DIRECTOR’S COLUMN
National Endowment for the Arts Reauthorization and Funding

I know that many of you have been following the situation with reauthorization of the National Endowment for the Arts and funding for the current and upcoming years. Barring major rescissions for the current year, the majority of NEA Commission funding for 1995-96 is secure. We are pleased to report that the various program panels at the NEA have given high marks to Maine Arts Commission proposals. We expect to receive additional funds in several categories; however, the Basic State Grant, from which the Commission funds the majority of its grant programs, has been reduced for the coming year. This, combined with the fact that the Commission expects to have no carry-over federal funds this year, means that the grants program budgets will be smaller and, therefore, even more competitive for 1995-96.

As of this writing, the House of Representatives and the Senate have passed a rescission of $5 million from the current year budget. The rescission must be signed by the President to become effective. Of the proposed amount, $4 million will come from program funds and $1 million from administration. We do not know how this will affect state arts agency funding.

Regarding the future, the report from Congress is that the Endowment must be reauthorized before any appropriation will be considered, and there seems to be considerable more sympathy for reauthorizing the Endowment in the Senate than in the House. Moreover, there seems to be a growing sentiment that the federal government plays an important role in supporting the arts.

continued on page 10

GOVERNOR KING AND THE ARTS

We are delighted to report that Governor King and Mary Herman have proposed that contemporary Maine artwork should be featured in both the State House and the Blaine House. The Commission is working closely with the administration to develop exhibitions in the Blaine House and the State House; to offer noon-time concerts featuring Maine Touring Artists in the State House; and to produce concerts featuring many of Maine’s finest artists for statewide broadcast from the Blaine House. If you have thoughts or suggestions for this program, we would be pleased to consider your proposals. The enthusiasm with which the Governor and Ms. Herman have expressed their interest in supporting Maine artists is a critical new development for Maine. We are delighted with their support and understanding of not only the value of the arts in Maine but their connection with the state’s quality of life and its destiny.

State House and Blaine House Exhibitions
4/5-7/17 Basket Trees, Basket Makers, Governor’s Office
4/5-7/17 Maine Crafts Association Fiber Works, Blaine House
4/25-7/17 Paintings by James Linehan, Blaine House
7/24-12h Maine Coast Artists Annual Juried Show, Governor’s Office and Blaine House

Brown Ash and Sweetgrass
Fancy Baskets
by Clara Neptune Keezer, 1991
ARTS IN EDUCATION

Portland Concert Association/Portland School Department Collaboration

This spring Portland has been immersed in opportunities to learn more about African-American culture through the arts and related educational programs. The Portland Concert Association (PCA) received three small grants from the Arts in Education Program to develop visiting artist activities with the Portland School Department. The PCA performance season this spring included the Dayton Contemporary Dance Company and the Alvin Ailey American Dance Theater, both Afro-centric companies. PCA planned and successfully implemented educational opportunities surrounding each company's visit to Portland. An Ethnic Arts Education Initiative grant provided partial funding for drumming workshops in Deering and Portland High Schools. Maine Touring Artist Michael Wingfield, an African-American musician who lives in Portland, conducted one week workshops at both of Portland's high schools. At the end of the second week Wingfield's band, “Cabildo,” performed for a community dance at Deering High. Several students from both schools had an opportunity to sit in with the band. A Professional Development grant provided partial funding for a day long conference for educators. The conference, held in October, centered on music and dance. Included as presenters were Michael Wingfield and Kennebunk dance educator Kathy Nolan. Finally, a Collaborations between Schools and Cultural Institutions grant provided an opportunity for dancers from the Dayton Contemporary Dance Company to conduct master classes, workshops, and lecture-demonstrations for students in Portland and surrounding communities. According to Jane Banquer of PCA, “Out and out magic happens when professional artists go into the school. A flurry of excitement is created in the hallways. As the day wore on the 60 kids I planned for in the lecture turned into twice that many.” The African-American dance project also included two seminars on the influence of African-Americans in the modern dance world, offered in preparation for the Alvin Ailey American Dance Theater performances in Portland and in Orono at the Maine Center for the Arts. PCA's season-long educational plan surrounding its performance series built upon the success of a model developed last year in conjunction with PCA's presentation of the Martha Graham Dance Company. This year's offerings were more comprehensive and included more Maine artists as seminar leaders and workshop teachers.

AIE Advocacy/Evaluation Committee

Thanks to all who returned the Artist Survey and the Sponsor Survey sent to you in January. Comments were varied and helpful. The Committee will use the information from these surveys, the "town meetings," and other sources to inform its recommendations to the full Commission. The Committee has met four times thus far; initial recommendations are expected to be made at the May 31 meeting with Committee work continuing through July.

Education grant applications

The Arts in Education Program received fifty-one Education grant applications, divided into the following categories: Residency (23), Ethnic Arts Education Initiative (9), Collaborations/Cultural Institutions/Schools/Artists (10), and Professional Development in the Arts for Teachers (9). Applicants were only permitted to apply in two of the four categories. Applications were reviewed by nine member panel that included artists, school administrators, teachers, and parents. The panel rated each category separately, as the goals of each category are different. The Commission will meet to approve the panel process and ratings at the May 31 Commission meeting.
Opportunity for Sponsors and Presenters

Maine Arts, Inc. and the Maine Arts Commission are collaborating to make it easier for sponsors and presenters to see Maine Touring Artists in action. Each year many Maine Touring Artists perform and present readings, visual art displays, and workshops at the Maine Festival. Sponsors interested in hiring Maine Touring Artists for their community or school may receive a $2.00 discount on the ticket cost to the Maine Festival, held again this year at Thomas Point Beach in Brunswick, August 3-6. To take advantage of the ticket discount contact the Maine Arts Commission (207-287-2724) or Maine Arts, Inc. (207-772-9012) before July 24th. Leave your name, mailing address, phone number, and sponsor affiliation (presenting organization, school, PTO).

New England Touring

New England Foundation for the Arts (NEFA) has announced changes in its New England Touring Program which will go into effect during the FY 95-96 presenting season. The current programs EARNEST (Exchange of Arts Resources among the New England States) and the New England Touring Program are being combined. The new program is called New England States Touring Program (NEST). The most apparent changes are that NEFA will no longer jury artists for the regional touring program, nor will it produce a NEFA Touring Roster. Rather, performing artists on any of the six New England states Touring Rosters will now be eligible for NEFA Touring support. Funding will be available only for artists to tour outside their home state. A centralized listing of all available artists will be available through NEFA or you may write or call individual states to receive their Touring Rosters. For complete and up-to-date information contact NEFA at (617) 492-2914.

Opportunities

Grants of up to $1000 are available to selected art educators to study and implement the new Visual Arts Standards. These grants are awarded through the National Art Education Association in Virginia, (703) 860-8000. Applications are available now.

SOS (Save our Schools) Arts Action Kits are available from the Missouri Alliance for Arts Education. The Kit provides two action plans and many resources to use when a school finds its arts education program in immediate danger. (314) 962-1880.

Summer Camp?

Summer camp time is here. If your community or organization is conducting arts camps please let the AIE Program know. We get requests for such information and would like to let people know about any summer opportunity for children (or adults) to learn about, and through, the arts. We’re interested in camps/programs whose primary focus is the arts, rather than those which offer only one or two classes.
ARTIST NEWS

Artist Congress Coming to Portland

Portland has been chosen as the site for the third New England Artist Trust conference, to be held June 20-23, 1996. The Artist Congress III, according to New England Artist Trust Advisory Board member and Maine filmmaker Huey, will be an “exciting arts extravaganza...open to artists from all disciplines, passions, styles, genres and ways of working.”

The New England Artist Trust grew out of New England artists’ concerns for the quality of life for artists of all disciplines. As resources and opportunities have dwindled, artists committed to staying in New England’s urban and rural communities have looked for a way to help each other survive and thrive financially, artistically and communally. The mission of the New England Artists Trust is to strengthen and support the diverse community of artists working in New England and to empower the full variety of their contributions to the region’s social, political and economic life. Putting artists in touch with each other and with new resources to help them work and live in New England is the primary goal of the Congress. Participants are both part of the collective resource and the beneficiary of its success.

It is anticipated that Artist Congress III will involve arts organizations throughout the Portland region and may include some pre- and post-Congress events in other Maine communities to highlight the activities of artists throughout the state. An artist planning group, which has met in Portland three times, has begun preliminary discussions about publicity, workshops, exhibitions and performances. A unique aspect of the Portland Congress will be a series of community residencies which will allow artists to collaborate in a variety of non-traditional sites and settings. The Maine Arts Commission, which has managed a strong touring and residency program for over twenty-years, anticipates providing support for some of the residency activities.

Artists interested in participating in the planning of the Congress should call Huey (207-773-1130) or Kathy Ann Jones (207-287-2750).

National Symphony Orchestra Music Composition Competition

Three Maine composers have been selected as finalists in the National Symphony Orchestra Music Composition Competition, juried at York Harbor Inn on April 12, 1995. The finalists, Philip Carlsen, Tom Myron, and Elliot Schwartz were selected from an applicant pool of sixteen composers. The competition will result in a $10,000 commission of a chamber piece by a Maine composer to be premiered at the Kennedy Center. The Maine Arts Commission is responsible for selecting three finalists, who will then be reviewed by a jury of National Symphony Orchestra musicians, overseen by Music Director Designate Leonard Slatkin.

The Commission jury for the competition consisted of Hubert Doris, a musicologist, musician and former Chair of the Music Department at Barnard College; Laurie Kennedy, principle violist with the Portland Symphony Orchestra, and member of the Katabdin Chamber Ensemble and Sebago Long Lake Festival Chamber Players; and Thomas Philion, General Manager of the Vermont Symphony Orchestra.

Congratulations

Congratulations to Maine Touring Artists Richard Foerster and Huey. Poet Richard Foerster has received a National Endowment for the Arts Fellowship for his work. The award is based solely on the literary quality of the manuscript submitted. Huey (videographer/filmmaker) was visiting artist during production of two student films which have received national attention.

Commission Engages Dance Coordinator

Through a grant from the Dance on Tour Program of the National Endowment for the Arts, the Commission has engaged Lisa Hicks to help long needed coordination within the dance field. Lisa will be working part time each week to help the Commission with this effort. Lisa will be focusing on communication within the dance field. She will begin by establishing a comprehensive mailing list of dance interests in the state and will survey dancers and presenters for needs in the field, needs that can be followed up on as opposed to simply identified.

Lisa has been a dancer for twelve years and for the last three years has run the children’s program at Ram Island Dance Company.
In October 1995 the Maine Arts Commission will again select artists for inclusion on the juried Public Art and Studio Art Rosters. These rosters are the primary resources for registry users, including Percent for Art committees. Artists not currently listed must apply, using the juried roster application, postmarked or hand delivered by August 16, 1995. Artists selected for the juried rosters are included on the list for a period of five years from the date of jurying. Artists who are not selected for the juried rosters may still retain a Registry file at the Commission, receive Commission mailings, apply to Percent for Art competitions, and reapply for the juried rosters on the next review date. The next Registry review is scheduled for October, 1996.

The Studio Art category represents the work artists create in non-commission situations. The Studio Art roster is used by gallery directors, curators and Percent for Art committees seeking to purchase existing work. The Public Art category represents the work artists create in commission situations. The Public Art roster is used by citizen groups, building committees, and Percent for Art committees seeking to commission site-specific, large-scale works.

Artistic quality is the primary criterion for acceptance into the juried rosters. Additional criteria regarding consistency of quality and past performance will be used in judging applicants to the Public Art category. The initial judging of artists' work will be by review of slides. The jury will also have access to the artists' entire Registry portfolio and the records of the

Percent for Art program for further review. Artists may submit work for both rosters by completing separate applications with slides for each. Artists may apply in more than one discipline if their files represent sufficient work in each discipline (a minimum of ten works per discipline). Separate applications, with a separate slide sheet, must be submitted for each discipline. Works selected for review must be included in artists' files at the time of review.

Artists currently listed on the juried rosters who would like to change their carousel slides may do so by submitting a completed jury application clearly marked "UPDATE ONLY" prior to the August deadline, with the new slides listed, as part of a properly labeled file update. The contents of artists' portfolio files may be updated at any time on an ongoing basis when accompanied by the appropriate registry forms with materials ready to be entered (i.e. in slide sheets or three-hole punched cover sheets, properly labeled).

If you need forms or information, would like your file returned to you for update, or would like to make an appointment to work on your file at the Commission office, please call Paul Faria (207-287-2726).
FRANCO-AMERICAN SURVEY BEGINS IN YORK COUNTY

Did you know that one out of every three Mainers claims French ancestry, making Franco-Americans one of the most culturally distinctive and largest ethnic groups in the State of Maine? And yet, outside of the French-speaking communities, their cultural traditions and artistic expressions are largely unknown.

To help these communities address their cultural needs, the Maine Arts Commission, funded by a grant from the National Endowment for the Arts Folk Arts Program, is sponsoring a series of cultural surveys in three areas with high concentrations of Franco-Americans: Kennebec County (Augusta/Waterville area), Androscoggin County (Lewiston area), and York County (Biddeford/Saco and Sanford area). These surveys will complement fieldwork done by Portland Performing Arts on the Franco-American community in Portland as well as the survey work conducted in the St. John Valley by the Acadian Archives, University of Maine, Fort Kent and the National Park Service.

Each survey will identify a range of Franco-American cultural expressions that includes crafts, music; dance, folktales, traditional foods, festivals, celebrations, community histories and occupational lore. By identifying key cultural resources, forms and artists, the research work will then be incorporated into future cultural heritage and community arts programs.

In Lewiston, fieldworker Colette Fournier identified local singers who are part of a rich tradition of French vocal music; portions of her research are being incorporated into an ongoing series of exhibits and presentations on Lewiston's Franco-American community at U/A College, and are being used to inform the City of Lewiston's cultural plan.

In York County, field researcher Julien Olivier, a consultant with the Centre Franco Americain in Manchester, New Hampshire, will be doing survey work in Biddeford/Saco. At one time, the French speaking community boasted its own schools, social clubs, newspaper as well as theater companies and musical groups. According to Dr. Normand Beaupre of the University of New England much of the community's cultural heritage is rapidly changing:

"There is much oral history, folk art and literature that is disappearing due to neglect or lack of resources. If we do not empower and facilitate our culture to become dynamically involved in preserving its heritage, we may very soon discover that it has been assimilated entirely."

A native of Biddeford, Dr. Beaupre is the founding President of La Kermesse, an annual Franco-American festival, as well as a member of the Maine Arts Commission. As chair of the Biddeford/Saco advisory committee, Dr. Beaupre will be working closely with Julien Olivier and community members:

"I believe that a cultural inventory first needs to be taken in order to determine what are the resources and how we can, as a community, preserve what we have and transmit it to future generations."
left: Trompe l’oeil with Tools, 1994 from The Franco-American Work Experience: Photographs by Jere DeWaters

bottom left: Handmade silk thread picture frame. In many Maine Franco-American communities, school children learned to use this technique to frame holy pictures and family photographs.

below: The Maine Attraction performs at the Rangeley Lakes Region Logging Festival
GRANTS TO ARTISTS AND ARTS ORGANIZATIONS

Panels Review Education, Project, Advancement Grant Applications

The Maine Arts Commission convened its Education and Interdisciplinary Panels April 11-14 at the York Harbor Inn in York, Maine. The nine-member Education panel and fifteen-member Interdisciplinary panel made up of artists, educators and arts administrators from Maine, New England, New York and Ohio, represented expertise in a wide variety of arts disciplines and a broad knowledge of contemporary trends in education and arts management issues.

The Commission received fifty-one Education, sixty-five Project and twenty-three Advancement grant applications ranging from first-time requests of $1,000 to proposals for the maximum grant amount of $20,000.

1995-96 INTERDISCIPLINARY PANEL

Thomas Schorgl, Facilitator
President of Culture Works, an arts funding organization in Dayton, Ohio; former Director of the Indiana Arts Commission.

Ludy Biddle
Director of the Carving Studio; former Executive Director for the Crossroads Arts Council, Rutland, Vermont.

Sue Bonaiuto
Executive Director of the New Hampshire Council on the Arts.

Jeanne Brodeur
Senior Associate for Tom Wolf and Associates, specializing in arts management.

Libby Chiu
Director of the Office of Institutional Advancement at the Boston Conservatory.

Roger Conover
Senior Editor for Art and Culture, MIT Press, Cambridge, Massachusetts.

Doug DeNatale
Director of the Traditional Arts Program at the New England Foundation for the Arts.

Hubert Doris
Musicologist, musician and ballet dancer; past Chair of the Music Department at Barnard College.

David Farmer
Director of the Dahesh Museum; Lecturer in the Museum Studies Program, New York University.

David Greenham
Producing Director/Co-Founder of Browns Head Repertory Theater and director and founder of ProArts.

Barbara Hope
Director of Stonestreet Writers’ Conference; Faculty member in the Literature Department at the University of Southern Maine.

Paula Josa-Jones
Artistic Director of Paula Josa-Jones/Performance Works in Cambridge, Massachusetts.

Michael Lewis
Painter and member of the Studio Art Department, University of Maine.

Thomas Philion
General Manager of the Vermont Symphony Orchestra.

Susan Stockton
Director of the Dana Humanities Center, Saint Anselm College.

Proposals were submitted from applicants spanning the state from the town of Eliot on the Piscataquis River to Lille-sur-St-Jean on the St. John River. In addition, a greater diversity of cultures and artists was represented in proposals, particularly those submitted for Ethnic Arts Education Initiative awards, a grant program developed several years ago to encourage arts education projects which expand awareness of Maine’s cultural diversity.

Thirty-eight applicants applied this year to more than one grant program, while thirty-one applications were received from artists, organizations, or schools new to the Maine Arts Commission grant process. In addition, sixty-two artists or artist groups were represented in Education grant proposals. Education grant applications were received from a variety of sources, including elementary and secondary schools, colleges and universities, community organizations, cultural institutions, social service organizations and other Maine non-profit groups. In every case, however, Maine schools or school districts were directly involved with the programs.

Panelists were asked to rate applications based on criteria and grant review principles published in the Agency’s Guide to Grants and Services. Cumulative numerical ratings will be used to determine grant awards once the State’s biennial budget is established and the Maine Arts Commission’s state and National Endowment for the Arts appropriations have been determined. Final approval of the grant review process and subsequent grant awards will be made by the Maine Arts Commission at its spring meeting, Wednesday, May 31 at Sebasco Estates, Sebasco. Members of the public are invited to attend that meeting.

Advisory Panel/Jury Roster Nominations

The Maine Arts Commission’s Advisory Roster is a resource used by the agency to develop advisory panels and juries. Throughout the year, advisors provide peer review of grant applications and artist rosters and inform the Commission concerning issues affecting the arts.

The peer review process is critical to the work of the Maine Arts Commission, guaranteeing the equitable review of Commission programs. A broad-based roster of individuals has been established, from which panelists or jurors are selected as needed. The Roster is revised annually.

An Interdisciplinary Panel is used to review Project and Advancement grant applications. Members of the Interdisciplinary Panel may serve two years. Ad-hoc panels may be formed to assist the Interdisciplinary Panel, or to aid in discussions of non-granting issues.
To satisfy a mandate from the National Endowment for the Arts, the Commission continues to use a separate Arts in Education Panel to review Education Grant applications. Members of the Education Panel may also serve two years.

Separate panels review Direct Grant program (Individual Artist Fellowship and Traditional Arts Apprenticeship) applications. Direct Grant panelists serve for one year. Artist juries recommend artists for inclusion to the Maine Touring Artist Roster and the Artists Registry Studio and Public Art Rosters. Artist juries review material based on discipline. Jurors may serve for two years.

All nominations are reviewed by the Commission’s Nominating Committee, comprised of Commission members, staff and current panel members. Individuals interested in making nominations should contact the Commission office. Although suggestions for all categories are welcome throughout the year, nominations for FY 1996 will be accepted through June.
DIRECTOR'S COLUMN
continued from page 1
What might that role be? I recently had an opportunity to review some of the proposals now being considered in Congress with Arts Endowment chairman Jane Alexander. Options under discussion range from keeping things as they are, which is very unlikely, to providing block grants to the states and leaving a minimal role for the federal agency, to privatizing the agency by setting up a true endowment supported through a direct appropriation over a number of years or through private sources. The private foundation community, however, has been emphatic in stating that it is in no position to replace federal funds for the arts. After all, foundations are often the entities that match grants from the Endowment.

Another plan afoot would extend the copyright law from 50 to 70 years and use the proceeds from those extra years to establish an endowment for the federal arts agency. It would take $5 to $8 billion to have a fund which would produce revenue on a par with current appropriations. The motion picture industry is adamantly opposed to this proposal because it is seen as a tax on its constituents.

The fact is that we are in the struggle for the long haul. It may last through the summer and into the fall, perhaps even beyond the beginning of the new federal fiscal year, October 1, 1995. A congressional continuing funding resolution would then be required to ensure even partial funding for 1996-97.

CONGRESSIONAL DELEGATION

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Congressional Delegation

When Commission Chairman Peter Plumb and I met with the Maine congressional delegation and their staffs in February, we heard from each of them that letters of support for the National Endowment for the Arts were running far ahead of those that felt the Endowment should be eliminated. One office has received 700 letters with a 40:1 pro endowment stance. Both Senators Cohen and Snowe, who have supported the Arts Endowment in the past, have stated that Arts Endowment funding in Maine has provided a significant and important resource for the state. However, both state a need to balance the federal budget and feel that all programs must be reviewed. Representative Baldacci is uniformly in favor of the Arts Endowment and has stated so clearly and emphatically. Representative Longley has acknowledged the importance of arts support to Maine communities, but he has stated that all programs are under review and that he would like to find a means to remove the NEA from the annual appropriations process.

It is important for our delegation to continue to hear from you regarding your views of the importance of federal arts support. If you have not expressed your opinion, we recommend that you do so and ask your colleagues to do so as well. The Congressional Delegation's addresses are included in the box....

State Issues

Turning to state issues, the Commission’s hearing with the Legislative Appropriations Committee which went very smoothly. Governor King has recommended funding for the Arts Commission at a slight increase to encompass inflationary costs and full funding of administrative salaries which have not been funded fully in the last two and a half years. The Appropriations Committee has in turn asked the Legislative Educational and Cultural Affairs Committee to review budgets and has given the committee targets for reducing funding. A number of Appropriations Committee members are attempting to develop an alternative budget which would reduce spending by all state agencies to a level below that proposed by Governor King. The timing on the budget negotiations is such that they may remain unresolved until late May or June.

The uncertainty in both federal and state situations means that the Commission will not be able to adopt its budget until immediately prior to the beginning of the new fiscal year on July 1. Even then there may be budget uncertainties, therefore final determinations on grants were not made at the April panel meetings. Provisional recommendations will be made at the May 31 Commission meeting, which will be held in conjunction with the Maine Arts Sponsors Association annual...
meeting at Sebasco Lodge in Phippsburg. If the uncertainty continues, grants will have to be awarded contingent upon receipt of funds and may be paid in partial amounts. Notices will be sent to all grant applicants prior to the meeting. If you are not an applicant but would like to attend, please feel welcome to do so.

A Note on Lobbying

A word on lobbying is in order because so many arts organizations and artists have asked us what constitutes lobbying at the state and federal levels. Although we are not lawyers, and interpretation of any specific “lobbying” activity is a legal matter, you as citizens have a right to express your views to elected officials on any topic. Lobbying usually becomes an issue when there is an outlay of financial resources. However, you may find that when you invite legislators to events, which we encourage everyone to do on an ongoing basis, legislators may not be able to accept complimentary tickets, just as Commission members and staff cannot accept complimentary tickets. The best policy is to be direct. If you are asking a legislator to an event simply discuss the issue with the individual. Commission staff will be happy to talk with you about individual cases if you wish, but by all means do invite your state, federal and local representatives to events. Ask them to introduce a concert or attend a specific school program. These activities are not lobbying, but rather, are ways to inform our elected people of the importance and value of the arts.

**COMMISSION MEETINGS**

5/31 Commission Meeting, Sebasco Estates, Phippsburg
6/1-3 Save Outdoor Sculpture! Regional Workshop, Portland
6/8 Nominating Committee, Maine Arts Commission office, Augusta
6/15-17 State Arts Agency Directors’ meeting, Ogunquit
8/2 Nominating Committee, Maine Arts Commission office, Augusta
8/3 Commission Meeting, Curtis Memorial Library, Brunswick

**DEADLINES**

8/2 Juried Maine Touring Artist Roster
8/16 Juried Artist Registry (Public Art and Studio Art)
9/1 Individual Artist Fellowship Program
9/1 Traditional Arts Apprenticeships

**Maine Arts Commission**

**Commission Members**

Peter S. Plumb, Chair, Portland
Nancy Masterton, Vice Chair, Cape Elizabeth
Norman R. Beaufort, Biddeford
Kathleen M. Bell, Northeast Harbor
Sue Bourne, East Winthrop
André B. Bourque, North Berwick
Marcia W. Chapman, Brooksville
Christopher B. Cusson, Thomaston
John D. Farrell, Freeport
Ray R. Fenton, Oakland
Mark S. Haff, Presque Isle
Jane E. Hunter, South Portland
Janine M. Manning, South Portland
Suzanne P. Olson, Hallowell
Lai Ornduff, Farmington
Mary E. O’Meara, Cape Elizabeth
Phyllis O’Neill, Portland
John Philbrick, York
Marion K. Stocking, Ellsworth

**Commission Staff**

Alden C. Wilson, Director, 287-2720
Peter Simmons, Assistant Director, 287-2714
Paul Faris, Percent for Art Program and Artist Registry, 287-2726
Kathy Ann Jones, Grants and Contemporary Arts Programs, 287-2750
Abbe Levin, Save Outdoor Sculpture!, 287-2710
Kathleen Mundell, Community and Traditional Arts Programs, 287-2713
Denise Ouellette, Arts Intern, 287-2830
Janice Poulin, Grants Management/Secretary, 287-6571
Nancy Salmon, Education and Maine Touring Artist Programs, 287-2790
Barbara Seavey, Internal and Financial Management, 287-2725

Commission staff are listed by program area. Please call the direct line for the program you wish to reach. The number for general information is 287-2724.