



THE MAINE PHOTO PROJECT

a statewide photography
collaboration in 2015

*operational report and
economic impact analysis*

Jessica Skwire Routhier
Project Coordinator
jsrouthier.com

The Maine Photo Project was a statewide collaboration among museums, galleries, historical societies, and other nonprofit cultural organizations across Maine throughout 2015.

The Project was organized and supported by the institutions of the Maine Curators' Forum and generously sponsored by the art museums at Bates, Bowdoin, and Colby Colleges, with fiscal management provided by the Maine Historical Society. Funded in part by a grant from the Maine Arts Commission, an independent state agency supported by the National Endowment for the Arts, and the Maine Office of Tourism.



The Maine Photo Project

a statewide photography collaboration in 2015

operational report and economic impact analysis

Table of Contents

Purpose and Methodology of this Report	1
Executive Summary	2
Participating Institutions	3
Leadership and Funding	5
Marketing and Publicity	7
Programming	9
Book	11
Outreach	13
Finances	15
Economic Impact	17
Appendix 1: List of participant exhibitions	19
Appendix 2: List of participant public programs	21
Appendix 3: Press archive	23
Appendix 4: Program Evaluations	25
Appendix 5: Some background on statewide Maine cultural collaborations	27
Appendix 6: Some notes on attendance figures	29
Acknowledgments	30

Purpose and Methodology of this Report

Purpose

Over the past decade, Maine has hosted at least five statewide exhibition collaborations (see Appendix 5), but there has never been a substantive evaluation of any of them. Because the Maine Curators' Forum is a loosely organized, volunteer-run consortium of professionals at other institutions—and because other non-Curators' Forum collaborations were run much the same way—there has never been a central office and there is no centralized archive, not even archived versions of project websites. The primary purpose of this report, therefore, is to document the Maine Photo Project and to disseminate and retain information about its organizational structure, funding, and successes and challenges in a way that will be of use to future organizers of statewide cultural collaborations.

A secondary purpose of this report is to advocate broadly for the cultural and economic benefits of such collaborations. This report was written with the idea that it will be useful for the project's stakeholders—including participants, funders, and other partners—to demonstrate their commitment and their value to their local, state, and regional communities. The hope and expectation is also that this report will be of broad use to advocates for arts and cultural institutions on a larger scale.

Methodology

The data compiled in this report were gathered through two primary methods. First, the Project Coordinator tracked basic information about financials, number of participants, attendance for project-wide programs, and website and social media interactions (etc.) throughout the course of the project in order to provide accurate numbers here. (Attendee evaluations of project-wide programs were also conducted; see Appendix 4). Second, an online, post-project survey was conducted January 5–31, 2016, which asked participating institutions to self-report their own statistics about exhibitions, programs, attendance, and more. 100% of participating institutions replied (though not all answered every question), so there can be confidence that, overall, this report is an accurate reflection of the project as a whole.

The authors of this report are museum professionals, not trained statisticians or economists. For that reason, there has been little effort to extrapolate or analyze data (with the exception of the attendance graphs on p. 18). Instead we have presented data essentially as we have found them, and we have documented with footnotes the source of the data and—where applicable—the number of survey responses upon which they are based. That said, we acknowledge that we hold an inherent bias toward demonstrating an overall positive economic impact for this collaboration and others like it, as articulated above regarding the purpose of this report. We believe that the numbers, in the end, support our presumption of statewide economic and cultural benefit, but we also believe that we have provided the numbers in enough of an unvarnished way to allow readers of this report to draw their own conclusions.

Executive Summary

The Maine Photo Project was a statewide collaboration among 32 museums, galleries, historical societies, and other nonprofit cultural organizations across Maine throughout 2015. The Project was organized and supported by the institutions of the **Maine Curators' Forum** and generously sponsored by the art museums at Bates, Bowdoin, and Colby Colleges, with fiscal management provided by the Maine Historical Society. It was funded in part by a grant from the Maine Arts Commission, an independent state agency supported by the National Endowment for the Arts, and the Maine Office of Tourism.

Participating institutions included art museums, history museums, historical societies, college and university galleries, libraries, and even an ocean science laboratory. Each paid a participant fee that ranged from \$200 (the minimum) to \$2,500 (sponsor level, which came with added recognition). The average contribution was \$703, and collectively the **participants funded 60% of the project** (total budget of \$37,790). Grants supplied 29% of funding and the remaining 11% came from funds left over from a previous Maine Curators' Forum collaboration.

Collaborative marketing tools were among the primary products of the Maine Photo Project (32% of budget). These included a combined rack card/poster/brochure (25,000 printed and distributed), a project website including a blog and a virtual exhibit, a postcard mailer, and social media pages, along with a proprietary hashtag. At least 235 stories in local, regional, and national media outlets covered Maine Photo Project initiatives.

The Project also directed substantial resources toward **public programming** (24% of budget). It offered five project-wide programs overseen by a Programming Committee: a professional development workshop, two open portfolio days for photographers, a keynote address, and a public photography symposium. Four of the five programs (excepting the workshop) were free to attendees. Project-wide programs provided paid professional opportunities to 26 presenters (including 11 artists) and served 260 attendees. Beyond that, participating institutions also offered at least 102 of their own related programs, serving thousands more.

The Project supported the publication of the book ***Maine Photography: A History, 1840-2015*** (co-published by Maine Historical Society and Down East Books) with a \$10,000 subsidy (27% of project budget). The book is a valuable record of the collaboration and also provides key visibility for three Maine authors as well as dozens of Maine artists and cultural institutions. It includes an appendix that serves as a finding aid to public photography collections in Maine.

Maine Photo Project leadership actively reached out to share information about the collaboration and advocate for cultural institutions. Activities included displays and presentations at **state and regional conferences and advocacy events**. With this report and an article in *Maine Policy Review*, the project leadership also worked to establish new **documentation and scholarship about statewide cultural collaborations** in Maine.

The project concluded with a zero balance, which means that **every contributed dollar went toward essential project activities**. The overall economic impact was wholly positive, with participants' exhibitions and programs serving **nearly 500,000 in-person visitors** (including nearly 22,000 students) and providing exhibition opportunities for more than 384 living artists. Most importantly, **The Maine Photo Project helped its participating institutions significantly increase their annual attendance (+9.65% from 2013 to 2015) during a time when other museums in the state and region lost or struggled to retain visitors**. The growth and resilience of this sector benefitted the state's economy overall

Participating Institutions

Thirty-two different Maine nonprofits signed on to become official participants in the Maine Photo Project: art museums, history museums, historical societies, college and university galleries, libraries, and even an ocean science laboratory. The Maine Photo Project was the first Maine Curators' Forum collaboration to reach out specifically to non-arts organizations.

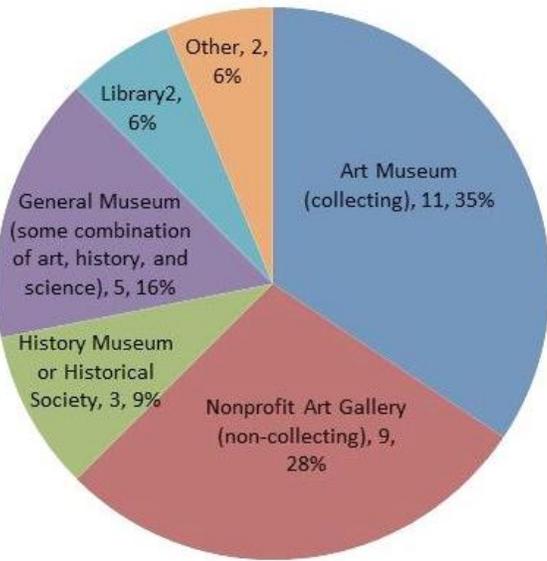


1. Archipelago Fine Arts Gallery, Island Institute, Rockland
2. Bangor Public Library, Bangor
3. Barn Gallery, Ogunquit
4. Bates College Museum of Art, Lewiston*
5. Bigelow Laboratory for Ocean Sciences, East Boothbay
6. Brick Store Museum, Kennebunk
7. Bowdoin College Museum of Art, Brunswick*
8. Center for Maine Contemporary Art, Rockport
9. Colby College Museum of Art, Waterville*
10. Danforth Gallery, University of Maine, Augusta
11. Farnsworth Art Museum, Rockland
12. Historic New England
13. L.C. Bates Museum, Hinckley
14. Maine Historical Society, Portland
15. Maine Media Workshops, Rockport
16. Maine Museum of Photographic Arts, Portland
17. Maine State Museum, Augusta

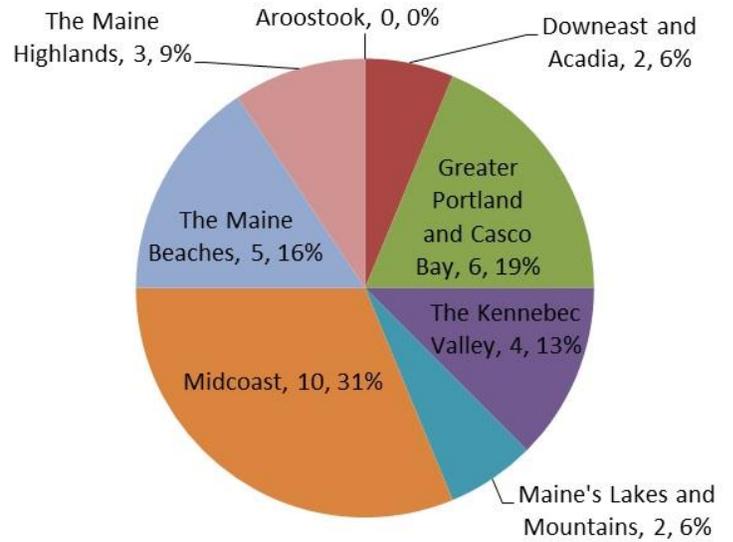
18. Monhegan Museum, Monhegan
19. Museums of Old York, York
20. Ogunquit Museum of American Art, Ogunquit
21. Penobscot Marine Museum, Searsport
22. PhoPa Gallery, Portland
23. Portland Museum of Art, Portland
24. Stanley Museum, Kingfield
25. Swan's Island Educational Society, Library and Historical Collections, Swan's Island
26. Tides Institute & Museum of Art, Eastport
27. Unity College Leonard R. Craig Gallery, Unity
28. University of Maine Lord Hall Gallery, Orono
29. University of Maine Museum of Art, Bangor
30. University of New England Art Gallery, Portland
31. University of Southern Maine Art Galleries, Portland and Gorham
32. Waterfall Arts, Belfast

** indicates sponsoring organization*

Types of Participating Institutions



Participants' Tourism Regions



For next time . . .

Identify and work with a liaison in Aroostook County to reach out to that region's cultural institutions in a more directed way.

Consider whether the project can expand to include for-profit galleries as well.

Invite representatives from these under-represented groups to participate in early-stage planning conversations.

Consider a model in which participants pay Curators' Forum dues even in off-project years.

"I think collaboration and collective marketing is key to the success of small Maine art venues like ours and many other participating venues."

"[We were] thrilled to be a participant and work with such a great group of like minded individuals and organizations."

"This was the most successful and professional collaboration to date."

For more about participating organizations and other statewide collaborations, please see Appendix 5.

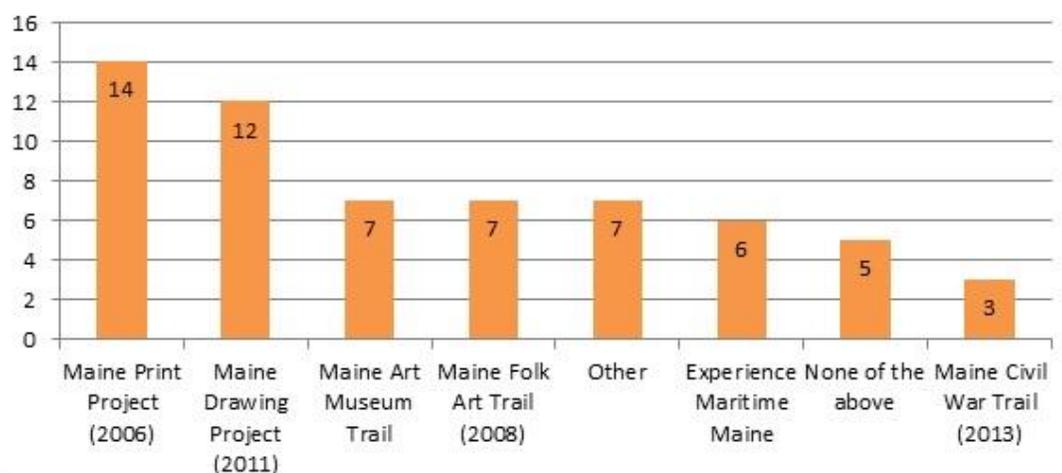
32 participating institutions

3 sponsoring organizations

1 fiscal agent

7 of 8 tourism regions served

Participants' involvement with other statewide cultural collaborations*



*As self-reported in a post-project online survey conducted January 5-31, 2016.

Leadership and Funding

The Maine Photo Project was an initiative of the Maine Curators' Forum and was overseen by a steering committee and a contracted Project Coordinator. Additional administrative oversight was provided by an institutional fiscal agent.

The Maine Photo Project was funded by contributions from the participating organizations, grants from state agencies, and cash reserves left over from a previous collaboration.

Steering Committee



Laurie E. Hicks
Professor of Art
Curator, Lord Hall Gallery
Department of Art
University of Maine
Coordinator, Maine
Curators' Forum



William Low
Curator
Bates College Museum
of Art



Nan Cumming
Director of Institutional
Advancement
Maine Historical Society
(fiscal agent)

Project Coordinator



Jessica Skwire Routhier
Independent Museum
Professional

About the Maine Curators' Forum

The Maine Curators' Forum is a consortium of curators representing Maine's leading arts and cultural institutions. Previous projects of the Maine Curators' Forum include the **Maine Print Project (2006)** and the **Maine Drawing Project (2011)**, both of which drew strong audiences to participating institutions and received national and regional press coverage in the *New York Times*, the *Boston Globe*, *Art New England*, the *Maine Sunday Telegram*, and other sources. (The Maine Print Project also featured an associated book, *The Imprint of Place: Maine Printmaking 1800-2005* by David Becker, published by Down East Books.)

The Forum has been active since the early 2000s, playing a fundamental role in establishing the **Maine Art Museum Trail** and in bringing a major exhibition of photographer Sebastião Salgado's work to Maine in 2002. The Forum has also been active in state **advocacy efforts**, including efforts to return the Maine Labor Mural to public view.

Roles The Project Coordinator took primary responsibility for project oversight, including communications, program development, and operational and budgetary planning. The fiscal agent kept the financial accounts and processed income and expenses; grant requests were also submitted under the fiscal agent's federal tax ID number. The Steering Committee scheduled and set the agendas for meetings, provided overall vision, and ensured adherence to the Project's goals.

Contributions from Participants: \$22,500

Sponsoring Organizations: \$7,500

Bates College Museum of Art
Bowdoin College Museum of Art
Colby College Museum of Art

Participating Organizations: \$15,000

Cash Reserves: \$4,414

Residual funding from Maine
Drawing Project (2011)

Grants: \$10,867

Maine Arts Commission

Project Grant for Organizations 2014
Project Grant for Organizations 2015

Maine Office of Tourism

Enterprise Marketing Grant 2015

Other Stakeholders

Maine Historical Society
fiscal agent

Maine Archives and Museums
program collaborator & advocate

Northeast Document
Conservation Center
program collaborator

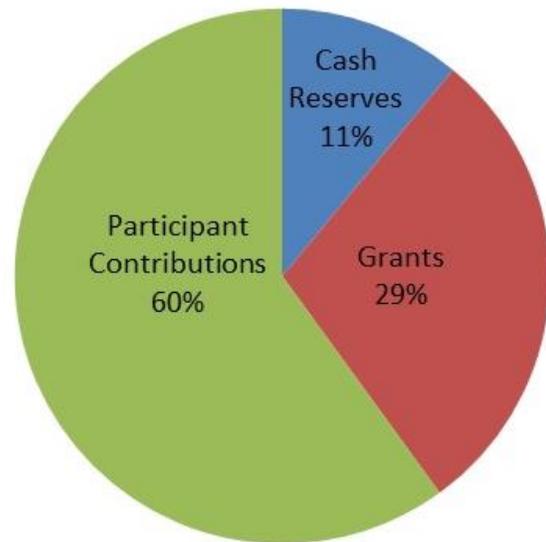
Governor's Conference on Tourism
in-kind sponsor

Media Partners

Maine Gallery + Studio Guide
cover and two-page spread

Southern Maine Art Guide
feature article and half-page
advertisement

Funding by Percent



\$37,781

total project funding

\$703

average participant contribution
(\$517 among non-sponsoring participants)

\$2,000

value of in-kind
sponsorships and support

Two Levels of participation were offered: "Sponsorship" at \$2,500, and "Participant," a self-defined amount with a minimum of \$200. Most gave more.

For next time . . . Work to identify funding sources to support project staffing in both planning and implementation phases. Consider benefits of increasing participant contributions by raising the minimum or recruiting more participants.

Marketing and Publicity

Collaborative marketing tools were among the primary products of the Maine Photo Project. These included a combined rack card/poster/brochure, a project website including a blog and a virtual exhibition, and social media pages, along with a proprietary hashtag.



The Maine Photo Project brochure featured six distinct cover designs. 25,000 were printed and



The Maine Photo Project drew audiences all year. It was the cover story for MaineToday on December 3, 2015.

Coverage

The Maine Photo Project was featured in:

- Art New England
- Bangor Daily News
- The Boston Globe
- The Free Press
- Lewiston Sun-Journal
- Maine Archives and Museums Newsletter
- The Maine Edge
- Maine Gallery + Studio Guide
- Maine Policy Review
- Maine Sunday Telegram
- MaineToday
- Portland Phoenix
- Portland Press Herald
- Southern Maine Art Guide
- WMPG Portland 90.9 / 104.1
- Working Waterfront

...and more! See Appendix 3 for details.

Interactive The project website featured a crowd-sourced, constantly changing **virtual exhibit**, open to anyone using the hashtag #mephotoproject on Instagram.

“Kudos go to the Maine Curators’ Forum for producing another ambitious collaboration, this one bound to please the aficionado of the photographic arts.”

**—Carl Little
*Art New England***

For next time . . . Develop more proactive publicity campaign in order to garner national—and broader regional—coverage. Pitch stories from both an arts and travel perspective, and coordinate efforts with those larger participating organizations who have professional PR staff in order to avoid conflicts. Consider enhancing PR efforts by reaching out early on to the New England Museum Association. Brainstorm easy-to-implement ways to create content for blog feature on website. Share social media responsibilities more broadly among participants—maybe scheduled “takeovers” of project’s social media pages. Reconsider merits of paid advertising (ads for Maine Photo Project were all in-kind donations.)

Reach by the numbers*

14,000

brochures distributed through Maine Visitor Information Centers

11,000

brochures distributed at participating institutions

7,500

unique visits to website

407

friends on Facebook

209

followers on Twitter

141

followers on Instagram

523

unique uses of Instagram #mephotoproject tag

7

discrete press releases

26

blog posts on mainephotoproject.org

235

stories in different media outlets: 105 local, 116 regional, 14 national[†]

459,831[†]

in-person visitors to Maine Photo Project exhibitions and programs throughout the state

* As of January 20, 2016.

[†] As self-reported by participating institutions in an online survey conducted January 5–31, 2016.

Programming

The Maine Photo Project organizers offered five project-wide public programs, overseen by a Programming Committee and managed by the Project Coordinator. Four of the five programs were offered at no cost to participants. Attendee response was overwhelmingly positive; please see Appendix 4 for more detail.



Identification and Care of Photographs Workshop

Penobscot Marine Museum, Searsport

Wednesday, May 20

Presenter: Monique Fischer, Senior Photograph Conservator, Northeast Document Conservation Center

Program was co-organized by Maine Archives and Museums

\$75/85 fee supported speaker and workshop materials: 15 attendees.

Left: The workshop gets underway in Searsport.



Open Portfolio Days

Maine Media Workshops + College, Rockport

Saturday, August 1

Reviewers: Isabel Foley, Heather Frederick, Jay Gould, Brenton Hamilton, Sean Kernan, Annu Palakunnathu Matthew, Jennifer McDermott, Rachel McDonald, and David H. Wells.

Free for participants: 31 attendees.

Left: Photographer Jay Gould has a listen.



Ogunquit Museum of American Art

(@ Dunaway Community Center, Ogunquit)

Saturday, August 15

Reviewers: Ron Crusan, Eliot Dudik, Deborah Fahy, Mark Fleming, Denise Froelich, Rose Marasco, Jessica May, Elke Morris, Elizabeth Moss, Anne Kingman Page, and Anne Zill.

Free for participants: 24 attendees.

Left: Jessica May and Rose Marasco review portfolios.



Keynote Address

Bowdoin College Museum of Art, Brunswick
Thursday, September 10

Making Photography New: Abelardo Morell and Current Trends in Photography

Guest Speaker: Elizabeth Siegel, Associate Curator of Photography at the Art Institute of Chicago (pictured left)

Free and open to the public: 120 attendees.

Program Committee

Denise Froehlich, George Kinghorn, Laurie Hicks, Julie Horn, Bill Low, Anne Zill

5 project-wide programs

26 paid presenters (including 11 artists)

260 people attended project-wide programs

102+ programs offered at participating institutions (see Appendix 2)

Maine Museum of Photographic Arts director Denise Froehlich and Creative Portland director Jennifer Hutchins chat with artist DM Witman at the Maine Photo Project Symposium.

Artists loved the Open Portfolio Days!

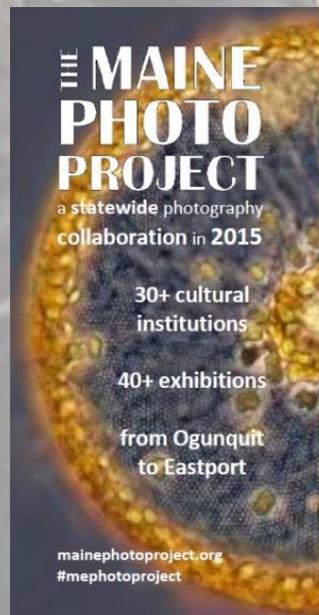
"[I particularly valued the] accessible location and no fees. Some of my colleagues travel far and spend thousands for reviews."

"It was something I could only dream about participating in as my resources and travel abilities are limited."

"This was a wonderful and very helpful event. Is it possible to have it annually?"

For next time . . .

Work on outreach and advance publicity for each individual program: audience evaluations asked for more. Consider whether program staff at participating institutions can take the lead with program management. Consider charging fees in order to support programming costs.



THE MAINE PHOTO PROJECT
a statewide photography collaboration in 2015

30+ cultural institutions
40+ exhibitions
from Ogunquit to Eastport

mainephotoproject.org
#mephotoproject

PUBLIC PROGRAMS

All programs are **FREE** and open to the public

Open Portfolio Days
Saturday, August 1, 10 a.m. to 3 p.m.
Maine Media Workshops, Rockport

Saturday, August 15, 10 a.m. to 3 p.m.
Dunaway Community Center, Ogunquit
(hosted by the Ogunquit Museum of American Art)

Keynote Lecture
Thursday, September 10, 4:30 p.m.
Making Photography New: Abelardo Morell and Current Trends in Photography
Speaker: Elizabeth Siegel of the Art Institute of Chicago
Bowdoin College Museum of Art, Brunswick

Public Photography Symposium
Thursday, October 15, 3:30 to 7 p.m.
Glickman Library, University of Southern Maine
Presented in conjunction with the publication of *Maine in Photographs: A History, 1840-2015*

MORE INFO: mainephotoproject.org/happenings

This postcard mailer promoted the four free public programs.



Maine Photo Project Symposium

University of Southern Maine, Portland

(co-hosted by Maine Museum of Photographic Arts)

Featured presenters: Libby Bischof, Susan Danly, Donna Cassidy, Earle Shettleworth, and Diana Tuite. Also featured: gallery talks by artist DM Witman and gallery owner Betsy Evans Hunt.

Free and open to the public; 70 attendees.

Left: The featured speakers share the stage.

Maine Photography: A History, 1840–2015

The Maine Photo Project helped to underwrite the publication of this unprecedented and long-awaited history of photography in Maine from three of the state's most esteemed photo scholars, historians, and curators. Published by Down East Books and Maine Historical Society in conjunction with the Maine Photo Project.

Vital Stats

Authors: Libby Bischof, Susan Danly, and Earle G. Shettleworth Jr.

Publisher: Down East Books (a division of Rowman & Littlefield) and the Maine Historical Society, in conjunction with the Maine Photo Project.

Maine Photo Project's

Contribution: \$10,000, funded by participants and grants.

Table of Contents

Introduction

Stephen Bromage

1 *Maine Photography: The First 25 Years*
Earle G. Shettleworth Jr.

2 *The Photography of Tourism, 1865–1940*
Earle G. Shettleworth Jr.

3 *Four Early Maine Women Photographers, 1870–1930: A Paradigm*
Libby Bischof

4 *Photography in the Service of Art*
Earle G. Shettleworth Jr.

5 *Art Photography, 1890–1940*
Susan Danly

6 *At Work in Maine: Photographs of Labor*
Libby Bischof

7 *Twentieth Century Photographers “From Away”*
Libby Bischof

8 *The Workshops: Contemporary Photographic Practice in Maine*
Susan Danly

9 *Collecting and Exhibiting Contemporary Photography in Maine*
Susan Danly

The Maine Photo Project: A Statewide Photography Collaboration in 2015–2016

Significant Photographic Archives and Collections in Maine

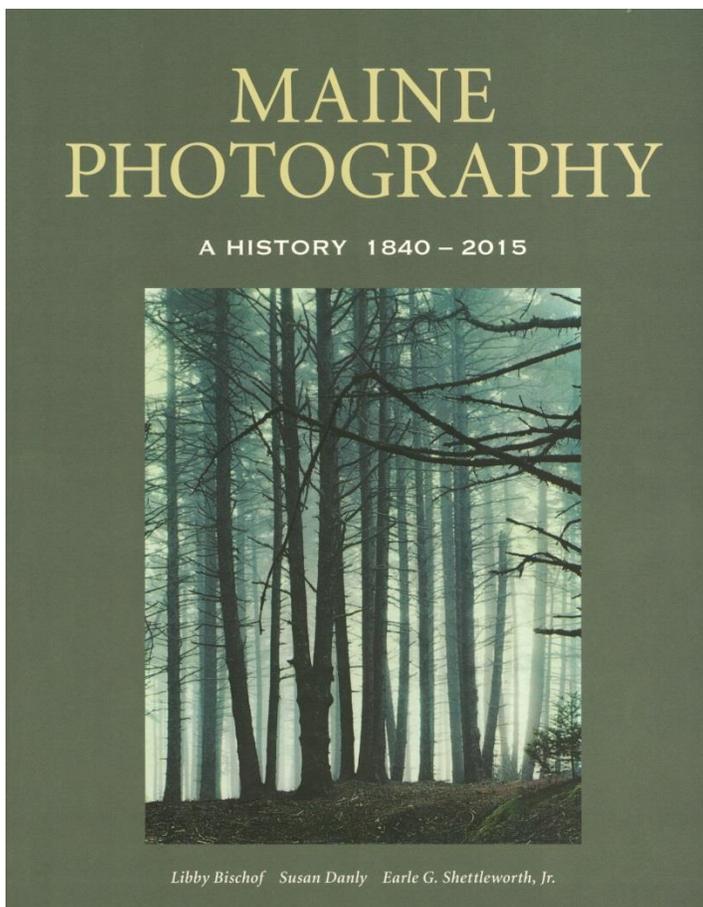


FIG. 5.7
F. Holland Day
(1864–1933)
Untitled [*Maynard White
at Little Good Harbor*],
ca. 1912
Platinum print,
7 7/8 x 9 3/8 in.
Portland Museum of Art,
Maine. Museum purchase
with support from the
Photography Fund,
2004.35

At the turn of the century, photography became a popular hobby for many women across the nation, and the Portland Camera Club included several among its earliest members. They never served as officers of the organization, however, and existing records imply that they were relegated to roles on the Social Committee. While names such as Mary L. Watson, Harriet M. Berry, Mary Gould,



FIG. 5.8
Clarence H. White
(1871–1925)
Boys Wrestling, ca. 1900
Photogravure mounted
on Japanese paper, 8 1/4 x
Portland Museum of Art,
Maine. Museum purchase
with support from the
Goodbody in honor of
Matt Budd, 2004.10.1

“This book has truly been a collaborative effort—three authors, two publishers, a myriad of curators, and assistance from most of the museums and photographic archives in Maine.”

—Libby Bischof

b records, their w
braries, Chanson
Chapter 3). The s
n nostalgic image
and industrializa
red the past. Fran
ne, as did Elise Ty
itecture of her ho
in South Berwick, Hamilton House.²² These photogra
subjects have parallels in the paintings of women artist
the period, particularly those who were part of the Bos
School, such as Sarah Sears and Lilian Westcott Hale.

The growing ties between the art world and the ph
graphic community in Portland were strengthened in

member
located in
y offered
studios
he adjoin
llowing y
for its an
camera cl
photogra
ork of m
through p
os across
for exam

For next time . . .

Make sure that **publication coincides** with period of project’s greatest activity. Consider **digital, on-demand printing** as a way to minimize lead time as well as the project’s up-front investment.

Maine Collections

The book includes an appendix that serves as a **finding aid to important photography collections** in Maine, including many institutions that participated in the Maine Photo Project. Maine Photo Project participants also agreed to **waive reproduction fees** (whenever possible) for images from their collections, so the book features many illustrations of **important photographs from Maine collections.**

the Portland Society of Art hosted the Ninth Amer
Photographic Salon that included work produced by m

Outreach The Maine Photo Project leadership was on the ground with displays and presentations at state and regional conferences and advocacy events. With this report and an article in *Maine Policy Review*, we also worked to establish new documentation and scholarship about statewide cultural collaborations in Maine.

Maine Archives and Museums

Annual Conference, October 24, 2014
MPP had a poster display to recruit participants. It also distributed fliers encouraging institutions with photo collections to contact the book's authors.

Maine Governor's Conference on Tourism

March 17–18, 2015
Conference organizers gave the Maine Photo Project a complimentary sponsorship, which included an ad in the program and a table display.

Maine Humanities Summit

April 7, 2015
Authors for the special "Humanities and Policy" issue of *Maine Policy Review* convened with scholars and legislators. Maine Photo Project Coordinator Jessica Routhier was a featured panelist.

Maine/New Brunswick Task Force

Annual Meeting, October 15, 2015
Maine Curators' Forum coordinator Laurie Hicks and Maine Photo Project Coordinator Jessica Routhier presented to this group at the request of the Maine Arts Commission.

New England Museum Association

Annual Conference, November 5, 2015
MPP leadership moderated a panel about statewide collaborations, including Experience Maritime Maine and the Maine Art Museum Trail.*

Maine Museums Day

March 29, 2016
This operational report was presented to legislators and statewide museum professionals at this advocacy event co-organized by Maine Archives and Museums and the New England Museum Association.

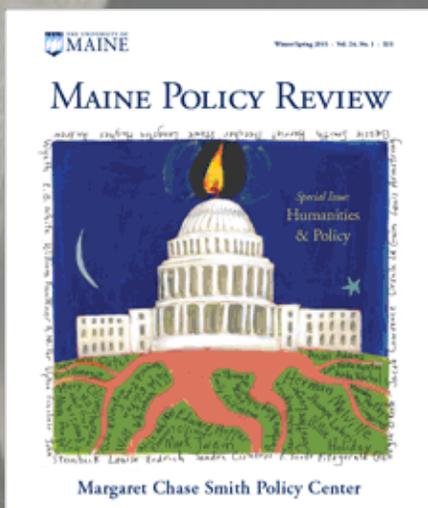
"A great model! Can it be exported to other states?"
—session attendee at NEMA conference

*Presenters included Jessica Routhier and Laurie Hicks as well as Ron Crusan of the Ogunquit Museum of American Art, representing the Maine Art Museum Trail, and Kathy Goldner of the Penobscot Marine Museum, representing Experience Maritime Maine.

Honing the elevator speech at the Governor's Conference on Tourism.

For next time . . .

Include costs associated with conference attendance and table sponsorship in project budget. Be a presence at **Maine Nonprofits Day** and **National Museums Advocacy Day**. Consider national conferences like **American Alliance of Museums** and **American Association for State and Local History**.



“Throughout Maine’s history, collaborative initiatives among the state’s cultural practitioners have sought to share the blessings and transmute the difficulties, providing evidence that Mainers remain committed to working together for the benefit of our state arts community.”

—Jessica Skwire Routhier
Maine Policy Review, vol. 24, no. 1

Finances The Project Coordinator and the fiscal agent worked together to develop and implement a two-year project budget, which was reforecast at the midway point. The project was successfully closed out with a zero balance*—with every penny of sponsor, participant, and grant money expended toward essential project activities.

INCOME

Starting Balance	\$4,414.44
Participant Contributions	\$22,500.00
Grant Funding	\$10,867.00
TOTAL INCOME	\$37,781.44

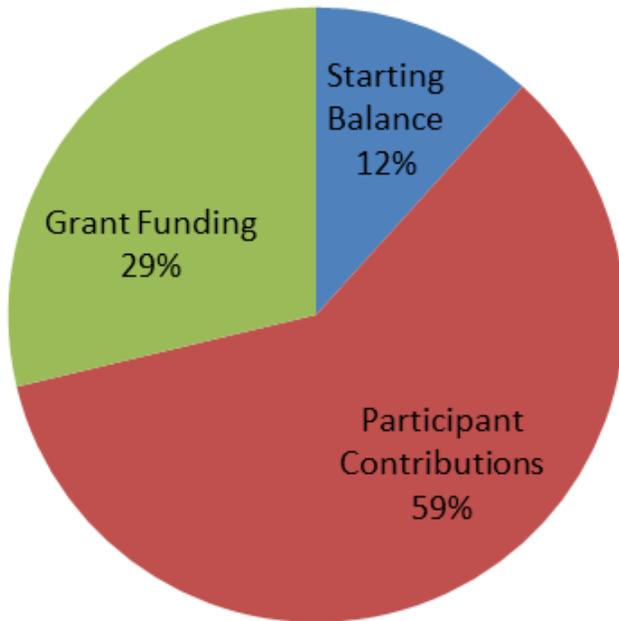
EXPENSE

Administration	\$6,183.28
Project Coordinator: \$5,000.00	
Travel Reimbursement: \$1,183.28	
Brochure	\$11,016.00
Design: \$690.00	
Printing: \$10,046.00	
Distribution: \$280.00	
Other Marketing, Publicity, and Communications	\$1,267.65
Website Design and Setup: \$500	
Domain name registration: \$364.80	
Postcard mailer (printing & postage): \$402.85	
Programs	\$8,849.13
Symposium: \$1,496.47	
Open portfolio days: \$5,116.01	
Professional Development Workshop: \$736.65	
Keynote Lecture: \$1,500.00	
Office Supplies & Postage	\$474.15
Book subsidy	\$10,000.00
TOTAL EXPENSE	\$37,790.21

*The income/expense variance was technically a deficit of \$8.82, deemed insignificant.

Grant awards were channeled through Maine Historical Society, the project's fiscal agent, which is a qualifying nonprofit. Before the next collaboration, it may be worth considering 501(c)(3) designation for Maine Curators' Forum.

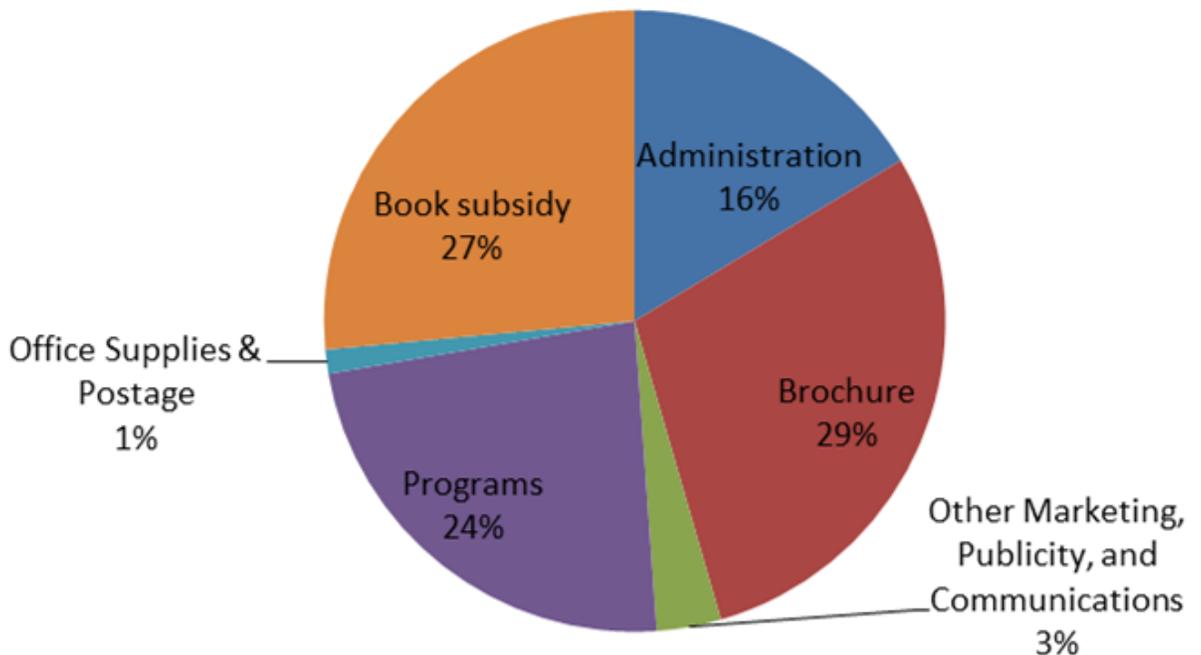
Income



For next time . . .

With reliable financial background data now in hand, organizers of the next project can develop a budget based on past experience. A more streamlined communications process could be developed between the Project Coordinator and fiscal agent. Continue to budget with flexibility and contingencies in order to allow for varying participant donations and grant funding. *Also see below.*

Expense



Actual value of the Project Coordinator's time is estimated at \$10,000–\$15,000. For the next collaboration, organizers should work to identify financial support that will allow for a larger stipend paid to the Project Coordinator and will help attract talent.

Economic Impact The Maine Photo Project benefited participating institutions, the working artists and scholars included in their exhibitions and programs, the audiences served by Maine Photo Project exhibitions and programs, and the broader economy of the state of Maine.

The Maine Photo Project . . .

- provided **paid professional opportunities** to **27** people in Maine, including the Project Coordinator and presenters for events
- spent **\$37,790** on **goods and services** almost exclusively in Maine (including \$5,390 paid directly to artists)
- underwrote the *Maine Photography* book, an unprecedented work of scholarship that provided valuable visibility for **3 Maine authors** and **dozens of Maine artists** and cultural institutions
- hosted **5** discrete, **project-wide events**, which **served 260** in-person attendees (4 of the 5 events were **free of cost**)

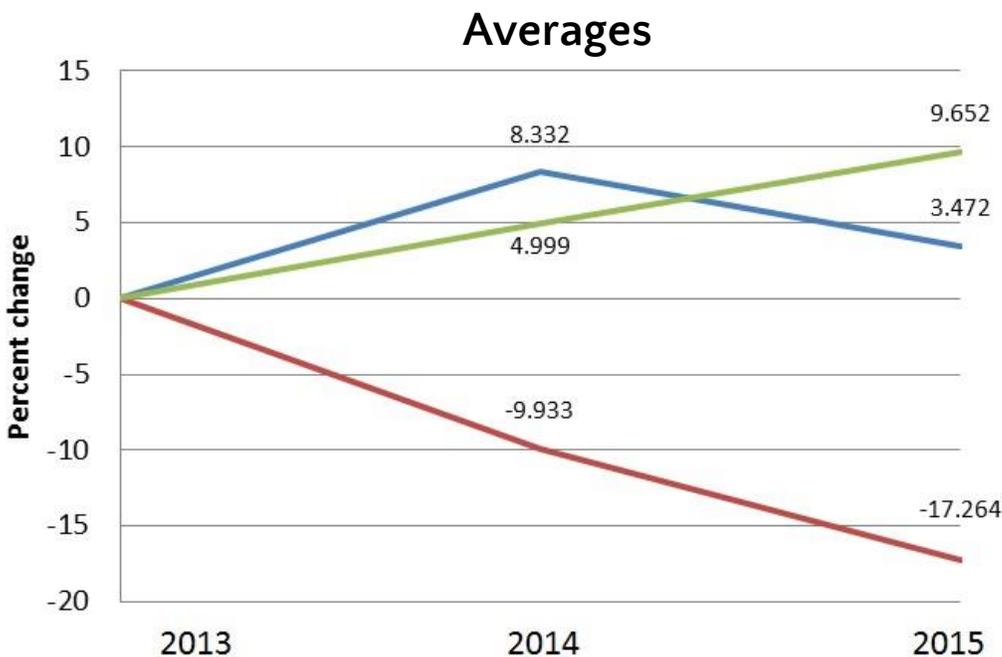
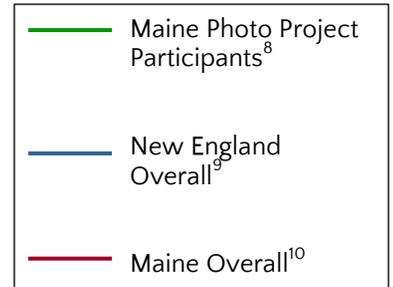
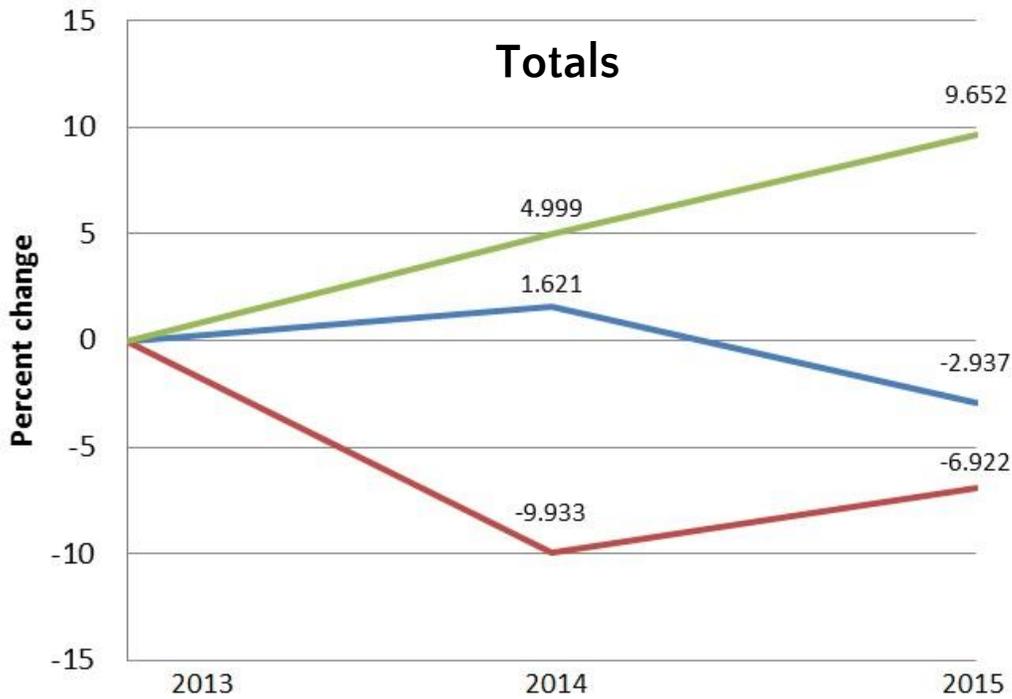
As part of their Maine Photo Project offerings, participating institutions collectively. . . *

- served more than **459,831 in-person visitors**¹ to Maine cultural institutions, including **3,571 teachers**² and **21,932 students**³
- offered **53** public photography **exhibitions**⁴ and **102** related **programs**⁵
- provided exhibition opportunities for **384 living artists**⁶—most with deep ties to Maine
- did so with an average **adult admission price of only \$3** (many participating institutions offer free admission for all)⁷

* Attendance statistics and other economic impact data

from participating institutions was self-reported and acquired through an online survey conducted January 5–31, 2016. The survey had 100% participation, though some participants skipped questions about attendance and finances. Rather than extrapolate complete totals, only the actual data collected are provided here.

The Maine Photo Project and Regional Museum Attendance Trends



Attendance Snapshot

The Maine Photo Project helped its participating institutions **significantly increase** their annual attendance during a time when other museums in the state and region lost or struggled to retain visitors.

More visitors to our museums means more visitors to our state and more dollars in our economy.

Please see Appendix 6 for more details about attendance figures.

¹ 25 of 32 participating institutions reporting. This number relates *only* to Maine Photo Project-related exhibitions and programs and is not an annual attendance figure.

² 15 participating institutions reporting.

³ 16 participating institutions reporting.

⁴ 30 participating institutions reporting.

⁵ 29 participating institutions reporting.

⁶ 29 participating institutions reporting.

⁷ 30 participating institutions reporting.

⁸ 14 participating institutions reporting.

⁹ *NEMA Stats Annual Reports 2014 and 2015*, New England Museum Association.

¹⁰ *Ibid.*

Please also see Appendix 6 for more detail on attendance.

Appendix 1: List of participant exhibitions

A comprehensive listing of all the public exhibitions offered in conjunction with the Maine Photo Project.

Archipelago Gallery

The Alluring and Enduring Maine Coast, June 26–August 9, 2015
collaboration with Penobscot Marine Museum

Bangor Public Library

Lumbermen and Rusticators, The Maine Woods from Resource to Tourism in the 19th and early 20th Century, November 2015–2016.

Barn Gallery

Open Regional Juried Photography Show, June 24–July 25, 2015
Ogunquit Art Association Photographers, September 9–October 12, 2015

Bates College Museum of Art

Points of View, June 12–October 24, 2015
The View Out His Window (and in his mind's eye): Photographs by Jeffery Becton, November 6, 2015–March 26, 2016

Bowdoin College Museum of Art

A Mind of Winter: Photographs by Abelardo Morell, May 5, 2015–September 27, 2015
Night Vision: Nocturnes in American Art, 1860–1960, June 27, 2015–October 18, 2015
Olive Pierce: Photographing a Maine Fishing Community, October 29, 2015–January 17, 2016

Brick Store Museum

Memory in Black and White: Albion Moody's Turn of the Century Photographs, May 8–November 9, 2015

Center for Maine Contemporary Art

Pairings: Selections from the Bruce Brown Photography Collection, November 6–December 19, 2015
collaboration with University of Maine Museum of Art

Colby College Museum of Art

currents 7: Elizabeth Atterbury, January 27, 2015 – May 10, 2015

Danforth Gallery, University of Maine, Augusta

UMA Faces: 50 years/ 50 Portraits
January 19–February 20, 2015

Farnsworth Art Museum

Kosti and Andy, May 16–November 1, 2015
Picturing Maine, October 3, 2015–April 3, 2016

Historic New England

Capturing Maine: Photographs from the Historic New England Collection
traveled to Maine Art Gallery, Wiscasset, July 3 – August 29, 2015 and Sarah Orne Jewett House Museum & Visitor Center, South Berwick, September 4, 2015–January 2, 2016

L.C.Bates Museum

Focusing on Natural History, September 15–December 30, 2015

Maine Historical Society

Early Maine Photography, September 25th, 2015

Maine Media Gallery

Young Artist Showcase, September 24–October 31

Maine Museum of Photographic Arts

Diary of a River: Solargraphs of the Kennebec River, January 22–May 29, 2015
A Lensless Vision: Contemporary Camera-less works by DM Witman, September 10–December 29, 2015

Maine State Museum

The Passionate Photographer: Kosti Ruohomaa's Maine in Magazine Photojournalism, July 18, 2015–July 16, 2016

Monhegan Museum

An Enchanted Camera: Bertrand Wentworth's Photographs of Monhegan Island, June 24–September 30, 2015

Museums of Old York

Emma Lewis Coleman: Maine, May 22–October 17, 2015

continued . . .

Ogunquit Museum of American Art

Verner Reed: New England Life, May 1–31
Rose Marasco: Patrons of Husbandry, June 5–
July 5
George Daniell: Island Life, July 10–August 9
Todd Webb: Georgia O'Keeffe, August 14–
September 27
Michael Alpert: Architectonica Chipolana,
October 2–31

Penobscot Marine Museum

*Exploring the Magic of Photography: Painting
with Light*, May 23–October 17, 2015
20 Best, May 23–October 17, 2015
Through Her Lens, May 23–October 17, 2015
History of Photography The Carters & The Lukes,
May 23–October 17, 2015
Evolution of the Photographic Snapshot, May 23–
October 17, 2015

PhoPa Gallery

*Salt, Silver and Sun: Historic Processes by
Photographers Today*, March 11–April 18, 2015

Portland Museum of Art

Rose Marasco: index, April 24–December 6, 2015

Stanley Museum

Chansonetta's Children—Work, Play, Learn, Grow,
November 2015–January
24, 2016

Swan's Island Educational and Historical Society

*44.1522 Degrees North – 68.4433 Degrees West
Here is Home Life in Pictures: 1890–1945*, June
15–September 15, 2015

Tides Institute and Museum of Art

*Framing the Atlantic: Contemporary
Photographers of the Northeast Coast*, July 17–
August 16, 2015

Unity College

*DM Witman: Supercluster Arion and Other
Phenomena*, March 5–April 18, 2015

University of Maine Lord Hall Gallery

Visualizing Home and Homelessness, October 9–
November 13, 2015
*Visualizing Home and Homelessness: Young
Photographers*, October 9–November 13, 2015
collaboration with Orono middle and
high schools, the Carleton Project, and Shaw
House, a shelter for homeless teens

University of Maine Museum of Art

Natural History: Traer Scott, October 2–
December 31, 2015
*Celebrating Photography in Maine: Selections
from the Bruce Brown Photography Collection*,
October 2–December 31, 2015
collaboration with Center for Maine
Contemporary Art

University of New England Art Gallery

Portland Campus:

*A Gateless Garden: With Quotes by Maine
Women Writers*, January 20–April 12, 2015
traveled to the Sarah Orne Jewett House
Museum and Visitor Center January 16 through
May 22, 2016.

*A Tale of Three Cities: Period and Contemporary
Photographs of Paris, New York, and Portland*,
July 28–October 25, 2015

*Portraits of the Artist—Actors, Dancers, Painters,
Writers, Composers, and Musicians*, November
5, 2015–February 7, 2016

Biddeford Campus:

*Focusing on Home and Beyond: The Photographs
of Chansonetta Stanley Emmons, 1897–1937*,
April 30, 2015–August 19, 2015

University of Southern Maine Art Galleries

AREA Gallery, Portland Campus:

Todd Webb: Historian with a Camera,
September 1–December 11, 2015

USM Art Gallery, Gorham Campus

Picturing Maine: The Way Things Were?
September 17–December 11, 2015

Waterfall Arts

The Poetry of Maine's Fog, Rain, Snow and Ice,
April 3–May 15, 2015

*Far Up Close: Lou Garbus, Harlan Crichton and
Abe Goodale*, May 29–July 17, 2015

Appendix 2: Selected public programs at participating institutions

This list is not comprehensive. The following program listings were provided by the participating organizations in a post-project survey conducted January 5–31, 2016, and not all organizations provided program information. Therefore, this list serves only to provide examples of programs offered in conjunction with the Maine Photo Project.

Archipelago Gallery

Gallery talk by Kevin Johnson of Penobscot Marine Museum in June (30 attendees).

Bates College Museum of Art

Gallery discussion with *Points of View* artists Gary Green, Jay Gould, Shoshannah White, June 23
Lecture by artist David Maisel, October 2 (Maisel was also in residence as Bates learning associate for the week of September 28–October 2.

Artist Talk by Shoshannah White, November 12

Book Signing, Jeffery Becton, November 6

Brick Store Museum

“Albion Moody’s Kennebunk,” lecture by Steve Spofford, May 21

Center for Maine Contemporary Art

Gallery talk by collector Bruce Brown, November 14.

L.C.Bates Museum

Photographers Reception, September 19

Sun Photography workshops, October 10 and 24

Maine Historical Society

Historic Photography Workshop/Tours, November 14 (with Brian Van den Brink), November 22 (Corey Templeton), November 24 (with Mark Marchesi).

“The Camera Discovers Portland, Early Images of a City and its People, 1840–1865”, lecture by Earle Shettleworth, December 9

“Using Historic Photographs as Resources (and Inspiration),” lecture and workshop with Dr. Libby Bischof
Teacher Workshop January 4, 2016, Public Workshop January 12, 2016

Book launch for *Maine Photography: A History, 1840–2015*, January 14, 2016, with presentations by authors Libby Bischof, Susan Danly, and Earle Shettleworth.

Maine Museum of Photographic Arts

Diary of a River Artist Conversation with Johanna Moore, April 9

A Lensless Vision Artist Conversation with DM Witman, October 29

Maine State Museum

Gallery talks and lectures by the exhibition curator, Deanna Bonner-Ganter.

Maine State Museum, July 16 and July 18

Ellsworth Public Library, August 6

Rockland Historical Society and Public Library, September 15

FinnAm Society, Thomaston, September 19

Penobscot Marine Museum, September 24

Union Historical Society, October 7

National FINN FEST, Buffalo, NY Buffalo Public Library, October 11

Friends of the Maine State Museum, Augusta, October 22

Mid-coast Senior College, Bath, October 27 (talk and exhibition visit)

FinnAm Society, November 18 (talk and exhibition visit)

Captain Lewis Residence, Farmingdale, December 10
Additionally, Deanna Bonner-Ganter's book, *Kosti Ruohomaa: The Photographer Poet* is scheduled for release by Down East Books in March 2016.

Museums of Old York

Curator Talk by Janet Blyberg, June 7
"Small Island, Big Picture," artist talk with Alexandra de Steiguer, June 21
Instameet, July 11
"Art, History, and Friendship," lecture by Libby Bischof, September 23

Ogunquit Museum of American Art

Totally Tuesday speaker series:

"Verner Reed: New England Life," lecture by Victoria Reed, May 26
"Reflections on Patrons of Husbandry," artist talk with Rose Marasco, June 30
"Grand Manan Images: George Daniell Photographs," lecture by Hugh French, July 21
"A New Yorker Discovers Monhegan: The 1930s, Photographs and Drawings of George Daniell," August 4
"Committed to Collaboration: The Maine Photo Project and a Legacy of Arts Partnerships in the State,"
lecture by Jessica Skwire Routhier, August 11
"Todd Webb: American Photographer," panel discussion moderated by Andres A. Verzosa, volunteer
guest curator for the OMAA Maine Photo Project exhibitions, with Stephen Halpert, Huey Coleman, Rose
Marasco and Betsy Evans Hunt, August 18
"Architectonicachipolana: Science and Art," artist talk with Michael Alpert, August 25
The OMAA also produced a printed catalogue of its five Maine Photo Project exhibitions, funded with a grant
from the Warren Foundation.

Penobscot Marine Museum

Programs included the following:

Cyanotype Making
Tin Types by Cole Caswell
Slideshow by Earle Shettleworth
Slideshow by Bernard Fishman
Slideshow by Deanna Bonner-Ganter
Movie by Sumner McKane
Workshop: Hand Painted Photos by Liv Kristen Robinson
Workshop: PhotoPlay by Marcie Bronstein
Workshop: Pinhole Camera Making by Anne-Claude Cotty

Penobscot Marine Museum also built a giant pinhole camera/camera obscura that was available to visitors
to see the way a camera sees the world.

PhoPa Gallery

Talk by Brenton Hamilton on Historical Processes, March 22

University of Maine Museum of Art

Gallery talk with Bruce Brown, October 9
Traer Scott-Salon presentation, December 10

University of New England Art Gallery

A Gateless Garden: Conversations with the Kerry Michaels and Liza Bakewell, February 26; Lecture by
Jennifer Tuttle, March 12

A Tale of Three Cities: Conversations with artists, August 13 and September 10

Portraits of the Artist: Conversations with artists: December 10 and January 14 (2016)

Waterfall Arts

Gallery talk with Harlan Crichton, May 27
Screening of clips of Lou Garbus film by filmmaker Dana Rae Warren, June 17
Gallery Talk with Abe Goodale, July 14

Appendix 3: Press archive

At least 235* individual stories covered Maine Photo Project exhibitions in 2015. This is only a partial listing.

Stories about the Maine Photo Project itself

Bob Keyes, "[See the Maine of Yesteryear](#)," *MaineToday*, October 13, 2015
Jessica Skwire Routhier, "[Rose Marasco: index and the Maine Photo Project](#)," Portland Museum of Art blog, July 8, 2015
Laurie Schreiber, "[Statewide Photo Album Includes Swan's Island, Monhegan](#)," *The Working Waterfront*, June 15, 2015
Maine Photo Project on "[Tuesday Night Talk Radio](#)," WMPC Portland 90.9 / 104.1
Cover, [Maine Gallery + Studio Guide](#), 2015
Jessica Skwire Routhier, "Maine and Photography—Inextricably Linked," [Southern Maine Art Guide](#), May 2015
Carl Little, "[Maine's Year of Photographic Arts](#)," *Art New England*, March/April 2015
Jessica Skwire Routhier, "[The Maine Photo Project Debuts](#)," *Maine Archives and Museums Newsletter*, February 2015
Bob Keyes, "[The Maine Photo Project Creates a Yearlong Focus on Photography](#)," *Maine Sunday Telegram*, January 25, 2015
Bob Keyes, "[Early Exhibitions in 2015 Focus on Photography](#)," *Portland Press Herald*, January 1, 2015
Kathryn Skelton, "[Bring it On, 2015! 10 Things to Get Excited About in the New Year](#)," *Lewiston Sun Journal*, December 28, 2014.

Selected Stories about Participants' Exhibitions

Daniel Kany, "[UNE Art Gallery frames an excellent show of portraits of and by artists](#)," *Portland Press Herald*, January 3, 2016
Bob Keyes, "[Maine Historical Society and UNE Show Rare and Compelling Photographs](#)," *Portland Press Herald*, December 2, 2015
Bob Keyes, "[Jeffery Becton's Metaphorical Maine Larger than Life at Bates College Museum of Art](#)," *Portland Press Herald*, November 29, 2015
"[Visualizing Home and Homelessness](#)," *The Maine Edge*, October 6, 2015
Daniel Kany, "[Three Cities, One Show](#)," *Maine Sunday Telegram*, October 4, 2015
Britta Konau, "[Solid and Obvious: Todd Webb's Firmly Grounded Vision](#)," *Portland Phoenix*, September 16, 2015
Mark Feeney, "[In Ogunquit, Photographic Portraits of Georgia O'Keeffe](#)," *Boston Globe*, August 20, 2015
Mark Feeney, "[At Bates, Portraits of a Painter and Maine Landscapes](#)," *Boston Globe*, July 31, 2015
Bob Keyes, "[Ogunquit Museums hosts George Daniell Photography Exhibit](#)," *MaineToday.com*, July 29, 2015
Peggy Konitzky, "[Capturing Maine' photo exhibit in Wiscasset](#)," *Wiscasset Newspaper*, July 4, 2015
Dick Broom, "[Swan's Island: Historic Photos Depict 'Boom Time](#),'" *Mount Desert Islander*, July 1, 2015

Carl Little, "[Andy and Kosti Meet Again](#)," Working Waterfront, June 15, 2015
"[At Bates College--'Points of View': Four Photographers' Perspectives on Maine Landscape](#)," *Lewiston Sun Journal*, June 12, 2015
Britta Konau, "[art current: Far Up Close at Waterfall Arts](#)," *The Free Press*, June 3, 2015
"[That's a Big Camera](#)," Talk of the Towns, Bangor Metro, June 2, 2015
Dan Kany, "[Both Smoke AND Mirrors: Photography of Rose Marasco](#)," *Portland Press Herald*, May 31, 2015
Mark Feeney, "[In Portland, a Survey of Rose Marasco's Photographs](#)," *Boston Globe*, May 28, 2015
Bob Keyes, "[In a Summer of Art, a Rose Blooms](#)," *Maine Sunday Telegram*, May 24, 2015
"[Museums of Old York Ready for Summer](#)," seacoastonline.com, May 19, 2015
"[Belfast Gallery Shows Work by 3 Local Photographers](#)," *Portland Press Herald*, May 17, 2015
Cate McQuaid, "[Long, Frigid Winter Spurs Photographer Abelardo Morell to Artistic Innovation](#)," *Boston Globe*, May 2, 2015
"[Ogunquit Museum of American Art 2015 Season](#)," *York County Coast Star*, April 16, 2015
"Weird, Wicked Weird: High-end Slug Art," *Lewiston Sun Journal*, April 3, 2015
Dan Kany, "[Good Neighbors: Quotes and Photos at UNE](#)," *Portland Press Herald*, March 22, 2015
Dan Kany, "[With Photos, Johanna Moore Documents a River Revived](#)," *Portland Press Herald*, February 2, 2015

*As self-reported by participating institutions in an online survey conducted January 5-31, 2016.

Appendix 4: Program evaluations

Maine Photo Project leadership conducted evaluations of all project-wide programs, with the exception of the keynote lecture. Responses from program attendees are summarized here. (Please see pp. 9–10 for program descriptions.)

Identification and Care of Photographs Workshop, Penobscot Marine Museum, Searsport
15 responses to paper exit survey (100% response)

15/15 said the workshop met their expectations and would attend another workshop hosted through co-organizer Maine Archives and Museums.

The most useful aspects of the workshop were identified as the overview of photographic processes, the hands-on photo IDs, and the discussion of conservation and housing.

Overall marks were weighted toward “excellent,” with particularly high marks for location, facilities, registration process, speaker, and relevance. Cost, food, and communications got good but not excellent marks. Suggestions included providing lunch with a round-table discussion and requests for more in-depth and hands-on content.

“[The workshop] helped me refine our process for storage, helped me solidify my limited knowledge of certain formats and processes—gave a lot of food for thought.”

Open Portfolio Day, Maine Media Workshops + College, Rockport

10 responses to paper exit survey (32% response). 6 identified themselves as amateur photographers.

10/10 rated the program “excellent” overall; 8/10 said the event met their expectations (2 did not reply to question)

The most useful aspects of the event were identified as the quality of the reviews, accessible location, and the cost (free)

With the exception of food, all aspects of the program—location, cost, facilities, registration process, communications, choice of reviewers, and feedback from reviewers—got marks weighted toward “excellent” (though marks for communications were the closest to “good”).

Suggestions included recruiting reviewers from other areas of the country, making the sessions 30 minutes long, and continuing to do annual portfolio reviews beyond the year of the Photo Project.

“I liked the range of photographers chosen to review so feedback was great for everyone.”

“I think the day was ‘set up’ perfectly.”

We also asked the reviewers what they thought, and two responded. Both gave the program high marks but indicated that more advance notice and publicity would have helped both on their end and the participants’. One noted: *“[I] liked the socio-economic range of people that I met. Also being able to meet and mentor two minority participants.”*

Open Portfolio Day, Ogunquit

10 responses to paper exit survey (42% response). 4 identified themselves as amateur photographers, 4 as part-time professionals.

10/10 said the event met their expectations; 9/10 rated event “excellent” overall (1 “good”)

The most useful aspects of the event were identified as the feedback from reviewers and having the opportunity to meet professionals in the field.

With the exception of food, which ranked as “good,” all aspects of the program—location, cost, facilities, registration process, communications, choice of reviewers, and feedback from reviewers—got marks weighted toward “excellent.”

Suggestions included finding a way for more privacy and sound insulation, doing more advance publicity, and making sessions longer.

“I think this has been an overall terrific Project—love the statewide collaboration and the focus on photography. Long overdue. Would like to see the free portfolio days continued for the future.”

“It’s a great project. Very generous. Thank you!”

We also asked the reviewers what they thought, and 5 responded. They rated the program highly overall, giving compensation and communications particularly high marks, but they observed that traffic and parking issues made the location difficult. 2 reviewers also said that it would be nice to work time into the schedule for the reviewers to interact with each other. One noted: *“It was wonderful to do portfolio/studio visits w/o traveling to studios. It made the participants prepare and be ready.”*

Maine Photo Project Symposium, University of Southern Maine, Portland

9 responses to online follow-up survey (8% response); 4 identified themselves as amateur photographers and 4 as students.

9/9 said the event met their expectations; 9/8 rated it “excellent” overall (1 “good”).

Attendees identified the presentations by DM Witman and Betsy Evans Hunt as specific highlights.

All aspects of the program—location, cost, food, facilities, communications, choice of speakers, and speakers’ presentations—got marks weighted toward “excellent,” though among those, food and communications were the lowest marks.

Suggestions were minimal but were mostly about providing more advance publicity.

“I really loved the artist talk about the Melt project.”

“It was good, brief, and to the point. I attended all of it that I could.”

Appendix 5: Some background on statewide Maine cultural collaborations

The Maine Photo Project was the third collaboration of the Maine Curators' Forum and at least the fifth year-long exhibition collaboration to take place in the state over the past decade. Here, some facts to put the project in context.

Eighty-two percent of Maine Photo Project participants are or were involved in other collaborative initiatives, as well.* This reflects the fact that Maine has a larger history of statewide art exhibitions that goes back to the **Annual Fair of the Maine Charitable Mechanics Association** (first held in 1826) and extends through the "**All-Maine Biennial**," which was hosted by a rotating group of Maine museums in the 1970s and '80s. (Please see Jessica Skwire Routhier, "The Common Good: Collaboration among Cultural Institutions in Maine," *Maine Policy Review* 24, no. 1 [2015] for more on this history.) Maine arts writer Carl Little notes that the modern iteration of statewide exhibition collaborations began with a 2004 initiative, "**The State of Fiber**," by Maine FiberArts, an artist's collective based in Topsham. (See Carl Little, "Maine's Year of Photographic Arts," *Art New England*, March/April 2015.) That project included commercial galleries, artist's studios, and retail venues as well as museums.

The **Maine Print Project**, the first statewide collaboration organized by the Maine Curators' Forum, took place in 2006 and was more purely a collaboration of cultural institutions, although for this initial collaboration the 25 participating organizations did include some for-profit galleries. The Maine Print Project was the brainchild of outgoing Center for Maine Contemporary Art (CMCA) curator Bruce Brown and print scholar David Becker. The CMCA acted as the fiscal agent, where Oliver Wilder took on a leadership role. Kristen Levesque, then Director of Marketing and PR at the Portland Museum of Art, led publicity efforts. The Bowdoin College Museum of Art oversaw production of a book, *The Imprint of Place*, written by Becker and published by Down East Books. For more information, see Deborah Weisgall, "A Prints Project that Took an Entire State to Mount," *New York Times*, September 24, 2006.

The **Maine Folk Art Trail** was a 2008 collaboration organized by Charles Burden, a founder of the Maine Maritime Museum, and collector Ray Egan. It included 11 participating organizations, all museums, and its feature event was a symposium at Bates College. It also resulted in a book published by Down East Books: *Folk Art in Maine: Uncommon Treasures, 1750-1925*, edited by Kevin Murphy. For more information, see Charles Burden and Ray Egan, "Maine's 2008 Folk Art Trail," *Antiques & Fine Art Magazine*, 2008.

The **Maine Drawing Project**, in 2011, was the second "project" of the Maine Curators' Forum. There were 23 participating organizations, all museums or nonprofit arts institutions. This was the first of the Maine Curators' Forum projects to have a contracted project coordinator, Camille Smalley, then a part-time staffer at the Saco Museum (a participating organization). The Portland Museum of Art acted as the fiscal agent for the project, and Margaret Burgess, then the PMA's Associate Curator of Modern and European Art, also took a leadership role. For more information, see Bob Keyes, "The Year of the Drawing," *Portland Press Herald*, January 9, 2011.

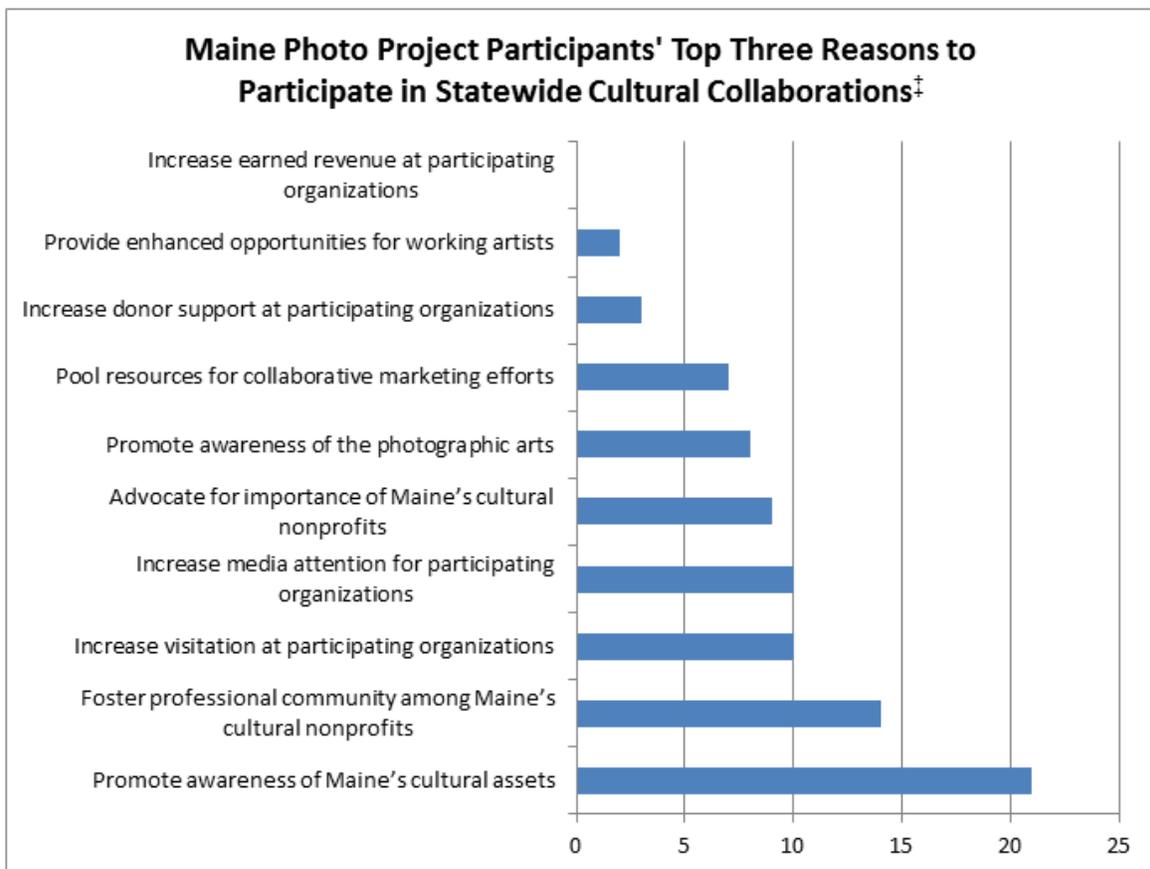
The **Maine Civil War Trail**, another Charles Burden initiative, took place in 2013. Its 23 participants included primarily history museums and historical societies; the Portland Museum of Art was the only strictly arts participant. The Fifth Maine Regiment Museum on Peaks Island acted as the fiscal agent and their director, Kim McIsaac, took on a leadership

organizational role. For more information, see Brian Swartz, “Maine Civil War Trail explores state’s role in national conflict,” *Bangor Daily News*, June 26, 2013.

2015’s Maine Photo Project was the most recent expression of a statewide legacy of arts and cultural collaboration. The Maine Curators’ Forum remains active in its ongoing efforts to foster a professional network among curators at Maine’s cultural institutions.

Finally, it bears noting that Maine has several ongoing arts and cultural collaborations/trails/projects. The goals of these partnerships vary, but are centered around marketing and cross-promotion as well as fostering community and strengthening professional networks. The list below is not comprehensive.

- Downeast Fisheries Trail: downeastfisheriestrail.org
- The Langlais Art Trail: langlaisarttrail.org
- Experience Maritime Maine: experiencemaritimemaine.org
- The Maine Art Museum Trail: maineartmuseums.org*
- Maine’s Historic Bold Coast: historiccoast.net
- Maine Land Transportation Trail: railwayvillage.org/visit/maine-land-transportation-trail
- Maine Lighthouse Trail: mainelighthousetrail.com
- The Yankee Ingenuity Museum Trail: yankeeingenuitymuseumtrail.org



*As self-reported in a post project participant survey conducted January 5-31, 2016. 28 participating institutions reporting.

[†]The Maine Art Museum Trail also hosted an exhibition initiative in 2015: *Director’s Cut: Selections from the Maine Art Museum Trail*, presented at the Portland Museum of Art, May 21 through September 20.

[‡]According to the post-project participant survey conducted January 5-31, 2016. The answers were supplied by the survey; there were no responses to an “other” option.

Appendix 6: Some notes on attendance figures

In the interest of full transparency, presented below are the raw data figures that informed the attendance trend charts on p. 18.

Regional museum attendance totals, 2013–15:

Maine Photo Project participants:

2013: 467,538 (14 reporting)*

2014: 490,910 (14 reporting)*

2015: 512,663 (14 reporting)*

Maine museums overall:

2013: 218,041 (8 reporting)[†]

2014: 196,384 (8 reporting)[†]

2015: 202,948 (9 reporting)[‡]

New England museums overall:

2013: 14,336,166 (106 reporting)[†]

2014: 14,568,522 (106 reporting)[†]

2015: 13,915,066 (113 reporting)[‡]

The following points are also worth considering when analyzing attendance figures:

- This report employs both attendance figures specific to Maine Photo Project-related exhibitions and programs, and overall annual attendance figures for participating institutions. Only the latter have been used for the attendance trend analysis on p. 18.
- Not all participating institutions reported all attendance figures. Some reported only project-related attendance, some reported only annual attendance, and some reported neither.
- For some organizations, their Maine Photo Project-related attendance was the same as their 2015 annual attendance (if, for instance, they operate seasonally and their Maine Photo Project show was on view throughout the season).
- NEMA attendance statistics for Maine museums overall are taken from a sample group that is significantly smaller than the sample group representing Maine Photo Project participants (8/9 organizations as opposed to 14). This explains, in large part, why the overall Maine attendance totals are lower than the Maine Photo Project totals. In the context of this report, the statistics are valuable for showing overall attendance growth trends and not for comparing totals.

*Self-reported by Maine Photo Project participating institutions in a post-project online survey conducted January 5–31, 2016.

[†] *NEMA Stats*, Annual Report for 2014, New England Museum Association.

[‡] *NEMA Stats*, Annual Report for 2015, New England Museum Association.

Acknowledgments

This report was prepared by Maine Photo Project Coordinator Jessica Skwire Routhier and reviewed in draft form and revised by members of the Maine Curators' Forum at a January 28, 2016, meeting at Archipelago Gallery in Rockland, Maine. The final version was amended and approved by the Maine Photo Project Steering Committee.

The participating institutions of the Maine Photo Project are effectively the authors of this report, having supplied essential information by way of a post-project survey conducted online January 5–31, 2016. The New England Museum Association (NEMA) also provided essential data on museum attendance through their annual regional attendance report, *NEMA Stats*.

Thank you as well to NEMA and Maine Archives and Museums, co-organizers of Maine Museums Day (March 29, 2016), for providing a venue for this report to be shared with Maine legislators and museum professionals from throughout the state.

Back cover: John Collier, *Ashland, Maine As it Was*, Photographs of the New England States from the Farm Security Administration Files, 1943. University of Southern Maine Art Department and Galleries Collection.

