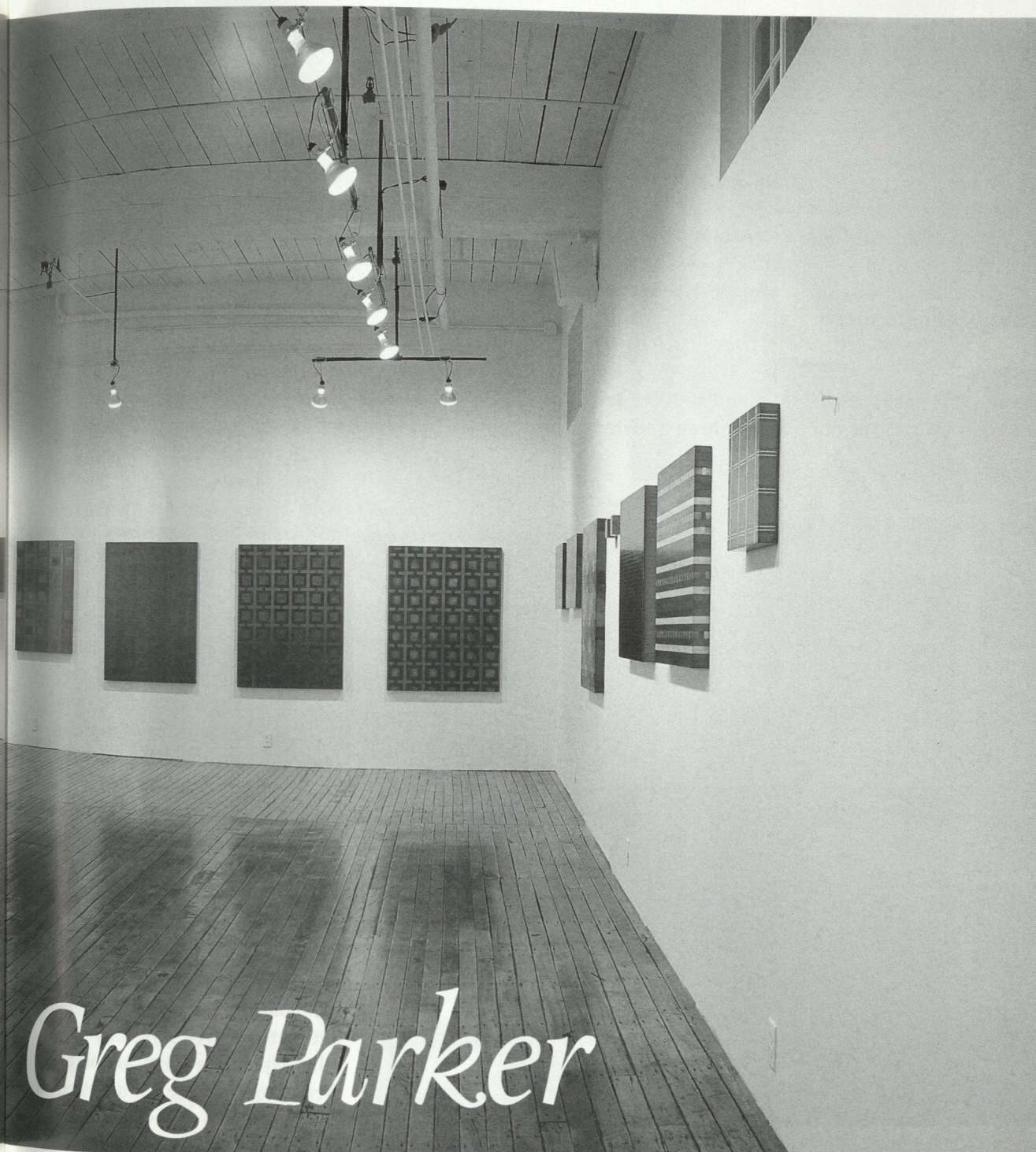
Tracking Fellows:

STUDIO INSTALLATION
GREG PARKER STUDIO
2003.

In 1996, Greg Parker was awarded an Individual Artist Fellowship in Painting by the Maine Arts Commission. June 2003 began with two solo shows mounted in Boston and New York. A road well traveled. Parker illustrates the best possible artist choice to live and work in Maine and manage vibrant sustenance through his art internationally.

Greg was born and raised in Island Falls, Aroostook County, Maine, took his undergraduate studies at the University of Southern Maine and left the state

briefly for graduate work at Cranbrook Academy in Michigan. Greg returned to Maine to teach drawing and painting part time at the University of Southern Maine while continually maintaining a studio and an active exhibition schedule. In 1996, Greg was part of a group exhibition at the Portland Museum of Art and a large painting from that show was purchased by the Museum, which today resonates nicely next to the Anslem Keifer in the current exhibition. In 1997, Parker had his first exhibition at Miller Block Gallery in Boston; a sold




Greg Parker

out show receiving high critical acclaim. In 1998 Parker had picked up a New York gallery, Jim Kempner Fine Arts, and had his first solo New York exhibition there with additional solo exhibitions in San Francisco at JennJoy Gallery and in Portland at the June Fitzpatrick Gallery. In 1999, he exhibited at the Decordova Museum in Lincoln, Massachusetts resulting in a museum purchase for its permanent collection. Parker's work is also in the collection of the Farnsworth Museum, Sonesta Corporation, Fidelity Investments, The British Museum and others.

The success story continues with this year's dual exhibits in New York and Boston illuminated by a perfectly sumptuous catalogue from Stinehour Press. The Greg Parker story typifies a long lineage of artist who attaches him or herself through genealogy or choice to this beautiful place, finding inspiration and a genial lifestyle in the state of Maine. The Maine Arts Commission is pleased to have been among the first to offer major support to his artistic life through the Individual Artist Fellowship award.

It's somewhat paradoxical that a painting by Greg Parker, with its cold, polished, geometric representation of space, curiously has the edgy, erotic power of a more overt graphic drawing.

To encounter one of Parker's luminously layered and subtly compelling works is best described by the poet, Russ Sargent, in his catalogue text.

"Parker's juxtaposition of physical beauty with conceptual difficulty allows for the creation of strong, multifaceted, indeterminate works that provide us with a rich ongoing experience....The surfaces are so seductive, the lusters so robust; they make one want to touch them. Due to the fragile nature of the materials, however, grazing one's finger across these suave surfaces is not permitted. Yet, it requires an act of will to restrain oneself. The soft, silver sheen invites engagement, pleasing the senses. I feel overcome at times with a desire for contact. It's somewhat paradoxical that a painting by Greg Parker, with its cold, polished, geometric representation of space, curiously has the edgy, erotic power of a more overt graphic drawing. And, yet, the paintings undergo visual metamorphosis, chameleon-like in their ability to reveal multiple identities, they slowly subvert the very temptation they present and ultimately resist being defined simply in physical terms." 

Sixth Annual Maine Jewish Film Festival Most Successful Ever

CONTRIBUTED BY DAVID HILTON AND BESS WELDEN

The 2003 Maine Jewish Film Festival's March 8-13 run featured 20 outstanding films in four venues and was attended by more than 2,250 people. Ticket sales jumped 40 percent from 2002 and included eight sold-out screenings. The City of Portland established "Maine Jewish Film Festival Week" issuing a proclamation thanking the Festival for drawing thousands of visitors to Portland and enhancing Portland's reputation as a leading center for the arts.

Portland's mayor James Cloutier referred to the film festival as "a positive contribution to the cultural life of the city, as well as an important part of our downtown economic development strategy."

The Festival kicked-off with a wonderful Opening Night Gala at Greenhut Galleries followed by the controversial Sundance Grand Jury Prize winner *The Believer*, a brutal and provocative portrait of a charismatic neo-Nazi skinhead struggling to disentangle himself from his own deeply-felt Jewishness.

The Gay/Lesbian Program screening of *Ruthie and Connie: Every Room in the House*, post-film discussion and reception was this year's most popular program. The program sold out nearly a week in advance. After the film, Ruth Berman and Connie Kurtz, gay/lesbian rights activists and Jewish grandmothers, were welcomed to the front of the theater with a standing ovation.

They led a lively dialogue with the audience that focused primarily on the struggle for same-sex marriage. Well over 100 people then continued the conversation at a reception hosted by the Maine Speak Out Project.

The Festival's 2003 Youth Program engaged nearly 250 Portland area students in an exciting cultural and educational program. On March 9 and 10, the Festival screened three short films from a larger series called *I Am - You Are*. The films were created by Jewish and Muslim teenagers who live in Jerusalem. Students from Cheverus High School, Portland West, Falmouth High School, Temple Beth El High School Program, and Congregation Bet

Ha'am Religious School viewed the films and participated in a post-show discussion. Steve Steinbock, Director of the Community Jewish Education Network, facilitated the conversation which included Gilli Mendel, Education Officer of the Jerusalem Cinematheque and director of the "I Am-You Are" project via telephone from Israel.


Other highlights included:

Israeli director, Ronit Kertsner discussing her film *The Secret*, which follows Poland's "New Jews," born-Catholics now discovering that they are in fact Jews, long severed from their true past. The film was screened as part of the highly-acclaimed Women Filmmakers Forum and the Wednesday Matinee-Seniors Free Program.

Rob LaBelle, star of *The Burial Society*, was on hand to talk about his role as a nebbish of a loans manager who unwittingly gets caught up in a web of big-time theft and small-time gangsters. Desperate to escape, he takes refuge in a small town Chevra Kadisha, or Jewish Burial Society, whose aging charming members become his new family.

The Festival also launched a new Holocaust Remembrance Day program this year: the Yom Hashoah Film Project. The Festival presented a free screening of the film *My Knees Were Jumping: Remembering the Kindertransports* followed by a post-show discussion with the film's director and a local Kindertransport survivor. The Festival filled every

SCENE FROM THE FILM *MY KNEES WERE JUMPING*
DIRECTED BY MELISSA HACKER.

seat and provided our community with an opportunity to honor survivors and their families and to remember the millions lost by learning about one of the little known stories of the Holocaust. 

Portland is the smallest city in the country to boast an independent, professional Jewish film festival. For more information about the Festival, visit www.mjff.org or call 207/831-7495.





SCENE FROM THE FILM *THE BURIAL SOCIETY*.
DIRECTED BY NICHOLAS RACZ.

The 2003 Maine Jewish Film Festival featured 20 outstanding films in four venues attended by more than 2,250 people. Ticket sales jumped 40 percent from 2002 and included eight sold-out screenings.



SCENE FROM THE FILM *THE SECRET*.
DIRECTED BY RONIT KERTSNER.

L/A Arts' ArtsPlace project

awarded
federal
funding

ArtsPlace is one of three local Lewiston/Auburn cultural projects granted funding through the FY 2003 omnibus appropriations bill passed by the U.S. Congress in June. ArtsPlace will receive \$90,000 to support the completion of a five-story elevator at 84 Lisbon Street and the adjacent Courthouse Plaza.



Former District 2 Congressman and current Governor, John Elias Baldacci initiated the proposal in recognition that investments in the arts reap tremendous economic benefits, and because this project holds great potential for the communities of Lewiston and Auburn.

The value of these two project components have to the public good is considerable: the parks and the elevator are Americans with Disabilities Act compliant, providing full access to ticketing and other arts agency services; performing and visual arts events in the plaza and the gallery; and workshop, classroom, and computer lab space for enhancing the creation of art by community members of all ages and backgrounds.

The \$90,000 from Housing and Urban Development combined with significant municipal and state support for ArtsPlace demonstrates how vital the public/private partnership is to the success of this capital campaign. The corporate sector has pledged \$90,500 to date and support from nine

private Maine foundations now totals \$185,000. Individual donors have pledged over \$80,000, bringing the amount raised in the past ten months to \$979,000 towards a \$2.25 million goal.

The mission of L/A Arts is the integration of the arts into the fabric of life in the community served. The organization's purpose is to increase awareness, appreciation and support of the arts in the Lewiston-Auburn area.


Altogether ArtsPlace has the potential to create a vibrant "Downtown Arts District" that can become the keystone of urban renewal efforts as well as focal points for community arts events in both cities. The beauty of the new building is that it not only fills a drastic need for office space for L/A Arts, but it is ideally situated in Lewiston's Enterprise Zone and large enough to fill a variety of needs in the community.

In addition to providing a permanent home for L/A's local arts agency, the ArtsPlace project will:

- revitalize L/A's downtowns by establishing the area's only professionally staffed gallery for the exhibit and sale of work by Maine artists;
- provide workshop space and resources for the professional development of artists;
- allow the expansion of art education programs for K-12 students;
- introduce new art therapy programming for recovering health care patients and their families;
- create public spaces (Courthouse Plaza and Festival Plaza) to view and participate in visual and performing arts-based events;
- develop a unique space for convening professional and community groups.

Freshman 2nd District Congressman Michael Michaud was instrumental in the passage of the Bill that included funding for ArtsPlace. He expressed his support for the arts and culture and for the capacity of the arts and culture to nourish the spirit and the economy of the communities of Lewiston and Auburn. "Art, through its many mediums, has always been an essential component in the cultural life of any community. Art is not a luxury, but rather a necessity that enriches our life's experiences. Most importantly, the arts not only reflect the rich diversity of our state and nation, but

provide an important economic development tool for our future. I am so pleased to support the important work of L/A Arts at the federal level."

Richard Willing, Executive Director of L/A Arts, shared his vision for ArtsPlace within the context of L/A Arts' 29-year commitment to the arts and cultural programming for the twin cities: "L/A Arts emphasizes the importance of self-expression and effective communication, particularly in youth who are served by our K-12 arts education programs." 

"L/A Arts is at the center of Lewiston-Auburn's redevelopment and in the promotion of the creative economy as a means to fulfill redevelopment aspirations. The \$90,000 HUD grant is a major vote of federal confidence for L/A Arts new 'Arts Place' cultural center. We are most grateful to former Congressmen and now Governor John Elias Baldacci and Congressman Michael Michaud for their support of this initiative."

- Alden C. Wilson
director, Maine Arts Commission

For more information, go to www.laarts.org.

News from the Downeast Heritage Center

CONTRIBUTED BY MARC EDWARDS, EXECUTIVE DIRECTOR, DOWNEAST HERITAGE CENTER

The question I hear so often is, "What exactly is the Downeast Heritage Center?" The answer has many components. The first component is the physical structure. The Downeast Heritage Center is a facility that will house world-class exhibits featuring the rich natural and cultural resources abundant in Downeast Washington County and parts of Charlotte County, New Brunswick. It also

includes, as the central component of the building, an area called Explore Downeast! This area is dedicated to connecting visitors with attractions throughout the region, which leads into another component of the Downeast Heritage Center, its mission.

The mission statement reads: The Downeast Heritage Center seeks to preserve, interpret, and develop the historical, cultural, and natural resources of Maine's most eastern region, Washington County. Through the interpretation and preservation of the rich resources in this vast and rural area, the Downeast Heritage Center will promote economic development, support educational programs, and become a leading destination for sustainable natural and cultural tourism.

The Heritage Center's exhibits are designed to fulfill this mission, in part, by encouraging visitors to experience the many outdoor recreational activities that the region has to offer first hand. This creates incredible entrepreneurial opportunities for guide services (fishing, birding, hunting, canoeing, etc.) and other nature-based tourism related services. The Center will also act as an incubator for the small business sector by serving as a regional outlet for artisans, crafters,




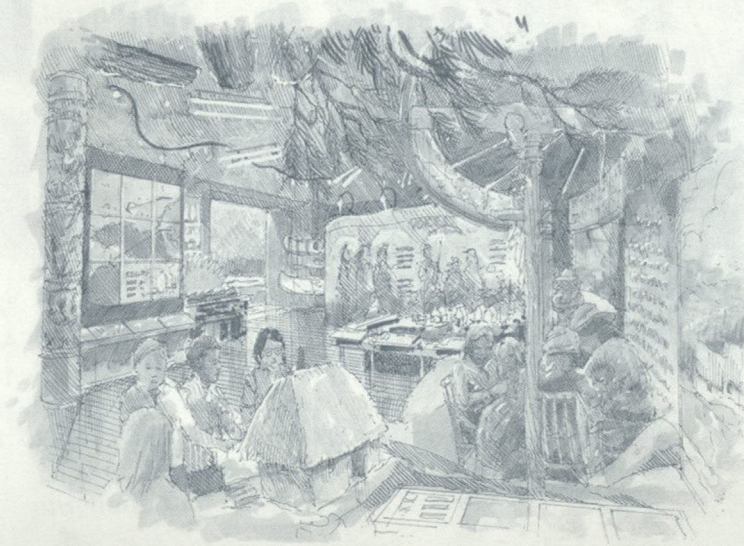
“The Downeast Heritage Center is many things, but most of all it is a reflection of the overwhelming support it has received throughout Washington County to fulfill its mission to make the region a leading destination for sustainable natural and cultural tourism.”

and cottage industries. Housing a small theater, the Heritage Center will provide opportunities for local artisans to demonstrate their work and for performing artists, such as storytellers and singers, to perform.

Another component of the Downeast Heritage Center is what it will offer to the local community. It offers us the opportunity to take pride in our heritage and to share our knowledge and love of the region with visitors through quality 'interpretation'. Interpretation is the process through which an emotional and intellectual connection between visitors and the region is made. This can be accomplished through both personal (guides and Heritage Center staff) and non-personal (exhibits and displays) means. Through this connection visitors gain a deeper understanding of the area and its significance, which leads to appreciation, and ultimately to the protection of the

area's resources. Protection in this sense does not mean locking up resources for limited uses, but rather ensuring that our natural and cultural resources (museums, historic sites, etc.) are preserved as the foundation of a new economy: nature-based and cultural tourism. This also ensures that these resources are available for the use and enjoyment of the local community.

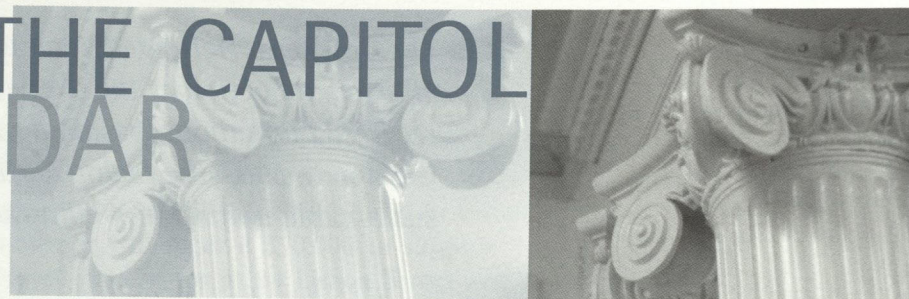
The Downeast Heritage Center is many things, but most of all it is a reflection of the overwhelming support it has received throughout Washington County to fulfill its mission to make the region a leading destination for sustainable natural and cultural tourism. 



To find out more about the Downeast Heritage Center call 207/454-7878 or stop by our offices at 175 Main Street in Calais, directly across from the library.

ARTS IN THE CAPITOL CALENDAR

THROUGH
2004



FOR MORE INFORMATION ON THE
ARTS IN THE CAPITOL CALENDAR, VISIT
[WWW.MAINEARTS.COM/ARTISTS/CAPITOL/](http://WWW.MAINEARTS.COM/ARTISTS/CAPITOL/INDEX.SHTML)
INDEX.SHTML

JUNE 2 TO AUG. 22, 2003

CROSSING THE BORDER: YORK COUNTY

location: Maine State House, Blaine House and
Maine Arts Commission

SEPT. 2 TO NOV. 14, 2003

PORTS OF CALL: ROCKPORT TO PHIPPSBURG

location: Maine State House, Blaine House and
Maine Arts Commission

NOV. 24 2003 TO FEB. 13, 2004

THE ARTS DISTRICT: GREATER PORTLAND & CUMBERLAND COUNTY

location: Maine State House, Blaine House and
Maine Arts Commission

FEB. 23 TO MAY 21, 2004

THE COUNTY: AROOSTOOK COMMUNITIES

location: Maine State House, Blaine House and
Maine Arts Commission

MAY 31 TO AUG. 20, 2004

SHINING ON THE SUNSHINE COUNTY

location: Maine State House, Blaine House and
Maine Arts Commission

AUG. 30 TO NOV. 19, 2004

THE UPPER COAST: MOUNT DESERT ISLAND TO BELFAST

location: Maine State House, Blaine House and
Maine Arts Commission



"VIEW FROM THE BRIDGE, YORK"
EGG TEMPERA
9" X 12"
DENNIS POIRIER, KITTERY MAINE.



"THREE SHEETS TO THE WIND"
LINOCUT
8" X 18"
NANCY DAVISON, YORK BEACH, MAINE.



"JOURNEY HOME"
ACRYLIC
14" X 22"
ELLEN MINNEHAN, YORK BEACH, MAINE.

% PERCENT FOR ART UPDATE

Works In Progress

MAINE DEPARTMENT OF TRANSPORTATION

Mark Wethli, Kyle Durrie, and Cassie Jones, all of Brunswick were selected to paint twenty murals for gathering places, elevator, and lobby areas on three floors and the conference room lobbies of the Maine Department of Transportation (MDOT) currently under construction in Augusta. In an unusual decision, the selection committee awarded the entire Percent for Art budget of \$70,000 toward this cohesive concept, choosing to retain continuity of design throughout the structure. The twenty-six murals will cover approximately 3000 square feet and hold images of leaf shapes visible as tints and shades of the colored grid beneath, colored lines representing Maine's primary and secondary roadways, blue rivers and lakes and a pattern of small dots that can be read as stars. Each area is identified with a unique icon drawn from standard international signage, representing various functions overseen by MDOT: airplanes, bicycles, pedestrians, ferries and so on. To unite the concept, at each elevator entrance the design will be of the larger cities in Maine; Augusta, Bangor and Portland. The elevator buttons will function as the "You are here" markers for the actual location of the MDOT building within the map site.

PORTLAND TRANSPORTATION CENTER

Shoshannah White and Tonee Harbert were awarded a \$10,000 commission to place photomontages in the Portland Transportation Center, a collaborative project between Concord Trailways and the Department of Transportation. The White/Harbert proposal encompassed placing photo essays throughout the entire facility with the intention of sparking excitement about the possibilities inherent in travel. They conceived of the Portland Transportation Center as a passageway—physically and conceptually—from where we are to where we are going. They propose to photographically illuminate three aspects of America's romance with travel: the history of travel, current images of travel, and the endless places travel can transport you by incorporating scenic images from the open road, portraits, cartography, workers and architecture. These images will weave together a cultural landscape symbolic of the journey from the possibility to the actuality of travel.

CUMBERLAND/NORTH YARMOUTH MIDDLE SCHOOL

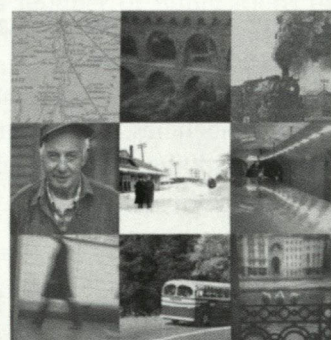
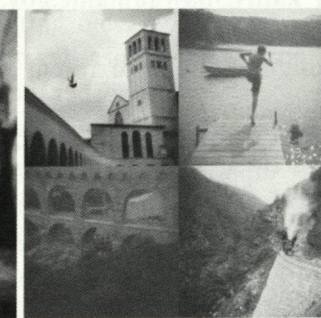
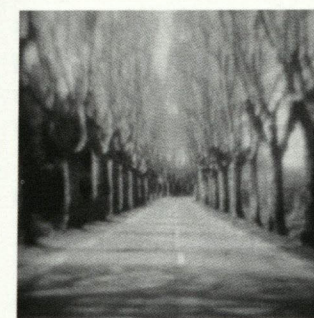
Roger Majorowitz, Janet Redfield, and Diane Bowie Zaitlin share a \$45,000 Percent for Art budget for the new Cumberland/North Yarmouth Middle School, installing a sculptural drinking fountain, stained glass across the building entryway and three 6x8 photomontage painted panels in the staircase entry, respectively. Exemplary committee members and a thorough and committed chairperson, Pam Russell, visited other Percent for Art sites where finalists had placed work to assess longevity and student response. The committee also engaged community members as adjunct committee, included input and models from the architect, Ron Rioux, and arrived at harmoniously made artistic selections as the final enhancement to their new school.

OLD TOWN ELEMENTARY SCHOOL

Paul John, John LeBlanc, George Mason, Elizabeth Busch and Nancy O'Neil share a \$47,500 Percent for Art budget for Old Town Elementary School. Paul John and John LeBlanc will install large paintings addressing Old Town's history and multiple cultures. Stained glass by Nancy O'Neil, an acetate theatre gel mobile by Elizabeth Busch and small terracotta pieces by George Mason, providing iconographic unity and individual identification for each of the 'houses' that will adorn the new school. At the end of the year-long process, a very quiet participant, a kindergarten teacher, announced they would like to make a private donation to purchase the stained glass! This is an astonishing and exemplary instance of giving back to the community in a way that is a perpetual inspiration and a living gift. Bravo!



INSIDE THE MAINE DEPARTMENT OF TRANSPORTATION BUILDING.
PHOTOS BY MARK WETHLI.



PORTLAND TRANSPORTATION CENTER
BY SHOSHANNAH WHITE AND TONEE HARBERT.



NEA NEWS

NATIONAL ENDOWMENT FOR THE ARTS

Americans with opportunities to participate in the arts. The next deadline for the Challenge America: Access to the Arts program (Standard Review Grants) is August 18, 2003.

This interest in serving Americans across the nation, not just in urban areas, serves Maine citizens well. The state of Maine has a very strong track record receiving funds from the NEA. Maine is seen as an innovator in rural arts programming and a model for projects in other rural states. More than ever, the Maine Arts Commission is in a position to assist Maine arts organizations in finding a match with funding programs at the Endowment due to the creation of a grants and development position on staff. If you'd like to discuss a project that might lead to an application to the NEA, please contact Kathy Ann Shaw, Grants/Arts Development associate, 207/287-2750 or kathy.shaw@maine.gov.

Congratulations to recent Maine awardees:

- **L/A Public Theatre, Inc., Lewiston (\$10,000)**
To support the Student Matinee program, Free Theatre program, and the Youth at Risk Internship program. These initiatives are designed to make theater accessible to children and adults in a rural and economically depressed region.
- **Maine Fiberarts, Brunswick (\$25,000)**
To support The State of Fiber: 2004. A statewide series of activities and events will include exhibitions, workshops, demonstrations and lectures targeted to the general public, as well as services and resources that are field specific.
- **Figures of Speech Theatre, Freeport (\$28,000)**
To support the development and implementation of teacher residency programs in the puppetry arts as a fulfillment of Maine Learning Results requirements for kindergarten through grade 12. Building on the theater's touring performances and in-school residencies, the project will

support three age-appropriate teaching programs, as well as teacher workshops, educational and evaluation materials and outreach information.

- **Maine Acadian Heritage Council Madawaska (\$30,000)**
To support research and development of an Acadian cultural heritage trail with an accompanying audio recording. The proposed trail will encompass the Saint John Valley at the northern tip of Maine, as well as the Canadian side of the river and will feature traditional artists, museums, family farms and vernacular architecture.
- **Watershed Center for the Ceramic Arts Newcastle (\$12,000)**
To support expansion of the services of MudMobile, a statewide traveling ceramics program in a van. The MudMobile will inaugurate a Community Clay public arts program in two Maine towns.
- **Maine Indian Basketmakers Alliance, Inc. (MIBA) Old Town (\$30,000)**
To support the Traditional Arts Apprenticeship Program. The program is central to efforts to save the ash and sweetgrass basketry traditions, one of the oldest art forms in Maine.
- **Center for Cultural Exchange, Portland (\$30,000)**
To support a community programs coordinator and related costs. The coordinator will oversee community cultural initiatives, supervise staff and volunteer community coordinators and conduct field research among Maine's ethnic communities.
- **Center for Cultural Exchange (consortium) Portland (\$22,500)**
To support Sweet Sounds of Praise, a series of artist residencies, performances and a compact disc recordings. Three week-long residencies are planned with noted artists in African-American music.
- **Cultural Resources, Inc., Rockport (\$20,000)**
To support a mid-coast regional folklorist and related costs. Activities will include the development of a traveling exhibit program, technical assistance and a retail outlet for artists' work.

FELICIA K. KNIGHT APPOINTED AS DIRECTOR OF COMMUNICATIONS FOR THE NEA

On March 6, 2003, the National Endowment for the Arts (NEA) announced the appointment of Felicia K. Knight as Director of Communications. Knight comes to the NEA from Capitol Hill where, since January 1998, she was Communications Director for U.S. Senator Susan M. Collins (R-ME), including leading communications for the Senator's 2002 re-election campaign. Knight began her tenure on March 17.

"Felicia Knight joins the National Endowment for the Arts with more than 20 years of media experience and a deep, personal love for the arts," said Dana Gioia, chairman of the National Endowment for the Arts. "She will be a tremendous asset in promoting the NEA's message of fostering artistic excellence and bringing the arts to all Americans."

Prior to joining Senator Collins's office, Knight worked with WGME-TV, a CBS/CNN affiliate in Portland, Maine. From June 1988 to December 1998, she was the Anchor/Senior Political Reporter, overseeing the station's political coverage and moderating all political debates. Knight was also Analyst/Arts Reporter at the station and she received a special commendation from the Maine Arts Commission for raising the public profile of the arts in the state.

"The cultural arts have played a leading role throughout my life and the chance to be a part of an organization as vital to preserving and promoting culture in America as the National Endowment for the Arts is exciting. I'm grateful for the opportunity to work with an artistic leader such as Dana Gioia as well as the entire committed staff at NEA," said Knight upon her appointment.

She has received awards and honors from the Maine and New Hampshire Associations of Broadcasters, the National Association of Television Programming Executives, the National Academy of Television Arts and Sciences New England Chapter and the Museum of Broadcasting in New York City, among others.

Knight has been an active board member, volunteer and spokesperson for a wide variety of organizations ranging from the Barbara Bush Children's Hospital, Muscular Dystrophy Association and Holocaust Human Rights Center of Maine to the Portland Ballet, Portland Concert Association, Portland Museum of Art and the Portland Symphony Orchestra. She received her degree in performing arts from the American Academy of Dramatic Arts in New York City.

NEA ANNOUNCES JEFF B. SPECK AS DIRECTOR OF DESIGN

The National Endowment for the Arts has announced that Jeff B. Speck, a Miami-based city planner and writer, has been appointed its Director of Design. In that position, Speck will supervise the panel selection and grant making process in design, oversee the Mayors' Institute on City Design and Your Town programs and provide professional leadership to the field. He will assume his new responsibilities in mid-August.

"We are excited to have someone of Jeff Speck's caliber to direct the Arts Endowment's design initiatives," said Dana Gioia, National Endowment for the Arts chairman. "His innovative planning projects illustrate not only aesthetic and artistic qualities but also show how good design can improve the quality of life for all Americans."

Speck, 39, is currently director of town planning at the Miami firm of Duany Plater-Zyberk and Co., Architects and Town Planners (DPZ). DPZ is a leader in the national movement called the New Urbanism, which seeks to end suburban sprawl and urban disinvestment. The firm first received international recognition as the designers of Seaside, Florida, and has since completed designs for over 250 new towns and community revitalization projects, many of which were managed by Speck. DPZ has received numerous awards, including two Florida Governor's Urban Design Awards for Excellence.

A native of Belmont, Massachusetts, Speck joined Andres Duany and Elizabeth Plater-Zyberk as a project manager in 1993. He received a master's in architecture with distinction from the Harvard Graduate School of Design, where he studied under Raphael Moneo, Fred Koetter and Jorge Silvetti and served as a head teaching fellow in fine arts at

Harvard College. He graduated magna cum laude from Williams College and also holds a master's in art history, earned as a Syracuse University fellow in Florence, Italy.

MAINE'S ST. JOHN VALLEY RECEIVES \$30,000 FROM THE NEA FOR CULTURAL HERITAGE ROUTE

The Maine Acadian Heritage Council was recently awarded \$30,000 from the National Endowment for the Arts to develop a cultural heritage route and audio recording for the St. John Valley of northern Maine. "We're extremely pleased that our efforts to promote the culture of this region received such a high level of support from a national funding agency", says Judy Paradis, president of the Council. "A cultural heritage route is a great way to share our cultural and natural treasures."

The first year of this multi-year project will be to research and plan the route and create a bilingual cultural publication with audio portion in French and English. Those key elements that help to provide a sense of place will be identified, such as traditional artists, historic sites, cultural events, family farms, vernacular architecture and outstanding landscape vistas. The Canadian side of the Valley will also be featured in the cultural route.

The Maine Acadian Heritage Council has followed a steady effort to inspire cultural tourism for this region. For many years it provided informal tours for visitors and returning residents during the annual Acadian Festival, or by special request. The Council also produced a number of publications to raise awareness of the region's cultural richness, namely the St. John Valley Cultural Directory and Traditions d'icite: The Traditions of Maine's Saint John Valley, funded by the National Endowment for the Arts last year. Sheila Jans, project director says, "We're building on many years of dedication of the Council, the historic societies, the National Park Service, and individuals. The larger vision of this initiative is to arrest the slow erosion of traditional arts, language and ways of living, increase the opportunity for both sides of the river to connect, raise awareness of the value of culture, and stimulate development in the region."

This initiative will be also done in collaboration with the Quebec-Labrador Foundation, a non-profit organization that supports rural communities in environmental conservation and cultural heritage development.

For more information contact Sheila Jans, project director, 207/728-4820, sjans@qlf.org or Louise Martin, Maine Acadian Heritage Council, 207/728-6826, maineacadian@nci1.net.

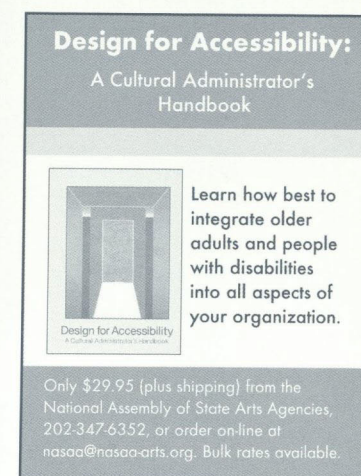
DESIGN FOR ACCESSIBILITY: A CULTURAL ADMINISTRATOR'S HANDBOOK

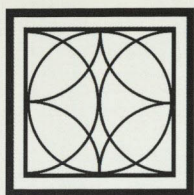
Copies of the book *Design for Accessibility: A Cultural Administrator's Handbook* are being made available to artists and organizations by the National Assembly of State Arts Agencies (NASAA). The book is a how-to reference and resource guide for integrating older adults and people with disabilities into all aspects of an arts organization from planning and design to marketing and technical assistance.

Fifty-four million Americans with disabilities and 37 million older adults (aged 65 and up)—with \$188 billion in disposable income—are ready and willing to participate in accessible arts and cultural activities across the country.

This publication was funded by the National Endowment for the Arts, the National Endowment for the Humanities and MetLife Foundation, in partnership with NASAA and the John F. Kennedy Center for the Performing Arts.

For more information and to order the book, please go to www.nasaa-arts.org/publications/design_access.shtml.





MAINE
ARTS
COMMISSION

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MAINE ARTS COMMISSION AUTOMATED ATTENDANT DIRECTORY LISTING

OFFICE HOURS ARE MONDAY THROUGH FRIDAY 8:00 A.M. TO 5:00 P.M.

 207/287-2724

- EXT. 1 Information line (upcoming events/meetings)
- EXT. 2 Keith Ludden, Community / Traditional Arts associate
- EXT. 3 Paul Faria, Arts in Education associate
- EXT. 4 Kathy Ann Shaw, Grants / Arts Development associate
- EXT. 5 Abbe Levin, Creative Economy / Special Projects associate
- EXT. 6 Lisa Veilleux, Technology / Website associate
- EXT. 7 Donna McNeil, Contemporary Arts / Public Art associate
- EXT. 8 Bryan W. Knicely, assistant director
- EXT. 9 Alden C. Wilson, director

For Rebekah Leadbetter, information manager, press "0" during working hours or dial direct at 207/287-6571.

 207/287-2360

Maine Arts Commission Mission

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



Summer 2003 Contents:

MAINE ARTS COMMISSION NEWS

Maine Arts Commission annual meeting focuses on the Creative Economy
Maine Arts Commission announces new communications database
Governor John Elias Baldacci recognizes grant recipients

FEATURES

What is the *Creative Economy*?
Economic impact from the Arts: A look at MASS MoCA
Embracing the arts at Maine libraries
Empty Barns and Forgotten Pastures
UNE celebrates art in the outdoors

ARTS IN EDUCATION

Early Starts, PAL, Portland Public Schools, Student Art Show

COMMUNITY AND TRADITIONAL ARTS

Traditional Arts Apprenticeships, It just ain't that good if it ain't made of wood, The Maine Highlands Guild

CONTEMPORARY ARTS

Maine Artists Honored, MaineArtistAccess, FAQs, Student Writing Awards, Tracking Fellows: Greg Parker

SPECIAL PROGRAMS

Jewish Film Festival a success, L/A Arts' ArtsPlace project awarded federal funding, Downeast Heritage Center news

PUBLIC ART

Arts in the Capitol Calendar, Percent for Art Update