

Fall 2005

MAINEARTS

COMMISSION

Mag

The official publication of the Maine Arts Commission

"building Maine communities through the arts"

On Their Own:
The American Folk
Festival in Bangor

"Early mornings
are the best time
of the day..."

Maine Arts
Commission's
Summer Institute
for Arts in Education
Professional
Development



Portland
Intermodal
Percent for Art

MatchBook.org
Takes the
Performing Arts
Community
by Storm

Three Individual
Artist Fellowships
Honor Artistic
Excellence

2005 Annual Report Issue



MAINE ARTS COMMISSION

building Maine communities through the arts

GENERAL OFFICE NUMBERS



207/287-2724
Direct Auto Attendant
207/287-2725 – Fax



877/887-3878
NextTalk/TTY

MAILING ADDRESS

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

CREDITS

MAINE ARTS COMMISSION
Publisher

ERICSON & MITCHELL DESIGN
Graphic Design/Project Management

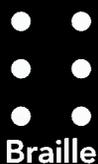
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MAINEARTS.com

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ADMINISTRATIVE STAFF

ALDEN C. WILSON
Director
alden.wilson@maine.gov
207/287-2720
NextTalk User ID: alden.wilson

BRYAN W. KNICELY
Assistant Director &
Accessibility Coordinator
bryan.knicely@maine.gov
207/287-2714
NextTalk User ID: bryan.knicely

REBEKAH LEADBETTER
Office Manager
rebekah.leadbetter@maine.gov
207/287-6571
NextTalk User ID: becky.leadbetter

PROGRAM STAFF

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

JEFFREY HOPE
Community Relations/
Public Information Associate
jeffrey.hope@maine.gov
207/287-6746
NextTalk User ID: jeffrey.hope

KEITH LUDDEN
Community Arts &
Traditional Arts Associate
keith.ludden@maine.gov
207/287-2713
NextTalk User ID: keith.ludden

DONNA MCNEIL
Contemporary Arts & Public Art
Associate
donna.mcneil@maine.gov
207/287-2726
NextTalk User ID: donna.mcneil

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

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

OTHER CONTACTS

LYNN ERICSON
Publications Coordinator
207/929-4226

DEB WHITNEY & PETER WHITNEY
Exhibition Coordinators
207/780-0700

ON THE COVER

THE ROMANCE OF TRAVEL
TRACKS,
TONEE HARBERT.

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Letter from the Director

It is no surprise to readers for us to speak about funding for the arts in difficult times. This month's column is designed to provide information on a more specific strategy that the Maine Arts Commission will be working on in the coming months.

State funding remains challenging and we will advocate for ongoing support of Maine Arts Commission programs. Even with state government reductions, the Maine Arts Commission to date has received fewer budget cuts than other agencies. In addition, we will continue to seek special funding. Significantly, on November 8, Maine voters approved \$1 million in bond issue funds for arts and historical facilities, museums and libraries.

By the end of the calendar year, we will announce how much will be available for arts organizations from the bonds funds. Moreover, we continue to advocate for resources from as many state sources as possible. The creative economy initiative not only helps to create an atmosphere for greater funding for the arts and culture, but it also delivers. For example the Midcoast Magnet has received \$25,000 as start up challenge funding from the Department of Economic and Community Development. The department is also directing communities to consider creative economy proposals for community development block grants.

We are also increasing our efforts to ensure that as many National Endowment for the Arts grants as possible are awarded to Maine. These grants may come to the Maine Arts Commission to be redistributed or may be awarded directly to artists and arts organizations. I am convinced that new funding may be achieved for arts in education after school programs and other educational initiatives. I know that by working with Discovery Research communities and the new creative economy organizations, a strategically placed proposal could bring support for the interconnections among Maine's community arts endeavors. Maine's preeminent internationally known schools in the visual arts, music and dance are also competitive on a national level for individual funding and for joint projects. We believe planning collaborative proposals among arts institutions and organizations of all kinds will yield results. Finally, although deadlines are tight, we will get word to you as soon as we learn of new National Endowment for the Arts initiatives such as "American Masterpieces."

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.

While the state's major cultural institutions with grant writing staff may not need the Maine Arts Commission's help in developing proposals sent to the National Endowment for the Arts, please remember that we are always available to help any organization or artist with letters of support or calls to endowment program staff. Moreover, we are seeking funding from other federal agencies. For example, we are currently assisting the St. John Valley with a major cultural proposal for the US Department of Agriculture. (Yes, USDA funds the arts and in a significant amount.)

The Maine Arts Commission will continue its policy vis-a-vis private funding for the arts, namely we will not submit proposals to private funders should any proposal conflict with those applications from the arts institutions and artists we are here to serve. However, we will research proposals that only stand a chance of national foundation funding if they are presented from a statewide perspective. Finally, when appropriate, we will assist local projects with statewide, regional or national significance. An example is Portland's Oceangate project for the new ferry terminal. We have utilized a modest \$35,000 Percent for Art commission for a design fee that has been a catalyst for a large installation of several hundred thousand dollars.

Some of you know that over the past two years we have restructured our staff to be of greater assistance with financial development but it bears repeating. Kathy Ann Shaw, our grants and arts development associate, has now refigured the grants system that awards over \$550,000 annually. We have also created an e-GRANT system that allows you to submit applications online. Now Kathy's attention, and the Maine Arts Commission committee's attention, is directed to the development side of her responsibilities and we look forward to working with you to increase arts funding for Maine.

In closing, please join me in welcoming Jeffrey Hope as the Maine Arts Commission's community relations/public information associate. Jeffrey, whom you will read about elsewhere in the *MaineArtsMag*, comes to us after a three year sojourn reporting television news in Alaska. We are glad Jeffrey is with us and has returned to his native state.

As always, let me hear your questions and concerns. My direct contact information is located on page two.

ALDEN C. WILSON
 Director



A Trip to "the Valley"

A Message from
John M. Rohman, Chair

This past July, I had the real pleasure of visiting the St. John Valley. I must confess that although my WBRC Architects-Engineers business takes me to Aroostook County a couple of times a year, I always do the quick trip—195 to Houlton, stay on Route One to Fort Fairfield or Van Buren, jump back in the car and head home—never once getting off the major highways.

This time that very same trip took me to what seemed like a different world. I had a great tour of the new vibrant arts community in Houlton, took a slow drive through New Sweden over spectacular rolling hills, had the standard moose siting, spent the night in St. Agatha on Long Lake and had a great day in Madawaska after an early morning cup of coffee with Don Cyr in Lille.

The purpose of the visit was a creative economy presentation in Madawaska, but Mike Eisensmith, with Northern Maine Development Commission, (Yes, development!) wanted us to tour the arts activity in Houlton. After a walk over the new welcoming pedestrian bridge, we focused on private studios, Southern Aroostook Cultural Arts Project, the renovated theatre, and many active shops and quality restaurants. The next day the stage was set with visits to the Musée Culturel du Mont-Carmel in Lille, the

Madawaska Historical Society and lunch at Café De La Place before the creative economy forum.

Frankly, the forum was fantastic but the 24-hour build up was just as exciting. I guess that is what I am discovering as I travel. For the creative economy, Maine is extremely rich with location specific arts and culture. It takes a trip like this one to really get a sense of each area and to appreciate it.

After our recent visit, the *Bangor Daily News* printed a letter from Elizabeth Jalbert Pecoraro of Fort Kent. She said it well when she wrote, "The idea behind a creative economy is not asking valley towns to give up their unique identities but to respect their individual diversity, authenticity and creativity. More importantly, current research now reveals the explosive idea that communities which recognize, support and promote their culture, i.e., art, language, music, cuisine and natural beauty, have now been identified as essential components in the equation for a healthy economy."

Clearly "the valley" gets it! Special thanks to Don Cyr, Susan York, Audry Zimmerman and Fred Ventresco for helping me see it first hand, and none of this would be possible without the fantastic planning of Sheila Jans.

JOHN M. ROHMAN
 Chair



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JESSICA TOMLINSON, Portland
REBECCA WELSH, Rumford
STEPHEN WICKS, Orono

Who's New

New Maine Arts Commission Members Named

Five new members join the Maine Arts Commission this year. We welcome Lee Griswold, Noah Keteyian, Donald Sharland, Jessica Tomlinson and Rebecca Welsh.

LEE GRISWOLD, Auburn

Lee is perhaps best known for his real estate development work on projects such as The Hilton Garden Inn Auburn Riverwatch. However, Lee has always had an interest in the arts. He sits on the boards of Museum L-A and L/A Arts. He is a past president of the Community Little Theater in Auburn and sings with the Androscoggin Chorale. He is also a member of the Actors Equity Association, the Screen Actors Guild and the American Federation of Television and Radio Artists.

NOAH T. KETEYIAN, Rockland

Noah splits his time in Rockland between two very different jobs. Together with his wife Jessica, the couple own *Cozy Deluxe*, a high-end design and manufacturing company that sells home furnishings and fashion accessories. Noah is also the director of Midcoast Magnet, a grass roots nonprofit organization focused on economic development in midcoast Maine, using the creative economy model. Noah is the former owner of *Hip House*, a home store in Portland and has worked as the Regional Manager for Monroe Salt Works. He has served on REALIZE!Maine, the Governor's initiative to address youth migration, in which Noah assisted in creating recommendations on how to help young adults work and thrive in Maine. Noah is also an accomplished violinist and vocalist.

DONALD SHARLAND, Saco

Don brings a number of talents to the Maine Arts Commission, including an expertise in elder care facilities and their operations. He is the executive director of the Dyer Library/Saco Museum in Saco and is the former director of senior housing for the Maine State Housing Authority and executive director for Wardwell Home for the Aging. Don has led successful fund raising efforts in the Biddeford-Saco area. He has also been recognized many times for his volunteerism and public service efforts including the Jefferson Award and Rotarian of the Year at the Biddeford-Saco Rotary Club. Don holds a MSW degree in Community Organization & Social Planning from the University of Connecticut and a BA in journalism from the University of Maine.

JESSICA TOMLINSON, Portland

Jessica is the director of public relations at Maine College of Art in Portland where she is in charge of marketing and advertising for the college as well as media relations and community outreach. She has also worked in the marketing department for the online division of the *Portland Press Herald/Maine Sunday Telegram* at MaineToday.com. Prior to that, she served as the community coordinator and as a news assistant for MaineToday.com. She is also the founder of the Portland Artists Dwelling and Studios, an organization dedicated to finding affordable housing for artists in Portland. Jessica is the vice-president of Portland Arts and Cultural Alliance and is currently serving on the community relations/public information committee for the Maine Arts Commission. Jessica holds a monthly forum in conjunction with SPACE Gallery in Portland. Creative Conversations addresses issues affecting the creative community. She also serves on the Governor's Creative Economy Council.

REBECCA B. WELSH, Rumford

Rebecca is a professional writer. She writes a weekly column for the *Rumford Falls Times*, "Arts in the Valley", and recently founded Willow Brook Farm, a writer's workshop. Before taking on writing as a full time profession, Rebecca served as the community arts coordinator for the River Valley Healthy Communities Coalition in Rumford. She is the former executive director of the Maine Performing Arts Network in Orono and has worked as both the marketing director and development director of PCA Great Performances in Portland. In October, her first essay was published in *Echoes* magazine entitled *Trees: An Island of Wildness*. Rebecca has an MFA in creative writing from the University of Southern Maine's Stonecoast MFA Program.

Maine Arts Commission Hires New Community Relations/Public Information Associate

JEFFREY HOPE, formerly of Bangor, has been selected as the new community relations/public information associate for the Maine Arts Commission in Augusta. As a respected journalist, Jeffrey has 15 years experience in the television news business with over 12 years at WABI-TV in Bangor, covering a wide range of issues across the state. He has just returned from three years of news reporting at the number one rated KTUU-TV in Anchorage, AK. Since 1987, Jeffrey has received numerous awards for excellence in news writing, reporting, photography and most recently, for reporting on the arts.

Jeffrey has been a professional musician, playing drums in jazz and rock groups while simultaneously earning an associate of science degree in jazz and contemporary music from the University of Maine at Augusta. At one

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What's New



time, he considered a career in professional storytelling and performed at the Down East Storytellers Festival. In 1990, Jeffrey began his career in the news business by earning a BS degree in journalism and mass communications at Emerson College in Boston.

“Jeffrey’s unique combination of talents and love of the arts makes him well suited for this position,” said Alden C. Wilson, director of the Maine Arts Commission. “He’ll be a great asset with his ability to reach out to the arts community and help to tell their stories.”

“Many of my favorite days in the news business were spent interviewing artists or covering educational arts programs in central Maine,” Jeffrey added. “I’m thrilled to be working for an agency that works full-time to promote the arts.”

Contact Jeffrey directly at 207/287-6746 or at jeffrey.hope@maine.gov.

PHOTO BY JUSTIN FREEMAN.

MaineArtistAccess Evolves

The Maine Arts Commission is announcing the evolution of the juried roster of artists to an open registry in order to better serve all Maine artists. In the future, all artists who choose to do so may log on to www.MaineArts.com and self subscribe, linking their own websites to the Maine Arts Commission’s website, eventually adding imagery, to form the new and broadly defined MaineArtistAccess. This change is in response to numerous communications with the artist community and an analysis by those on the contemporary arts development committee.

Furthermore, technology enables artist and audience to engage directly with each other. A regional website for artist/presenter exchange, www.MatchBook.org intends to expand to visual and literary artists. For further information please visit MatchBook.org.

Carol Trimble Honored

Carol Trimble, executive director of the Maine Alliance for Arts Education has been elected as one of eight members to the National Leadership Committee of the Kennedy Center Alliances for Arts Education Network (KCAAEN) in Washington, DC. She was elected the New England representative at the KCAAEN Annual Leadership Meeting in the nation’s capital.

Trimble will serve as a conduit for communication between the Alliances of New England and other state alliances.



Hurricane Katrina Relief

From the very first days of the disaster, the Maine Arts Commission has worked to keep you updated on all relief efforts related to artists and arts organizations affected by the hurricane. Please go to MaineArts.com for the most up to date efforts going on in Maine and across the country.

Employee of the Year

Congratulations to Becky Leadbetter, the Maine Arts Commission’s employee of the year. Becky is the agency’s office manager and was recognized this past September at the Blaine House along with Governor Baldacci and Bryan W. Knicely, the assistant director & accessibility coordinator of the Maine Arts Commission, who was recognized two weeks later as 2005 manager of the year.



MatchBook.org

Taking the performing arts community by storm

This fall, a new online resource could take New England’s performing arts community by storm. MatchBook.org, a directory of performing artists, venues, and presenting organizations is an “online cultural marketplace” that connects artists with communities by matching New England’s performing artists with the theaters, community centers, libraries, schools, galleries, clubs and coffeehouses that hire or book them to perform.

Performing artists from any of the six New England states can create an in-depth ‘profile’ on the site that includes a description of their work, photographs, fees, references, credentials and streaming audio and video samples of their work. “A primary goal of MatchBook.org is to help New England’s performing artists market themselves more broadly and get more work,” said Adrienne Petrillo, program manager at New England Foundation for the Arts (NEFA), the lead partner on the project.

The one feature with a cost attached is the streaming audio and video option—which is available for a modest fee.

MatchBook.org also strives to demystify the process of hiring an artist, which can be intimidating or unfamiliar to those not used to working with performers. The language and search tools on the site are designed to make it easy to find an artist that meets the user’s needs, and then book that artist for a performance. A library of resources and help topics like “How to Write an Artist’s Contract” and “Tips for Marketing a Live Performance” will also be available.

The Maine Arts Commission is a primary partner on the MatchBook.org project, working with NEFA, the Massachusetts Cultural Council and the state arts agencies of Connecticut, New Hampshire, Rhode Island and Vermont. The site was made possible with a Technology Opportunities Program grant from the US Department of Commerce and funding from the Boston Foundation.

For more information, e-mail info@MatchBook.org or call NEFA at 617/951-0010 x 25.

“We’ll be advertising the site to all types of people who hire artists—schools, libraries, clubs, event planners and more. In doing so, we hope to help the talented performing artists from this region get the broad exposure they deserve.”

MatchBook.org is a “one stop shopping” experience for anyone interested in hiring performing

artists. It will include music groups, singers, storytellers and other spoken word artists, actors, theater groups, literary artists and dancers.

Additionally, managers of performance spaces can list their facility, its features and rental fees in MatchBook.org’s venue directory. The site also provides an events calendar with professional development opportunities such as conferences and workshops in the region. It will also feature a “classifieds” section which will serve as an open forum for the arts community to post notices ranging from “rehearsal space for rent” to “band seeks lead guitarist.”

And one more thing. It’s nearly all free.

“We wanted to make MatchBook.org as accessible and user-friendly as possible,” said Petrillo, “so we made virtually the entire site free to users.”

MaineTraditions.org

Visitors to the internet have a new place to find out more about Maine artists and Maine traditions. The Maine Arts Commission has launched *MaineTraditions.org*.

MaineTraditions.org is an interactive site with audio interviews and photographs of Maine tradition bearers and contemporary artists. It is a venue to learn more about traditional music, basket making and foodways in Maine, as well as contemporary painters and fiber artists. Each story contains insightful audio clips and photographs illustrating the artists’ work and their connection to their art. Visitors to the site will hear the artists and craftspeople talking about their work and about working in Maine.



Calendar

GRANTS CALENDAR FISCAL YEAR 2006

January 6, 2006	Good Idea Grant
March 3, 2006	Letter of Intent, Discovery Research Cultural Facilities Accessibility Grants
April 7, 2006	Good Idea Grant Discovery Research Sustaining Traditional Arts in the Community
April 14, 2006	Artists in Maine Communities
May 5, 2006	Traditional Arts Apprenticeships
May 12, 2006	Partners in Arts & Learning
June 9, 2006	Individual Artist Fellowships
June 30, 2006	Letter of Intent, Arts Service Partners Partnership Agreement

Guidelines can be found at www.MaineArts.com/grants/index.shtml

MAINE ARTS COMMISSION COMMITTEE MEETINGS

Arts Accessibility
March 30, 2006
June 16, 2006

Arts Development
April 13, 2006
June 16, 2006

Arts in Education
January 6, 2006
June 16, 2006

Community Arts & Traditional Arts
February 9, 2006
May 5, 2006
June 16, 2006

Community Relations / Public Information
January 19, 2006
April 4, 2006
June 16, 2006

Contemporary Arts
January 17, 2006
June 16, 2006

Public Art
January 24, 2006
June 16, 2006

Arts Service Partners
January 11, 2006 Portland
April 5, 2006 Augusta
July 19, 2006 Augusta
October 11, 2006 TBA

MAINE ARTS COMMISSION MEETINGS

9:00 a.m. - 5:00 p.m.

Friday, February 10, 2006 - location TBA
Friday, June 16, 2006 - location TBA
Friday, October 20, 2006 - location TBA
Friday, March 9, 2007 - location TBA
Friday, June 15, 2007 - location TBA

EXECUTIVE COMMITTEE MEETINGS

2:00 p.m. - 4:30 p.m.

Maine Arts Commission, Augusta

Thursday, January 19, 2006
Thursday, April 13, 2006
Thursday, August 17, 2006
Thursday, December 7, 2006
Thursday, February 8, 2007
Thursday, April 12, 2007

Portland Intermodal Percent for Art: Tonee Harbert and Shoshannah White

“We created this body of work with the idea of piecing together fragments of travel imagery to prod people's memories and fuel their excitement about travel.”

— SHOSHANNAH WHITE



Taken the bus from Portland recently? The train? If so, perhaps you have noticed that the terminal and the tramway have been graced with exceptionally refined, romantic portraits of travel. A new facility, Portland Intermodal, located off Congress Street in Portland, Maine, represents a collaboration among the Maine Department of Transportation (MDOT), which generated the Percent for Art monies, Concord Trailways and Amtrak. After due process, the proposal of Tonee Harbert and Shoshannah White, *The Romance of Travel*, was selected by a committee consisting of a representative of Concord Trailways, MDOT and Portland art gallery owners.

This was the first time Sue Moreau from the Maine Department of Transportation was involved in the selection of art through the Percent for Art process and she is delighted with the outcome. Moreau said “Art always adds emotion and life to a project. Through the Harbert/

Percent for Art



Swimming photo courtesy of Maine Historical Society.

White piece we were able, without words, to illustrate the collaborative nature of the project—a rare instance of two businesses in direct competition with each other, successfully coming together in a shared space.”

Shoshannah White, speaking for the team, reflects on the project as “an opportunity to seek out and experience the beauty of the northeast. We created this body of work with the idea of piecing together fragments of travel imagery to prod people’s memories and fuel their excitement about travel.”

The Percent for Art project at the Portland Intermodal facility perfectly exemplifies the power of art, its capability to bring people together, expand understanding, give a voice to complex subjects and simply be beautiful.

THE ROMANCE OF TRAVEL, TONEE HARBERT AND SHOSHANNAH WHITE,
ALL PIECES DIGITAL C-PRINTS ON ALUMINATE, 48" x 48", 2004.

FACING PAGE, (LEFT) *TRACKS* BY TONEE HARBERT.
(RIGHT) TONEE HARBERT AND SHOSHANNAH WHITE.
THIS PAGE, (LEFT) *ROAD* BY SHOSHANNAH WHITE.
(RIGHT) TONEE HARBERT AND SHOSHANNAH WHITE.

To view these images in color, please visit



Percent for Art



PHOTOS BY SHOSHANNAH WHITE.

To view these images in color, please visit

 MAINEARTS.COM



2005 Individual Artist Fellowships Honor Artistic Excellence

The Maine Arts Commission's Individual Artist Fellowship program honors excellence among visual, performing and literary artists in Maine. This year, for the second year in a row, one artist in each field was selected for a fellowship and awarded \$13,000. The sole criterion for the fellowship is artistic excellence. It is the agency's most prestigious individual artistic award.



Lance Edmonds, Kennebunk, Maine, 2005 Performing Arts Fellow.

Performing Arts: There were 28 submissions in the performing arts ranging from mime to new media. Verna Bloom, actress, David Dorfman, choreographer/dancer/musician and Mosanabu Masikemiya, musician and Director of the Arcady Music festival graciously and astutely served as jurors. With some interesting discussion regarding the apples to oranges construct of the fellowship and if film was indeed a performing art or more aptly a visual art, they agreed the film submission of Lance Edmonds was the most compelling and artful.

Lance was born and raised in Maine and in 2004 graduated from New York University's Tish School of the Arts where he received numerous accolades. His thesis film, *Vacationland* was named winner

of the 2004 Warner Brothers Film Production Award as well as the Clive Davis Award for music in film.

In June of 2004, Lance's film *The Paperboy* was nominated for a Wasserman King Foundation award and a screening before the Director's Guild of America. *The Paperboy* also won Best Actor (Morgan Montalvo) and *Morning Glories* garnered an Outstanding Achievement in Cinematography award at the First Run Film Festival. In 2002, Lance studied directing with Russian filmmaker Boris Frumin in France and in 2001, won the Stephen J. Hawkins Sound Image award for his work with sound design.

Lance has worked on feature films alongside such acclaimed Indie directors as Todd Solondz (*Welcome to the Dollhouse, Happiness*) and Jim Jarmusch (*Dead Man, Mystery Train*) and most recently, *Broken Flowers* with Bill Murray and Sharon Stone, which won the Grand Prix at the 2005 Cannes Film Festival. Additionally in 2005, Lance received the Jane Morrison Award administered by the Maine Community Foundation.



Meredith Hall, Pownal, Maine, 2005 Literary Fellow.

Literary Arts: There were 82 applications in the literary arts. Jurors, in all cases are from out of state and exemplary in their fields. They blind review all submissions. Major Jackson, Abby Fruct and Arthur Bradford read 82 applications and came to consensus on a piece of creative non-fiction, *Without a Map*, written by Meredith Hall of Pownal, Maine. Meredith is assistant director of the writing program at the University of

New Hampshire and recipient of a Pushcart Prize and the Gift of Freedom Award from A Room of Her Own Foundation among others. She is a graduate of Bowdoin College with high honors and awards. The following is an excerpt from *Without a Map*.

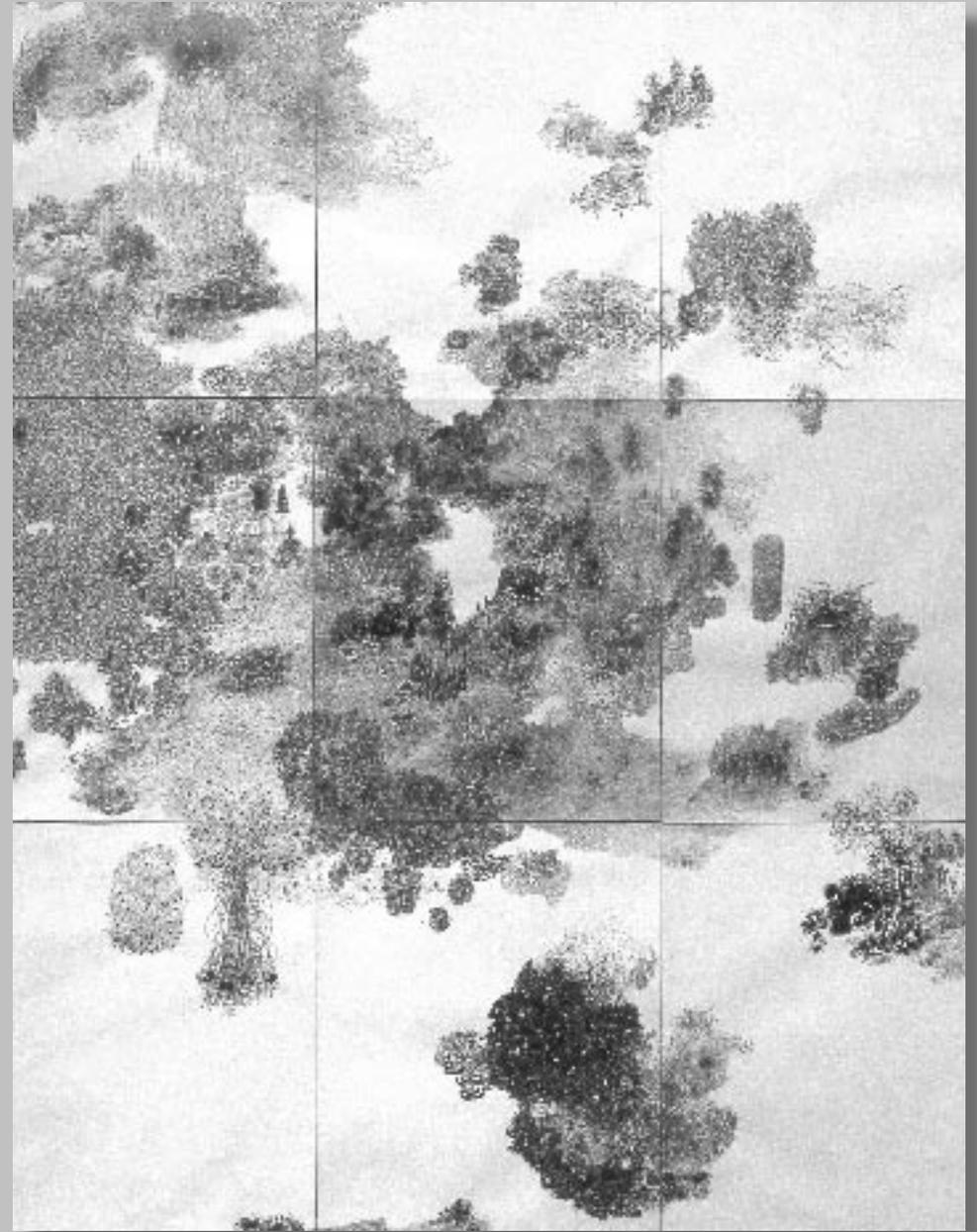
It is my birthday. I want ritual. This place in Lebanon is called Jbeil, "the beautiful place." I wash slowly in the Mediterranean Sea at dawn, dipping my head back into the cool, still water, an anointment. I wash my dress, and sit for the rest of the day on a long smooth ledge which falls away into the water. I have been feeling the silence acutely, the absolute lack of attachment. It frightens me, because I know I have slipped into the deepest current and may not come back. But I like the narcotic of walking and will not stop. I know the roads to Damascus and Latakia and Tyre. The walking claims ground as mine, and I am as much at home here as I have been anywhere since I was sixteen.

Between me and my mother, me and my father, me and my castaway child, beyond this quiet sea, is the dark and raging Atlantic. The sun on the Mediterranean stuns the mind. I am blank. I am here, in this beautiful place. I am twenty-three. I am alone. I have nothing.



Andrea Sulzer, Brunswick, Maine,
2005 Visual Arts Fellow.

Visual Arts: The 58 applications in the visual arts were reviewed by Robert Gober, Sarah McEarnery and initially, Judy Pfaff who was later replaced by Linda Earle because of the loss of a dear friend. Jurors were sent the materials in advance of the meeting, reviewing the images again and again before finally selecting Andrea Sulzer for the award. Andrea has recently returned to Woolwich, Maine from Glasgow, Scotland where she completed an MFA at the Glasgow School of Art. Sulzer began her accumulation of academic credits at Smith College where she majored in fine arts. She holds a BA in French from New York University, an MA in English as a Second Language from Columbia University, an MS in Forest Biology from the University of Maine and has attended the Skowhegan School of Painting and Sculpture. She has exhibited her work around the world and will mount an exhibition at the State House in Augusta this winter.



(LEFT) *ONCE I THOUGHT I SAW YOU*,
GRAPHITE ON PAPER, 36" X 30", 2003.

(BELOW) *HEAD*,
CHARCOAL ON PAPER, 39" X 35", 2004.



(ABOVE) *POINT ME IN THE DIRECTION HOME*,
INK ON PAPER, 180" X 48", 2003-2004.

Maine Arts Commission's Summer Institute for Arts in Education Professional



"Literature, music, theater, the visual arts, media, film, photography and dance reveal aspects about ourselves, the world around us and the relationship between the two."

SUSAN A. GENDRON
COMMISSIONER OF EDUCATION

Arts educators understand the value of what they do for Maine's children. But when budgets are tight and the arts often seem to be first on the fiscal chopping block, it can feel like the message is not always getting through. Do parents and administrators think of the arts as "nice, but not really necessary?" And what is the state's view?

On a warm August day in Waterville, a classroom of Maine teachers heard the answer.

"Arts are a window on the world in the same way that science helps us see the world around us," Susan A. Gendron, the state's Commissioner of Education told the group. That sounded encouraging coming from the top, but it got better.

"Literature, music, theater, the visual arts, media, film, photography and dance reveal aspects about ourselves, the world around us and the relationship between the two," she said.

Gendron was the keynote speaker at a first of its kind professional development workshop held for four days this past August on the Colby College campus. The Maine Arts Commission's Summer Institute for Arts in Education Professional Development was created to help teachers and artists become advocates for the arts while also finding new ways to incorporate the arts into an entire school's curricula.

Gendron's speech turned out to be more than just encouraging, it also came with news. Not only does the Commissioner of Education believe the arts can help in a child's overall academic performance, the state plans to hire a visual and performing arts consultant who will work specifically on helping teachers create a curriculum that incorporates the arts. "The arts," Gendron told the group, "can also help children improve their creativity, problem solving and even teamwork skills."

In all, 22 teachers attended the program, but their message will spread. Part of the program calls



for holding workshops in their own regions across the state. These institute trained artist-educators will teach other professionals how to develop standards-based teaching in and through the arts.

While some found workshops in dance, music, movement/theatre and visual arts gave them new ideas that they can use right away in the classroom, other teachers and artists said networking with professionals was just as valuable.

By running more of these professional development workshops across the state, the Maine Arts Commission intends to involve partners in a new training system that will make professional development in all the arts more uniformly and equitably accessible to both classroom teachers and arts specialists. During the 2005-2006 school year, the teachers will offer the why's and how's of teaching the arts through the curriculum in an interdisciplinary approach in two workshops at designated regional sites. The workshops will include at least two arts disciplines to be integrated with other subjects. The workshops will be

Development *“Every civilization needs arts education, not to create great artists but to create great citizens.” — ISAAC STERN*



Teachers and artists attended dance and physical theater workshops and learned improvisation can be a powerful learning tool in the classroom.



scheduled to take place at school systems, arts organizations, and other locations throughout the state.

The Maine Arts Commission encourages all school administrators to make professional development in the arts more accessible to classroom teachers in their regions by participating in this regional workshop series. Interdisciplinary instruction that includes the visual and performing arts improves learning in all content areas. Do not miss this opportunity for teachers and administrators to take advantage of this valuable training through the Maine Arts Commission's Arts in Education Professional Development program.

For more information about the Maine Arts Commission's Summer Institute for Arts in Education Professional Development or the Professional Development Regional Workshops series contact: Paul Faria at 207/287-2790 or paul.faria@maine.gov.

(TOP LEFT) DIANE NOBLE, MAXINE MARQUIS, KIMBERLY KENT, GROUP (D'ARCY ROBINSON, DIANE NOBLE, JUDITH MORRISON, MAXINE MARQUIS).

(LEFT) GROUP (ERMA COLVIN, GEORGI THOMPSON, MAXINE MARQUIS, DIANE NOBLE).



On Our Own Celebrating tradition

What can Bangor possibly do for an encore after three years of the National Folk Festival? For three days this past August, many of us saw and heard the answer, The American Folk Festival on the Bangor waterfront. The National Folk Festival moves on to Richmond, Virginia this year, but the American Folk Festival stepped in to take its place, keeping the music going and showcasing the traditional arts of Maine. This year, Bangor proved it can keep the momentum going as thousands of eager visitors crowded the city's waterfront, restaurants and hotels. And once again, the bands delivered.

When Quebec musician Benoit Bourque wasn't playing the button box or the bones he made traditional step dancing look effortless. Not your style? Wait a few minutes and the pulsing sound of Cuban music had many in the crowd trying their own dance steps. The festival may not have had every beat from every corner of the world, but at times it felt like it.

This year's festival also included a focus on immigrant cultures, with a tent that featured immigrants telling their stories. Another tent lured in visitors as the aroma of well prepared traditional foods filled the air. Organizer Pauleena MacDougall says she could look at the crowd and see some of the same cultures that were being celebrated by the presenters.

"You look around and everyone is having fun. It's a joy to see that kind of happiness and see families really enjoying themselves in a multi-cultural environment." She said the performers enjoy coming to Bangor because they are well treated, and would

not be surprised if the festival led to more diversity in the Bangor area.

As planning began for this year's festival, organizers Heather McCarthy and Pauleena MacDougall waited to see if the community would still support the festival financially. Would they be able to raise enough money? Would the crowds still come?

"We didn't know if people were going to come because it wasn't the national festival," said McCarthy, "We had hoped, but we weren't sure. As it started to get closer, we realized that people didn't care what it was going to be called." In all, nearly 150,000 attended the festival, up 15,000 from last year. Both McCarthy and MacDougall said this year's festival felt smoother than previous years. "We realize that we know what we're doing now. We can do this." MacDougall said.

One thing that helped—a small army of dedicated people. Eight hundred people volunteered at the festival, also an increase from last year.

"That's what is going to give this event longevity," said McCarthy. The volunteers do everything from helping to set up, to assisting performers, to getting water to the tents."

The American Folk Festival is still working with the National Council for the Traditional Arts, which produces the National Folk Festival. That partnership, which includes technical assistance, sound engineering and site design, will continue for three years. The council continues to assist with programming, but American Folk Festival organizers now have more to say about the



(FACING PAGE) BENOIT BOURQUE, *LE VENT DU NORD*.

(THIS PAGE CLOCKWISE FROM TOP) NICOLAS BOULERICE, *LE VENT DU NORD*,
ERICA BROWN, DON ROY, AKTA SPELMAN, BENOIT BOURQUE.



selection of artists for the festival, and there is more freedom to work with regional culture. Festival organizers also have more leeway to bring back some of the artists who are particularly well received by the large crowds.

For the next few years, the festival will not change much, with performers coming from all over the country.

“We liked what happened the last three years. It was a formula for success, and we decided not to mess with it just yet,” said McCarthy. There were some changes this year, though. The site has grown more spacious, and additional walkway and railings along the Penobscot River added to the aesthetics of the site. The added space helped with the flow of visitors. Next year the city may add more improvements to the Bangor waterfront. “We’re growing along with the waterfront,” said McCarthy.

If the inaugural year of the American Folk Festival on the Bangor Waterfront is an indication, Bangor and festival organizers are confident they can sustain the festival for at least the next few years. The Bucket Brigade—volunteers who work the crowd with buckets for donations—raised \$50,000 this year. A parking fee also helped defray the cost of the shuttle busses that served the festival grounds. MacDougall and McCarthy also credited the Maine Office of Tourism, the city of Bangor, the Maine Arts Commission and the National Endowment for the Arts, as well as corporate support from Eastern Maine Health Care Systems, the *Bangor Daily News* and others with helping to make the first year of the American Folk Festival a success. Festival organizers are not taking much of a break before they turn their attention to next summer. The first planning session for next summer began the day after the festival ended.

“The early mornings are the best time of day...”

Spend a morning scanning the coast of Maine, and you are far more likely than ever before to see a woman at one end or the other of a working lobster boat. It wasn't always that way. When Norma Rackliff first stepped aboard a lobster boat on the coast of St. George she was both a rarity and a pioneer. Forty years later, she still fishes for lobster in the summer, but is content to let her youngest daughter bait each trap.

“I'm the captain, I make my daughter do the hard work,” she laughs.

In the 1950s the wire lobster traps of today had not been invented yet. Lobstering families had to build their traps by hand out of wood, perhaps as many as 100 each winter.

“They had to go out in the woods and cut their own spruce, and saw up their own lumber to make the trap,” Rackliff said.

The netting or “trap heads” that covered the ends of each trap also had to be made by hand using a pair of oversized knitting needles.

“And every fisherman had his own type of head that he wanted knit. There were no two fishermen that would have the same kind of a head.”

Working with twine fastened to a hook on the wall, Rackliff could turn the trap heads out at the rate of about one every 15 or 20 minutes. Rackliff says the task was particularly hard on her hands.

“It would make your fingers raw, you'd have to tape your fingers up, or wear gloves, because that string would rub across, and take the hide right off. When I first started lobstering, the fishermen—the men—didn't think too highly of it. They did not consider it to be a woman's job. And I can remember one fisherman said to me, ‘Well, why ain't you home, makin' an apple pie?’ How things have changed!”

Rackliff says that is not all that has changed over the years. She remembers her first boat built long before the days of fiberglass hulls.

“I think it was a little round bottom wooden boat—can't remember where we got it. And the outboards, they were not that dependable, and I'd have a few wooden traps, and the wooden traps—when you set them in the spring, you'd have to put rocks in them for ballast, so they'd go down and soak up on the bottom.”

And if one of those unreliable outboards failed, she says, you wanted to have a good pair of oars handy.

These days Rackliff refers to herself as a “blueberry fisherman”—she only goes out when the weather is good and the skies are blue.

She also took time off for family over the last four decades. “I raised six kids, and I lobstered in between each child, I guess.” When she wasn't watching the six children, lobstering kept her watchful eyes on the waves just off her bow.

“There's lots of rocks out there, and I swear they move every year. They've all got some paint on them from our boats.” Still, Rackliff says the early mornings are the best time of the day, when the water is calm, and there's plenty to see.

“The ledges out there always have the seals on them. I enjoy watching the seals. Sometimes a bald eagle will be on a ledge. There's always something different.”



Grants

2005

Applicant	City	Title	Grant
ARTISTS IN MAINE COMMUNITIES			
Arts Center at Kingdom Falls	Montville	Support for a contemporary dance residency.	\$3,000
Bangor Folk Festival	Bangor	Support for a textile program featuring Maine's immigrant communities.	\$7,250
Bridgton Public Library	Bridgton	Support for film documentation of community performances.	\$7,130
Bucksport High School	Bucksport	Support for Learning in the Community arts mentorships.	\$7,500
Center for Cultural Exchange	Portland	Support for <i>Unintended Consequences</i> .	\$7,500
Haystack Mountain School of Crafts	Deer Isle	Support for the 2006 Adult Mentor Program.	\$7,350
L/A Arts	Lewiston	Support for the visual literacy project.	\$7,500
Maine College of Art	Portland	Support for <i>Altered Book</i> .	\$7,500
Medical Care Development	Augusta	Support for an integrated arts with hospice care program.	\$7,500
MSAD #55	Hiram	Support for Plows & Bobbins: the Parsonfield Historical Mural.	\$4,720
Museum L-A	Lewiston	Support for the presentation of oral histories and photography exhibition.	\$7,500
Opera House Arts	Stonington	Support for Island Arts Camp.	\$2,000
SPACE Gallery	Portland	Support for Reclaiming Space.	\$7,500
Theater at Monmouth	Monmouth	Support to tour <i>Henry V</i> to underserved high schools.	\$7,500
University of Maine/Farmington	Farmington	Support for Poet's Come to Town.	\$3,218
Watershed Center for the Ceramic Arts	Newcastle	Support for a weekend ceramics workshop.	\$7,500
Waterville Main Street	Waterville	Support for the Community Arts Initiative.	\$6,800
Winter Harbor Theater	Portland	Support to produce <i>Othello</i> for incarcerated boys.	\$6,450
ARTISTS IN MAINE COMMUNITIES SUBTOTAL			\$115,418
COMMUNITY ARTS & HUMANITIES (A joint program of the Maine Arts Commission and the Maine Humanities Council)			
Marada Adams School	Portland	Support for a residency with choreographer Louis Gervais.	\$1,500
Arts Center at Kingdom Falls	Montville	Support for Artists' Lecture Series 2004.	\$1,500
Nathan Clifford School	Portland	Support for the Building Communities through the Arts residency.	\$1,300
Creative Work Systems	Portland	Support for framing and exhibit artwork exploring the history of people with disabilities.	\$1,500
Downeast Heritage Center	Calais	Support for a workshop and demonstration series.	\$1,500

Grants

2005

Applicant	City	Title	Grant
Fiddlehead Center for the Arts	New Gloucester	Support for the 2nd Annual International Art & Cultural Festival.	\$1,500
Franco-American Heritage Center	Lewiston	Support for the Community Heritage Mural Project.	\$1,500
Good Will-Hinckley (L.C. Bates Museum)	Hinckley	Support for <i>The Naturalist as Artist</i> .	\$1,500
History Dome and Art Park, Inc.	Alexander	Support for community photography project.	\$1,500
Independent Transportation Network	Westbrook	Support for a video documentary and photography exhibition.	\$500
Johnson Hall, Inc.	Gardiner	Support for youth classes that explore theater as literature.	\$1,500
Kennebec Land Trust	Winthrop	Support for a landscape painting & conservation lecture series.	\$1,500
Lark Society for Chamber Music	Portland	Support for a residency at Catherine McAuley High School.	\$1,500
Maine College of Art	Portland	Support for educational programs for <i>Living Green</i> .	\$1,500
Maine Jewish Film Festival	Portland	Support for the 2005 Women Filmmaker's Forum.	\$1,500
Milbridge Public Library	Milbridge	Support for <i>We'll Bridge Milbridge</i> .	\$1,290
Mountain Counties Heritage Network	Farmington	Support for Share Your Heritage workshop.	\$1,500
The Museum of African Culture	Portland	Support for the Masquerade Parade.	\$1,500
Nokomis Regional High School	Newport	Support for a high school literature residency focused on <i>Frankenstein</i> .	\$500
North Haven Arts & Enrichment	North Haven	Support for From Shakespeare to Isles, a theater project.	\$1,500
Northern Maine General	Eagle Lake	Support for an oral history residency.	\$1,500
Ogunquit Museum of American Art	Ogunquit	Support for <i>Memories of WWII: Photos from the AP Archives</i> .	\$1,500
Penobscot School	Rockland	Support to adapt the documentary <i>Réveil-Waking up French</i> .	\$1,500
Penobscot Theatre Company	Bangor	Support for education programs for <i>The Crucible</i> .	\$1,500
Piscataquis Community High School	Guilford	Support for a high school drama residency focused on the Roman Empire.	\$500
Portland Public Library/Reiche Branch	Portland	Support for Instituting Art.	\$1,495
Portland Stage Company	Portland	Support for Longfellow's Shorts.	\$1,500
Portland Symphony Orchestra	Portland	Support for Concert Conversations.	\$1,500
Schenck High School	East Millinocket	Support for a high school drama residency focused on <i>To Kill a Mockingbird</i> .	\$500
South Portland School District	South Portland	Support for Analyzing Liberty: a middle school project.	\$1,500
Stearns High School	Millinocket	Support for a high school drama residency focused on <i>Catcher in the Rye</i> .	\$500
University of Maine	Orono	Support for the Wabanaki Transformer's Theater.	\$1,500
Waterville Main Street	Waterville	Support for a week-long community based arts in education pilot.	\$1,500
Whitneyville Library	Machias	Support for a multi-disciplinary residency with local children.	\$300
York School Department	York	Support for a performance & lecture by Mona Golabek.	\$1,500

COMMUNITY ARTS & HUMANITIES SUBTOTAL

\$45,885

Grants

2005

Applicant	City	Title	Grant
DISCOVERY RESEARCH			
River Valley Healthy Communities Coalition	Rumford	Support for a local arts website.	\$5,000
DISCOVERY RESEARCH SUBTOTAL			\$5,000
GOVERNOR'S AWARDS FOR ARTS ACCESSIBILITY			
Eastport Arts Center	Eastport	Support to plan accessibility upgrades.	\$2,000
Johnson Hall, Inc.	Gardiner	Support to plan accessibility upgrades.	\$2,000
Maine State Music Theatre	Brunswick	Support to replace an infrared hearing assistance system.	\$10,000
Watershed Center for the Ceramic Arts	Newcastle	Support to plan accessibility upgrades.	\$2,000
GOVERNOR'S AWARDS FOR ARTS ACCESSIBILITY SUBTOTAL			\$16,000
GREAT IDEAS GRANT			
Nathaniel B. Aldrich	Brooks	Support for Observation Soundscape.	\$1,000
Anne K. Alexander	Windham	Support to purchase equipment to carve of marble, stone and wood.	\$575
Jennifer Armstrong	Belfast	Support to self-publish <i>The Poet's Basket</i> .	\$250
Lucy Barber	Brunswick	Support to pay artist models.	\$500
Louise T. Bourne	Sedgwick	Support to improve digital images of paintings.	\$250
John Bowdren	Pownal	Support to purchase a digital projector.	\$250
Marcie Jan Bronstein	Belfast	Support for lab fees and production of final prints.	\$250
Gordon B. Carlisle	South Berwick	Support to develop a website.	\$500
Crystal Cawley	Portland	Support to produce 30 copies of an artist book.	\$400
Diana Cherbuliez	Vinalhaven	Support for the creation of a marketing website.	\$1,000
Kenneth Cole	Monroe	Support for <i>Operation 21 Prayer Salute</i> .	\$500
Jill Dalton	Portland	Support for a small metals workbench.	\$500
Peter Dembski	Surry	Support for the performance of new work.	\$1,000
Lynn Duryea	Deer Isle	Support to purchase studio equipment.	\$800
Lauren Fensterstock	Portland	Support to purchase a flat file to archive sculptural materials.	\$900
Richard Foerster	York Beach	Support for attendance at the La Napoule residency.	\$1,000

Grants

2005

Applicant	City	Title	Grant
Philip Frey	Sullivan	Support for the training and the equipment to create a digital portfolio.	\$300
Gary M. Green	Portland	Support to complete a portfolio of large Iris Giclee prints.	\$500
Christine Simoneau Hales	Milbridge	Support for a scanner and printer to make prints.	\$500
Carole Hanson	Damariscotta	Support for the purchase of sculpting tools.	\$250
Janice Kasper	Swanville	Support for new work for a one-person exhibition.	\$250
Jeff Kellar	Falmouth	Support for the purchase of paper, ink & a digital tablet.	\$700
Richard Brown Lethem	Berwick	Support to organize, inventory & photograph paintings.	\$500
Margaret E. Libby	Oakland	Support for framing costs for large works on paper.	\$500
Libby Marcus	Portland	Support for a marketing website.	\$500
Nancy Morgan-Barnes	Searsport	Support to develop a series of paintings about local women.	\$200
Elke Morris	Lewiston	Support to professionally print photographic images.	\$500
Meg Brown Payson	Freeport	Support for the creation of an artist book.	\$400
George Pearlman	St. George	Support to purchase camera equipment.	\$500
William Pope.L	Lewiston	Support for research & development of proposed artwork.	\$1,000
Susan Poulin	South Berwick	Support to create a high quality videotape of <i>Franco Fry</i> .	\$500
Nancy Salmon	South Freeport	Support to develop a marketing website for Dance Resource.	\$500
Michael Lane Trautman	Portland	Support for rehearsal time.	\$1,000
Nancy Romines Walters	Wilton	Support to purchase a direct vent heating unit for studio.	\$1,000
John F. Whalley	Damariscotta	Support for the production of new works for a summer exhibition.	\$1,000
Henry Wolyniec	Portland	Support for framing costs.	\$1,000
Sharon Yates	Lubec	Support to paint on site in an agricultural landscape.	\$225
GREAT IDEA GRANT SUBTOTAL			\$21,500
INDIVIDUAL ARTISTS FELLOWSHIP			
Amy Stacey Curtis	Gray	Individual Artist Fellowship.	\$13,000
Tom Myron	Portland	Individual Artist Fellowship.	\$13,000
Maureen P. Stanton	Georgetown	Individual Artist Fellowship.	\$13,000
INDIVIDUAL ARTISTS FELLOWSHIP SUBTOTAL			\$39,000
ORGANIZATIONAL DEVELOPMENT			
Alice James Poetry Cooperative, Inc.	Farmington	Support for governing implementation.	\$2,000
Bates Dance Festival	Lewiston	Support to evaluate role of advisory committee.	\$1,500

Grants

2005

Applicant	City	Title	Grant
Bowdoin International Music Festival	Brunswick	Support for a development specialist.	\$2,000
Center for Cultural Exchange	Portland	Support to facilitate meetings integral to business plan.	\$2,000
Center Theatre	Dover Foxcroft	Support for revision of business plan.	\$1,000
Eastport Arts Center	Eastport	Support to hire a professional theater consultant.	\$1,250
Franco-American Heritage Center	Lewiston	Support for a marketing program.	\$1,000
Friends of Art & Film in Central Maine	Waterville	Support to develop an on-line ticket sales for the Maine International Film Festival.	\$1,750
Maine Highlands Guild	Dover-Foxcroft	Support for a training session.	\$1,500
Maine Indian Basketmakers Alliance	Old Town	Support for a feasibility study of the annual Indian Arts Market.	\$2,000
Medical Care Development	Augusta	Support for the Arts in Healthcare Consultancy.	\$500
Round Top Center for the Arts	Damariscotta	Support for an enhanced communications plan.	\$2,000
Salt, Inc.	Portland	Support for a strategic planning initiative.	\$2,000
ORGANIZATIONAL DEVELOPMENT SUBTOTAL			\$ 20,500
ARTS SERVICE PARTNERS			
Center for Maine Contemporary Art	Rockport	Art Service Organization Partnership Agreement.	\$10,000
Maine Alliance for Arts Education	Augusta	Art Service Organization Partnership Agreement.	\$10,000
Maine Writers & Publishers Alliance	Bath	Art Service Organization Partnership Agreement.	\$10,000
New England Foundation/Arts	Boston	Support for the creative economy initiative.	\$25,000
VSA arts of Maine	Portland	Art Service Organization Partnership Agreement.	\$10,000
ARTS SERVICE PARTNERS SUBTOTAL			\$65,000
PARTNERS IN ARTS & LEARNING			
Augusta School Department	Augusta	Partners in Arts & Learning.	\$5,605
Bangor School Department	Bangor	Partners in Arts & Learning.	\$8,870
Brewer School Department	Brewer	Partners in Arts & Learning.	\$3,121
Five Town CSD 19	Camden	Partners in Arts & Learning.	\$2,250
Glenburn School Department	Glenburn	Partners in Arts & Learning.	\$2,250
Harmony School Department	Harmony	Partners in Arts & Learning.	\$2,250
Hermon School Department	Hermon	Partners in Arts & Learning.	\$2,250
Isle au Haut School Department	Sargentville	Partners in Arts & Learning.	\$2,250
Maine Indian Education	Calais	Partners in Arts & Learning.	\$2,250

Grants

2005

Applicant	City	Title	Grant
Millinocket School Department	Millinocket	Partners in Arts & Learning.	\$2,250
Monhegan Plantation School Department	Monhegan	Partners in Arts & Learning.	\$2,250
MSAD #11	Gardiner	Partners in Arts & Learning.	\$5,195
MSAD #12	Jackman	Partners in Arts & Learning.	\$2,250
MSAD #16	Hallowell	Partners in Arts & Learning.	\$2,250
MSAD #22	Hampden	Partners in Arts & Learning.	\$5,171
MSAD #23	Carmel	Partners in Arts & Learning.	\$2,250
MSAD #28	Camden	Partners in Arts & Learning.	\$2,250
MSAD #3	Unity	Partners in Arts & Learning.	\$3,652
MSAD #30	Lee	Partners in Arts & Learning.	\$2,250
MSAD #31	Howland	Partners in Arts & Learning.	\$2,250
MSAD #34	Belfast	Partners in Arts & Learning.	\$4,516
MSAD #38	Carmel	Partners in Arts & Learning.	\$2,250
MSAD #4	Guilford	Partners in Arts & Learning.	\$2,250
MSAD #40	Warren	Partners in Arts & Learning.	\$4,664
MSAD #41	Milo	Partners in Arts & Learning.	\$2,250
MSAD #46	Dexter	Partners in Arts & Learning.	\$2,403
MSAD #47	Oakland	Partners in Arts & Learning.	\$6,064
MSAD #48	Newport	Partners in Arts & Learning.	\$4,610
MSAD #49	Fairfield	Partners in Arts & Learning.	\$6,158
MSAD #53	Pittsfield	Partners in Arts & Learning.	\$2,743
MSAD #54	Skowhegan	Partners in Arts & Learning.	\$6,638
MSAD #59	Madison	Partners in Arts & Learning.	\$2,313
MSAD #63	Holden	Partners in Arts & Learning.	\$2,250
MSAD #65	North Haven	Partners in Arts & Learning.	\$2,250
MSAD #67	Lincoln	Partners in Arts & Learning.	\$2,801
MSAD #7	North Haven	Partners in Arts & Learning.	\$2,250
MSAD #74	North Anson	Partners in Arts & Learning.	\$2,250
MSAD #8	Vinalhaven	Partners in Arts & Learning.	\$2,250
Old Town School Department	Old Town	Partners in Arts & Learning.	\$2,378
School Union #113	East Millinocket	Partners in Arts & Learning.	\$2,250

Grants

2005

Applicant	City	Title	Grant
School Union #42	Readfield	Partners in Arts & Learning.	\$3,254
School Union #44	Sabattus	Partners in Arts & Learning.	\$3,787
School Union #52	Winslow	Partners in Arts & Learning.	\$6,851
School Union #60	Greenville	Partners in Arts & Learning.	\$2,250
School Union #74	Damariscotta	Partners in Arts & Learning.	\$2,264
School Union #90	Milford	Partners in Arts & Learning.	\$2,520
School Union #132	Windsor	Partners in Arts & Learning.	\$2,529
Waterville School Department	Waterville	Partners in Arts & Learning.	\$4,239
Winthrop School Department	Winthrop	Partners in Arts & Learning.	\$2,250
Wiscasset School Department	Wiscasset	Partners in Arts & Learning.	\$2,250
PARTNERS IN ARTS & LEARNING SUBTOTAL			\$160,846
SPECIAL PROJECTS			
University of Southern Maine	Portland	Support for Early StARTS.	\$10,000
SPECIAL PROJECTS (with support from Jane's Trust)			
Eastport Arts Center	Eastport	Support for downtown revitalization efforts.	\$10,000
Johnson Hall, Inc.	Gardiner	Support for the planning phase of the Johnson Hall rehabilitation.	\$20,000
Opera House Arts	Stonington	Support for a cultural revitalization project.	\$20,000
Tides Institute	Eastport	Support for the feasibility study for phase II development.	\$10,000
SPECIAL PROJECTS SUBTOTAL			\$70,000
TOTAL			\$568,604





MAINE ARTS COMMISSION

building Maine communities through the arts

193 State Street
25 State House Station
Augusta ME 04333-0025



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 Becky Leadbetter, Office Manager
- EXT. 2 Keith Ludden, Community Arts & Traditional Arts Associate
- EXT. 3 Paul Faria, Arts in Education Associate
- EXT. 4 Kathy Ann Shaw, Grants/Arts Development Associate
- EXT. 5 Jeffrey Hope, Community Relations/Public Information Associate
- EXT. 6 Lisa Veilleux, Technology/Website Associate
- EXT. 7 Donna McNeil, Contemporary Arts & Public Art Associate
- EXT. 8 Bryan W. Knicely, Assistant Director & Accessibility Coordinator
- EXT. 9 Alden C. Wilson, Director

 877/887-3878 TTY/NexTalk

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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Fall 2005 Contents:

AGENCY NEWS

Maine Arts Commission welcomes five new members
Maine Arts Commission hires new associate
Becky Leadbetter named Employee of the Year
MaineArtistAccess evolves

REGIONAL NEWS

MatchBook.org takes performing arts community by storm

PUBLIC ART

Portland Intermodal Percent for Art: Tonee Harbert
and Shoshannah White

CONTEMPORARY ARTS

Three individual artist fellowships honor artistic excellence.

ARTS IN EDUCATION

Maine Arts Commission's Summer Institute for Arts in Education
Professional Development

COMMUNITY ARTS & TRADITIONAL ARTS

On our own...the American Folk Festival
"Early mornings are the best time of day..."

2005 GRANTS LIST