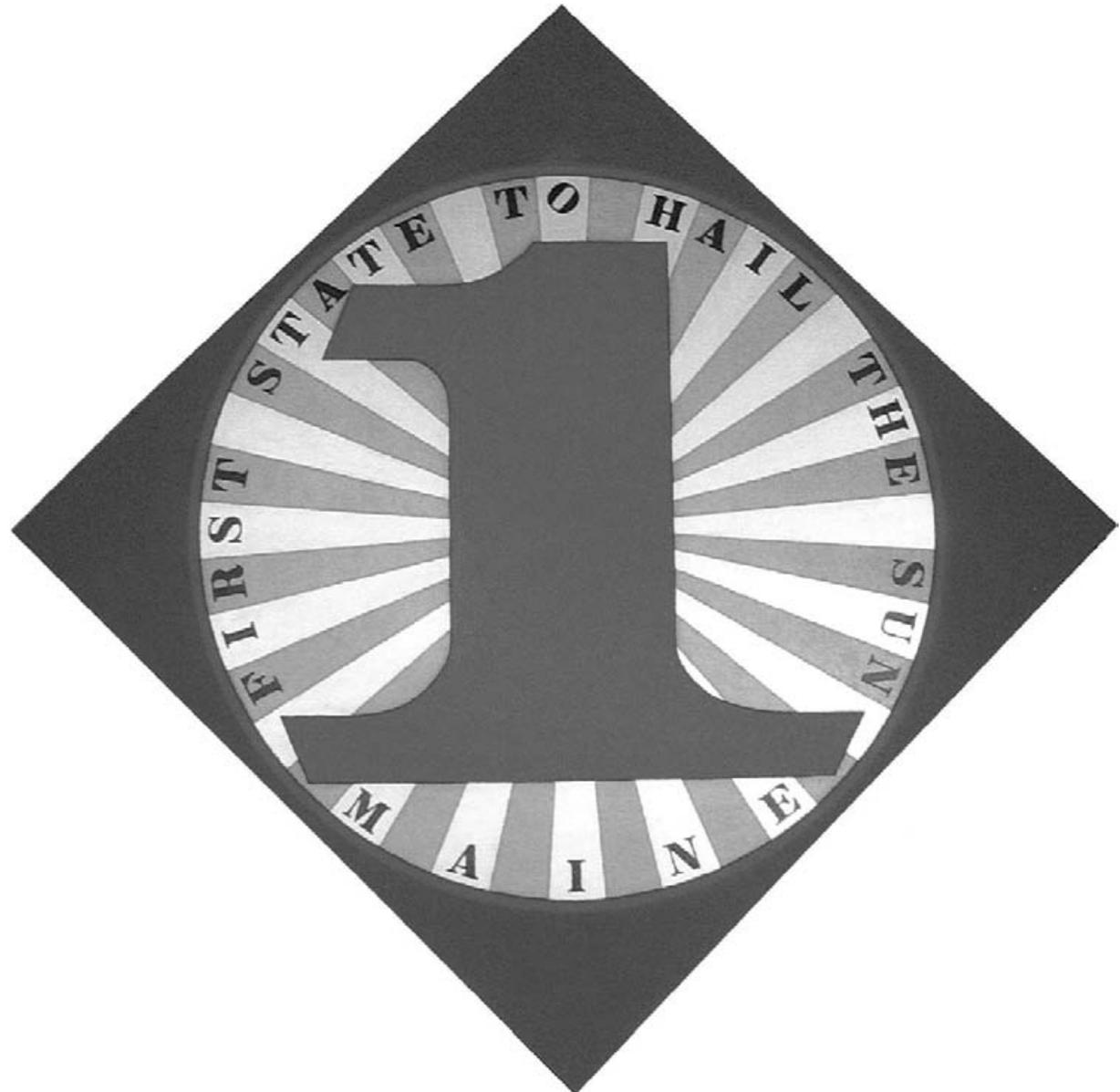


The official publication of the Maine Arts Commission.

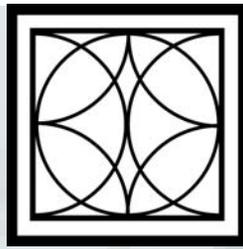
MAINEARTS
COMMISSION

Mag
Winter 2003-2004



2003 ANNUAL REPORT ISSUE

with a special section on the
BLAINE HOUSE CONFERENCE ON THE CREATIVE ECONOMY



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.

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

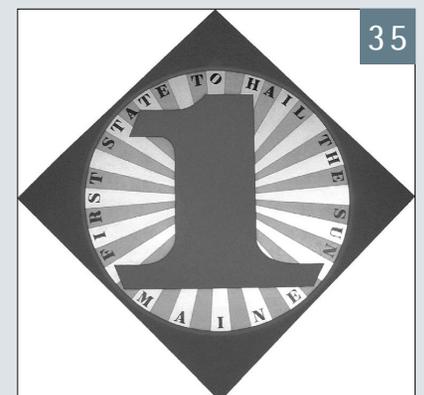
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AVAILABLE
BY REQUEST



ON THE COVER

Robert Indiana of Vinalhaven created this painting "FIRST STATE" specifically for the inner lobby on the first floor of the Maine State House. See page 35 for more information.



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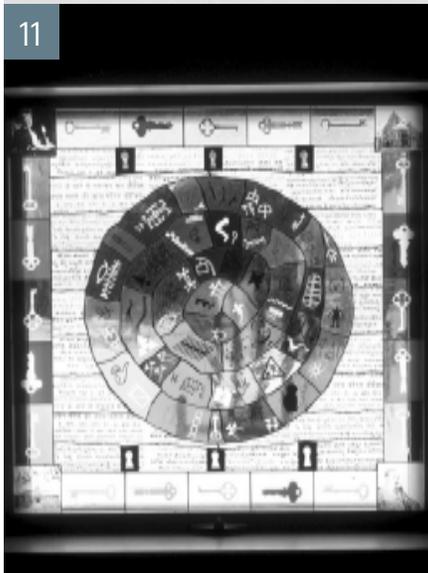
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LETTER FROM THE DIRECTOR

This issue of the MaineArtsM is in large part devoted to the Creative Economy in general and the Blaine House Conference on the Creative Economy (BHCCE) in particular. If you have not done so already, mark your calendars for the conference to be at the Bates Mill Complex in Lewiston on May 6-7, 2004.

I have been asked more than once why the Maine Arts Commission is spending time and resources on the Creative Economy. In this issue I would like to comment on the advantages of the growing alliance between economic development and the arts and culture profession.

First, our best information to date tells us that the not-for-profit cultural field is about seven percent of the total Maine cultural economy. If government is added, that figure rises to about 18 percent. Twelve percent of the Creative Economy consists of self-employed individuals, and for-profit businesses make up 70 percent. Since the profit-making sector is so much larger, it only makes sense for the not-for-profit sector to more closely ally itself with the cultural industry as a whole.

Please see the special section on the Creative Economy, beginning on page 10.

Above, I mentioned “our best information to date” and this is a key point in our motivation to promote the Creative Economy. Ours is not a field that has invested significant resources in research. Limited dollars, be they public or private, generally have gone directly to programming and when possible into building endowments and cash reserves. These actions have been necessary and continue to be required. As a result, we have not developed coherent information on the cultural field as a whole and this hurts us as advocates for more support for the arts and culture from government and private sources.

Now, with Governor John Elias Baldacci’s backing of the Blaine House Conference on the Creative Economy, we have an opportunity to develop new partners and present the arts and culture in a new light, namely, as an asset for the state to preserve and develop as it would a natural resource or any other industry. Therefore, a major feature of the BHCCE is research, now being conducted by Charles Cogan, PhD, and Richard Barringer, PhD, of the Muskie School of Public Service, in conjunction and with consultants from the New England Foundation for the Arts and the New England Council. The latter organization is a New England-wide chamber of commerce.

For the first time, this research will give us a clearer picture of the size and make-up of Maine’s Creative Economy in both its not-for-profit and profit-making sectors. The information should help to link creative interests within an industry (i.e. crafts, postgraduate arts training institutions, textiles, furniture making, boat building, musical organizations) that are not now connected, as are other industries in the state. The information should help us consider a way to market Maine’s cultural resources as a tremendous asset for the state in a manner that has not been done heretofore because the communication links have not been in place.

These arguments based on new information from the research project are strategic ones, and they all can lead to improved advocacy for the arts and culture in the state. Within Maine’s government there exists a coordinated public/private structure, The Maine Cultural Affairs Council, comprised of the Maine Arts Commission, Maine Historic Preservation Commission, Maine State Library, Maine State Museum, Maine State Archives, Maine Humanities Council and Maine Historical Society. Leading up to the recent budget shortfall, the Council had been successful in obtaining additional state resources.

There are exceptional individual cultural advocacy groups in Maine – far too numerous to name here. Yet, there is not one private sector voice that speaks to the needs of the cultural community. We suggest that, much as with the environmental field a generation ago, the cultural community will struggle until the question of unified advocacy is addressed as it has been with environmental concerns.

These are the reasons, then, that the Maine Arts Commission has embarked upon this alliance with economic development. We need the connection to increase our visibility. We need hard data on the impact of our field. We need to develop a stronger voice to champion our cause within a competitive financial environment.

I always welcome your comments and questions. Please feel free to contact me at 207/287-2720 or by email at alden.wilson@maine.gov.

Alden C. Wilson

MESSAGE FROM JOHN M. ROHMAN

L/A Arts–30 Years! What a great time! I have to admit it’s been awhile since I last stayed overnight in Auburn. But after the Tympanic Steel Band with martinis under the tent, a wonderful presentation by the L/A Arts Summer Theatre cast of young actors from “Guys and Dolls,” and dancing till after midnight with the Charles Brown Organization, I was ready for a great hotel room overlooking the falls.

The next morning my wife Lyn and I took a stroll down to the arts space on the waterfront and had just enough time to see vice chair Rebecca Swanson Conrad working on the finishing touches to her new shop, Rÿsen. It wasn’t a week later that I had to meet a client in the southern part of the state. They suggested the larger city to the south and as much as I enjoy Portland, schedules were such that Auburn was just as convenient, and I was glad to be able to recommend the new Hilton.

Please see the special section on the Creative Economy, beginning on page 10.

This is, in large part, what the Blaine House Conference on the Creative Economy (BHCCE) is all about; bringing folks to a community that has the amenities that we all *want* to make our hometowns livable and vibrant. Recently, we held our BHCCE meeting at the Bates Mill Complex (mark May 6-7, 2004, on your calendar for the conference itself). We are even more assured the space will be perfect for this convening and the enthusiasm is building steadily.

This winter we will be taking the message on the road in a number of Creative Economy meetings and when in your area, we would welcome *your* attendance. I am especially looking forward to sites that I don’t get to as often as I wish – like out in the “county” and the Eastport area. The opportunities that this process will ultimately offer for Maine’s high quality artists is extremely exciting.

At our last Maine Arts Commission meeting in Ogunquit, we discussed further the importance of this initiative for all of our focus areas; Arts in Education, Community Arts, Public Art, Technology and Contemporary Arts. The enthusiasm and ability of both the Maine Arts Commission’s members and staff in furthering *all* of these areas continues to be obvious. We have long demonstrated that the “collaboration” and “regionalization” that seem to be current buzzwords have been the practice of the Maine Arts Commission for years. Maybe we were just a little ahead of our time!

With all that is going on, we all look forward to a very busy winter.

John M. Rohman
Chair



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Chair

REBECCA SWANSON CONRAD, Auburn
Vice Chair

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Nicolaus Bloom, Gorham

Gail R. Scott, Presque Isle

Lynn Thompson, Boothbay

Mark Torres, Bangor

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Joseph Donald Cyr, Lille-sur-St-Jean

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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

JOHN M. ROHMAN
Chair, Maine Arts Commission

“John is a renaissance man.”



“John is a renaissance man. He is equally at home as a partner in his architectural and engineering firm and at leading a discussion on how artists may be better served by the Maine Arts Commission. John is a businessman, student of the arts and consummate statesman, and these qualities will serve the agency well.”

*- Alden C. Wilson, director
Maine Arts Commission*

REBECCA SWANSON
CONRAD
Vice Chair, Maine Arts Commission

“My priorities are the arts,



PHOTO: AMBER WATERMAN/LEWISTON/SUN JOURNAL

For the last six years, her work has focused on downtown revitalization in Lewiston-Auburn as well as statewide. She served on the original Downtown Initiative Group, which was the forerunner of the Maine Downtown Center.



BRYAN W. KNICELY AWARDED MANAGER OF THE YEAR

In October, Governor John Elias Baldacci awarded Bryan W. Knicely, assistant director of the Maine Arts Commission, the state's highest management recognition – the William Twarog Manager of the Year Award – for his outstanding leadership and service to the State of Maine.

“Bryan was nominated and selected due to his extraordinary ability to manage the Maine Arts Commission’s budget and operations during the budget reduction of the last year and, at the same time, for his ability to provide organizational room for the Blaine House Conference on the Creative Economy and its related initiatives,” according to Alden C. Wilson, director.

Bryan joined the Maine Arts Commission staff in August 2000. Earlier this year, Bryan received a Golden Arrow Award from the Maine Public Relations Council for the Maine Arts Commission’s community relations campaign, including *MaineArtsMag*

“Bryan was nominated and selected due to his extraordinary ability to manage the Maine Arts Commission’s budget and operations during the budget reduction of the last year.”



MAINEARTS.com



PUBLICATIONS AVAILABLE AT MAINEARTS.COM

Full-text versions of publications produced by the Maine Arts Commission are available at MaineArts.com. Just click on “News & Publications” – this section of the web site also features the online version of the *MaineArtsMag*

Why Public Art?



JANE LINCOLN, CHIEF OF STAFF, WITH BRYAN W. KNICELY AND GOVERNOR JOHN ELIAS BALDACCI

INTERN NEWS

The Maine Arts Commission has been more than pleasantly pleased with the response to its “call for interns” first announced in the *MaineArtsMag*



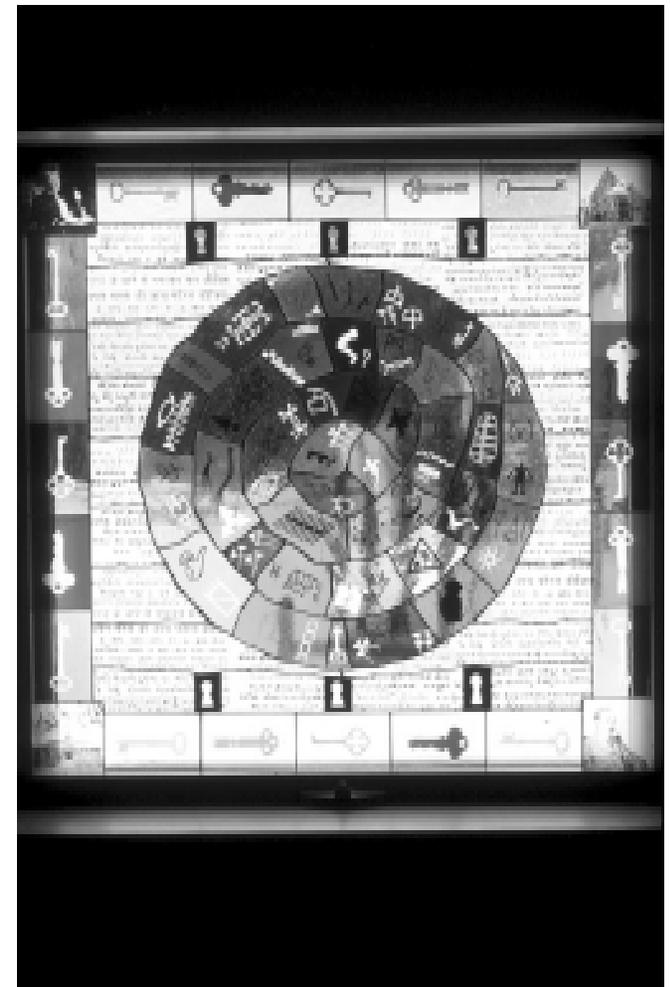
*“Two things have great
meaning in my life: serving
Maine communities and art.”*



IMAGES FROM THE MAINE ARTS COMMISSION'S
NEW PERCENT FOR ART POWERPOINT
PRESENTATION, DEVELOPED BY TRACY SCHLOSS
AND DONNA MCNEIL, CONTEMPORARY ARTS/
PUBLIC ART ASSOCIATE

TOP:
“TEXTILE WRIT LARGE,” WARREN SEELIG, 1997,
TWIGS, DEER ISLE

BOTTOM:
“UNTITLED,” NANCY GUTKIN O’NEIL, 1993, STAINED
GLASS, LAURA E. RICHARDS SCHOOL, GARDINER



What's all the buzz about? BY HANNAH BRAZEE GREGORY

Tapping into economic development potential with the help of a little creative thinking

BLAINE HOUSE CONFERENCE ON
THE CREATIVE ECONOMY SET FOR
MAY 6-7, 2004

*There is a new phrase being bounced
around Maine*

MaineBiz Interface News



Forward thinking >

(BELOW)
 IN PREPARATION FOR THE MAY 6-7
 BLAINE HOUSE CONFERENCE ON THE CREATIVE
 ECONOMY, THE STEERING COMMITTEE MEETS
 AT BATES MILL IN LEWISTON, WHERE
 THE CONFERENCE IS SET TO TAKE PLACE

In preparation for the May 6-7, 2004, Blaine House Conference on the Creative Economy, the appointed steering committee are holding a series of eight statewide regional forums; locations and host partners are listed below. The purpose of the forums was to present the Creative Economy concept and to gather public response to help inform the development of the conference.

Maine citizens and professionals interested in or working on issues related to downtown revitalization, business attraction, cultural life, youth retention, tourism and strengthening communities were invited to attend. Several of the sites held viewings of the Nancy Kelly film "Downside Up" which documents the transformation that has taken place in the city of North Adams, Mass.

SCHEDULE OF COMPLETED AND PLANNED REGIONAL FORUMS

DATE	LOCATION	SITE	HOST
October 10	Saco	Dyer Library	Southern Maine Planning Commission
October 29	Farmington	University of Maine-Farmington	Mountain Counties Heritage, Inc.
November 11	Bangor	Bangor Public Library	Eastern Maine Development Corp.
November 7	Calais	Downeast Heritage Center	Downeast Heritage Center
November 12	Ellsworth	Grand Auditorium	Maine Community Foundation
November 14	Portland	SPACE	Maine Small Business Alliance
January 8	Lewiston	to be announced	to be announced
December 12	Presque Isle	University of Maine-Presque Isle	University of Maine-Presque Isle

PHOTO: RUSS DILLINGHAM/SUN JOURNAL

This special section on the Creative Economy continues on the following page.

"The Creative Economy is a catalyst for the creation of new jobs in Maine communities. People who create jobs want to live in places that have a diverse cultural mix and an innovative and educated work force. Maine will be competitive economically if we continue to capitalize on the synergies between entrepreneurship, education, the arts, and quality of life."

- Governor John Elias Baldacci



Taking a closer look at the “Creative Economy”

*Description of the “Creative Economy”
concept from the New England Creative
Economy Council*

*“The Industrial Economy is giving way to the Creative
Economy, and corporations are at another crossroads . . .”*

Businessweek, ,”


THE CREATIVE CLUSTER

THE CREATIVE WORKFORCE

CREATIVE COMMUNITIES

The Rise of the Creative Class

BLAINE HOUSE CONFERENCE
ON THE CREATIVE ECONOMY
MAY 6-7, 2004
BATES MILL COMPLEX
LEWISTON



Purpose:

Creative Economy Research

PROJECT DESCRIPTION

BLAINE HOUSE CONFERENCE ON THE CREATIVE ECONOMY STEERING COMMITTEE:

The committee is comprised of conference co-chairs, state agency representatives, and cultural, academic and business advisors. The appointed steering committee oversees planning and development of the conference, including defining the outcomes, setting the agenda, Creative Economy research, audience development work and conference evaluation.

Richard Barringer, *Muskie School for Public Policy, Portland*
Columbia Management Advisors, Portland
Banknorth Group, Portland
Coastal Enterprises, Inc., Wiscasset
, Lewiston
Bangor Savings Bank, Bangor
Growth Council of Oxford County, Norway
Mountain Counties Heritage, Inc., Farmington
Maine Software and Information Technology Industry Association, Portland
Maine Tomorrow, Hallowell
Maine Highlands Craft Guild, Dover-Foxcroft
Camden
Maine State Librarian, Augusta
LL Bean, Freeport
Putansu Textiles, Thomaston
WBRC Architects/Engineers, Bangor
Maine Downtowns Program, Augusta
Maine Community Foundation, Ellsworth
Maine Department of Community and Economic Development, Augusta
Maine Humanities Council, Portland
Transformat, Inc., Gorham
Maine College of Art, Portland
Maine Arts Commission, Augusta
Bangor Daily News, Bangor

This special section on the Creative Economy continues on the following page.



*For up-to-date information concerning the Blaine House
Conference on the Creative Economy,
visit*



MAINEARTS.com



Downtowns play a key role in attracting and nurturing the development of our Creative Economy

BLAINE HOUSE CONFERENCE ON THE CREATIVE ECONOMY: A STEERING COMMITTEE MEMBER'S VIEWPOINT

CONTRIBUTED BY DARCY ROLLINS

This fall, the Maine Downtown Center hosted its third annual conference in downtown Bangor.



DOWNTOWN BATH



DOWNTOWN GARDINER



DOWNTOWN SACO



The Maine Downtown Center is a program of the Maine Development Foundation, a not-for-profit organization dedicated to catalyzing sustainable economic growth in Maine.

You can learn more about the program by visiting www.mdf.org/downtown or by calling Darcy Rollins at 207/622-6345.



PHOTO: HANNAH BRAZEE GREGORY/MAINEARTSMAG

Darcy Rollins, Maine Downtown Center coordinator, gives a quick yet decisive answer to why she moved back to Maine.

“I wanted to work in a state that I was really passionate about and personally connected to. Not only was my family here, but I felt that I could really make a difference working in Maine.” So explains Darcy Rollins, coordinator of the Maine Downtown Center, regarding her return to Maine from California. She has been enjoying her hands-on work with Maine communities for more than a year.

“In the new, global economy, Maine’s Creative Economy initiative will become one of a small number of engines that will revitalize our communities, especially our downtowns, protect and preserve the Maine landscape, keep our youth here in Maine, and attract new businesses and residents to our state.”

Rollins grew up in Bowdoin, Maine. Both parents were public school teachers, and her family stretched back ten generations with roots in downeast Maine and the Brunswick area. However, she was encouraged to leave the state for her college education and attended Colgate University in upstate New York, where she studied geology and political science/theory. After college and a summer in Maine, Rollins left for San Francisco, “in search of new experiences and a position in the not-for-profit arena.” Living there during the dot-com boom years of 1997 to 2000, she was employed at the Resource Renewal Institute which was dedicated to promoting sustainable policies and practices at the state and local levels. The primary focus of the Institute’s work was to teach people in Maine, California, New York and other states what New Zealand and the Netherlands were doing in regards to environmental policies and social programs.

In 2000, Rollins decided to return home to Maine, leaving a “great job and group of friends.” Her time in California, she feels, was important in shaping her ideas about the world as well as her professional skills which allowed her to succeed in Maine.

She started working as a consultant for the Maine Development Foundation; writing the Maine Economic Growth Council’s annual economic indicators report, *Measures of Growth*;

This special section on the Creative Economy continues on the following page.

Livable Communities Report

Indicators of



It's not just what we will gain, it's what we could lose

INTERVIEW WITH DAVID VERSEL,
SENIOR PLANNER THE SOUTHERN MAINE REGIONAL PLANNING COMMISSION,
WHICH HOSTED A FORUM FOR THE BLAINE HOUSE CONFERENCE ON THE CREATIVE ECONOMY

Why were you and your organization asked to host a regional forum on the Blaine House Conference on the Creative Economy, and why did you accept?



“Without growing the Creative Economy, it will become increasingly difficult for Mainers to remain in their home state.”

Why should the people of Maine tune in to the Creative Economy concept? What is there to gain?



An example of creative community growth

OPERA HOUSE AT BOOTHBAY HARBOR RETURNING TO ITS DAYS OF GLORY

On November 3, 2003



The organization is firmly committed to making this revitalization project a community venture and welcomes input from area residents. For more information about the history of the Opera House and its future plans, visit www.opera-house.org or call 207/633-6855.



HISTORY IN BRIEF

Eastport turns to the arts to revive its economy

Jean Wilhelm stands on the street in front of the old Masonic Hall that now houses Stage East, a small theatre group in Eastport. A breeze blows in from the sea as she sums the community up in two words.



In recent years, artists have begun to move into Eastport, taking advantage of both the reasonable housing costs, and the scenic inspiration.



(ABOVE)
JOHN SQUIBB, INSTRUMENT MAKER, EASTPORT

(ABOVE LEFT)
TIDES INSTITUTE, IN THE HEART OF EASTPORT

(ABOVE)
THE FIRST LIGHT OF THE DAY
APPEARS IN EASTPORT

PHOTOS: KEITH LUDDEN/MAINEARTSMAG

Maine Street 2004: The Intersection of Art & Economy

A showcase of artists, organizations
and businesses at the

BLAINE HOUSE CONFERENCE ON MAINE'S CREATIVE ECONOMY

May 6-7, 2004
Bates Mill Complex
Lewiston, Maine

 MAINEARTS.COM

APPLICATION
PROCESS
NOW OPEN

Now looking for applicants of best examples of arts and culture having a local economic impact through individual artists, non-profit organizations and creative enterprise businesses. Maine Street 2004 will provide an exciting, interactive showcase displaying sustainable, economic development based on arts and culture during Governor Baldacci's Blaine House Conference on Maine's Creative Economy.



For more information on the application process, contact Abbe Levin, creative economy/special projects associate, 207/287-2710; abbe.levin@maine.gov. Or visit MaineArts.com.

th Century to the present. Part of that effort is the creation of a website linking art and cultural resources related to the Passamaquoddy Bay (www.tidesinstitute.org).

As the historic bank building is being restored, 5,000 volumes on art, photography, and history of the region are also being made ready for use.

The only way Eastport is going to make it, according to French, is by creating alliances, and finding ways to create a larger, regional mix. Part of that mix can be technology, encompassing web-

“It gets my creative juices going just being here.”

There are 14 cultural organizations in Eastport, according to Wilhelm, but French says some of them are marginal; just getting by.

The Tides Institute tries to be helpful in working with the existing cultural organizations.



Celebrating the art of teaching art

ART TEACHER NAMED 2004 MAINE TEACHER OF THE YEAR



(ABOVE)
ART TEACHER MARGUERITE LAWLER-ROHNER (BACK LEFT), THE
2004 MAINE TEACH OF THE YEAR, IN HER CLASSROOM AT
WESCOTT JUNIOR HIGH SCHOOL IN WESTBROOK



(LEFT)
"SCARBOROUGH
MARSH IN AUGUST"
BY MARGUERITE
LAWLER-ROHNER
PASTELS



(RIGHT)
"IDENTITY AND
PLACE"
BY JASMINE WHITE
(STUDENT)
TRIPDYCH,
MULTIMEDIA
SPRING 2003

Interview with Marguerite Lawler-Rohner, 2004 Maine Teacher of the Year

Were you surprised when you were named Maine Teacher of the Year?

What is your response to winning the award?

Do you feel as though it was significant that an art teacher was named Teacher of the Year?

As an art teacher, do you feel you get the same amount of support as other teachers?

How have your students reacted to you being named Teacher of the Year?

Lesson Plan

Unit: Identity and Place #3

Project: Watercolor Monotype Self-portraits

OBJECTIVES:

Students will develop a series of self-portraits through monotype printmaking. Students will learn watercolor monotype printmaking skills while creating color studies that express their personal preferences and moods.

MATERIALS:

Digital camera, computer, color printer, plexiglas 12"x9", liquid soap, watercolors, water containers, brushes, water and Dippity Dye white paper.

PERFORMANCE TASK:

Teacher and students will use the digital camera to stage different self-portraits of that are expressive and meaningful to the student. Students will use the Photo Suite program on the computer to enhance or distort their self-portraits. Students will print one copy in color and black and white. Students will compose photograph into a 12"x9" format. Students will lightly cover 2 12"x9" plexiglass sheets with liquid soap. Placing the dried plexiglas over the photographs students will layer up through watercolor technique a monochromatic painting, and a full color painting. Student will print these images on dampened paper once the paint is dry. This process will be repeated while students investigate different color combinations and watercolor techniques. Dried prints will be kept for the final project. Students need to complete six clean prints for grading. This process was new to me, but it sounded like a good way to approach portrait drawing particularly light and dark values with beginning artists. This process in itself could be written up as a journal article.

ASSESSMENT:

Students will self-evaluate their efforts through the criteria checklist and rubric provided. Teachers will conference with students individually to dialog about the art processes learned and art product achieved.

Do you think it was good for them to see that art is a credible endeavor?

How would you describe your teaching style?

What was your course of study in college?

Why do you think you were named Teacher of the Year?



Maine Arts Commission seeks public comment on new concept for professional development in arts education

In September, the Arts in Education Committee of the Maine Arts Commission voted to recommend full approval of a concept paper highlighting a new Professional Development program. The Education Committee's decision and the Maine Arts Commission's subsequent approval to move forward with the concept came with the full understanding that planning for the program is in the initial stages and successful implementation will require further interactive discussions with a wide array of partners and significant input gathered from the field to assure the proposed program will meet educators' needs. We therefore would like to present this concept and invite you to give us your comments. We especially need points of view, ideas and input from educators in kindergarten through higher education and teacher-artists. Please consider the following questions as you read the proposal.

- 1. Do you think the proposed concept is an appropriate model to meet teachers' needs?*
- 2. Is it structured to be successful, and if so, when do you think an institute should optimally take place?*

Maine Arts Commission's Arts in Education Committee CONCEPT PAPER FOR A NEW MODEL OF PROFESSIONAL DEVELOPMENT IN ARTS EDUCATION

The Arts in Education Committee of the Maine Arts Commission proposes a new way of providing professional development in the arts for educators in Maine. The goal is to continue to develop teachers' and artists' understanding of high-quality teaching and learning in and through the arts. Currently the Maine Arts Commission's Professional Development Program in Arts Education is grant-based, with an open invitation to schools and arts organizations to apply for funding in their communities. The new model seeks to involve partners across the state in a training and delivery system that will make professional development in all the arts more accessible to both classroom teachers and arts specialists and more uniformly and equitably available statewide.

Modeled on the success of The Center for Educational Service's SEED Technology, Learning Leaders program that enables teachers to teach teachers about standards-based uses of technology, we propose to develop a statewide cadre of teacher-artists and artist-teachers who can provide professional development in all arts disciplines and in the integration of arts into

Partners in Arts & Learning (PAL) program: How & where the grants work

The Partners in Arts and Learning (PAL) Program divides the state into three regions. Each region represents about a third of the total K-12 student population. In year one of the cycle, districts in Franklin, Oxford, Androscoggin and York counties are funded. In year two, Aroostook, Washington, Hancock and Cumberland counties, and in year three, Somerset, Piscataquis, Penobscot, Kennebec, Sagadahoc, Knox, Waldo and Lincoln counties. Fiscal Year 2003 (July 1, 2002 to June 30, 2003) marks the second year of the second round of funding. In Fiscal Year 2004 (July 1, 2003 to June 30, 2004) the PAL program will have completed two full cycles of funding.

The Maine Arts Commission awards grants equal to a base dollar per student with a minimum

grant of \$2,250 to the smallest districts. Grants range up to about \$17,000. PAL grant funds must be matched dollar-for-dollar by the school district. Ideally, new money will be committed for the arts from line items in school budgets or from dedicated fundraising by parent or community groups.

However, money already used to support arts opportunities may be used as the match for agency funds.

PAL teams are encouraged to use their PAL funds for visiting artist programs, artists-in-residence, curriculum planning in the visual and performing arts, or professional development/staff development in arts education for teachers in all content areas.

TO SEE A COLOR-CODED MAP OF THE PARTNERS
IN ARTS AND LEARNING SITES, VISIT



MAINEARTS.com

DIRECT LINK TO PAL MAP ONLINE:

www.MaineArts.com/organizations/education/map.shtml

FOR MORE INFORMATION, CONTACT PAUL FARIA, ARTS IN EDUCATION
ASSOCIATE, AT 207/287-2790 OR PAUL.FARIA@MAINE.GOV.

PLEASE SEND YOUR WRITTEN COMMENTS AND
SUGGESTIONS TO PAUL.FARIA@MAINE.GOV OR PAUL
FARIA, MAINE ARTS COMMISSION, 193 STATE STREET,
25 SHS, AUGUSTA, ME 04333-0025. THANK YOU FOR
HELPING WITH THIS VITALLY IMPORTANT PROJECT.



PHOTO: HANNAH BRAZEE GREGORY/MAINEARTSMAG

Folklorists Matthew Shippee & Millie Rahn assist Discovery Research projects

A man picks up a tool, holds it at just the right angle, and in an instant slices the excess width off of a newly dressed piece of granite. A Lithuanian immigrant looks at felt discarded from the paper manufacturing process and the raw materials for a braided rug. Old songs sung among friends and remembered with voices carry a lifetime of experience. Discovery Research projects in Maine are spotlighting the traditional arts in several western Maine communities. Folklorists Matthew Shippee and Millie Rahn, working in Rumford, Bridgton and Cornish have been seeking tradition bearers in order to tell their stories.



As the Discovery Research projects in western Maine continue, the information gathered by Shippee and by Rahn will provide a useful resource for project organizers to use in developing their cultural directories, connecting the communities with the past, and at the same time, allowing the communities to honor the tradition bearers in the present.



(ABOVE)
RUMFORD BRIDGE OVER THE
ANDROSCOGGIN RIVER

(LEFT)
STRATHGLASS PARK, RUMFORD

(ABOVE AND BOTTOM RIGHT)
STRATHGLASS PARK, RUMFORD:
HOMES BUILT IN THE SCOTTISH STYLE BY THE OXFORD PAPER COMPANY
FOR MANAGERS AND EMPLOYEES OF THE PAPER MILL

(TOP RIGHT)
MOOSE SCULPTURE, DIXFIELD

The art of translation

Laima Srugonis of Peaks Island receives \$10,000 NEA award

The chair of the National Endowment for the Arts, Dana Gioia, is a poet. Valuing language, Gioia has promoted awards in translation by the National Endowment for the Arts (NEA) stating that, because of the “Dwindling number of translations published in the country, it is essential that the NEA continues to support this important work.

Translations provide Americans with valuable insights into other cultures and an enriched array of literary options. Without translation, there would be no Bible or Koran and most Americans would not be able to enjoy writers as essential to our culture as Homer, Dante, Dostoevsky, Proust or Neruda.”

We are pleased and proud that distinguished translator Laima Srugonis has chosen to live here in Maine. She is the recipient of one of the NEA awards for her work translating Lithuanian literature and poetry into English. Laima’s parents are Lithuanian, part of a strong émigré community who adamantly work to preserve the language and culture of their native land. Growing up in this kind of environment made the subtlety and sensitivity to the nuance of language, intrinsic skills for successful translation of creative work, second nature to Laima.

In the 1980s, Laima traveled to Lithuania. It was at this time that she began translating and publishing poetry, folksongs and folk myth. In 1995, she returned to Lithuania remaining for years as a Fulbright lecturer in creative writing. She joined the *Pen Club*

Lithuanian: In Her Own Words

The Earth Remains

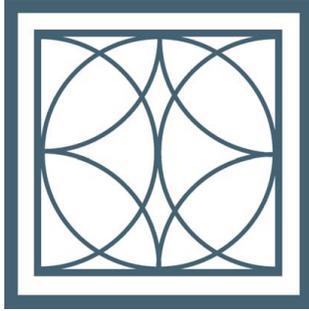


IN ADDITION TO FLUENCY IN LITHUANIAN AND GERMAN, LAIMA SRUGONIS ALSO WRITES CREATIVELY AND HAS PUBLISHED MANY WORKS.

Srugonis finds a strong arts community in Maine, mentioning the Stone Coast Writers’ Conference in particular.

Myself Away – Out Loud *I Give*

Anthology *Poetry Daily*
Images *The Drunken Boat*
Words and



Individual Artist Fellowship Awards increased

The Maine Arts Commission is pleased to announce the restructuring of its Individual Artist Fellowship Awards. Beginning in 2004, the awards will be increased from \$3,000 to \$13,000 distinguishing Maine's Individual Artist Fellowship Awards as the highest single amount awarded by a state agency in the country.

This increase demonstrates Maine's respect for the high quality of creativity housed in the state and signals an effort to honor and support those creators, encouraging them to continue their residence here, thereby enriching the lives of all Mainers.

All disciplines will be considered each year and will be juried anonymously by panels of nationally respected and recognized professionals. It is hoped that given the eminence of selected jurors, even an application may advance an artist's career. Three awards a year will be given to one artist from each of the following fields: visual arts, performing arts and literary arts.

The deadline for applications is June 6, 2004, with the jury process scheduled to take place in August and the awards delivered in October. Please visit MaineArts.com for guidelines.

Beginning in 2004, the awards will be increased from \$3,000 to \$13,000 distinguishing Maine's Individual Artist Fellowship Awards as the highest single amount awarded by a state agency in the country.

The deadline for applications is June 6, 2004.

GIG GIG

GRANTS PUT GOOD IDEAS ON THE FAST TRACK

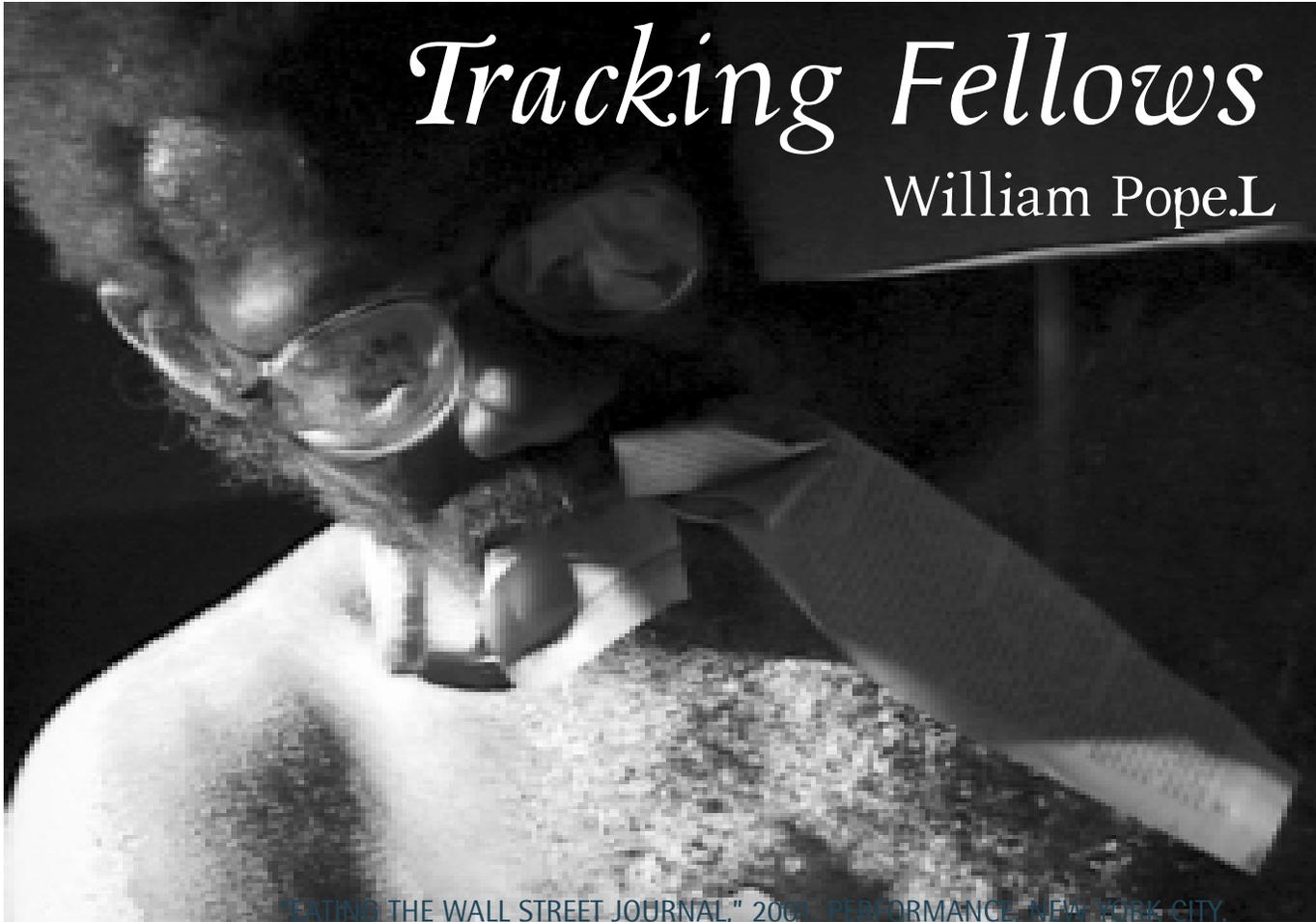
The Maine Arts Commission has instituted the Good Idea Grant, a fast grant award issued to artists who 'have a good idea' which directly furthers their efforts to live and create work in the State of Maine. Grants of \$1,000 or less will be awarded quarterly totaling \$25,000 a year with \$1,000 specifically allocated to the performing arts each grant cycle. To be eligible for this grant, applicants must be juried into the MaineArtistAccess program and meet the other standard criteria of age, residency and student status.

These awards go directly to Maine artists, without need to be affiliated with a not-for-profit organization, and a worthy idea is the only criteria. It is a way of honoring excellence in the arts and giving a helping hand to artists whose work fundamentally feeds the cultural life of the state of Maine.

We encourage artists to register on our website, MaineArts.com, and apply for our MaineArtistAccess program which will, in the future be a mandate to receive many of the awards granted by the Maine Arts Commission. Guidelines and application forms are also located on the website under opportunities for artists or you may call Donna McNeil, Contemporary Art / Public Art Associate, 207/287-2726 or donna.mcneil@maine.gov.

Tracking Fellows

William Pope.L



"EATING THE WALL STREET JOURNAL," 2001, PERFORMANCE, NEW YORK CITY.

THE FOLLOWING IS TAKEN FROM AN INTERVIEW WITH THE ARTIST, WILLIAM POPE.L

As a black artist you are an anomaly in Maine, which is overwhelmingly Caucasian, especially given the subject matter of your work, which challenges ideas of race. Do you find, as a black artist, that Maine has been an environment conducive to innovation in performance art that challenges race?

Tracking Fellows: William Pope.L

sometimes

William Pope.L is an artist of vast scope. Performer, visual artist, playwright, poet, novelist and professor of Theatre and Rhetoric at Bates College, Pope.L's art engages the underlying causes of strife, joy, and confusion in the human experience. Though metaphor, contradiction and absurd frankness, Pope.L pushes his audience to confront their delusions and fears, and to confront him as a black artist. Racism, black maleness and the American dream are all subjects of consideration in his work. Twice awarded a Maine Arts Commission Individual Artist Fellowship Grant in 1993 and 1999, Pope.L recently created a new work for the Whitney 2002 Biennial, *The Great White Way*

Your work is decidedly anti-establishment, yet major institutions, such as government agencies, colleges, and art museums support you. Does receiving funds from "the system" limit your creative expression? Would you say that you use the system to subvert the system?

Many of your works use consumption (of food or other substances) to signify consumption of a different kind (consumerism). What is the significance of consumption in your work?

“On the surface, receiving a Maine Arts Commission grant did not alter my work significantly but in fact, it did something more – it altered my relationship with Maine itself.”

What path of creative expression would you recommend to other artists seeking to express a controversial message?

You once said in an interview, “My works are not against God, but against man playing God.” How would you relate that statement to current domestic and international events?



“THE GREAT WHITE WAY,” 2001 (ONGING), ENDURANCE PERFORMANCE, NEW YORK CITY.

How has receiving funding from the Maine Arts Commission affected your work?



The 25th Anniversary of the Percent for Art Act

*Looking for inspiration?
Spend a few minutes
with Merle Nelson.*

A warm, welcoming woman with an indomitable spirit, Merle Nelson is a passionate fighter. Her time and energy have gone toward implementing countless programs including, training and counseling women entering the workforce, establishing gifted and talented programs, abolishing workplace smoking, and promoting arts in both education and everyday life.

As the 25th anniversary of the Percent for Art Act nears, we are reminded of the great benefits that can be created when the arts and humanities meld together. Nelson served as a legislator from the City of Portland in the Maine House of Representatives from 1976 to 1986. She left the legislature only because of a belief in self-imposed term limits. Nelson spent a decade in public service on various committees and frequently fought for causes that brought her back to the realm of the arts.

Nelson felt she was in debt to the arts, having herself benefited greatly from them during her young years in children's theatre. This woman of apparent boundless energy and vision has a record in the House, which strongly connotes humanity and acceptance. With little energy wasted on the frivolous during her time in office, Nelson understood that so called "petticoat issues" had profundity in a time of emerging feminism; however, these issues still clashed with a male-dominated governing body. With solid support and empowerment from her constituency, Nelson raised her voice for all who valued creativity, who understood that "art is

*Merle Nelson –
Commitment
to public
service*



*As the 25th anniversary of the Percent
for Art Act nears, we are reminded of
the great benefits that can be created
when the arts and humanities meld
together.*

th
Legislature. Twenty-five years later, this act has allotted commissions totaling over six-million dollars that have gone directly to artists. Percent for Art commissions are found in schools, courthouses, state offices and other public buildings.

The cities of Portland and Bangor have implemented their own Percent for Art programs based on this model. The pieces of art found throughout the state as a result of this landmark legislation for the arts, hallmark communities and provide points of inspiration to all who pass by. Most extraordinarily, the artwork is a legacy, enlivening communities forever.

In other art-related legislation, Nelson championed the Artists Moral Rights Bill, which was inspired by an incident that removed and cut up a Bernard Langlais wood sculpture. After the passage of this bill it became illegal to change or destroy a public work of art without the permission of the artist. Nelson was also a fixture in a bill that allowed artists to pay their inheritance taxes with works of art. Her future hope is that legislation will be passed to oversee the maintenance of existing and future works of art, because the restoration and maintenance of artwork recaptures the original intention of the art and perpetuates it for eternity.

In addition to working to directly improve the lives of artists through legislation, Nelson recognized the seeds of a “Creative Economy” and understood that artists were a constituency in themselves who needed to have their voices heard. She still implores artists today to “Get off their knees!” and to become a partner in government, to recognize that their profession is a noble one and that “Artists not in the system are still subjects of the system.”

Nelson found that even when a substrata of society refuses to recognize and partake in the system that governs them, the system does not necessarily become dysfunctional. In fact, the system usually steamrolls along without a blip, remaining largely unconcerned with the needs of the voiceless constituency (of artists). Nelson recommends an

(Happy Anniversary.)

Thank you.

“Art touches something in each person, and for a child with an unhappy life, art is the magic key.”

Today, 25 years later, we look back to the roots and to the originators of the Percent for Art Act, whose collaboration and teamwork changed the way artists and the arts are viewed in the state of Maine.

News from the National Endowment for the Arts

House-Senate conferees give National Endowment for the arts additional \$6.7 million

Funding comes in 2004 Interior Appropriations bill

Members of the House-Senate conference committee – who had been negotiating the 2004 Interior Appropriations bill – agreed on October 27 to increase the budget of the National Endowment for the Arts (NEA) by nearly seven million dollars. This raises the budget for the nation’s leading annual funder of the arts to \$122.5 million.

“This special budget increase marks a new era at the NEA,” said Dana Gioia, chair of the NEA. “Congress’s action was not merely a budget vote. It was a vote of confidence in the value and the vision of the agency.”

The funding will support the agency’s Challenge America initiative, which is designed to make the arts more widely available in underserved communities across the country. Extending the reach of the NEA to such communities has been a priority for Gioia.

National Endowment for the Arts announces Tony Chauveaux to serve as Deputy Chair



NATIONAL
ENDOWMENT
FOR THE ARTS

NEA awards Bowdoin College \$100,000 for technology

Project will develop interactive web site

Bowdoin College in Brunswick was one of only 13 applicants (and the only one in Maine) to be granted a 2003 Resources for Change: Technology grant from the National Endowment for the Arts.

The college received \$100,000 to support enhancements to a web site that examines the history, landscape techniques, and artistic practices in traditional gardens in Kyoto, Japan. 3-D modeling and interactive capability will allow users to re-organize design features, trace historical changes in landscape practice and vegetation growth, and create original Zen gardens based on literary examples or scholarly supposition. Computer Aided Design (CAD) tools and Geographic Information Systems (GIS) will be installed to facilitate a hands-on, interactive environment where students and the public can explore aesthetic landscape design utilizing up-to-date learning techniques.

The NEA awarded \$1.5 million to not-for-profit arts organizations this past August to help them develop distinctive ways of using new technology to advance the arts and better serve the public. Thirteen innovative projects will receive Resources for Change: Technology grants in amounts ranging from \$50,000 to \$165,000.

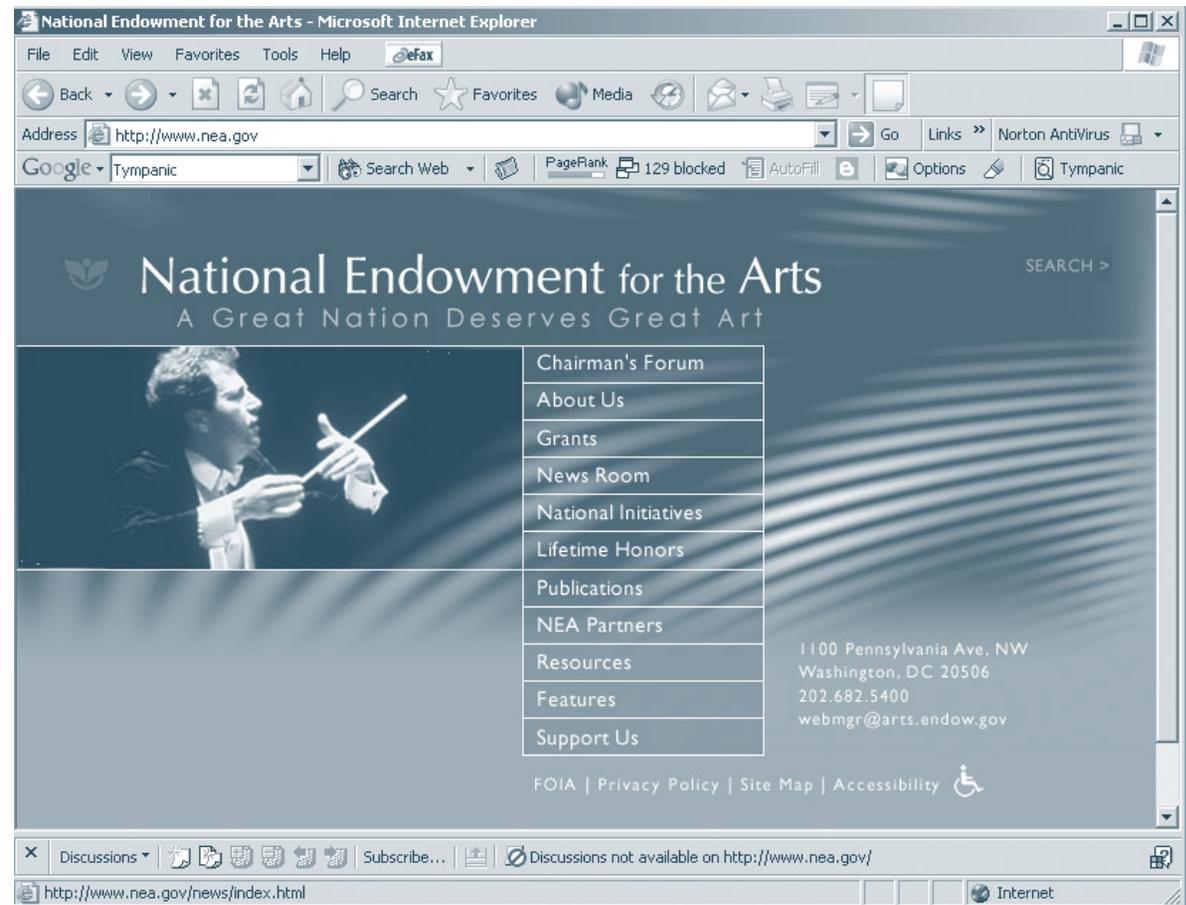
“Many arts organizations lack the resources to realize their full technological potential and often struggle to provide their patrons with the up-to-date information and online programming they demand,” said National Endowment for the Arts chair Dana Gioia. “It is our hope these organizations will provide leadership to their respective fields and that these model projects will be duplicated by other arts organizations.”

For details on all the grant recipients, go to www.nea.gov/grants/recent/03grants/Resources.html.

NEA launches new web site

After a one week delay due to Hurricane Isabel, the National Endowment for the Arts (NEA) successfully launched their new web site on September 22. It was worth the wait based upon the positive feedback they have received ever since, according to communications director Felicia Night.

“While we are a federal agency, we are the nation’s arts



WWW.NEA.GOV

The goal was to use language that is very understandable rather than “government-speak” and to make information more readily available due to easy navigation, she explains.



MAINE ARTS COMMISSION
building Maine communities through the arts

Maine Arts Commission Committee Meetings

(All meetings in Augusta,
unless otherwise noted.)

Arts in Education

2004 grant calendar

December 19, 2003	DEADLINE: Governor's Awards for Arts Accessibility deadline*
January 5, 2004	Good Idea Grant
January 31, 2004	Partners in Arts and Learning (Fast Track) Arts Assessment Survey: 2004 grantees*
February 6, 2004	DEADLINES: MaineArtistAccess and Traditional Arts Apprenticeship
March 3, 2004	Partners in Arts and Learning Three-Year Plan: 2004 grantees*
March 5, 2004	Letter of Intent, Discovery Research
April 1, 2004	DEADLINE: Good Idea Grant
April 7, 2004	DEADLINE: Discovery Research
June 1, 2004	Letter of Intent: Art Service Organization Partnership Agreement
June 6, 2004	Individual Artist Fellowship
July 1, 2004	Partners in Arts and Learning request out to FY05 applicants*
July 1, 2004	DEADLINE: Art Service Organization Partnership Grants, Good Idea Grant, Partners in Arts and Learning (Fast Track)
July 11, 2004	Letter of Intent: Discovery Research
August 13, 2004	DEADLINE: Discovery Research
October 14, 2004	DEADLINE: Artists in Maine Communities
Ongoing	Organizational Development, Professional Development: Technical Assistance, Special Projects, Community Arts and Humanities, Cultural Tourism,

ART SERVICE ORGANIZATION PARTNERSHIP AGREEMENT
Letter of Intent June 1, 2004
Application July 1, 2004

ARTISTS IN MAINE COMMUNITIES
Application October 14, 2004

COMMUNITIES ARTS AND HUMANITIES
Application Ongoing

DISCOVERY RESEARCH
Letter of Intent March 5, 2004
Application April 7, 2004
Letter of Intent June 11, 2004
Application August 13, 2004

GOOD IDEA GRANT
Application January 5, 2004
April 1, 2004
July 1, 2004
October 1, 2004

GOVERNOR'S AWARDS FOR ARTS ACCESSIBILITY*
Application December 19, 2003

INDIVIDUAL ARTIST FELLOWSHIP
Application June 6, 2004

MAINEARTISTACCESS
Application February 6, 2004

ORGANIZATIONAL DEVELOPMENT
Application Ongoing

PARTNERS IN ARTS AND LEARNING/FAST TRACK*
Application July 1, 2004

TRADITIONAL ARTS APPRENTICESHIP
Application February 6, 2004

NATIONAL ENDOWMENT FOR THE ARTS GRANT PROGRAM DEADLINES



NATIONAL
ENDOWMENT
FOR THE ARTS

Grants for Arts Projects

Various deadlines:
New guidelines will be available January 2004.

Literature Fellowships

Translation Projects in Poetry: February 2, 2004.
Creative Writing: Fiction and Non-Fiction: March 1, 2004

*By invitation only

ARTS IN THE CAPITOL CALENDAR



Maine State House,
Blaine House &
Maine Arts Commission

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

DECEMBER 15, 2003 TO FEBRUARY 13, 2004
THE "FIRST STATE" ABOUT MAINE EXHIBIT

FEBRUARY 23 TO MAY 21, 2004
THE ARTS DISTRICT:
GREATER PORTLAND AND CUMBERLAND COUNTY

MAY 31 TO AUGUST 20, 2004
SHINING ON THE SUNRISE COUNTY

AUGUST 30 TO NOVEMBER 19, 2004
THE UPPER COAST:
MOUNT DESERT ISLAND TO BELFAST

DECEMBER 6, 2004 TO FEBRUARY 25, 2005
THE COUNTY:
AROOSTOOK COMMUNITIES

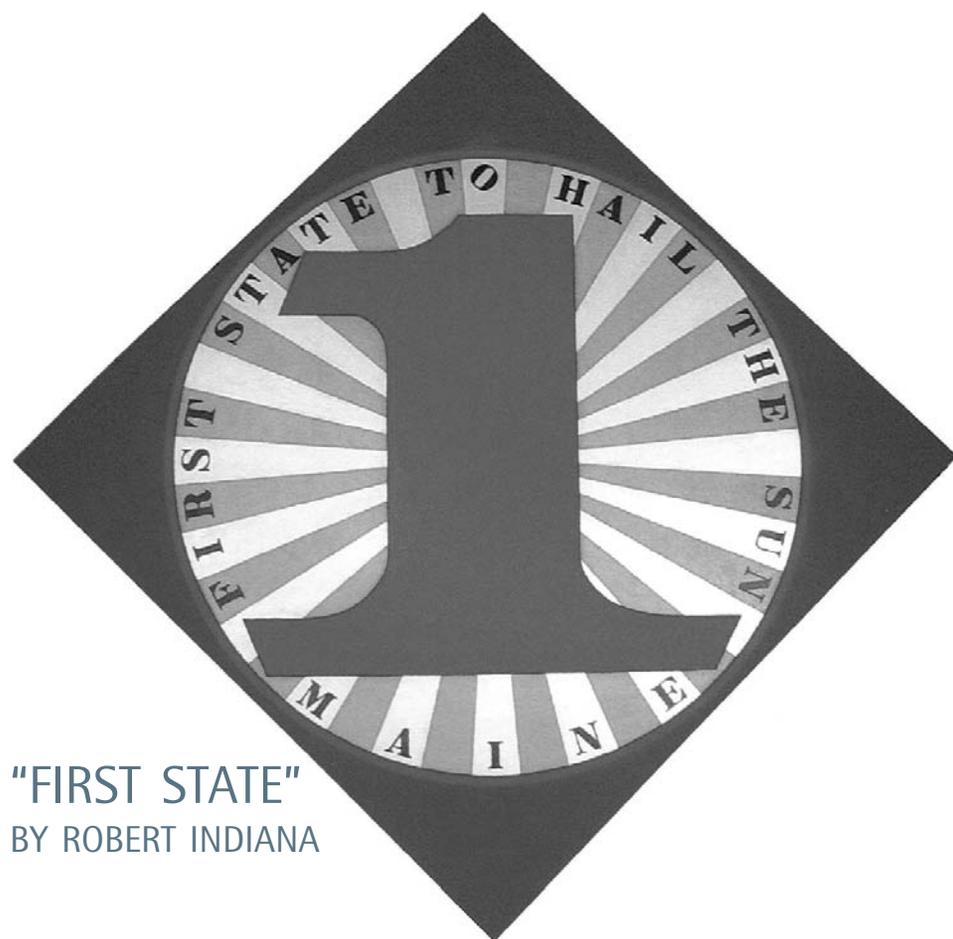
Robert Indiana of Vinalhaven created this painting "First State" specifically for the inner lobby on the first floor of the Maine State House. The painting was created as part of a design request from the Percent for Art process of art selection for the Maine State House begun in May of 2000 with the 119th Legislature.

The Percent for Art committee was working on a direct purchase decision. They reviewed the past and proposed work of six painters of national and international reputation. In the final review, the committee recommended the selection of this painting by Robert Indiana of Vinalhaven for the inner lobby on the first floor. The artist based his compelling image upon the first light of dawn, which Maine alone experiences first of all the United States at the beginning of each new day. In the actual work, the numeral "1" is an intensely saturated red in front of the symbolic sunrise of gold and green on a field of violet. 

*See this and other works of art
featured in this issue in full color at*



MAINEARTS.com



"FIRST STATE"
BY ROBERT INDIANA

2003 Grants Total: \$623,996

Artists In Maine Communities – National Endowment for the Arts Challenge America

Applicant	City	Title	Grant
Aroostook County Action Program	Presque Isle	Sisters-in-Sight Project	\$7,500
Bangor Regional Area Arts & Cultural Council	Bangor	Rural Theater Tour	\$7,500
Bangor Symphony Orchestra	Bangor	Program Production for Learning the Nutcracker	\$7,500
Bates Dance Festival	Lewiston	Multi-abled Community Dance Project	\$7,500
Belfast Arts Council	Belfast	Discovery Research Website & Publication	\$7,500
Brunswick Area Arts & Culture Alliance	Brunswick	Expand Arts Services	\$7,500
Center for Cultural Exchange	Portland	Preserve Culture & Create Programs	\$7,500
Children's Museum of Maine	Portland	Kindertravel	\$4,000
Community Health & Counseling Services	Bangor	School Dance Program & After school Programs	\$7,500
Cultural Resources, Inc.	Rockport	Develop a Traditional Arts Traveling Exhibition	\$7,000
East End Children's Workshop	Portland	A Company of Girls- Arts Festival	\$7,484
Eastern Maine Development Corporation	Bangor	Native Arts at the National Folk Festival 2003	\$7,500
Ellsworth School Department	Ellsworth	Mentorships with Artists & Students	\$7,500
Good Will Hinckley	Hinckley	Legacy of Maine Farming	\$4,021
Haystack Mountain School of Crafts	Deer Isle	Adult Mentor Program	\$5,430
L/A Arts	Lewiston	Production of a Somali Play	\$7,500
Lark Society for Chamber Music	Portland	Portland String Quartet Residency	\$6,000
Maine Acadian Heritage Council	Madawaska	Rug-braiding Demonstrations - Acadian Festival	\$3,100
Maine Indian Basketmakers Alliance	Old Town	Tribal Community Basketry Workshops	\$7,500
McLaughlin Foundation	South Paris	Discovery Research Directory	\$7,500
MSAD #55	Hiram	4th Grade Community Interviewing Art Project	\$5,360
MSAD #9	New Sharon	Nordica Trio & Gia Comolli Series Commission	\$7,500
Penobscot Indian Nation	Old Town	Training Program for Tribal Members	\$5,550
Penobscot Theatre Company	Bangor	Shakespeare Acting Workshops	\$7,500
Portland Conservatory of Music	Portland	Noonday Concerts Series	\$5,000
Portland Museum of Art	Portland	Artists eXchanging Ideas with Students - AXIS	\$7,500
Portland West	Portland	After School Programs Series	\$7,500
Union of Maine Visual Artists	Brooksville	Archival Documentary Video Series	\$7,500
Watershed Center for the Ceramic Arts	Newcastle	Mudmobile Visits to Presque Isle & Caribou	\$7,500
WMPG Radio	Portland	"Blunt" Youth Radio Project	\$7,500
			\$202,945

Governor's Awards for Arts Accessibility

Farnsworth Art Museum & Wyeth Center	Rockland	Professional ADA Consultant	\$10,000
Maine College of Art	Portland	Compliance of ADA Report	\$10,000
Maine Maritime Museum	Bath	Improved Signage & Access	\$10,000
Portland Museum of Art	Portland	Production of Audio Tour for Hearing Impaired	\$10,000
Portland Stage Company	Portland	Support for Access Issues	\$10,000
			\$50,000

Center for Maine Contemporary Art	Rockport	Education Program for Contemporary Artists	\$10,000
Maine Writers & Publishers Alliance	Bath	Workshops, Outreach & Newsletters	\$10,000

Applicant	City	Title	Grant
A Joint Grant Program with the Maine Humanities Council			\$20,000

\$28,680

\$34,500

\$37,000

\$21,000

 2003 grants list

\$20,000

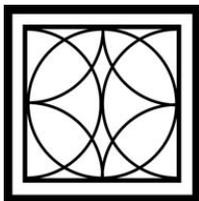
\$10,635

\$38,393

\$1
45,843

\$5,000

2003 Grants Total: \$623,996



MAINE
ARTS
COMMISSION

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Augusta ME 04333-0025

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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 / 504/ADA Coordinator
- 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.



2003 Annual Report Contents:

SPECIAL SECTION ON THE BLAINE HOUSE CONFERENCE
ON THE CREATIVE ECONOMY

WHAT'S ALL THE BUZZ ABOUT?

EASTPORT TURNS TO THE ARTS TO REVIVE ITS ECONOMY

BOOTHBAY OPERA HOUSE ALIVE ONCE AGAIN

ART TEACHER NAMED MAINE TEACHER OF THE YEAR

TRACKING FELLOWS: WILLIAM POPE.L

25TH ANNIVERSARY OF THE PERCENT FOR ART ACT

FOLKLORISTS ASSIST DISCOVERY RESEARCH PROJECTS

NEWS FROM THE NATIONAL ENDOWMENT FOR THE ARTS

UPCOMING GRANT DEADLINES

LIST OF 2003 GRANT RECIPIENTS