



Julie Richard, Executive Director

## The Arts & Maine— A Winning Combination

Welcome to the Commission's new quarterly newsletter, something I have wanted ever since I arrived just over three years ago. We are planning to highlight the good work of the Commission with it, as well as our grantees, throughout the year. And it will give you something to keep or share with friends and colleagues.

So much is happening here! More than 250 people attended our 50th Anniversary Celebration in November and welcomed Bill Ivey, former Chair of the National Endowment for the Arts, as our keynote. We also officially launched *Fortifying Maine's Creativity and Culture: A Five-Year Cultural Plan*, which will guide us in strengthening the arts in Maine for several years to come.

We have two bills going into this Legislative Session—one to change our statutory language to allow us to manage our own endowment fund outside of the State Treasury; and another to allow us to start ArtsEngageME, a 501c3 support organization. Representative Michael McClellan (R-Raymond) is the Lead Sponsor and he shepherded both bills through the Legislative Council. This was a large task with much nail biting along the way—but we did it! The co-sponsors of these bills are: Senators Brian Langelly (R-Ellsworth) and Peter Edgecomb (R-Caribou), and Representatives Bobby Beavers (D-South Berwick), Jennifer DeChant (D-Bath), Joyce Maker (R-Calais), Matt Pouliot (R-Augusta) and William Tuell (R-East Machias).

Check emails from us over the next few months for progress as we move through the session.

Special thanks to Wesley McNair for his five years of service as the Maine Poet Laureate. He completes his term this winter, and I thank him for significantly raising awareness of poetry throughout Maine during his tenure.



Small ceramic bowls, created by Spindleworks art center, were given to attendees of our 50th Anniversary Celebration.

We are in the process of selecting the next Poet Laureate and hope to name that person before the next issue of the newsletter goes to press.

That's all for now. Take care and thanks for your service and support for the arts in Maine.—*Best, Julie*

Julie A. Richard, Executive Director

# We're Counting on the Arts (literally) for Maine's Future Economic Prosperity

**T**he Arts Mean Business and in 2016 we're counting on you to help us document this in Maine.

Did you know that the nonprofit arts industry generated \$135.2 billion nationally in total economic activity, and supported 4.1 million full-time equivalent jobs during 2010, resulting in \$22.3 billion in federal, state, and local government revenues?

This data, collected during Americans for the Arts' most recent and already five-year-old study, demonstrates what many of us working in this sector intuitively know: the arts are an economic and employment powerhouse in local communities.

The problem: there are many local, state, and national policy makers—along with just plain ordinary people—who aren't aware of these facts and therefore don't understand the importance of the creative sector to increasing future prosperity for everyone.

## **The Arts Mean Business, and it's time to prove it.**

For the first time ever, the Maine Arts Commission is joining *Arts & Economic Prosperity 5*, a national study measuring the economic impact of nonprofit arts and culture organizations and their audiences. Conducted by Americans for the Arts, the nation's nonprofit organization advancing the arts and arts education, this will be the fifth such research study

over the past 20 years and the first time statewide data from Maine will be included. The happy results of this participation will be that everyone working in Maine's creative sector will have local community data included in this national study, and will gain access to reports to help communicate the impact of arts spending on Maine jobs, income paid to residents, and revenue generated to local and state governments.

How will we collect your information? Throughout 2016, we will be asking all of the state's 501c3 nonprofit organizations for detailed financial data. Whether you are part of a theater or dance company, a museum, an arts education organization or even a seasonal festival we will ask you to complete detailed survey info.



*The Commission is proud to partner with the Maine Craft Association to launch the state's first Craft Apprenticeship Program in 2016. Apprenticeship programs help boost local economies by acting as a new kind of job and career training.*

While gathering the initial data will take some time, once we have successfully collected it, these comprehensive numbers will provide a huge boon to individual, community and statewide advocacy for general economic and educational policy, as well as more specific arts policy and funding.

In addition to the financial data, which we will begin to collect through our grant application process and in coordination with the national Cultural Data Project, we will also be working with study partners in Bangor, Belfast, Portland, Waterville, and the Western Mountains Region to collect audience data from

attendees at arts events using a short, anonymous questionnaire. This survey will provide information about how much money Maine audience members spent on items such as meals, transportation, and retail shopping specifically as a result of attending the event. Past studies have shown that “cultural tourists”—attendees traveling from outside the county in which the arts event takes place—generate almost 60% more revenue for local businesses than local attendees.



*In 2016, the Agency's Traditional Arts Apprenticeship program will support four master-apprentice teams in sustaining traditional crafts including Abenaki basket making, Somali Bantu tailoring, and Chinese dance.*

We believe the arts are critical to Maine's future prosperity. Thanks for helping us in 2016 to prove it.

## Taking Action to Fortify Maine's Creativity & Culture



Photo: Peter Dembski

In 2020, Maine will celebrate its bicentennial. By that historic moment, we need to ensure that artists, arts and cultural organizations, and arts educators have more of the support and resources they need to succeed; and that the arts are better recognized for contributing to a thriving economy.

To that end, with ideas and opinions coming in from more than 6,250 Mainers, we spent the past year developing a new cultural plan for the state.

*Master woodcarver Melvin Roy relaxes on a bench created from local trees he harvested and carved.*

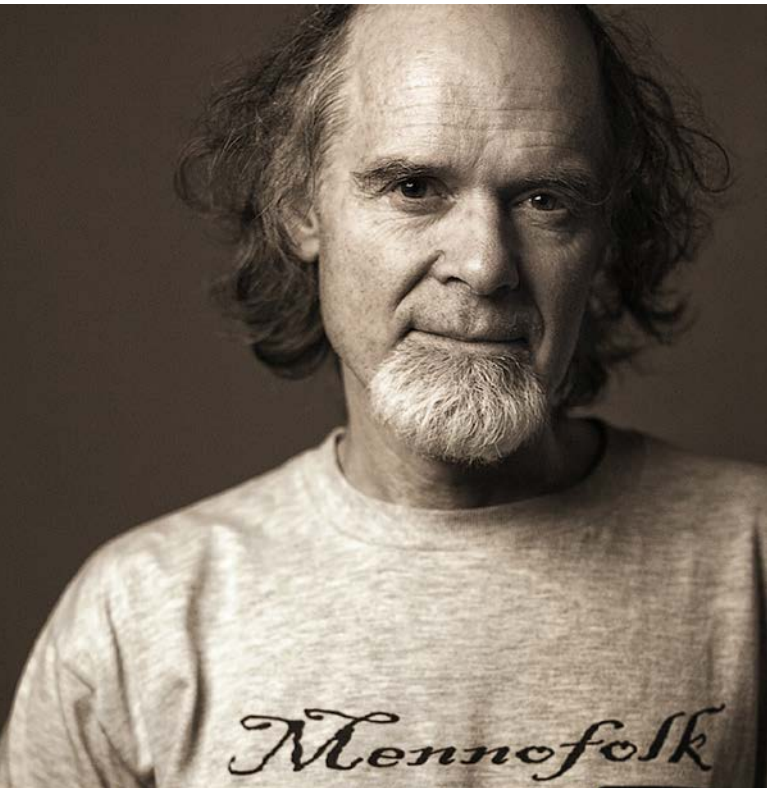
*Fortifying Maine's Creativity & Culture* provides a pathway to make the great wealth of our cultural resources a more visible and valued Maine asset.

### **How can you participate?**

Learn about the five priorities that emerged to form the Commission's five year action plan, including the launch of a 501c3 support and advocacy organization, ArtsEngageME. You can review these and all the data and findings from surveys and community conversations in the final plan online at <http://1.usa.gov/1Q2ypK4>.

# Seven of Maine's Best Artists

*Meet the 2016 Maine Artist Fellowship Award Winners*



## Greg Boardman, Traditional Arts

Greg is a Maine fiddler who desires “to imitate the playing of the grand old fiddle masters of Maine and contribute my take on the state of the art, shared with all the fine Maine fiddling folk of each generation.” He learned the regional “DownEast” fiddling style from Otto Soper and Simon St. Pierre, by playing for concerts and dances, and teaching music and fiddling in the Auburn area. As the founder of Maine Fiddle Camp, popular weekend-long music camps held in Montville, ME, he’s been a major inspiration for many fiddlers for more than 30 years. “The award of this fellowship is a very great and humbling reward for me,” Greg wrote. “And I’m hoping to enlarge my community of traditional musicians by donating the monetary portion to scholarships for local young musicians.” Hear Greg’s work at [www.soundcloud.com/bowandstring](http://www.soundcloud.com/bowandstring).

◀ Greg Boardman keeps Maine fiddling traditions alive in many ways.

## Susan Conley, Literary Arts

Susan grew up in midcoast Maine and now lives in Portland. She is the author of a memoir and a novel, as well as articles for publications ranging from *The New York Times* to the *Paris Review*. Her 2011 work, *The Foremost Good Fortune*, traces the story of her family’s years in Beijing. The book was an Oprah Magazine “Top Ten Pick,” and the winner of the Maine Literary Award for Memoir. Susan’s 2013 novel, *Paris Was the Place*, garnered, among other awards, a People Magazine “Top Pick” and a Slate Magazine “Summer Read.”

Susan was also the co-founder and founding Executive Director of The Telling Room, a nonprofit in Portland whose central belief is that giving children the chance to write their stories changes lives and communities.

She currently serves as board chair.

Susan Conley’s new work in development is titled ▶  
*We Can’t Stop Kissing One Another.*



## Morris David Dorenfeld, Craft

Morris's formative years were spent studying painting in his hometown of Chicago at the Art Institute. He moved to Maine 37 years ago in "an attempt to live simpler, in balance with nature." He began weaving with Shirley Russell Barlow in Martinsville, and now works on a vertical tapestry loom from Finland. His current work, the Hunter Stripe series and the Hunter Variations, are compositions built on design, balance, composition, proportion, and above all color. "Color is visual music. Color is king," writes Dorenfeld. "With hands, heart and head, the designing and weaving of these tapestries became a natural means of personal expression." More at [www.morrisdaviddorenfeld.com](http://www.morrisdaviddorenfeld.com).

*"The medium of weaving felt natural, like Maine...home. ►  
I enjoy the entire process," says Morris David Dorenfeld.*



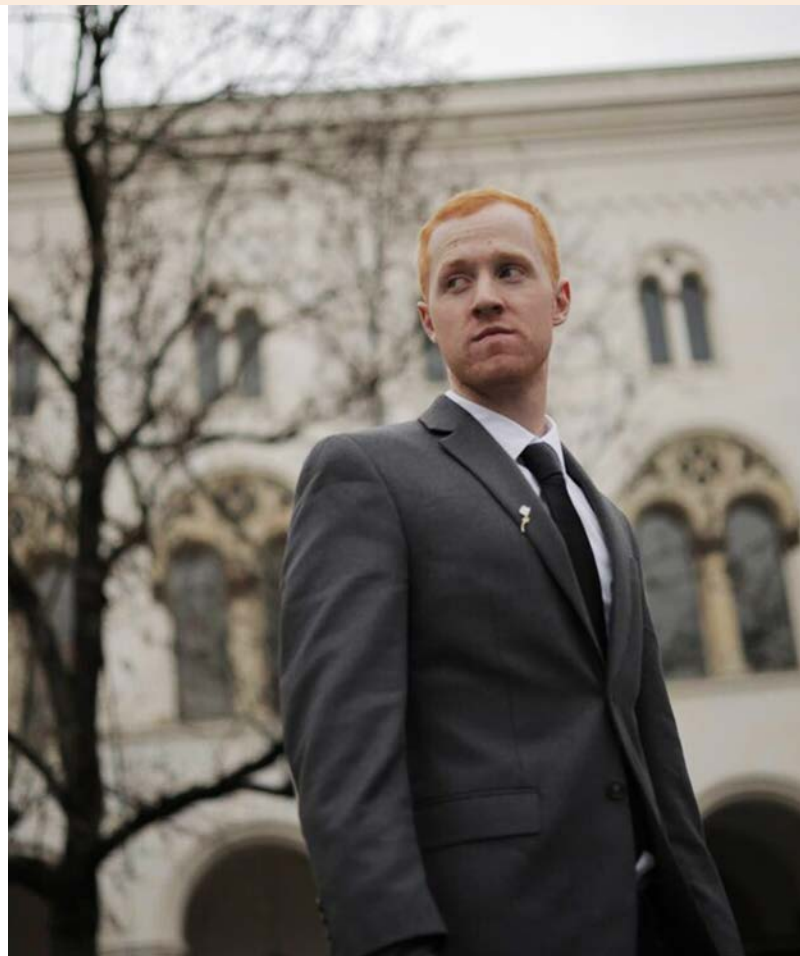
© Dave Clough Photography

*At the end of the day, all I really want to do is make films that encourage people to lead inspired, hopeful, and engaged lives. I think that every person in the world could be the subject of a fascinating documentary.—Peter Logue*

## Peter Logue, Multimedia/Film

"I grew up in Southwest Harbor and I feel that all of my work is in some way linked to the sense of place and community that comes with living on an island," writes filmmaker Peter Logue. A graduate of the University of Connecticut, Peter's first love is writing and, while his early films have been primarily documentaries, he aspires to writing and directing his own narrative feature films. His documentary shorts include "Frank & Ada," the story of octagenarian Mainers renewing their high school romance; and "Outrunning Parkinson's," about a former elite runner who found that racing helps to alleviate his symptoms. See more of Peter's work at [www.peterloguefilms.com](http://www.peterloguefilms.com).

*Filmmaker Peter Logue fell back in love with and ►  
returned to his home state after a screening tour for his  
first documentary, "The Search for the White Rose."*



## Kirsten Monke, Performing Arts

A viola player associated primarily for her work with the award-winning chamber music group, the DaPonte String Quartet, Kirsten says, “The Quartet originally came to Maine long ago as part of a rural residency grant whose mission was to become ‘embedded’ in a community. We liked our community so much we decided to stay—and we now feel thoroughly woven into the fabric of Maine.” A native



of Brunswick, the voice of the viola has inspired and nurtured Kirsten’s lifelong interest in music. In addition to the DaPonte’s busy concert schedule, she recently joined the faculty of Rockport’s Bay Chamber Community Music School, maintains a small private studio in the Brunswick area and is currently studying Middle Eastern music. More at [www.daponte.org](http://www.daponte.org).

◀ *Kirsten Monke works with the DaPonte String Quartet to “reflect the natural beauty we see all around us every day.”*



*In Pamela Moulton’s never-ending quest for elements, fleamarkets have become “the kingdom for her follies.”*

## Pamela Moulton, Visual Arts

Pamela traces her Maine family as far back as Henry Wadsworth Longfellow’s grandfather and is pleased to have returned to her Franco-American roots after 23 years of living abroad, primarily in France. Now based in Portland, she “privileges play” and remains “loyal to the handmade process, and the feminine stitch composes my language.” Her large scale projects are tactile and demanding of serious manpower. Pamela recruits numerous volunteers to help construct her art and believes there is a kind of community that is born through this

mode of working. Having started as a painter, she finds inspiration in materials discarded by time and turned to textile art and sculpture.”I collect materials and bring people together,” she says. “In my studio I amass family lace, antique gloves, handknitted weird mittens, handmade stuffed animals, manuscript letters, and have a passion for anything fabricated with love and history laden objects.” View her work at [www.pamelamoulton.com](http://www.pamelamoulton.com).



## Cara Romano, Belvedere Handcraft

Cara grew up on “the last road on Gouldsboro Point in Hancock County,” where she would spend her time making things from scraps from her stepfather’s wood and sheet metal shop and her mother’s sewing room. She’s known since her first craft show at age 12 she wanted to be a jeweler. A graduate of the University of Maine, Cara held a three-year internship with master metalsmith Curtis K. LaFollette in Cherryfield, during which he and his wife also taught her felting and its rich history. Currently Romano owns a shop that showcases a curated collection of American craft, and shares a studio space in Ellsworth where she makes her one-of-a-kind and limited production collections. In the off season she participates in national juried exhibitions and American Craft Shows. Cara is also the President of the Maine Crafts Association. More at [www.cararomano.com](http://www.cararomano.com).

*The privilege of sitting down at my bench each day to create is an intentional path I have chosen that has been full of both sacrifice and reward.— Cara Romano*



## Celebrate Art & Acadia National Park!

This winter’s Art in the Capitol exhibit of paintings and photographs celebrates the 2016 Centennial of Acadia National Park.

The exhibit features six artists—Brad Betts, Tom Blagden, Mary Byrom, Gail Cleveland, Howie Motenko, and Wini Smart—whose work is both inspired by and takes as its subject matter the beauty and natural wonders of one of the most visited national parks in the country.

The exhibit, on two floors of the Maine State House in Augusta, is free and open to the public until April 8. Acadia’s official “birthday” is July 8 and there will be other celebratory events throughout the year. Visit [www.acadiacentennial2016.org](http://www.acadiacentennial2016.org).



## MARK YOUR CALENDAR

### MARCH 8

National Arts Advocacy Day

### MARCH 15

Poetry Out Loud Maine State Finals, Waterville

### MARCH 24

Maine Arts Commission 2016 Organizational Grant Deadline

### APRIL 21

Maine Arts Commission 2016 Artist Project, Creative Aging, and Jane Morrison Film Fund Grant Deadlines



**MAINE ARTS**  
COMMISSION

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### Commission Members

*Charles Stanhope (Southwest Harbor)*

*Paul Benjamin (Rockland)*

*Joshua Bodwell (Biddeford)*

*Suzanne Grover (Norway)*

*Jonathan B. Huntington (Wayne)*

*Daniel Minter (Portland)*

*Rowan Morse (Falmouth)*

*Cynthia Murray-Beliveau (Hallowell)*

*Cynthia Orcutt (Kingfield)*

*Laurence Rubinstein (Scarborough)*

*Heather Sincavage (Presque Isle)*

*Donald Tuski (South Portland)*

### OUR VISION

*Increase the impact of arts  
and culture on Maine's livability,  
vitality and prosperity.*



**MAINE ARTS**  
COMMISSION

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