

Spring 2003

# MaineArtsMag, Spring 2003

Maine Arts Commission

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The official publication of the Maine Arts Commission.

**MAINEARTS**  
COMMISSION

*Mag*  
Spring 2003

## Counting all artists

MAC wants to count you

Attracting people to Maine: How the arts play an important role

MAC wins NEA award



Artists in Maine Communities awards

Environmental Artist  
**Mel Chin**  
coming to Maine

Arts Education: the Foundation for Maine's Creative Economy

A tool you can use:  
MAC's new web site is put to work

# Special Arts in Education Section



# 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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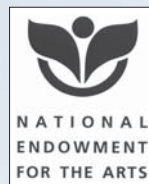
This newsletter is also available in full color on the Maine Arts Commission web site at [MaineArts.com](http://MaineArts.com).

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## ON THE COVER

ON THE COVER

*Master artist Steve Cayard and students designed and created birch bark canoes, August session, 2002. Photo by Nicholas Dow. See "Artists in Maine Communities Awards" article, page 23.*



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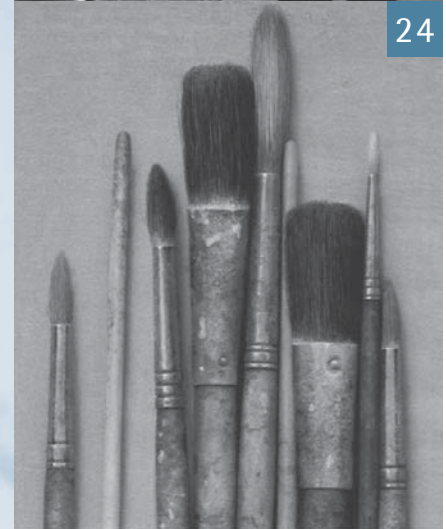
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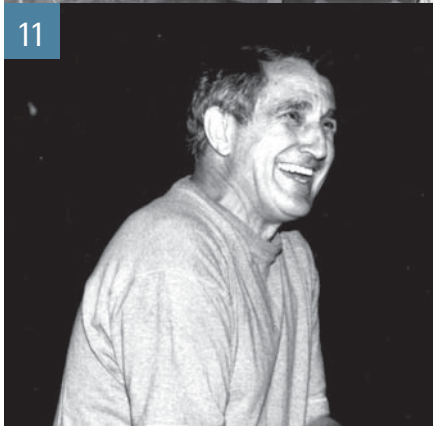
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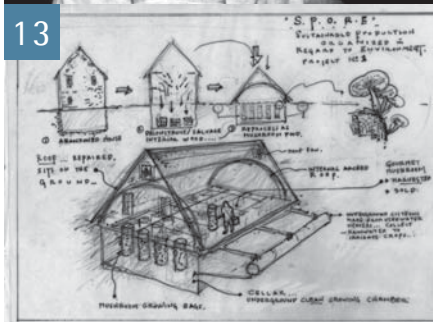
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# LETTER FROM THE DIRECTOR

It is a pleasure to welcome you to the Commission's spring issue of *MaineArtsMag*. Please turn to the sections on arts education by teachers, educators, administrators, artists and advocates from throughout the state. Mark your calendars too for the March 11, 2003, Arts Advocacy Day in the State House. This is a time to learn more about all the fine work happening in arts education in Maine as well as to learn about the challenges arts educators face and to interact with your public decision-makers in the Legislature.

Education in the broadest sense has been embraced by six of Maine's leading arts institutions with "Sebastiao Salgado: Migrations - Humanity in Transition." This coordinated series of exhibitions concerns well-known documentary photographer Salgado's images of people in transition due most often to the tragic circumstances of war or political upheaval. As we witnessed the abhorrent prejudice recently with the Somali communities in Lewiston this encompassing series of exhibitions reminds us that prejudice and cruelty exist worldwide and need to be faced at home when they rear their ugly heads. While I would be the first to argue that art exists as art for its own aesthetic value, art does now and always has brought us to better understand the plight of humankind, be it through Salgado's arresting images or through a Maine Arts Commission grant to support a local Somali theater project in Lewiston.

The Salgado exhibition was arranged by the Portland Museum of Art and was coordinated with the Institute of Contemporary Art at the Maine College of Art in Portland; the Art Gallery at the University of Southern Maine in Gorham; the Art Gallery in Portland of the University of New England; the Center for Contemporary Art in Rockport and the University of Maine Museum of Art in Bangor. These organizations are to be commended not only for the timeliness of this series of excellent shows but also for their foresight and leadership in working together as institutions. See the events calendar on [MaineArts.com](http://MaineArts.com) for the times and locations of the Salgado exhibitions, through March.

For excellent coverage of these exhibitions read Bob Keyes article in the January 19 *Maine Sunday Telegram* ([www.mainetoday.com](http://www.mainetoday.com)). As the museums and galleries have come together to present "Sebastiao Salgado: Migrations - Humanity in Transition," Bob Keyes has come upon the scene to help us interpret the subject matter and to spread the word about these important exhibitions. With Bob's arrival several months ago thorough, insightful and frequent coverage of Maine's arts activities has increased exponentially. In this case education in the broadest sense has been embraced by one of Maine's leading news outlets by engaging Bob Keyes for its staff, a welcome addition indeed.

I always close this column by asking you to comment to me or to members of the staff with your questions or concerns. We are your state arts agency. If you have not done so already, I urge you register for services and information on the Commission's website [www.MaineArts.com](http://www.MaineArts.com).

Sincerely,  
Alden C. Wilson  
Director



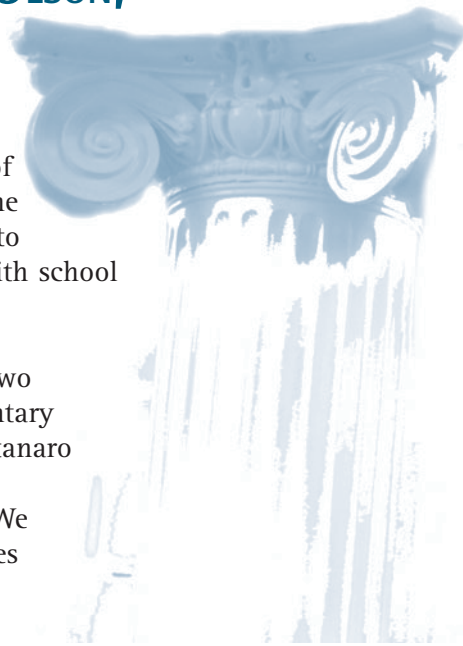
MAINE  
ARTS  
COMMISSION

## MESSAGE FROM SUZANNE OLSON, COMMISSION CHAIR

When I learned of Tony Montanaro's recent death, I was saddened at the loss of such a passionate contributor to the Maine arts scene. My thoughts quickly moved to the first time I witnessed Tony's magic with school children.

It was a cold winter morning more than two decades ago. I had convinced my elementary school that a performance by Tony Montanaro would be an excellent way to excite the imaginations of our youngest students. We loaded several hundred children into buses and headed up the hill to a vacant state building with a wonderful stage. The building was not in great repair. The dusty windows and folding metal chairs did not create the artistic atmosphere I had desired. The children were buoyed by the cold air and chance to explore a new space, and they weren't sure they wanted to sit quietly in their seats. My colleagues challenged me with looks of disbelief that I thought something like this could be pulled off without a disaster, but they did what they always do, got their students in their seats and quiet. They were filled with trepidation that someone would embarrass the school.

The lights were lowered, and Tony Montanaro appeared on the stage. From that moment on, the cavernous room became a theater, and all of its inhabitants, young and old, were mesmerized by the power and quality of his performance. He transformed the dingy space into a place of limitless possibilities, and his human connection with his audience was beyond words. I have always found that true artists can take any group and any setting and make it come alive. Tony did that on the cold winter morning and many other times over the years he visited with us. He shared the beauty and power of his art with all children, regardless of their backgrounds and prior experiences, and they knew it. For that moment in time, all of the children were artists, too.



## DONNA MCNEIL CHOSEN AS NEW CONTEMPORARY ARTS/PERCENT FOR ART ASSOCIATE

Donna McNeil has been selected as the new Contemporary Arts/Percent for Art Associate for the Maine Arts Commission. McNeil holds and a Bachelor's Degree in Painting from Syracuse University and a Master of Liberal Arts degree in Art History from Harvard University. McNeil owned her own commercial art gallery in Amherst, Massachusetts for thirteen years and upon moving to Maine in 1990, served as Director of the Barn Gallery, Assistant to the Director of the Joan Whitney Payson Gallery of Art and Executive Director of Ram Island Dance Company as well as service on both the Contemporary Arts Development and the Percent for Art Committees at the Maine Arts Commission.

McNeil added that she is very pleased to join the staff at the Maine Arts Commission at this transitional period. The prospects for the visionary Creative Economy Initiative, launched by Alden C. Wilson, Director, hold great promise for increased respect and support of Maine's cultural sector. McNeil states she is committed to the notion that personal creativity and its companion cultural expression is the foundation of an evolved and humane society.

SUZANNE P. OLSON, Yarmouth  
Chair

JOHN M. ROHMAN, Bangor  
Vice Chair

### EXECUTIVE COMMITTEE:

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Rebecca Swanson Conrad, Auburn  
Chuck Kruger, Thomaston  
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Stephen Wicks, Orono

MAC  
COMMISSION

# MAC's new web site put to work by Maine artists, organizations & arts educators

BY HANNAH GREGORY

Since its launch in July 2002, more than 1,500 Maine artists and about 150 organizations have registered at MaineArts.com "and continually growing every day," says Lisa Veilleux, technology/website associate at the Maine Arts Commission.

According to Veilleux, the new and improved web site has been receiving 29,000 to 36,000 successful hits per month since its launch. The highest month yet was in January 2003 when 36,664 hits were recorded. 10,011 of those visitors viewed the directories or events calendar; 5,505 users reviewed the press release section; and 4,707 visitors reviewed the *MaineArtsMag*.

To promote the site, the Maine Arts Commission has been running online banner ads on *MaineToday.com* as well as mentioning the web site in underwriting statements for programming on Maine Public Radio.

"We are promoting this site to help the many Maine artists and organizations who are registered on the site and see the value in this free service we are providing the state," says Bryan W. Knicely, assistant director of the Maine Arts Commission.

In a major statewide artist survey conducted by the Maine Arts Commission in 1999 "marketing" was identified by 86% of artists as "the greatest information and service need."

"The great advantage of using the web site's online directories is that information stays current by each individual and truly is marketed internationally," says Kathy Ann Shaw, contemporary arts associate.

"Maine is a state of artists," says Alden Wilson, director of the Maine Arts Commission. "Organizations have networks, models and staff to assist them in presenting themselves. Many of the artists in Maine are rural, not members of service organizations and do not have agents, and would rather work on their art than their marketing. Although more and more are realizing that they will not survive professionally as artists without marketing. MAC offers this free, simple method of presenting themselves and allows the artist the option of simply self subscribing or applying for the juried directory."

Artists as well as leaders in the arts community have begun to take notice of *MaineArts.com*.

**"INDIVIDUAL ARTISTS MAY NOT BE ABLE TO AFFORD THEIR OWN ADVERTISING," SAYS VEILLEUX. "BUT BY USING THIS SITE, THEY CAN TAP INTO THE MARKETING AND ADVERTISING INVESTMENT THAT IS BEING PUT INTO PROMOTING THE SITE AND IN TURN PROMOTING ALL ARTISTS WHO ARE REGISTERED ON THE SITE."**

maintained resource for people interested in the arts in Maine."

"The Web site is a convenient source of information on who is doing what in the arts, what's happening, and where to get help," he adds. "This



is valuable to artists, arts organizations, and audiences."

The Center for Maine Contemporary Arts is one of many organizations that are listed on the site, posting various events, news, and other items on the site on a regular basis. To date, organizations have been utilizing the web site to market events and communicate information to the public. The Maine Arts Commission would like to see more individual artists take advantage of what the web site can offer them.

"Individual artists may not be able to afford their own advertising," says Veilleux. "But by using this site, they can tap into the marketing and advertising investment that is being put into promoting the site and in turn promoting all artists who are registered on the site."

Wilder agrees. "It is terrific for artists and arts organizations to be able to communicate their activities through the MAC Web site. As more and more people learn of the site's relevance and depth, this should become an increasingly powerful tool

## Counting all artists: MAC wants to count you


The Maine Arts Commission announces a brand new public awareness campaign that is calling all artists to be “counted” in the first-ever census of Maine artist. In press releases, print ads and online banner ads, MAC is calling on all artists to register at [MaineArts.com](http://MaineArts.com) to be counted. “We think artists count” announces the advertisements. So, artists take note – stand up and be counted. Go to [MaineArts.com](http://MaineArts.com).

Attention Artists	51
Attention Artists	863
Attention Artists	921
Attention Artists	1,591
Attention Artists	3,520
Attention Artists	21,236


We think artists count...

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We think artists count...

register today at  [MAINEARTS.COM](http://MAINEARTS.COM)

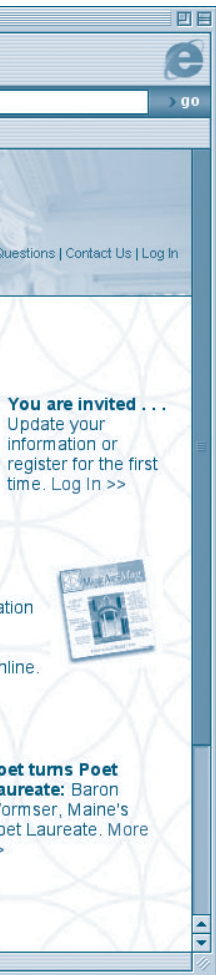
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MAINE  
ARTS  
COMMISSION

**First ever census of Maine artists!**  
<click here to register>

*MaineToday.com interactive banner ad promoting the first-ever census of Maine artists.*



for marketing the arts in Maine and beyond.”

Artists and arts organizations are not the only ones taking note of the new web site. People sending their positive comments include those employed in the information technology and marketing fields.

In one such email response, Jessica Tomlinson of Portland writes: “...the new web site looks great. It is intuitive and easy to navigate with much more information available. I am most impressed by the ease in which anyone can submit listings and press releases. I work for an online company and I know the amount of work you did to overhaul the site.”

Tomlinson, who also runs an organization called Portland Artists Dwellings and Studios (PADS) also signed up for several email listserves which keeps her up to date with news and opportunities that she would have missed otherwise.

“With the ability for all organizations to post, there is a more pressing need for artists to register and use the Maine Arts Commission web site to stay informed,” says Tomlinson.

## CALLING ALL ARTISTS AND PRESENTERS

In August 2002, New England Foundation for the Arts (NEFA) completed an evaluation of its New England States Touring (NEST) Program. While NEST is the most active regional touring program in the country, the evaluation affirmed that the current roster\*— which includes more than 900 artists — should be enhanced to better support the region’s presenters. It was recommended that a state-of-the-art online booking resource be developed to make New England artists more accessible to regional, national and international markets.

In response to the recommendations made in this evaluation, NEFA and the six New England state arts agencies are partnering to develop an online showcase and booking resource for presenters. The purpose of this tool will be to help you and other New England artists market your work locally, regionally, nationally and internationally.

Two surveys were designed specifically to gather information from artists and presenters to compliment our planning process, please take a few moments to complete one of the following online surveys by March 15, 2002.

The survey for artists is available at:  
<http://www.massculturalcouncil.org/rostersurvey.html>

The survey for presenters is available at:  
<http://www.massculturalcouncil.org/presentersurvey.html>

\*MaineArtistAccess juried artists are also included in the NEST Roster. Any questions in the survey associated with the word “roster” would apply.



## *MAC reorganizes staff to meet the needs of the people and organizations of Maine*

The Maine Arts Commission has recently undergone reorganization of the staff to better meet the needs of programs and the public. Here are staff names and titles as they will be upon the completion of the reorganization:

Alden C. Wilson, Director  
Bryan W. Knicely, Assistant Director  
Rebekah Leadbetter, Information Manager  
David Cadigan, Arts in Education Associate  
Paul Faria, Public Art/Services Associate  
Keith Ludden, Community/Traditional Arts Associate  
Donna McNeil, Contemporary Arts/Percent for Art Associate  
Kathy Ann Shaw, Grants/Arts Specialist Associate  
Lisa Veilleux, Technology/Website Associate

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FOR COMPLETE CONTACT  
INFORMATION

The changes were made to better suit the needs of programs and the public while best utilizing the skills of staff members, according to Bryan W. Knicely, assistant director. "In order to better provide services and meet the ever-changing needs of the programs for the agency, we realigned staff to meet those needs internally and externally while best utilizing the strengths of the staff. We look at it as a win win situation by meeting the needs of the constituents while highlighting the strengths of our human resources."



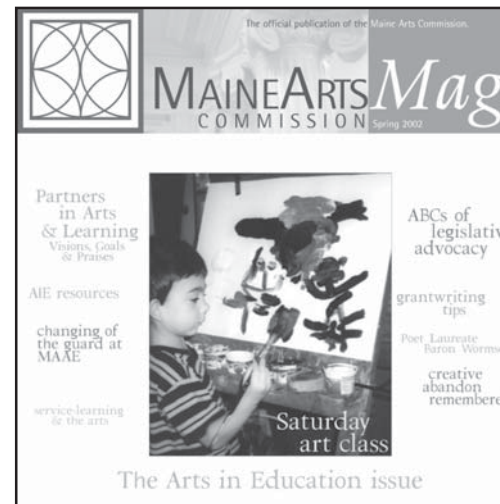
### INTERNSHIP OPPORTUNITIES @ MAC!

The Maine Arts Commission regularly has internship opportunities available. Duties involve routine clerical work in the arts administration field including written and phone correspondence, assisting with program areas and materials, and other office duties. For internship opportunities and/or to discuss possible projects, please contact Bryan W. Knicely, Assistant Director, at 207/287-2714 or email at [bryan.knicely@maine.gov](mailto:bryan.knicely@maine.gov). (TTY: 207/287-2360).



### INTERESTED IN CONTRIBUTING TO THE MAINEARTSMAG?

Are you a writer or photographer who is interested in contributing to the *MaineArtsMag*, the official publication of the Maine Arts Commission?



If you would like to be considered for writing or photography opportunities, or you just have a great idea for a story that should be included in the magazine, please contact Hannah Gregory by emailing her at [hannah@shoestringgroup.com](mailto:hannah@shoestringgroup.com).

The Maine Arts Commission cannot pay contributors, but it can offer great opportunities to have your work published. The *MaineArtsMag* is a noncommercial publication which reports on MAC and National Endowment for the Arts news as well as general arts news and events in the state of Maine. It is published three times a year. Each issue is available in color in its entirety on [MaineArts.com](http://MaineArts.com).

## MAC receives NEA Award

For the second consecutive year the Maine Arts Commission's Contemporary Artist Development program has received a prestigious multidisciplinary award from the National Endowment for the Arts Creativity Program for Phase III of the statewide Connecting Maine Artists program.

In addition to being the largest single grant awarded to the Maine Arts Commission for an artist program, this continued funding allows for building on the dynamic consortium that includes the Maine Arts Commission, Maine Writers & Publishers Alliance and the Center for Maine Contemporary Art. The two service organization partners will develop and run workshops for writers and visual artists, the two largest groups of artists by discipline in Maine.

The Maine Arts Commission will continue to provide an outreach coordinator to reach rural communities; a signature aspect of the Maine Arts Commission's programming. The three partners will also continue to enhance the image of the collaboration via the three websites and consider offering favorite workshops on line.



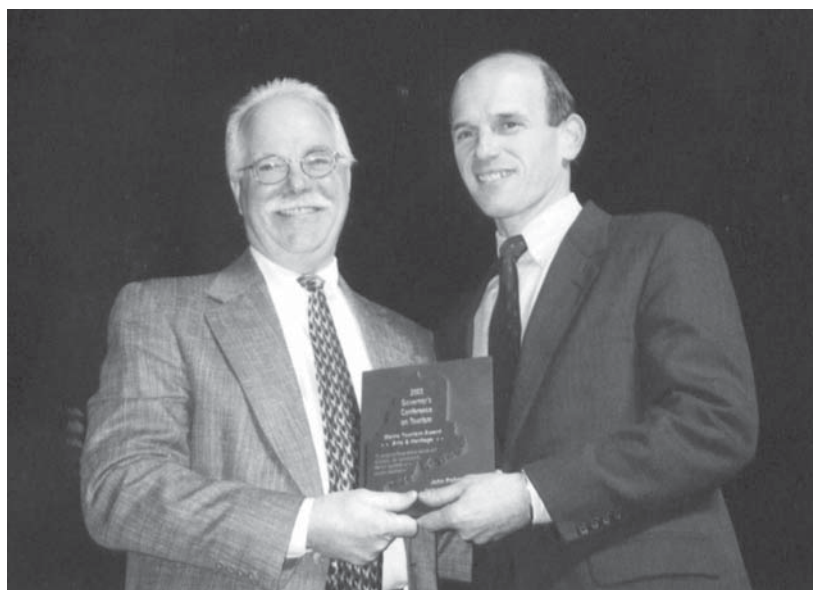
*The Commission believes that the success of the first two years of Connecting Maine Artists resulted in this grant award and we look forward to bringing on additional services and partners as we continue to establish the program in the artist community.*

## John Rohman Receives Tourism Award

John Rohman, vice chair of the Maine Arts Commission and chairman of the National Folk Festival in Bangor, was presented the Maine Tourism Award for Arts and Heritage.

The awards, which are sponsored by the Maine Office of Tourism and the Maine Tourism Commission, are presented to those whose service and dedication has contributed to Maine's reputation as a vacation destination. Nominated by their peers in the tourism industry, the individuals and businesses honored at the conference luncheon were selected in a juried process.

Governor John Elias Baldacci and Maine Tourism Commission Chair Bob Smith presented the handcrafted, Monson slate award to Rohman.



**GOVERNOR JOHN ELIAS BALDACC** PRESENTS **JOHN ROHMAN** OF **BANGOR**, WITH THE **MAINE TOURISM AWARD FOR ARTS & HERITAGE** AT THE RECENT **GOVERNOR'S CONFERENCE ON TOURISM**.

"This is always a gratifying ceremony," said Nathaniel Bowditch, acting director of the Maine Office of Tourism. "The purpose of the awards is to honor those in our industry whose standard of excellence contributes to Maine's well-deserved reputation as a must-see destination."

Criteria for each award centers on work that reaches above and beyond the normal job requirements. "The award decision committee looks for nominees who give visitors that extra special treatment and put the needs of others first," Bowditch said.

More than 300 attended the 2003 Governor's Conference on Tourism, which is held each year to bring the industry together as a group. In addition to the award ceremony, the conference is an opportunity to network with peers and attend workshops that cover topics relevant to today's tourism industry.

# Maine's Creative Economy

BY HANNAH GREGORY



Attracting  
people to  
Maine:  
How the arts play  
an important role

## *A few days after moving to Portland*

from California, Diane Toepfer and her husband Ron drove by an empty storefront on Congress Street in the East End. She had always wanted to open up a retail shop with a studio in the back where she could work on her handmade lamp shades and other specialties.

In the Bay Area, Diane would have never even bothered to call the number on the sign in the empty window. But this time something was different – she was in Maine. She picked up the phone. Within a week of her official move to the Pine State, she had a signed lease and a vision of being a successful business owner. With this decision she added one more job and one more business to Maine's economy.

“It would have been next to impossible, financially and otherwise, for us to have opened a similar place in the Bay Area,” Toepfer says. California was overcrowded and expensive and wasn't providing the type of lifestyle her and her husband wanted.

As interesting as this story may be, it is not unique to Diane and it is not unique to Portland according to Bob Keyes, arts reporter for the Portland Press Herald and Maine Sunday Telegram, which started a once-a-month series last fall called Emerging Artists.

“Its purpose is to highlight young artists who are making names for themselves,” says Keyes. “In almost each instance so far, every person I have profiled came to Maine precisely because of the supportive arts environment.”

So, why are these creative types moving to Maine?

Diane and Ron were ready to move and wanted to find a place that would provide a certain lifestyle as well as the opportunity to open a new business. They visited cities in Maine and Massachusetts, and Portland “won hands down.”

**DIANE TOEPFER MOVED TO MAINE AND OPENED A BUSINESS IN PORTLAND DUE IN PART TO WHAT SHE SAW AS A VIBRANT ARTS ENVIRONMENT.**

*In some cases, arts and culture plays a role in recruiting business to the state. In others, arts can be the center of a town's identity and, therefore, central to its economic livelihood.*

"We consider ourselves lucky to be here," says Toepfer. "We have received the help and support of the community and other transplants doing similar things in Portland."

But what impact does this really have on the economy in Maine? Just ask someone involved in economic development in the state such as Cathy Evers, marketing manager for Maine & Company. Her job is to "sell" companies on the idea of locating their business in Maine, bringing jobs and economic development to the state.

"We promote all aspects of Maine's exceptional lifestyle including arts and cultural amenities across the state," says Evers. "It is even included in our printed material as well as our website."

In one case last November, the arts and cultural aspects of Maine became an important selling tool when Seligman Data Corp. was considering opening a new office in Maine – their first facility outside of their headquarters location in New York City. The company selected Maine after an exhaustive review of 16 markets in the United States. The deciding factors were labor and real estate availability but quality of life issues, including arts and culture, influenced the decision to locate in Maine.

"In fact," says Evers. "Because Seligman wished to recruit some existing Manhattan employees to Maine, we needed to prove that Maine could appease their need for arts and culture. One very skeptical senior executive and his wife visited for a weekend to see for themselves what they'd be in for. They arrived not imagining they could ever be happy in Maine and left saying they wanted to move here, with or without the company."

In some cases, arts and culture plays a role in recruiting business to the state. In others, arts can be the center of a town's identity and, therefore, central to its economic livelihood.

"When I go to a place like Rockland, I can see in very obvious ways how the arts and culture have the potential to dominate a local economy, or at the very least strongly influence a local economy," says Keyes.

"And it goes far beyond just the obvious influences of the Farnsworth. It's all the galleries and related shops and non-profit groups that exist to further enhance the experience of visitors to and residents of that community. It's the shops, the restaurants and everything else that benefits in direct and indirect ways. A group called Americans for the Arts did a survey last year that included Rockland. They found that non-profit arts spending accounted for nearly \$22 million in economic activity last year alone, which is pretty remarkable for a city of that size. And that's only the non-profit sector. That does not include the for-profit enterprises."

Alden C. Wilson, director of the Maine Arts Commission agrees. "What we possess as a state in arts and cultural resources alone is truly remarkable, and the ability to better connect these resources with a developing new creative economic model provides extraordinary opportunity for Maine," he says.

Some argue that much of this development will happen in any case. "However," Wilson adds, "the likelihood of positive growth and development in Maine through its cultural sector is slim if the sector itself is not adequately supported, and if vigorous marketing of the state's cultural resources does not take place."

"Maine has a choice," he says. "Much as it made with environmental policy in the 1970's, namely, to promote a policy of managed cultural growth and

*continued . . .*

continued . . .

financial vitality, or to let matters take their own course. The wise path is the former, in order to help chart Maine's destiny based on resources that are right here before us."

In his book, *The Rise of the Creative Class*, economist Richard Florida of Carnegie Mellon University defines the emergence of a new way of looking at the arts and culture in relation to the workforce as a whole. His study encompasses artists and musicians, engineers and architects, software designers, scientists and anyone else who uses creativity as a factor in business, education, health care and other professions. Florida's research focuses on how, why and where people chose to work and his findings show "...that people were not slavishly following jobs to places. Their location choices were based to a large degree on their lifestyle interests and these, I found, went well beyond the standard quality-of-life amenities that most experts thought were important."

Wilson wants to emphasize that the concept of creativity is not specific only to those employed in arts professions. "It takes creativity to start and run a successful business," he says. It also takes having a creative workforce to get businesses to want to move to the state and employ Mainers.

"Creative employees are certainly an asset in terms of innovation and problem solving," says Evers. "It is very important to the extent that arts and culture expand people's minds and enhance entrepreneurial thinking, especially in cutting edge technology industries."

Keyes agrees and says business and the arts go hand in hand. "The key," he says, "is that we think in those terms, as reporters and editors. As Governor Baldacci has said, the arts are not an appetizer. They are, or can be, the main course if we view them that way. And that means considering them as an economic entity when we write and plan our coverage."

According to Wilson, Maine government is working with the private sector and has made a firm commitment to attract and retain business, to make Maine a destination for the traveler and the retiree, and to bring Maine into the 21st century with priority given to contemporary technology and

pervasive use of the internet.

In 2000, the creative sector employed 13,998 individuals. This is enough to get the attention of many, including the governor. "I ran for Governor because I want my son Jack and your sons and daughters to find opportunities here in Maine," said Baldacci. "To do this, we need bold and creative action."

In a statement on his web site, Baldacci writes: "Maine's future prosperity depends upon a highly educated and creative workforce, and an innovative economy one that prizes fine papermakers and shipbuilders, farmers and fishers, artists and designers, actors and musicians, and the cultural events and institutions that make for vibrant Maine communities."

As the Bangor Daily News recently put it, "Maine's sparse population in much of the state means that it must work to attract creative types such as artists and authors, scientists and software designers in addition to growing some locally, if Maine is to survive in the changing economy."

This can be done one person and one business at a time, like Tom Marshall of Kennebunk. He moved here with his partner almost six years ago because he wanted to raise a family and find a place where there was a rich community of artists and artisans. He also wanted to start or own a business or two. Six years later, he is a father of two young children, owns a shop in downtown Kennebunkport that sells work of Maine artists and has recently purchased a local news publication.

"The arts and culture were a necessity for where we wanted to live and art is important whether it is visual or performance," he says. "After moving to Maine I found this part of me that was asleep for a long time," he says. "It gave me the energy and confidence I needed to start my own business and follow my dreams."

Marshall is now not only a successful business owner but a creative member of the community that takes pride in his home and wants to work to make life better for all people in Maine.



TOM MARSHALL (ABOVE) IS THE OWNER OF ALL ABOUT ME, A GIFT SHOP AND GALLERY IN KENNEBUNKPORT THAT FEATURES MAINE ARTISANS AND THEIR EXQUISITE HANDMADE WORKS. MARSHALL CHOSE TO MOVE TO MAINE ABOUT SIX YEARS. IN SEARCHING FOR A PLACE TO CALL HOME, ARTS AND CULTURAL FACTORS PLAYED A LARGE ROLE IN HIS DECISION.

*"After moving to Maine I found this part of me that was asleep for a long time."*

# Prestigious Coming up Taller Award Bestowed on a Maine Company

The Maine Arts Commission congratulates Odelle Bowman and A Company of Girls, a program of East End Children's Workshop, for receiving the prestigious "Coming Up Taller Award" from the President's Committee on the Arts and the Humanities. This award was selected by a national jury of experts as one of the top 11 programs in the United States out of 368 nominations. The President's Committee on the Arts and the Humanities (PCAH), National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), and Institute of Museum and Library Services (IMLS) honored these organizations for outstanding work with underserved youth.



BRUCE COLE, CHAIRMAN,  
NATIONAL ENDOWMENT FOR  
THE HUMANITIES, ODELLE  
BOWMAN, DIRECTOR, A  
COMPANY OF GIRLS, NHI  
NGUYEN, STUDENT, WITH  
LAURA BUSH AND DEBBIE  
ALLEN AT THE COMING UP  
TALLER AWARD CEREMONY  
HELD IN WASHINGTON D.C.  
ON DECEMBER 2, 2002.

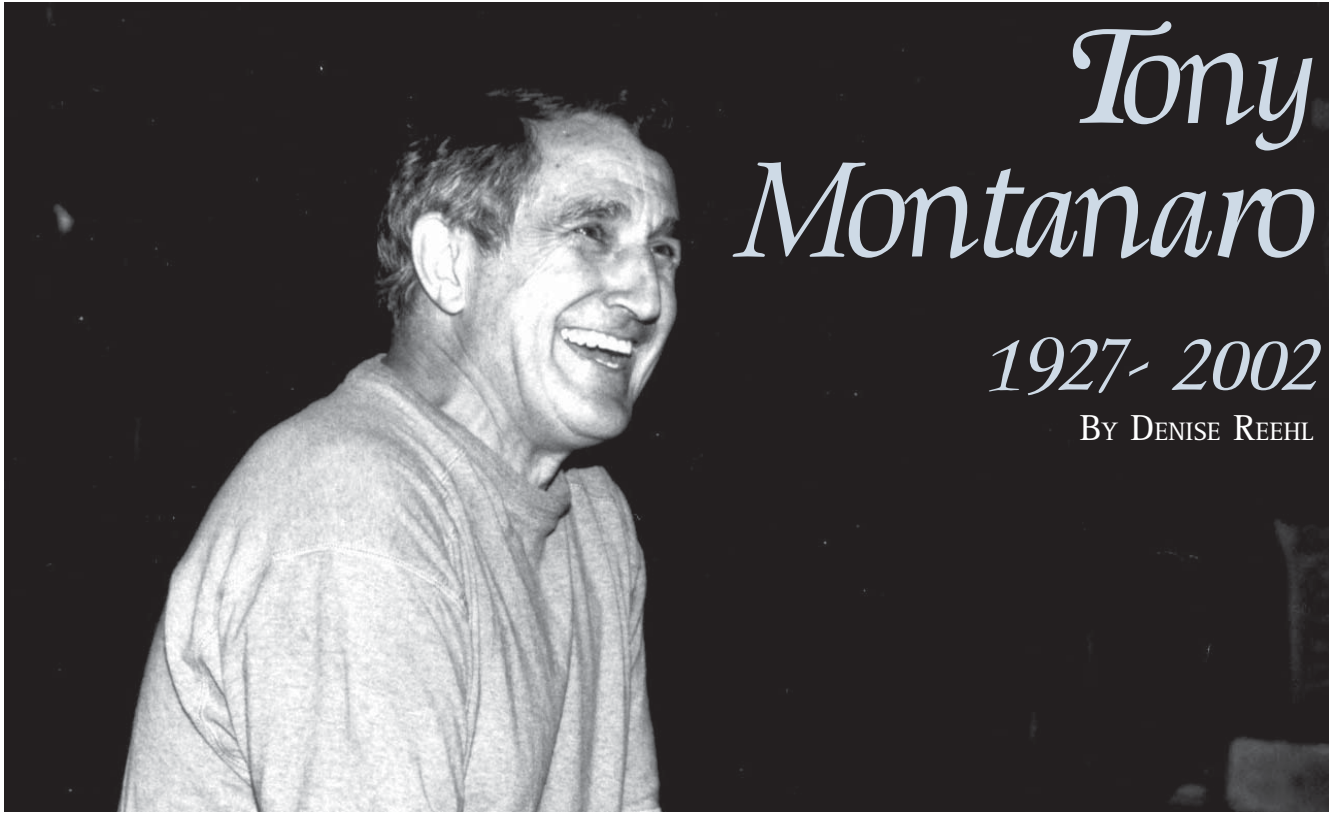
Ms. Bowman was presented this award on Dec. 2, 2002, by renowned actor, choreographer and director Debbie Allen, a member of the President's Committee. The award is given for excellence in a community-based, after-school arts and humanities programs that demonstrate the power to encourage young people's creativity. All of the winning programs provide children and youth with learning opportunities, chances to contribute to their community, and ways to take responsibility for their own futures. The awards also celebrate the contributions of historians, scholars, librarians, and visual and performing

artists make to families and communities by mentoring and teaching children. Eight girls and three staff traveled to our nation's capitol to receive this prestigious award.

A Company of Girls is entering its seventh year as an after-school theater/arts program. At A Company of Girls 54 girls of many cultures from the greater Portland area come together to learn about theater and other arts and to discuss important issues in their young lives. Ms. Bowman states "At A Company of Girls the impact is seen daily in improved grades and attendance, stronger self-esteem, dreams for the future, in a commitment to each other and, in turn, to their communities." The Coming Up Taller award will provide \$10,000 to continue its work. The East End Children's Workshop also received the highest rating out of 42 applicants in the Maine Arts Commission's recent round of Artists In Maine Communities applications, netting them an award of \$7,500. For more information on this program see "Artists in Maine Communities awards" on page 23.

*"A Company of Girls recognizes the potential of the arts and humanities to help young people plumb their depths, develop tolerance and respect for themselves and others, and increase their ability to make better choices in their lives."*

- Victoria Bonebakker  
Associate Director, Maine Humanities Council



*On January 31, devoted students, friends and family paid tribute to one of Maine's Artistic Treasures, Tony Montanaro.* Tony passed away on December 13th at his home in Casco, surrounded by loving family and friends. He was a man who loved humanity so much and imitated it so well that he showed us things about ourselves and our surroundings that we would otherwise never have seen. Thank you, Tony.

Tony was a passionate person, a visionary, a discerning teacher and an eloquent performer. There was an aliveness about him that was irresistible and when he entered a room he carried a strong sense of certainty with him. He was intrinsically theatrical.

I remember the cold January night in 1973 when the phone rang at our upstate, NY, home and the voice at the other end said emphatically, "I just bought a race horse barn up in Maine that I am converting to a theatre. I'm building a touring company and want you and your husband, Benny, to come join me – it's now or never!" Within two weeks we had packed our belongings and were headed north. Thus began a professional and personal relationship that lasted 30 years.

That's the effect Tony had on people. When he believed in an idea, the energy flowed and you felt impelled to become a part of it. Over the next two decades, that old race horse barn in So. Paris, under his guidance, was to become a home to seven or more touring theater troupes, hundreds of students and professionals from all over the world and thousands of spectators. It became known as The Celebration Barn Theatre and was the equivalent of the "out of town" run where you tried out new material on a mom and pop crowd before taking it on the road.

Tony was himself no stranger to the road. As a skilled and original mime performer he toured extensively in the States as well as in Europe where he studied with Marcel Marceau and his teacher, Etienne Decroux. He toured for over 20 years as a solo artist with his original show A Mime's Eye View occasionally asking a student to join him to share stage time. But his love of

theatre and the art of teaching eventually turned his focus to helping others to find their personal style of expression. He loved discovering, enhancing and celebrating that in every one of his students. That appreciation for the uniqueness of each individual along with invaluable lessons in the art of giving and taking critique, earned Tony a loyal student base all over the world. He nurtured many successful performers. Others left theater but took with them essential life skills -- keen observation, discernment and the art of self-expression.

Tony's legacy is notable. He captured moments and transformed them into visual memories with a physical eloquence that laid bare the essence of whatever he portrayed. He understood the necessity of discipline and the value of laughter, especially at oneself. It was always refreshing to spend time with Tony because inevitably before the time was through he had offered some quirky little insight to something most ordinary.

Tony Montanaro's presence will be deeply missed but his indomitable spirit and soul-filled perspective will ever be with us and can be seen in the work of countless professionals who were touched by the way he celebrated life.

Tony was born and raised in Paulsboro, New Jersey. He received his bachelor's degree in theater from Columbia.



# MECA SPONSORS ART COMPETITION FOR GRADES 7-12

CONTRIBUTED BY MAINE COLLEGE OF ART

For the fourth consecutive year, Maine College of Art (MECA) sponsored the regional Scholastic Art Awards and the Congressional District Art Awards. This annual competition for young artists in grades 7-12 is the only state-wide event of its kind in Maine. This year, 286 students submitted 323 works of art. Entries were exhibited January 4-11 in the College's professional gallery in downtown Portland, the Institute of Contemporary Art at MECA. Ten middle schools and 55 high schools participated, from Kittery to Presque Isle, and Machias to Rangeley.

MECA is one of 90 regional sponsors for the national Scholastic Art Awards. Established in 1923 by the leading educational publisher in the U.S., the Scholastic Art Awards are the largest, longest-running, and most prestigious recognition program for creative young people in the United States. Students compete for local, regional and national prizes and college scholarships.

Art teachers from middle schools and high schools throughout Maine are each invited to submit three student works to the competition. A jury of MECA faculty, staff, alumni/ae and art teachers select the final winners.

More than 250 students, parents and art teachers attended the Awards Ceremony on Saturday, January 11, held at the ICA at MECA. MECA President Christine Vincent joined officials from the Portland Press Herald/Maine Sunday Telegram, and representatives from Congressmen Tom Allen's and Mike Michaud's offices to present the awards. Five students received Scholastic American Vision awards, the highest regional honor: Molly Brosnan (Camden Hills Regional High School), Andrew

Freye (Kents Hill School), Molly Moss (North Yarmouth Academy), Steve Turcotte (Monmouth Academy) and Ashley Nadeau (Lewiston High School). Forty-three students received Gold Key awards, 30 received Silver Key awards and 21 received Merit awards. American Vision and Gold Key winners will go on to compete for national awards and scholarships. The Press Herald presented a photography award. Other local awards included scholarships to MECA's Early College and Saturday School programs.

The two winners of the Congressional District Art Awards will have their work exhibited for one year in the Congressional Hall in Washington, D.C.

SELECTIONS OF AWARD-WINNING  
WORK FROM THE 2003 SCHOLASTIC  
ART AWARDS IS BEING PRESENTED  
ONLINE THROUGHOUT THE YEAR AT  
MAINETODAY.COM'S WEBPAGE FOR  
YOUNG PEOPLE, "20 BELOW," AT  
<http://20below.maintoday.com/show/art>.



AMELIA WIGGINS (CAPE ELIZABETH HIGH SCHOOL) WON FOR DISTRICT 1, AND CYNTHIA RIZZA (HAMPDEN ACADEMY) WON FOR DISTRICT 2.

MECA PRESIDENT CHRISTINE VINCENT GATHERS WITH GOLD KEY WINNERS AT THE SCHOLASTIC ART AWARDS CEREMONY JANUARY 11 AT MAINE COLLEGE OF ART IN PORTLAND.

(PHOTOS BY FRANK MENAÏR.)





# Libra Distinguished Lecture Series Brings Environmental Artist Mel Chin to Maine

INTERVIEW WITH THE ARTIST BY SANDY VAILLANCOURT, EDITED BY EILEEN WHYNOT

RENOWNED ARTIST MEL CHIN SUPPORTS THE BELIEF THAT ART AND SCIENCE WILL CONTINUE TO BE COMBINED IN AN ACTIVE RESPONSE TO PROBLEMS THAT THREATEN THE HEALTH OF THE EARTH.

In his groundbreaking work, Revival Field (1990-93), he used green remediation, referring to the use of plants to remove heavy metals from contaminated soil. In this public art project in St. Paul, Minnesota, he wound up crossing the lines defining art and science, using the tools of biochemistry and agriculture with conceptual art.

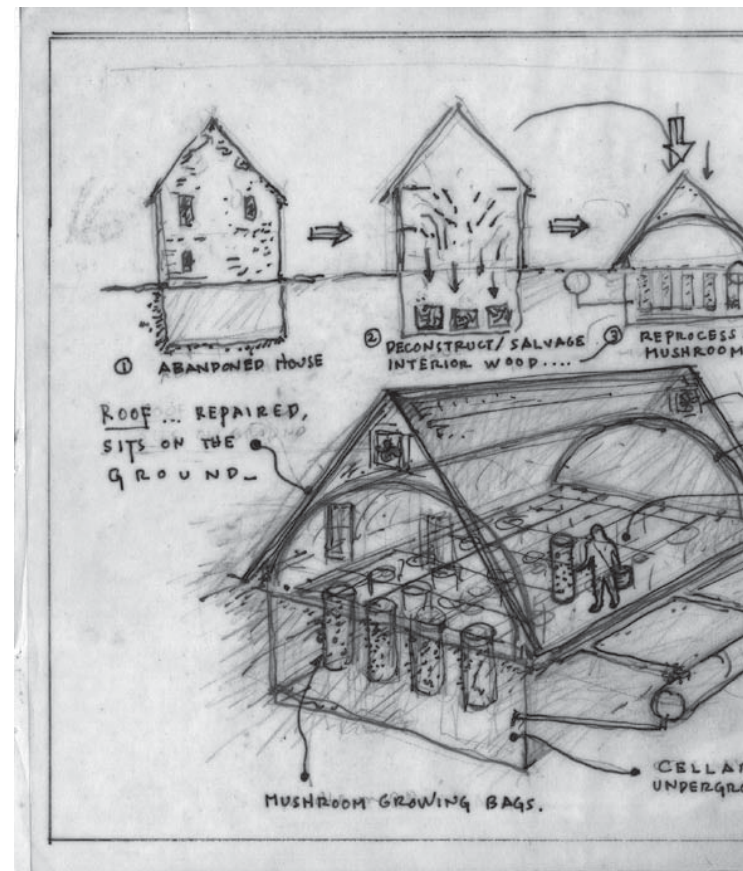
Chin's Revival Field, supported by the Walker Art Center and the NEA, was conceived in collaboration with Rufus L. Chaney, a senior research scientist at the United States Department of Agriculture. This land restoration project was the first test outside of a lab to detoxify contaminated soil providing the evidence to create a technology.

Chin's interests include creating work that addresses issues of habitat devastation, restoration, and sustaining the planet's biodiversity. He has received numerous awards and grants from organizations such as the National Endowment for the Arts, Rockefeller Foundation, and the New York State Council for the Arts. He has created many public art installations and one-person exhibitions all around the country. He is now working in Germany on a version of Revival Field.

According to Chin's original abstract, the "Revival Field in its most complete incarnation (after the fences are removed and the toxic-laden weeds harvested) will offer the viewer minimal visual and formal effects. For a time, an intended invisible aesthetic will exist that can be measured scientifically by the quality of revitalized earth. Eventually this aesthetic will be revealed in the return of growth to the soil."

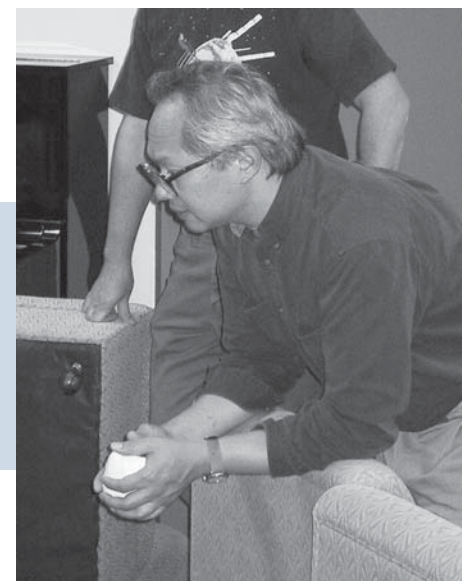
*"The degradation of species and the depletion of natural resources is what keeps me going. There is a connection between artists and scientists in the realm of ideas."*

- Mel Chin



"CHIN REPRESENTS OUR DIRECTION FOR THE FUTURE — A MOVEMENT TOWARD SCHOLARLY STUDIES IN ECOLOGY, SCIENCE AND ART."

—DAVID ROSEN, VICE PRESIDENT OF ACADEMIC AFFAIRS, UNIVERSITY OF MAINE AT MACHIAS



## Chin's Lecture Calls for a Path of Action

Chin says that his lecture, "The Job," refers to the job of the creative artist relating to the community. The job description gets complicated with recent events he says, such as actions of war. Part of the job is to rekindle the desire for creative activity in the wake of disruptive reality. "Art and our society are in a constant state of mutation. Artists must change along with it. What is necessary to me now is more of a research to destroy my preconceived notions," Chin says.

HIS ADVICE TO OTHER ARTISTS IS TO REMAIN COMMITTED TO YOUR OWN IDEAS, LEARN FROM ONE ANOTHER AND SHARE HUMOR WITH OTHER ARTISTS. TO LEARN MORE ABOUT MEL CHIN'S WORK, LOG ON TO [www.pbs.org](http://www.pbs.org) where he was part of the series, Art in the 21st Century.

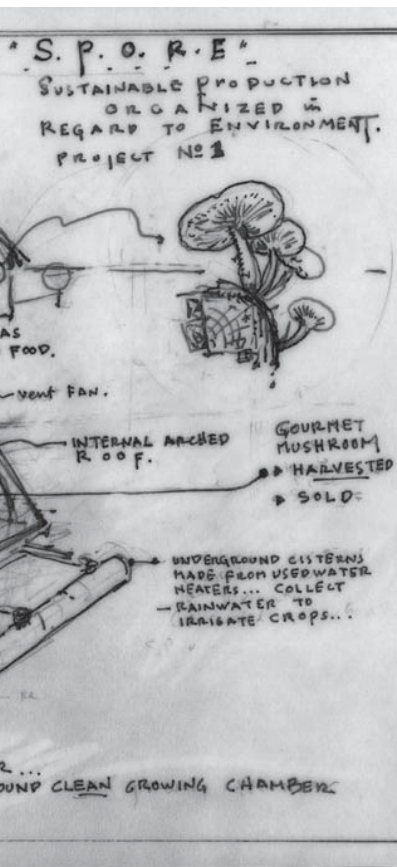
## Chin's Connection to Maine

Chin has served on the Board of Governors of the Skowhegan School of Painting and Sculpture and developed a set of prints while working on Vinalhaven. He recently had a piece in an exhibition at Bowdoin College.

"In Maine, there is a sense of creative and political investigation that is encouraging," Chin says. "In Maine, I felt as though I was not alone. I sensed a spirit of independence there. Thank goodness for Maine."

## Works in Progress

Among Chin's current work is S.W.I.N.G. (Sustainable Works Involving Neighborhood Groups), a plan he designed to set a curriculum for the University of Michigan. He is working on a public art commission for the largest joint public-university library in San Jose, California. It is the only library of its kind in the country. There are many other projects, one in Pennsylvania and Alabama, and a project involving the western agricultural zones in Japan. He is also working in Tennessee with a fresh water research center along the Cumberland River. A version of the Revival Field is continuing in Stuttgart Germany along the Nekkar River.



S.P.O.R.E (Sustainable Production Organized in Regard to the Environment)

WORK-IN-PROGRESS:

DRAWINGS & MAQUETTES

INSPIRED BY AN URBAN AGRARIAN REVOLUTION THAT CHIN FOUND HAPPENING IN THE NEIGHBORHOODS.



# Environmental Artist Mel Chin University of Maine at Machias

Thursday, April 24

4:30 Complimentary afternoon tea Kimball Hall

5:30 Lecture entitled "The Job" Performing Arts Center

# ARTS EDUCATION 2003

*In ever increasing numbers and with ever-greater clarity, educators are seeing how potent arts education is in creating the most effective and efficient force in early childhood education. In short, the arts teach children how to learn.*

Everyone has witnessed the effect of music on the newborn, the three-year-old, and the six-year-old. It is magical. Dance and movement have an equally hypnotic effect on children. Children seem to be instinctively drawn to patterns and rhythms, whether it is the simple repetitive beat of “Yankee Doodle,” the comforting rhymes of “Mary, Mary, quite contrary,” or both the repetition and rhyme of “Row, row, row your boat.” They find vast pleasure in hearing the same story read to them over and over and over. It is through these patterns that children first learn the fundamentals of literacy.

Through its Partners in Arts and Learning (PAL) grant program, the Maine Arts Commission is heavily invested in arts education. Every year the PAL program affects more people than all the other Arts Commission programs. Furthermore, it is directly developing the next generation of the arts audience in Maine. Many arts grants



PHOTO: HANNAH GREGORY

seem to benefit the “converted.” PAL grants benefit the “unconverted” and those who do not know there is any difference.

Arts education is by definition “messy.” It is difficult to quantify or to qualify. In comparison with other kinds of arts activity, it is low on the horizon. It gets less attention. The story accompanying the photo in the local newspaper of a bunch of second grade kids finger painting under the earnest eye of the art teacher or a visiting artist/educator looks “cute.” How nice, we think, and pass on to weightier stories. But there is little which is weightier than the total education of all children. They are the future of our civilization. They are the “brave new world.”

What are some of the quantifiable things that have happened as a result of the influence of PAL grants? Four newly built or planning to be built school performing arts centers. Yes, real live theaters that will become vital assets to their entire communities. Three new full time teaching positions in theater and dance. Many more in the visual arts and music. As compelling as these gains are, more important are the hundreds of documented arts activities which have happened in 88 percent of Maine’s 700 public schools, activity that would not have happened without the vitamin pill of a PAL grant.

*To the dozens of PAL Team Chairs, Bravo! None of this would have happened without your vision, your passion, and your sweat. Please read what a few of the PAL Chairs wrote about their districts.*

# Each One Teach One

## The Growth of the Arts in MSAD #1, Presque Isle

By PAM HALLETT, CURRICULUM COORDINATOR

MSAD #1 implemented an effective approach to professional development of “each one teach one” in the fall of 1997. Using that model eleven teachers received training from three artists, Natasha Mayers, Tom Faux, and Odelle Bowman, in a 2-day teaching residency. During the year the teams worked to learn strategies to integrate fine arts into the curriculum. The eleven lead teachers received training on effective videography and video techniques from the art professor at UMPI. A video of all the year’s activities was used to educate the public on the importance of the arts in schools. This project was funded by the Maine Arts Commission PAL grant and a technology grant from MAC as well as local funds and funds from the PTO.



In the Fall of 1998 MSAD #1 applied for and received an MBNA Grant to fund an August workshop for teachers to focus on movement and puppetry which they in turn took into their classrooms. Students and teachers made life size puppets that were used as a part of the annual MSAD#1 Arts Show which is held annually at the Aroostook Centre Mall.



In the 3rd year of the project (1999), we received a second MBNA Grant to hold a summer institute for approximately 20 K-12 classroom teachers and arts specialists. The workshop focused on integrating the arts into a comprehensive program which would align with Maine’s Learning Results. The Aroostook Partners for the Arts also helped fund this project as well as local funds.

The funding from MAC, MBNA, local funds and Aroostook Partners in the Arts assisted the district in expanding student access to the arts by teaching regular classroom teachers how to integrate the arts into the regular classroom curriculum. Because of the model we chose of “each one teach one”, we saw teachers develop more confidence and willingness to try new arts activities in the K-12 classrooms. Teachers have built dance, puppet-making and mask-making into their everyday curricula. These projects raised public awareness for the arts without adding new arts staff.

During this period there was one elementary art teacher in the elementary school servicing 1200 students and 2 music teachers servicing the same number. There was no art teacher at the middle school level even though there was music. There was also music, art and drama at the high school. The weak link in our program was NO art at the middle school.

In the fall of 2000 the district funded an additional 1 1/2 art teachers, one to service middle school students and the other 1/2 to service elementary. This was a joyful affirmation of the power of art!

In the fall of 2000 we received our second MAC PAL Grant. Surveying the staff we found that our greatest area of weakness in K-8 was the lack of dance and theater. The Arts in Education Committee decided to use the MAC PAL Grant to provide activities in dance and drama, targeting third and sixth graders. The major goal of the three-year plan was to provide residencies for each of the three years - impacting 1,000 students, touching their lives with dance and drama.

In the first year of our [second PAL grant] (2000-01) Ram Island Dance Company came for a 10-day residency working with students using movement as a teaching tool to encourage students’ active involvement in learning daily curricular material. Students worked with the dancers to choreograph a dance piece around a curricular theme. Students then performed their choreographed dance piece for the entire school and parents. There was also an after school workshop for teachers on showing them how to integrate dance into the classroom curriculum.

In the second year of PAL (2001-02), Ann Ross, a dance education instructor from the University of Maine came and worked with 3rd and 6th grade students during a 10-day residency. Each class choreographed and performed original dance pieces that described a scientific principle from the science curriculum. There were school performances for students and parents, as well as an after school workshop for teachers on integrating the arts into the regular classroom. This was funded with local funds, an MBNA Grant, donations from the Aroostook Partners for the Arts and School PTO’s.

This is the final year of our 3-year project (2002-03). Through local funds, an MBNA Grant, the Aroostook Partners for the Arts and PTO funds, we contracted with Erma Colvin from Washington, Maine, once again to work with students in grade 3 and 6 focusing on dance and the social studies curriculum. 6th grade students learned four Canadian dances and four South American dances. She will be back in April for the final five days of her residency to work with grade 3 students. Their theme is also social studies so they will be learning early American and Native American dances. There will also be an after school workshop for teachers on how to continue integrating the arts into the regular classroom.

Concentrating on the arts in the past six years has helped us to keep people aware of the importance of arts in our curriculum, that it can be integrated into the regular classroom experience, and that it can be done with very limited funds if you have willing and dedicated staff who believes in the importance of the arts – not to mention it gained us two new art teacher positions.



# PAL Snapshots

## Briefly from Biddeford

By Gail Roller,  
Gifted & Talented Coordinator

Arts opportunities for Biddeford students and teachers were greatly expanded by our first PAL grant. We focused on dance and theater because so little is offered in those disciplines within our regular curriculum. For many students in our district the workshops were the first dance and theater experiences of their lives. Enthusiasm and interest is high, and the students and teachers want more. Thankfully, we have just received our second PAL grant so we are continuing to increase student access to the arts with ongoing assistance from the Maine Arts Commission.

The PAL grant will have a lasting impact on Biddeford schools. Due to the success of PAL programs, the school administration now recognizes the value of budgeting funds to bring artists into the schools. Our PAL Committee has urged the administration to include additional money in the regular school budget to offer more artist-in-residency programs. We have also established an ongoing relationship with the Biddeford City Theater. All students in grades 4, 5 and 7 will attend workshops at City Theater this year. Students and teachers will interact with the City Theater Artistic Director, Janet Ross. Theater workshops will emphasize topics and skills aligned with the fine arts standards of the Maine Learning Results. The Biddeford PAL Committee also advised the School Board Building Committee and architects to help design the auditorium for the proposed new middle school. We are proud of what we have been able to accomplish to date, and we are excited about future possibilities. Thank you, Arts Commission, for making it all possible.

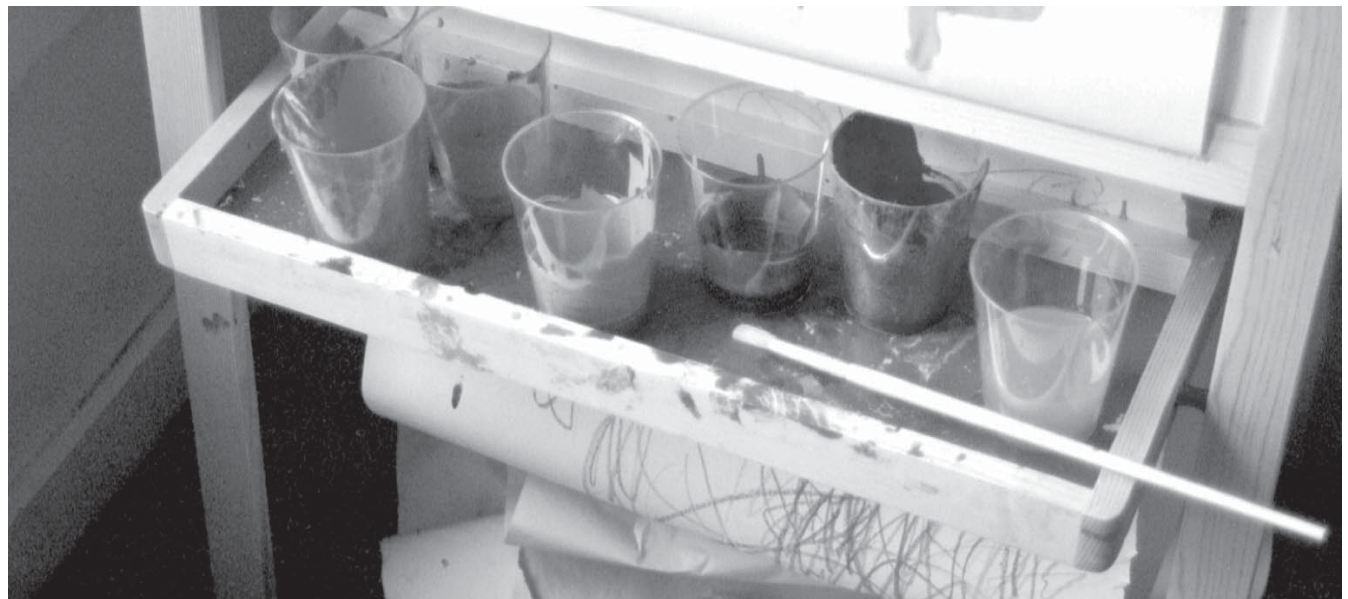
*African Drumming in MSAD  
#39, Buckfield, Hartford, Sumner*  
By Joe Makley, Coordinator,  
21st Century Grant Program

We have been given an incredible opportunity for the students, staff, and community members of Hartford, and Sumner. Thanks to the community partnership created with a PAL grant from the Maine Arts Commission and supported in part by the 21st Century Learning Center, we now have an after school enrichment program that integrates the visual and performing arts with social studies, mathematics, and language arts. It is also opening our students' eyes to different cultures through the arts. We have developed an after school world music percussion ensemble for Hartford-Sumner Elementary students. We have chosen a unique list of instruments to play the music of a wide range of cultures. This year the theme is African drumming. A group of 60 students (60% of the school's student attendance!) meets once a week, after school, for two hours, one hour for world music, the second hour for African drumming. Though we are just beginning, the community is already buzzing about the World Drumming Ensemble. How lucky we are to be able to offer this to our students. Thank you, Maine Arts Commission!

*Doing Fine in Denmark*  
Mari Hook,  
Coordinator, Denmark Arts Center

In 1999 a single pilot program sprouted at one school in SAD 72. Since then the PAL program has grown to include every one of the district's five schools.

We've begun our second Pal three-year cycle with a resounding BANG! Michael Wingfield and his percussion group have performed and led workshops at the New Suncook Elementary School in Lovell and the Molly Ockett Middle School in Fryeburg. Jo Radner, storyteller/folklorist, is currently leading an oral history project in the Denmark and Brownfield schools. Debi Irons, dancer/choreographer, is working with middle school students to prepare a performance with the Fryeburg Academy Jazz Band. Finally, students from all the schools will be participating in a theater project with actors from The Theater Project.



## So Busy in South Berwick

By Jeff Keene,  
Vice Principal, MSAD #35

The plan PAL grant set a goal to increase opportunities in theater. The high school and junior high were already known for excellent productions in theater. The past three years have seen the addition of the one act play and also the addition of the spring play at Marshwood High School. The elementary level has also increased its activity in theater. Many children attended performances at the Portsmouth Music Hall and back stage at the Maine State Ballet in Portland. Professional groups such as Pontine Movement Theater and the Maine State Ballet (“Peter and the Wolf”) presented for both high school and elementary students. “Listen To The Drums: A Tribute to Harriet Tubman” was done as a residency in Eliot Elementary and Central School by its creator Roylene Edwards. Subsequently, some of the students from Eliot and South Berwick performed in the Seacoast Repertory Theatre’s production of “Listen to the Drums”. Puppetry and storytelling residencies also enhanced performance skills at the elementary level. Of significant importance was the increased use of our new Performing Arts Center by the district’s schools.

Dance education was another PAL goal for MSAD #35. During the past three years dance residencies or demonstrations have taken place in all of the district’s schools. From K through grade twelve we have employed Ballet New England, Maine State Ballet, Brixham Dance, Carlotta Prendergast, Gretchen Berg, Trish Harmes, and Chan Moly Sam. A student performance component was associated with nearly all of the professionals mentioned above. At the high school, choral director Tanya West has added a dance ensemble.

Another goal in the PAL plan was for arts integration. At the junior high swing dance and physical theater have been used in conjunction with other subject areas. Storytelling residencies have provided a direct instructional link to oral communications skills at the elementary level. The visual arts have long been one of the most frequent areas of integration K through 12.

## World’s Fair in Kingfield

By Sally Bean, art teacher,  
Mt. Ararat High School, MSAD #58

There have been impressive developments in the arts in SAD#58 in the last few years, much of it inspired by the PAL grant. We have planned and held two district-wide arts events, one a Renaissance Faire and one a World’s Fair. Students put together presentations, demonstrations, displays, or performances using all content areas. The students integrated the arts into their projects and were extremely creative. It also turned out to be a great way to demonstrate many of the Learning Results Guiding Principles, which often get lost in the shuffle of individual content area demands. One of the highlights of the World’s Fair were special appearances by Jordan Benissan from Togo performing African drumming, and a performance of traditional Quebecois music by a group from Canada.

Another major development has been the creation of a new course at Mt. Abram High School, required for all students, in which art, music, theater, and dance are all integrated into one class. When you tie the arts to the societal forces that created them, you begin to see the many similarities among them. We planned projects in which the students use several art forms in conjunction. One of these was part of an ethnic unit: students made shadow puppets like those used in Indonesia, and wrote plays for their shadow puppets. They had to incorporate music to set the atmosphere, and they had to use puppet movement and voice inflection to tell their story. These performances were recorded with a digital video camera and the students will edit their performances and be able to burn them onto a CD to have in their personal portfolio. They were quite excited with this project.

We also re-instituted a dance program in the district with the help of the Maine Alliance for Arts in Education. Each elementary school in the district has had a dance resident for one quarter of the year. She has worked with students from grades 5-8, and has taught basic movement to all students as part of their daily curriculum. We have a new dance class offered at the High School as well, so students will be able to pursue dance as a specialty.

## Visual Arts Education Is Flourishing in Bucksport

By Holly Bertrand, Art Teacher

Twenty-five years ago, I began my career as an art teacher in the Bucksport School District. At the time, I was the only art instructor in the district for grades one through six. This meant traveling to three schools, and working with a student population of just over six hundred students each week. It was a daunting task to keep everything straight and supplies organized. There were no art rooms in any of our school buildings at the time. It was strictly “art on a cart” going to individual classrooms for a forty-five minute art period once a week.

This rigorous schedule persisted for four years until I decided it was time for a change and a much-needed expansion of the program. After a presentation to the school board illustrating the current program’s success and need for expansion, the board approved an additional full-time art position for grades seven through twelve.

Today, we are fortunate to have art rooms in each of our four schools and three art teachers in the district to meet the needs of our students. Our philosophy is that art is for everyone. We offer a sequential art curriculum ranging from introductory to honors classes to meet the needs of our students.

Many students who have graduated from the Bucksport School system have gone on to study Art at the post-secondary level. We have graduates who are successful fabric designers, landscape architects, graphic artists, art teachers and architects. These alumni have made themselves available to our present students during vacations and have been invited back to participate in our career days to share their inspiration and experiences.

Next year, our new middle school and performing arts auditorium will open. We are very anxious to have this facility available to the students and the community. This will only increase the number of performance possibilities that we will be able to offer. Members of the community recognized the need for such a facility and started raising funds to make the project become a reality.

# Arts Education: *the Foundation for Maine's Creative Economy*

BY CAROL TRIMBLE, EXECUTIVE DIRECTOR,  
MAINE ALLIANCE FOR ARTS EDUCATION 207/667-7707; maae@acadia.net

**T**he foundation for Maine's creative economy is arts education. Strengthening arts education can be accomplished through the four issues described below. The leaders and members of all of the organizations of the Arts are Basic Coalition stand ready to offer expertise and creative thinkers to address these issues and to work toward strong solutions with the Governor, the Legislature, and the Maine Department of Education (MDOE).



PHOTO: HANNAH GREGORY

## COMMISSIONER OF EDUCATION:

Essential to strengthening arts education in Maine is a Commissioner of Education who understands the critical link between arts education and student success. The Arts are Basic Coalition urges Governor-elect Baldacci and the transition team to require that any candidate considered for the position of Commissioner of Education provide concrete evidence demonstrating his or her understanding of the importance of arts education in a complete education for Maine students. The Commissioner must be someone who will make the issues listed here priorities for MDOE.

## VISUAL AND PERFORMING ARTS

**POSITIONS IN MDOE:** The MDOE needs two arts positions, one in visual and one in performing arts. Though the number of positions varies among the content areas, the Visual and Performing Arts (VPA) are currently the only content areas with no corresponding position in the MDOE, making Maine one of only four states with an education department lacking arts positions. Having such positions is important to Maine because:

Recent studies show a critical link between arts education and student success (see Critical Links, <http://www.aep-arts.org/cmlinkspage.htm>). Maine Learning Results (MLR) and Chapter 127 require of all school districts a Comprehensive Education Plan which includes the VPA. MDOE must provide leadership in helping teachers and administrators find the resources and answers they need to successfully implement the MLR. The absence of VPA representation results in a serious lack of services to schools. For example, MDOE's current round of regional professional development includes all content areas except VPA.

MDOE may need to re-examine the effectiveness of the RESTeam structure and find ways to more closely align the department's positions with all of the content areas of the MLR.

## CHANGES IN TEACHER

**CERTIFICATION:** Though we understand the need to certify many new teachers in the next few years, we are concerned that the proposed changes lower standards to such a degree that our children will have certified teachers, but not qualified teachers.

Also, changes in certification must include adding certification in dance and theater. Maine needs a way to demonstrate that teachers of dance and theater, like those in all other content areas, have had sufficient and appropriate training to teach students and to ensure that they can meet the Learning Results. The process toward such certification will not be difficult; dance and theater education courses have been developed in the university system, so that teacher training can be implemented. All that is needed is to include Dance and Theater in the discussion and in the current plan for Certification Changes.

## LEARNING RESULTS

**IMPLEMENTATION:** We are in full support of the MLR in all subject areas and see the inclusion of the VPA as a positive step toward a fully educated Maine. Full implementation of the MLR in the VPA must not be delayed. The Maine Legislature and the MDOE must be encouraged to emphasize the importance of arts education by providing the funding and leadership necessary to implement the Learning Results.

## Arts Position at the Department of Education

IN 1991, THE POSITION OF VISUAL AND PERFORMING ARTS SPECIALIST AT THE MAINE DEPARTMENT OF EDUCATION (DOE) WAS ELIMINATED IN THE LAST MAJOR STATE OF MAINE BUDGET CRUNCH. DOE not



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only has no one filling that position but also since 1991 has no position for someone to fill. This is a major problem for many reasons.

First and foremost, because the revised Chapter 127 mandates the full implementation of the Visual and Performing Arts in all schools by 2011. By the end of the current school year all school districts must have created a Comprehensive Educational Plan (CEP) outlining how and when they plan to implement all eight content areas of Maine's Learning Results. Currently, DOE has no

one to answer calls from schools for assistance. Secondly, DOE sponsors an ongoing series of professional development workshops for teachers in all content areas. However, there is no one to assist visual and performing art teachers at these workshops.

In a front page article, "Lack of State Specialist on Arts Decried," reporter Bob Keyes wrote "Maine is among fewer than a half-dozen states that lack an expert on staff at the Department of Education who specializes in the visual and performing arts, despite a mandate of the Learning Results to fully implement the arts." Portland Press Herald, Dec. 12, 2002.

State Representative Boyd Marley, a special education teacher in South Portland, responded the article by submitting a bill to create a visual and

performing arts position in the department. LD #13 had a public hearing Feb. 5. Eleven artist-educators, teachers, a former legislator, a school district superintendent and two high school students testified in support of the bill. The members of the Joint Standing Committee on Education and Cultural Affairs appeared to be very receptive.

State Senator Margaret Rotundo (Lewiston), a former member of the Legislature's Education Committee, said "It is important to have someone in the DOE who can provide leadership in the area of the visual and performing arts for Maine teachers as they work to implement the Learning Results. If we are serious about implementing the Maine Learning Results in all content areas, we must be serious about providing teachers with the resources they need to do the job."

Under its Director, Carol Trimble, the Maine Alliance for Arts Education (MAAE) has taken the leadership in advocating for the new position. MAAE has published a position paper, "Arts Education: the Foundation for Maine's Creative Economy," which is printed on the opposite page.

## Make Noise with PAL funds

BY BARRI LYNN MOREAU

Throughout fall 2002, PAL teams in SAD #75 Topsham, SAD #6 Buxton/Hollis and Union #52 Winslow sponsored a creative movement and percussion workshop called "Make a Little More Noise" presented by PCA Great Performances, featuring veteran arts educator Jerry Sanders. Based on the sprit and percussive energy in STOMP!, this highly-interactive workshop was presented to fulfill goals of each district's 3-year PAL plan in giving students more opportunities to experience creative movement activities. MaryEllen Schaper and Laurie Cates, PAL Chairmen from SAD #6 from Union#52, and music teacher Barb Larsen from Mt. Ararat Middle School, organized and hosted the workshops where students and teachers learned more about their own internal percussion.

Students, teachers, parent volunteers and administrators from Mt. Ararat Middle School, Winslow Junior High School, Bonny Eagle Middle School, and Hollis Elementary School sang, chanted, clapped, snapped their fingers, danced, drummed and performed with Jerry and Jennywren Sanders throughout the one-hour workshop. Teachers liked the workshop because it fitted the visual and performing arts standards and of the Maine Learning Results because "both music and dance were incorporated in a non-threatening way", and because "most of the students were totally engaged."

Special needs students also found the presentation rewarding because Jerry tailored activities for all students. "This workshop held the interest of all of my students which is rare when we are at such a large assembly," a special needs teacher noted on the evaluation form.

Students were equally enthusiastic: "It wasn't like missing a class because we were learning at the same time," said one Winslow 6th grader. "I thought it was spectacular. I forgot about everything and I was really relaxed. I will remember the experience of seeing three or four of my teachers dancing. That there is rhythm all around you and you can't hide from it," said a Winslow 7th grader. At the end of the Bonny Eagle concert, students were dancing in the aisles and singing while they went back to their classes.

PAL teams, individual school's arts budgets and school parent teacher groups funded "Make a Little More Noise" for 3,200 students during 14 performances in 10 schools in five Maine communities.

PCA Great Performances will be working again with PAL teams throughout the state to present a spring dance/creative movement in-school workshop called "And the Beat Goes On" for grades 6-8 based on the music and dancing in "Grease" and Maine's visual and performing arts Learning Standards. For more information on in-school workshops in creative movement and dance contact Barri Lynn Moreau, Education Director, PCA Great Performances at 207/773-3150 ext. 227 or [blmoreau@pcagreatperformances.org](mailto:blmoreau@pcagreatperformances.org). PCA Great Performances' website is [www.pcaGreatPerformances.org](http://www.pcaGreatPerformances.org).



# “It Completely Changed the Way I Teach”

MSAD 9 Found Story Theater Program  
by Elaine Eadler and Anne Geller



STUDENTS WHO HAVE DIFFICULTY ACADEMICALLY WHEN TAUGHT THROUGH MORE TRADITIONAL ACADEMIC METHODS, SUCH AS LECTURE AND PENCIL AND PAPER, GAINED SELF-CONFIDENCE AND WERE ABLE TO EXPRESS THEIR KNOWLEDGE BETTER WHEN TAUGHT THOSE CONCEPTS THROUGH THEATER.

“It completely changed the way I teach.” “Kids strengths are not always academic. I now have more tools in my repertoire.” “What kids do when they are acting, they remember.” “[I saw]...significant growth in kids. I have emotionally fragile kids.” “It was wonderful to see kids working together and enjoying learning. ...They were able to work together toward a common goal.” These are comments from teachers who have participated in the MSAD 9 (Farmington area) Found Story Theater PAL Program since its inauguration in Fall 2000.

*Our PAL program is run in collaboration with Foothills Arts and the Emery Community Arts Center. A major goal of both organizations is to encourage the integration of the arts into public school curricula.*

Through theater games and improvisation, actor and playwright Jeri Pitcher of Readfield, helps K-8 students and teachers unleash their imaginations to both understand and express curriculum content as diverse as polygons and plot lines.

Found Story begins with professional development workshops for a group of about 12 teachers. For two mornings last August, Pitcher led teachers in focus games, voice warm-ups, and scene improvisation so that they could learn to conduct the same activities with their own students. During the fall, Pitcher and the classroom teachers together used theater to teach the children a curriculum unit designed by the teachers and aligned with the Maine Learning Results.

The subjects which teachers have chosen for the program include language arts (fables and fairy tales), math (geometric shapes and angles), middle school health, German, history, and the district's bullying and teasing prevention work. The Pitcher residency is 45-minutes daily for five days with each class.

The theater work encourages spontaneity and a free flow of ideas. Students who tend to excel in the traditional classroom, but who may not be truly challenged,

find challenge and motivation through the theater arts. Students who have difficulty academically when taught through more traditional academic methods, such as lecture and pencil and paper, gained self-confidence and were able to express their knowledge better when taught those concepts through theater.

Participating teachers have reported that they have changed many of their own teaching strategies as a result of the Found Story Program. After the program, one middle school English teacher reported teaching literary terms such as “antagonist,” “protagonist,” “sarcasm” and “simile” by having her students act out the terms. When students had finished reading a novel she encouraged them to create a skit based upon the novel as a final project. “Some are students who would fare poorly on a written exam!” she wrote.

Perhaps the most exciting result of our PAL program has been the enthusiastic response of the classroom teachers to the changes in their students. “I have one child who has difficulty staying focused and interested unless the lesson is hands on...it brought a smile to my face as he was totally engrossed in what he was doing,” said one teacher, a comment reiterated by many of her colleagues. Teachers also have reported improved social skills: “It was wonderful to see all the kids working together. Kids worked with kids they might never have worked with. “[It] takes the focus off of self and places it upon others.”

## *Artists in Maine Communities Awards*

MAC'S NEWEST GRANTING PROGRAM, ARTISTS IN MAINE COMMUNITIES, COMBINES FUNDS FROM THE COMMISSIONS FOUR MAJOR PROGRAMS, CONTEMPORARY ARTISTS DEVELOPMENT, ARTS IN EDUCATION, COMMUNITY ARTS DEVELOPMENT AND PUBLIC ART, TO PROVIDE MONIES FOR COLLABORATIVE PROJECTS ACROSS THE STATE. Thirty-one of 42 applications were funded for more than \$203,000. Alden C. Wilson, Director, stated "The Artist in Maine Communities awards are demonstration projects that show how artists and organizations, through highly visible collaborations, can build better communities culturally, socially and economically."

Two samples of demonstration projects funded are:

The Penobscot Indian Nation in collaboration with the Maine Indian Basketmakers Alliance and Indian Island School received \$5,550 for a training program for 10 tribal members to learn the art of birch bark canoe building utilizing traditional materials methods and tools from a renowned master builder, Steven Cayard. Barry Dana, Chief of the Penobscot Indian Nation stated, "Revival of this important tradition will assist the Penobscot Nation in preserving its culture by teaching our community members, including the youth, one of the most important aspects of our culture as a riverine people."

Union for Maine Visual Artists in collaboration with the Portland Museum of Art, Center for Maine Contemporary Art, Farnsworth Museum and Maine Public Broadcasting will use their \$7,500 grant to continue production of three episodes of "Maine Masters," an ongoing documentary video series that archives the lives and work of Maine artists. The review committee cited this project "for its strong partners, quality of video and important archival documentation."

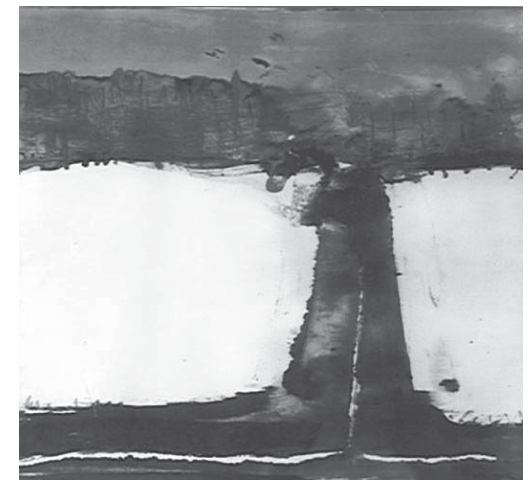




*(Above and left) Master artist Steve Cayard and students design and create birch bark canoes, August session, 2002.  
(Photos by Nicholas Dow)*



*Alan Magee (work shown above) and William Thon (work shown below) are two of the artists that are featured in "Maine Masters," an ongoing documentary video series that archives the lives and work of Maine artists.*



# A Maine Storyteller's Tale of Healing

By DEBORAH FREEDMAN

*Artist in Residence programs are not just for schools anymore. The Creative Center: Arts for People with Cancer is the leading force behind establishing artist-in-residence programs within the hospitals of New York City. They were awarded funding program for a training program to teach artists from around the country to use their creative process with cancer patients in hospitals. I was one of ten chosen to participate this past November in one of their National Training Institute workshops.*

It was an honor for two reasons. First to be among the candidates chosen and second of the few non-visual artists, a storyteller. As of now all the artists working in 12 hospitals in the Bronx, Manhattan and Brooklyn are visual artists.

The weeklong program specialized in the hospital setting, oncology, illness, death and dying. Also included were stories from cancer survivors, practicing artist-in residence as well as site work in area hospitals 'You bring a special gift' we were told by Dr. Fran Forte, an oncologist with 30 years experience. He reminded us that there is no cancer cure. It is my understanding once there is a diagnosis of cancer the fear of 'not being' grabs hold of a patients and changes life forever. Frequent visits to the hospital are inevitable. There is a complete lack of privacy and steady streams of clinicians are already in and out of room. Why add another person to the mix?

As a storyteller I am not imposing my will, but recognizing and accepting the will of a patient.

'Are you tired? Would you like to listen to a story? Would you like to help me create one?' The patient is in control and I listen, even if it means leaving the room. I listen. Creating spontaneous stories is my strength. I am gracious and humble with a twinkle in my eye. 'I am a storyteller. Would a story lift your spirits today?' I then offer the possibility of creating a story together accepting where they lead me, trusting that we can come to an acceptable ending. Even if death enters the story, the unspeakable has been spoken and sometimes it needs to be mentioned in order to assimilate and move on. Here is an excerpt from my journal:

*5/25/00 ... I go over to a table where several kids and moms are playing. I sit down to join them play and chatter. Jimmy comes riding in with his IV. One upper front tooth missing. He is about seven. He begins playing and we chat, begin a story, chat, start another story, chat. Soon a story is developing and we are all totally engaged. Then the beeper to his IV goes off and tension fills his body. The staff is around and someone calls a nurse. He turns back around to the story. We are totally engaged. He doesn't even realize his IV is fixed. The staff is whispering, 'He is so into the story.' I couldn't have planned it better. Then I asked Jimmy if he had a story to tell me. He did. 'Once upon a time there was a tiny, tiny, tiny, tiny, tiny boy' I can't remember the middle ... but he faced a tiger and calmed him right down. The he whispered, 'the little boy was me.' He came over and brushed his check across mine.*

A patient with a diagnosis of a life threatening illness spends much time surrendering to the treatment. Often to feel is to feel pain. As a storyteller, I have to be comfortable in my own skin, let go of ego, respond to another and trust that I can offer the means to allow the patient to tell his/her story. As an artist I am comfortable creating from nothing, not knowing where I am going. Maybe I can give another the confidence to try. During a vulnerable time transformation is possible and transformation is self-affirmation, a precious possession.



DEBORAH FREEDMAN PERFORMING AT THE "PORTLAND SUMMER CONCERT SERIES", TOMMY'S PARK, PORTLAND. (PHOTO BY TOM ANTONIK.)

*"Once upon a time a long, long time ago in a place far, far away there lived..."*

DEBORAH FREEDMAN is a member of the MaineArtistAccess Directory. She spent ten years helping people to make panels for the Names Project AIDS Memorial Quilt and then traveled with the quilt telling stories. She is a founder of MOOSE (Maine Organization of Storytelling Enthusiasts.) She has received several storytelling grants in connection with the Barbara Bush Pediatric Wing at Maine Medical Center in Portland. She currently performs and teaches.

## *Diane Dalhke's experience with the White House ornament project*

IN OCTOBER, a manila envelope was in my mailbox with the simple return address of "The White House". I almost threw it ...[but] instead I opened it to find instructions for sending my ornament for the White House Christmas tree. I called the number given for Laura Bush's office to find out what was going on. Indeed my name was on the list as an artist chosen from Maine to make an ornament.... The theme was birds. Would I still like to do it even if time was tight? I said I needed 24 hours to think about it and I would get back to them

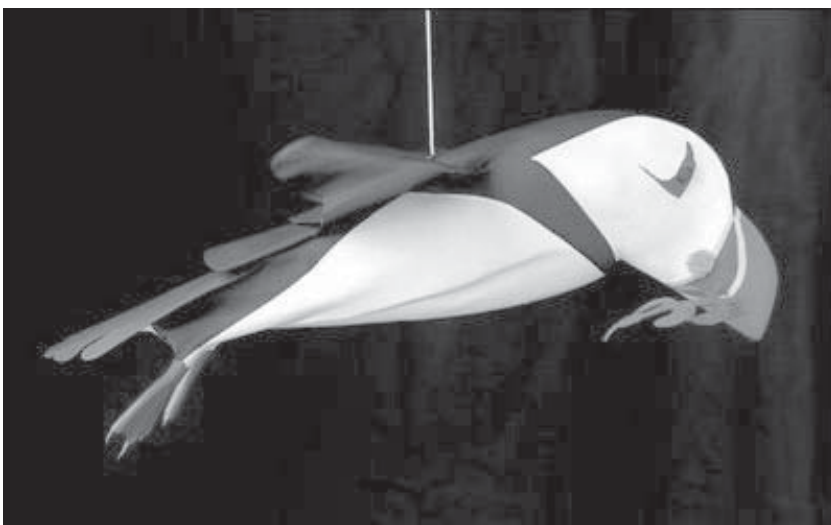
My primary objection was political, but I decided that this was our Christmas tree; it belonged to all Americans no matter if we agreed with the policies of the Bush administration or not. An image came into my mind. It wasn't fish in dresses or the kind of thing that I would normally

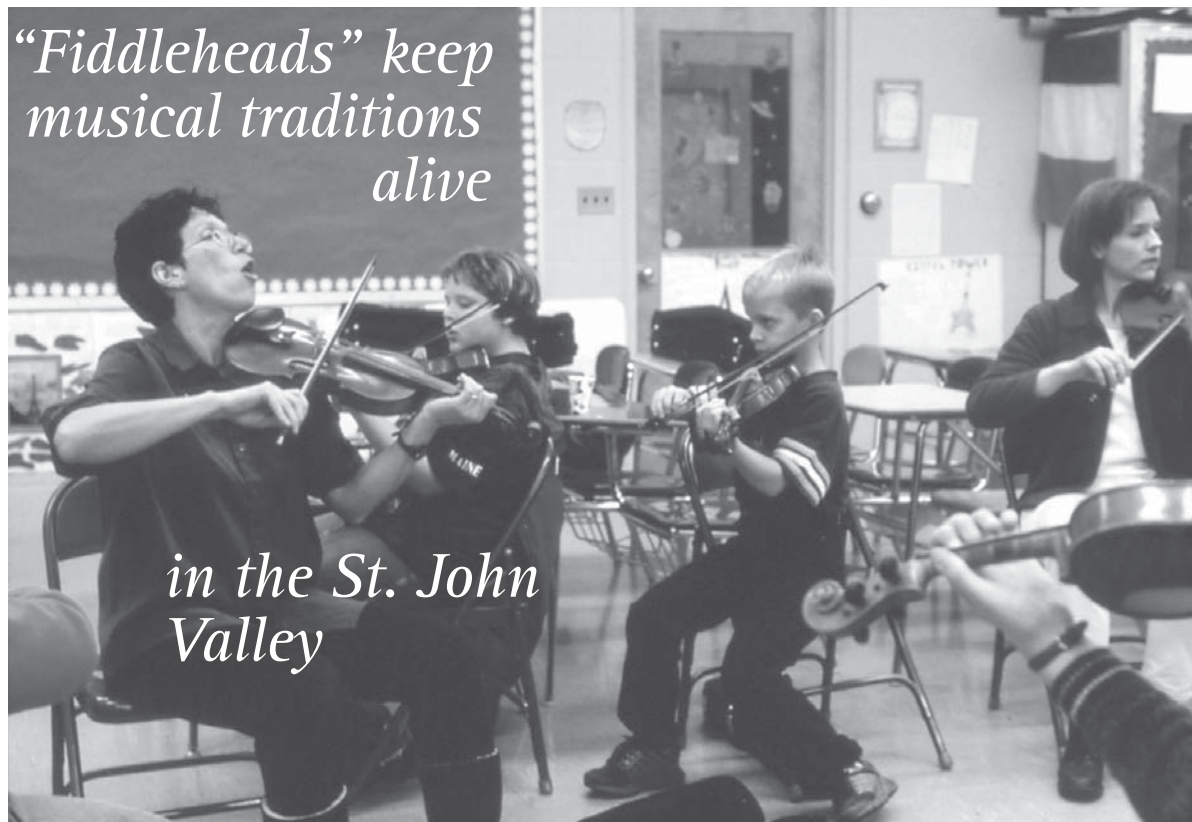
do. I'd told my father about this project and he'd suggested a cuckoo. I laughed, but rejected that, too. My image was very traditional, but Christmas is a time for tradition and it somehow encapsulated Maine Christmas for me. So, I decided to go with it and called the White House back. I painted a chickadee unperturbed by a heavy snowstorm. I cross-stitched into the front "Beauty calls us". I backed it with a piece of antique, un-quilted patchwork, done by some anonymous New England woman and cross-stitched "to pay attention". I wanted to convey finding beauty in simple, humble, sometimes harsh things.

I didn't go to Washington for the reception, to partake in the glitz and glamour, but this winter as it has snowed and sleeted, I've often thought of that chickadee."

*Once again this past year, Maine artists responded to the opportunity to exhibit their work at the White House by creating an ornament for the White House Holiday Tree. This year's theme was "All Creatures Great and Small", and Dianne Dahlke, Cumberland Center, Grace DeGennero, Yarmouth, Deborah Klotz Paris, Falmouth, and Andreas von Huene, Woolwich participated with their individual interpretations of Maine birds. Artists were invited to a special reception at the White House, hosted by First Lady Laura Bush. The Maine Arts Commission congratulates these four artists for having their work excepted into a unique collection held in the nation's capitol.*

ATLANTIC PUFFIN BEARING AN OLIVE BRANCH, ANDREAS VON HUENE, 2002, POLYCHROME ALUMINUM, 5"X14"X16", COLLECTION OF THE WHITE HOUSE, (PHOTO BY TONI HAGER)  
CHICKADEE, DIANE DAHLKE, 2002, PAINTED, CROSS STITCHED, UNQUILTED PATCHWORK, ORNAMENT-SIZE, COLLECTION OF THE WHITE HOUSE.  
(PHOTO BY THE ARTIST.)





*“Fiddleheads” keep musical traditions alive*

*in the St. John Valley*

PHOTOS BY KEITH LUDDEN,  
COMMUNITY / TRADITIONAL  
ARTS ASSOCIATE

*Lisa Ornstein raises her bow, lifts her foot, and beats out a tempo for a group of Fort Kent*

*Elementary School fifth-graders.* In the back of the room are hand-drawn posters celebrating the French Acadian heritage of the St. John Valley. As Ornstein leads the “Fiddleheads” in a simple Christmas tune, it’s a little hard to tell which is having a better time—the fifth grade students who hold their bows and watch with an intensity usually reserved for video games, or Ornstein, who takes the students through their paces. “It’s a little like herding cats,” she laughs, but she clearly has gained the attention of the young musicians. At the same time she is teaching them something about the value of their culture, using traditional dance tunes from the Acadian tradition.



Two years ago, Ornstein, who directs the Acadian Archives at the University of Maine-Fort Kent, was contemplating heavier involvement in the Fort Kent school system. At the same time the local hospital was attempting to recruit a doctor. The doctor had young children and wanted to know about music programs in the area. Ornstein, a folklorist and musician with an extensive repertoire of Acadian and French dance tunes saw an opportunity. There was no one in the St.

John Valley, on the United States side of the border who taught bowed instruments, and children in the Ft Kent

schools were only getting 20 minutes of music instruction a week, because the district could only afford one teacher. So Ornstein began hatching the idea for the “Fiddleheads,” taking the name from an indigenous Maine vegetable.

Ornstein visited the fourth grade classroom to see if they were interested. When she brought out the fiddle, the children instantly recognized it as the instrument played by an uncle or Pèpère. It wasn’t a hard sell, says Ornstein. When she asked the children how many would like to learn how to play, “A ton of hands shot up.” The next fall, 20 out of 45 fourth graders signed up for the class. She was expecting 14

The biggest challenge, she says, was money. Ornstein volunteers her time, but they still needed enough violins for the students. Ornstein wanted to offer the program to all, not just those who could afford an instrument. She got help from a few of her friends. Professional fiddler Jay Ungar took up a collection at one of his concerts. Albert Brien, of New Hampshire bought several fiddles from an on-line auction. Paul Perley, an instrument maker in Vermont volunteered to fix up about a dozen fiddles that were rounded up. From as far away as Ohio and Virginia, odd bits and pieces, including a bow arrived. Ornstein herself played a fundraising concert at the Acadian Cultural Center in Lille on a sweltering Tuesday night, and raised almost 500 dollars.

Ornstein teaches the students to play by ear, rather than looking at printed music. In a traditional setting, the students would have heard the fiddle tunes long before they picked up a fiddle, and the tunes would already be known to them. But many of the tunes are unknown to these fifth-graders because there’s a missing generation. While some of the tradition bearers who know the tunes are alive and well, they have advanced in age, and most of the parents of Ornstein’s students didn’t pick up the fiddle. So the students are becoming the new tradition bearers. Ornstein says she’s trying to navigate a course that will keep the students motivated, and at the same time, give them some of the repertory from the Acadians who settled the St. John Valley. Even so, if one listens long enough, one may catch a couple of bars of “Louie, Louie” while a student is experimenting on his own.

Ornstein has enlisted volunteers to help manage the class. Aimée and Christine Roy and Kate McCartney have together contributed 300 volunteer hours to the project. McCartney makes the one-hour trip from Caribou twice a week to work with the students. The Roys have now taken on 30 students of their own outside of the class. Ornstein says she’d like to see the program expand. To do that, she says she’ll have to invest some time in training more volunteer teachers. The next step, she says, is a program to train those volunteers.

## *Rumford Area Embarks on Discovery Research Project*



*One of the most* recent communities embarking on a Discovery Research (DR) cultural assessment project, Rumford lies alongside the Androscoggin River, dominated by the MeadWestvaco paper mill and the falls that provided the power source for its early industrial history. DR allows communities to survey themselves for artists, arts organizations, and cultural assets, then plan how best to utilize those assets.

The DR project in the Rumford area is being sponsored by the River Valley Healthy Communities Coalition (RVHCC). RVHCC Director, Patty Duguay, says the area is full of opportunities, and rich with artists and crafters. It's a place, she says, where the arts are valued. Linda Farr MacGregor calls the coalition one of the strongest Healthy Communities coalitions in the state, and a force in the region. The DR project will include the River Valley towns of Andover, Byron, Canton, Dixfield, Hanover, Mexico, Peru, and Roxbury, as well as Rumford. The area lies adjacent to the DR project recently completed in the Western Oxford Foothills area.

MacGregor, who has authored a volume on the history of Rumford, likes to point out how Rumford's history has affected its cultural development. European settlement in Rumford began when New Hampshire settlers displaced by land grant disputes came to the area in the late 18th century. People in the area led an agrarian existence for a century until Hugh Chisolm saw the falls at Rumford in the late 19th century and recognized its potential as a source of power for manufacturing. He established the Oxford Paper mill, which operated under that name until the 1960's, and drew French Canadian, Scottish, Irish, Lithuanian, Polish, Russian, British and Italian immigrants to jobs at the mill. Today, even though the work force at the paper mill has declined, the mill still dominates the landscape, operating under the name MeadWestvaco.

Currently the RVHCC is conducting a comprehensive community assessment that takes in issues of economics, health, housing patterns, and recreation. MacGregor says next summer, an annual forum conducted by RVHCC will likely focus on the DR project. MacGregor says she hopes the project will lead to a greater appreciation of cultural traditions in the valley, and the role of the creative economy.

PHOTOS BY KEITH LUDDEN,  
COMMUNITY / TRADITIONAL  
ARTS ASSOCIATE



# Public Art at the Riverview Psychiatric Center

*One of the* feature Percent for Art projects approved by MAC this year is the Riverview Psychiatric Center. Scheduled for completion in the summer of 2003, the Riverview Psychiatric Center, will replace the existing Augusta Mental Health Institute (AMHI). The new facility is located near the current hospital and overlooks the Kennebec River. The new treatment center will be a state-of-the-art 131,000 square foot facility built around an open courtyard and will provide treatment for both civilly committed and forensic patients, a variety of outpatient services, and will be a teaching hospital. The vision for the new facility is to provide treatment to persons who are seriously mentally ill in an environment of healing, respect, and safety.

Committee members representing the building owners included Committee Chair Marya Faust, Special Projects Coordinator for the Department of Behavioral and Developmental Services (BDS), Elizabeth Stone, a psychologist from BDS Patient Services, and Joseph Ostwald, Bureau of General Services Architect. MAC was represented by Jennifer Strode, a print maker from Waterville, Professor Michael H. Lewis from the University of

"CAPT GROSS" BY JILL HOY, OIL ON CANVAS, 36X48', 2001



Maine Department of Art, and Joseph Query, a sculptor and teacher who lives and works in Swanville. Todd Hansen represented JSA, Inc. from Portsmouth, New Hampshire, the architectural firm designing the building.

The Committee began the process by canvassing the public art field nation wide, seeking examples of psychiatric settings with successful art installations. They sought research on art and healing, lessons learned, and anything else that could prove helpful to their mission. They consulted with professionals who had experience in placing public art in psychiatric and other healing settings. The Committee invited Dr. William Clark of the Mid Coast Health Services in Brunswick to deliver a presentation about art in the healing environment and the process of selection at Mid Coast Hospital's Healing Environment Project. Several of the committee members visited Mid Coast Hospital to experience the art installed there.

The committee developed a nine-page information package for artists and identified 16 separate locations for which they would consider artwork. More than fifty artists from the New England region attended an informational meeting held in February 2002. The prospectus generated 280 artist applications from all over North America and parts of Western Europe. The committee completed two full rounds of slide review with artists' statements on the first day of application review. Over the course of the following rounds of review, the committee narrowed the list from the original 280 to 28 and then to 18. Throughout the process, the committee was very sensitive to content in both the work presented and the artists' proposed ideas owing to the fact that the primary audience would be mentally disturbed and in some cases with severe mental illness.

*They sought research on art and healing, lessons learned, and anything else that could prove helpful to their search. They consulted with professionals who had experience in placing public art in psychiatric and other healing settings.*





"THE BEACH 6:00 A.M."  
BY NINA JEROME, OIL ON  
CANVAS, 44X98", 1997



"GREENLAW COVE, EVENING" BY VAINO KOLA, OIL  
ON CANVAS, 48X52", 1995

After the third round of review in May 2002, the Committee held 12 artists for further review and interviews in July 2002. Following the interviews, the committee asked the same 12 artists to submit detailed proposals for review in October. After receiving proposals, the Committee also sought input from the wider community before making final recommendations. This allowed for AMHI staff, consumers of mental health services, providers, and interested citizens to comment on the proposals. Following the final proposal review, the committee selected 10 of the finalists for

commission in this phase of the project. The Committee also set aside a \$20,000 portion of the budget specifically designated for purchase of work created by the community of mental health consumers. The committee scheduled this component of the selection process to take place in early summer of 2003. This phase will also include input from patients, staff, the AMHI Quality Improvement Council, consumers, and service providers.

In October 2002, the governing authorities for the project approved the Committee recommendations

for selection of the following artists to install work for the project:

- [Janice Anthony](#), Jackson, painting,
- [Kathleen Galligan](#), Bristol, painting,
- [Jill Hoy](#), Stonington, painting,
- [Nina Jerome](#), Bangor, painting,
- [Vaino Kola](#), Deer Isle, painting,
- [Evan Haynes](#), Yarmouth, sculpture,
- [Elizabeth Busch](#), Bangor, art quilt,
- [Alan Magee](#), Cushing, tapestry,
- [Nancy O'Neil](#), Kezar Falls, Maine, stained glass,
- [Linda Lichtman](#), Cambridge, Mass., stained glass.

# 7% PERCENT FOR ART UPDATE

## *Recent developments in The Percent for Art program*

The successful implementation of our newly established system for managing Percent for Art projects has enabled MAC to address more projects on a timelier basis over the past year. By contracting several site coordinators to manage Percent for Art projects, MAC was able to move more projects forward and create more opportunities for artists to place their work in major public settings.

As stated in the 2002 annual report, MAC approved 13 Percent for Art projects totaling \$294,150 in payments to seventeen artists for fiscal year 2002. By contrast, in the first six months of fiscal year 2003, under the new system, the MAC approved twelve Percent for Art projects totaling \$435,350 in payments to 26 artists. At its November meeting alone, the

Executive Committee of the MAC approved the process of selection for seven Percent for Art projects at a total of \$335,700 in commissions or purchases from 20 artists.

Twelve building projects are currently in the process of art selection. The total combined budgets for the 12 exceed \$535,000. Twenty-five additional building projects qualifying for Percent for Art and totaling more than \$750,000 in art funds are scheduled to form committees and begin selecting artists this spring and over the course of the next two years.

The number of new projects occurring seems to be consistent with MAC's experience in past years as new projects which qualify under Maine's Percent for Art Act receive approval for construction in the state agency system, the State University and Technical College Systems and in Maine public schools. The forecast for the future looks very promising for artists interested in placing their work in public projects.

**IF YOU WOULD LIKE TO VISIT COMPLETED PERCENT FOR ART PROJECTS IN YOUR AREA OR LEARN MORE ABOUT THE PROGRAM, PLEASE VISIT [MAINEARTS.COM/PUBLIC/PERCENT/INDEX.SHTML](http://MAINEARTS.COM/PUBLIC/PERCENT/INDEX.SHTML) OR CONTACT DONNA MCNEIL AT 207/287-6719, (TTY: 207/287-2360) EMAIL [donna.mcneil@maine.gov](mailto:donna.mcneil@maine.gov).**

## Inauguration of Governor John Elias Baldacci *January 8, 2003*

Maine Arts Commission members Chuck Kruger, John Rohman and Lynn Thompson along with Nicolaus Bloom, served as advisors to the Governor's Inauguration Planning Committee. In addition, Oliver Wilder, Executive Director of the Maine Center for Contemporary Artists participated on this advisory committee. The committee worked on the facilitation of several different components of the inauguration. Maine artists and art had a strong presence throughout the Inauguration events.



**Inaugural Commemoratives**  
Produced in honor of the Inauguration of the  
73rd Governor of Maine, John E. Baldacci

[order form](#)

Performances took place throughout the week at various celebrations including, the Inaugural Ceremony, Inaugural Ball, Blaine House Receptions and a Whistle -Stop tour. Among many performers were the Down East Brass, Mark Miller Blues Band, Tony Boffa, The Boneheads with Special Guest Speaker of the House Pat Colwell, Sean McGowan, Le Group de Joie, The Boy Singers of Maine and The Sweet Adelines of Bangor.

In addition, commemoratives were produced in honor of the Inauguration. Artists in Residence at Watershed Center for Ceramic Arts in Edgecomb designed and produced "The Watershed Inaugural Tile". The tile is made from the naturally occurring clay found along watersheds throughout Maine. The tile features a high relief design of stylized leaves encircling a geographic form of the state. The side edge of the tile carries the inscription: "John E. Baldacci, Governor. 2003 Inauguration." Limited Edition of traditional brown ash and sweetgrass basketry pieces, representing Maine's oldest art form from the Maliseet, Micmac, Passamaquoddy, and Penobscot tribes were made available through the Wabanaki Arts Center in Old Town. Many of the pieces are being made by Master Basketmakers. Several of the Maine Arts Commission 2002 Fellowship Recipients had their work highlighted in the form of Commemorative note cards, and an Inaugural Print Scarf. Holly Berry of Waldoboro designed a scarf from her print titled "Orange Cat". The scarf features Governor Baldacci's signature and "2003 Inauguration" in its design. Note cards featuring the works of artists John Paul Caponigro, Gayle Fraas and Duncan Slade, Sarah Knock, and Dudley Zopp were printed by Penmor Lithographers in Lewiston.

# MaineTraditions.org

A place to learn about Maine's artistic & cultural traditions



*A new website, MaineTraditions.org is being developed by the Maine Arts Commission. MaineTraditions.org is a collection of rich stories concerning Maine's cultural heritage.* Topics will include: Maine Indian Basketmakers, Acadian Traditions of the St. John Valley, Maine Fiberarts, Maine Foodways, Maine Painters and Buckfield Area Jugglers and Performers. Each story contains audio clips with individual artists and craftspeople talking about their work, and about working in Maine.

Contributors to MaineTraditions.org include writers Carl Little and Kathleen Mundell, photographers Cedric Chatterley and Peggy McKenna, and the many artists who were interviewed for the audio portion of the website. All audio work was produced by Rob Rosenthal of Shunpike Audio.

Additional stories are currently being developed with the assistance of the Maine Humanities Council. New stories will be continually added to MaineTraditions.org so that eventually there will be an archive that can be accessed through the site as well.

MaineTraditions.org will be launched in early March. Information regarding MaineTraditions.org can be found at [MaineArts.com](http://MaineArts.com)

## QUOTES FROM MAINETRADITIONS.ORG AUDIO CLIPS

*“You wouldn't believe how many times my hand touches every thread in every fabric that I make. It's touched so many times there must be some kind of passage from me to the fabric...”*

Amy Putansu  
Fiber Artist, Thomaston

*“My opening to the whole show is...hi everybody, my name is Tony, this is Karen. We're going to begin the evening with something we call etcetera...which means we'll do a bit of this and a little illusion here, a rope climb there, a little ice skating here and there...etcetera...etcetera...etcetera...”*

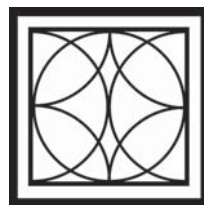
Tony Montanaro  
Mime Theater, Casco

## Quebec-Labrador Foundation to Conduct a Cultural Heritage Assessment in the Upper St. John Valley

CONTRIBUTED BY SHEILA JANS  
SENIOR FELLOW, QUEBEC-LABRADOR  
FOUNDATION (QLF)  
207/728-4820

The Quebec-Labrador Foundation (QLF), a not-for-profit environmental and community development organization based in the United States and Canada, is spearheading a cultural heritage assessment of the Upper St. John Valley of Maine and New Brunswick, directed by Sheila Jans, Senior Fellow of QLF. The purpose of the assessment is to determine the potential for an international cultural heritage trail system. Key cultural and eco-tourism resources will be identified, along with the region's assets, challenges, stakeholders, and required resources. This work is being done through the QLF's St. John Valley field desk, managed by Jans, in partnership with the Maine Acadian Heritage Council, an organization dedicated to the preservation and promotion of Acadian culture in Maine. An advisory committee will provide insight and guidance throughout the project.

Jans works on cultural projects in the region, as well as throughout Maine and Canada. She says, "The St. John Valley is an international, bilingual region with a strong sense of cultural integrity and place. It's time to take a good look at all the fine work being done on both sides of the river so we can lay a strong foundation toward the development of an international trail. An international trail for locals and visitors would help promote and protect the culture and environment, and be another way to build a healthier economy." Former Maine senator, Judy Paradis, and current president of the Maine Acadian Heritage Council says, "This assessment provides us on both sides of the St. John River with a great opportunity to realize our full potential in building a more vital international region - culturally, environmentally and economically. The Maine Acadian Heritage Council is very pleased to be working with the QLF to achieve some of our regional goals."



# 2003 - 2004 calendar

\*All meetings/dates were current at the time of print. Please check [MaineArts.com](http://MaineArts.com) for up-to-date schedules.

## MEETINGS

### EXECUTIVE COMMITTEE

Thursday, March 20, 2003 (Augusta)  
Thursday, August 14, 2003 (Augusta)  
Thursday, November 13, 2003 (Augusta)

### COMMISSION MEETINGS

Friday, May 2, 2003 (Augusta)  
Friday, June 13, 2003 (Orono)

### ARTS IN EDUCATION

Monday, March 10, 2003 (Augusta)  
Tuesday, June 3, 2003 (Augusta)  
Friday, June 13, 2003 (Orono)

### COMMUNITY ARTS COMMITTEE

Thursday, May 15, 2003 (Augusta)  
Friday, June 13, 2003 (Orono)  
Thursday, October 9, 2003 (Augusta)

### PUBLIC ART COMMITTEE

Thursday, March 13, 2003 (Augusta)  
Friday, June 13, 2003 (Orono)  
Thursday, August 21, 2003 (Augusta)  
Thursday, October 30, 2003 (Augusta)

### CONTEMPORARY ARTS COMMITTEE

Thursday, March 27, 2003 – MAA review (Augusta)  
Friday, March 28, 2003 – MAA review (Augusta)  
Friday, June 13, 2003 (Orono)

### PUBLIC RELATIONS COMMITTEE

Thursday, May 22, 2003 (Augusta)  
Friday, June 13, 2003 (Orono)  
Thursday, August 14, 2003 (Augusta)

### TASK FORCE ON ARTS INSTITUTIONS

Friday, March 14, 2003 (Augusta)

## GRANT PROGRAM DEADLINES\*

[POSTMARK DEADLINES]

### ARTISTS IN MAINE COMMUNITIES

Application October 10, 2003

### ARTS SERVICE PARTNERSHIPS

Letter of Intent June 6, 2003  
Application July 1, 2003

### COMMUNITY ARTS: DISCOVERY RESEARCH

Letter of Intent March 4, 2003  
Application April 8, 2003

### INDIVIDUAL ARTIST PROGRAMS

Individual Artist Fellowships February 6, 2004  
MaineArtistAccess Directory February 6, 2004  
Traditional Arts Apprenticeships February 6, 2004

### ORGANIZATIONAL DEVELOPMENT Ongoing

### PROFESSIONAL DEVELOPMENT RESOURCE GRANTS

Workshop Presentation September 29, 2003  
Technical Assistance Ongoing

MEETINGS

CURRENTLY, THESE ARE THE DATE THE OFFICE WILL BE CLOSED FOR EITHER HOLIDAYS OR OFF-SITE COMMISSION MEETINGS.

Monday, April 21, 2003	Patriots' Day
Friday, May 2, 2003	Commission Meeting
Friday, June 13, 2003	Commission Meeting
Monday, May 26, 2003	Memorial Day
Friday, July 4, 2003	Independence Day
Monday, September 1, 2003	Labor Day
Monday, October 13, 2003	Columbus Day
Tuesday, November 11, 2003	Veterans' Day
Thursday, November 27, 2003	Thanksgiving Day
Friday, November 28, 2003	Thanksgiving Friday
Thursday, December 25, 2003	Christmas Day

# ARTS IN THE CAPITOL CALENDAR

THROUGH  
2004



## MARCH 3 TO MAY 23, 2003

### FROM THE CAPITOL TO THE MOUNTAIN COUNTIES

location: Maine State House, Blaine House and  
Maine Arts Commission

## JUNE 2 TO AUG. 22, 2003

### CROSSING THE BORDER: YORK COUNTY

location: Maine State House, Blaine House and  
Maine Arts Commission

## SEPT. 1 TO NOV. 21, 2003

### PORTS OF CALL: ROCKPORT TO PHIPPSBURG

location: Maine State House, Blaine House and  
Maine Arts Commission

## NOV. 24 2003 TO FEB. 13, 2004

### THE ARTS DISTRICT: GREATER PORTLAND & CUMBERLAND COUNTY

location: Maine State House, Blaine House and  
Maine Arts Commission

## FEB. 23 TO MAY 21, 2004

### THE COUNTY: AROOSTOOK COMMUNITIES

location: Maine State House, Blaine House and  
Maine Arts Commission

## MAY 31 TO AUG. 20, 2004

### SHINING ON THE SUNSHINE COUNTY

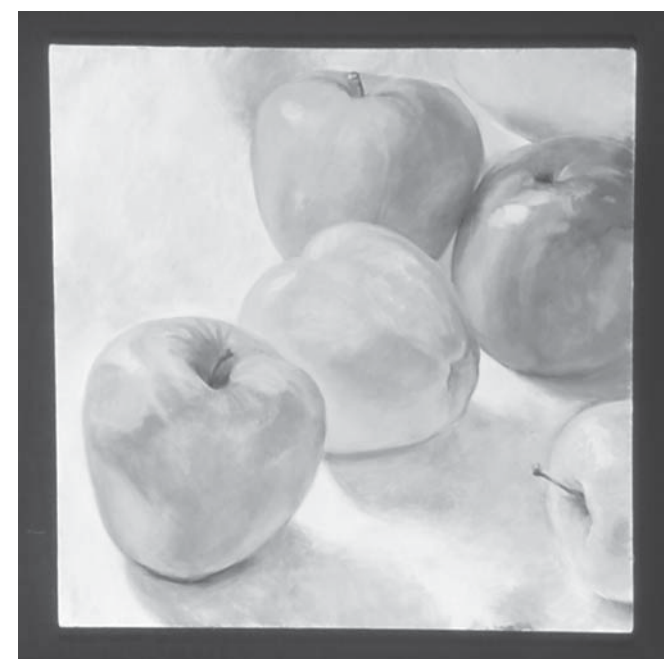
location: Maine State House, Blaine House and  
Maine Arts Commission

## AUG. 30 TO NOV. 19, 2004

### THE UPPER COAST: MOUNT DESERT ISLAND TO BELFAST

location: Maine State House, Blaine House and  
Maine Arts Commission

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



SELECTIONS FROM THE ABOUT MAINE EXHIBITION:  
"FROM THE CAPITOL TO THE MOUNTAIN COUNTIES."

(ABOVE) "LOOKING WEST, MT. VERNON," J. THOMAS R. HIGGINS,  
1999, OIL ON LINEN, 18" X 30," COURTESY WISCASSET BAY GALLERY.

(LEFT) "STILL LIFE WITH GREEN APPLE," ROBERT J. GIBSON, ACRYLIC  
ON CANVAS, 24" X 26."

## PRESIDENT BUSH ANNOUNCES CHOICES TO SERVE ON THE NATIONAL COUNCIL ON THE ARTS

President Bush has nominated four individuals to serve on the National Council on the Arts, the advisory body of the National Endowment for the Arts. The President named soprano Mary Costa, painter Makoto Fujimura, artist/illustrator Jerry Pinkney and music educator Dr. Karen Lias Wolff to serve on the Council.

The nominations will be reviewed by the Senate Committee on Health, Education, Labor and Pensions. Sen. Judd Gregg (R-N.H.) is the committee chairman and Sen. Edward Kennedy (D-Mass.) is the ranking member. Once confirmed, the new Council Members will serve six-year terms.

The National Council on the Arts advises the Chairman of the National Endowment for the Arts on policies, programs, and procedures for carrying out the agency's functions, duties and responsibilities. Council members are chosen for their widely recognized knowledge of the arts, their expertise or profound interest in the arts, and their established record of distinguished service or achievement in the arts.

### BIOGRAPHIES:

Mary Costa, soprano (Knoxville, Tenn.)

Mary Costa's singing career spanned four decades and included performances with the San Francisco, Metropolitan, Bolshoi and Knoxville Opera Companies. At the time of her retirement in 1984, she had 44 operas in her repertoire. Her career choices were never confined to one particular genre but crossed many areas of performance including opera, concerts, recitals, musical comedy, motion pictures, radio and television. Costa has received many honors, one of which was a command performance at the White House in 1974. Among her most recent awards are "Women in the Performing Arts" (1993), "The Puccini Award" (1999), and Metropolitan Opera Guild recognition for distinguished Verdi Performances of the twentieth century (2001). Her voice is known around the world for her portrayal of Princess Aurora in the 1959 Disney animated classic "Sleeping Beauty."

Makoto Fujimura, painter (New York, N.Y.)

Makoto Fujimura uses the ancient Nihonga style of Japanese painting in which natural mineral pigments dissolved in animal-skin glue are worked into paper and mounted on panels. Fujimura uses jewel tones such as malachite, vermilion, cinnabar and gold to create lush, abstract colorfields typically representing rivers, bridges and trees. Fujimura overlays the landscapes with Biblical quotes inscribed in smudged gold ink. His work has been featured in numerous museum shows including solo exhibitions at the Sen and Tamaya Galleries in Tokyo and the Dillon Gallery in Oyster Bay, N.Y. Born in Boston, Fujimura received a bachelor's degree from Bucknell University as well as master's and doctoral degrees from Tokyo National University of Fine Arts and Music.



Jerry Pinkney, artist/illustrator (Croton-on-Hudson, N.Y.)

Jerry Pinkney has illustrated more than 80 children's books and 14 novels since 1960 and has the rare distinction of being the only artist to have won the Coretta Scott King Award for illustration four times, in addition to having five works named Caldecott Honor Books. He has had more than 30 one-man retrospectives ranging from the Art Institute of Chicago to the California African American Museum, and has illustrated for a wide variety of clients including National Geographic, RCA Records and the U.S. Postal Service. Born in Philadelphia, Pinkney attended the Philadelphia Museum College of Arts (now known as University of the Arts) where in 1992 he received the Alumni Award. He has been an art professor at the University of Delaware and at Pratt Institute.

Dr. Karen Lias Wolff, music educator (Ann Arbor, Mich.)

Dr. Karen Lias Wolff is the Dean of the University of Michigan School of Music, with responsibility for oversight of a \$19 million budget, 122 faculty and 60 staff. Previously, she served as Dean of the Oberlin College Conservatory of Music and as Director of the University of Minnesota School of Music. She also held various positions at the University of Cincinnati's College-Conservatory of Music. She serves on the boards of the Michigan Shakespeare Festival, the Ann Arbor Summer Festival and the Interlochen Arts Academy. Wolff received a bachelor's degree from Morningside College in Sioux City, Iowa and master's and doctoral degrees from the University of Michigan. Her teaching specialty is the training of youth choral groups and her dissertation concerned the effects of music education on academic achievement.

## DANA GIOIA CONFIRMED AS CHAIRMAN OF THE NATIONAL ENDOWMENT FOR THE ARTS

*Dana Gioia, nominated by President George W. Bush as the ninth Chairman of the National Endowment for the Arts was unanimously confirmed by the United States Senate on January 29, 2003. Upon his confirmation Mr. Gioia said:*

"I am honored by the Senate's vote of confirmation. Now I am eager to get started. Leading the National Endowment for the Arts is a great privilege and an enormous responsibility. Both the arts and arts education face many challenges at present, and the Endowment has much to do."

Mr. Gioia plans to assume office in early February. He is currently in California completing a book of literary essays and an opera libretto.

Mr. Gioia succeeds Michael P. Hammond as Chairman. Mr. Hammond assumed office on January 22, 2002 but passed away shortly after on January 29. Eileen B. Mason, who was appointed Senior Deputy Chairman by the Bush Administration, has been leading the agency since that time.

A biography of Dana Gioia is available at [www.arts.gov/endownews/news02/Gioia-bio.html](http://www.arts.gov/endownews/news02/Gioia-bio.html). For more information, contact the NEA Office of Communications at 202/682-5570 or visit the NEA Web site at [www.arts.gov](http://www.arts.gov).

# NEA APPLICATION CALENDAR / DEADLINES

	APPLICATION POSTMARK (OR OTHER PROOF OF MAILING) DEADLINE	EARLIEST ANNOUNCEMENT OF GRANT AWARD OR REJECTION	EARLIEST BEGINNING DATE FOR ENDOWMENT PERIOD OF SUPPORT
<b>Artistic Creativity and Preservation (Standard Review Grants)</b>			
Creativity	March 17, 2003	November 2003	January 1, 2004
Services to Arts Organizations	March 17, 2003	November 2003	January 1, 2004
Heritage and Preservation	August 18, 2003	April 2004	June 1, 2004
<b>Learning in the Arts for Children and Youth (Standard Review Grants)</b>			
	June 16, 2003	April 2004	June 1, 2004
<b>Challenge America: Access to the Arts</b>			
Standard Review Grants	August 18, 2003	April 2004	June 1, 2004
Fast-Track Review Grants	June 2, 2003	November 2003	December 1, 2003

# NEA DEADLINES

## If you have questions:

Write: National Endowment for the Arts  
Nancy Hanks Center  
1100 Pennsylvania Avenue, NW  
Washington, DC 20506-0001

Visit: NEA website at [www.arts.gov](http://www.arts.gov) to download  
guidelines and for further information about the  
NEA and funding opportunities.

Call: 202/682-5400  
202/682-5496 TTY



Applicants should be aware that the delivery of  
First-Class and Priority mail to the NEA has been  
delayed. In addition, contents are subject to an  
irradiation process that may damage material.

## NEA SURVEY FINDS JAZZ MUSICIANS ARE WELL EDUCATED BUT UNDERPAID AND LACKING BENEFITS

RESPONDENTS CALL FOR AFFORDABLE HEALTH CARE, PENSION PLANS,  
EDUCATION PROGRAMS AND MORE PHILANTHROPIC SUPPORT

Washington, D.C. - The National Endowment for the Arts today released survey results suggesting jazz musicians are largely male, middle aged and well educated, although they make less money than the national average for their education level and many lack retirement and health benefits. *Changing the Beat: A Study of the Worklife of Jazz Musicians*, produced in conjunction with the Research Center for Arts and Culture and the San Francisco Study Center, contains survey results from about 2,700 jazz musicians located in New York, Detroit, San Francisco and New Orleans.

The study found that jazz musicians tend to be male and well educated, with about 45 percent holding a bachelor's degree or higher. The income range most often selected was \$20,000-40,000, a considerably lower salary than men with the same education levels in other professions. (The National Center for Education Statistics reports the national average income is \$52,985 for men with bachelor's degrees and \$66,243 for men with higher-level degrees.) Of jazz musicians surveyed who have received grants or fellowships during their careers, 90 percent received \$5,000 or less. The survey also addressed other aspects of jazz careers. For instance, the most commonly listed primary instruments were piano and drums. Also, respondents considered talent the most important quality needed for pursuing a career in jazz.

> > > FOR MORE INFORMATION, GO TO [WWW.NEA.GOV](http://WWW.NEA.GOV).





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## MAINE ARTS COMMISSION AUTOMATED ATTENDANT DIRECTORY LISTING

OFFICE HOURS ARE MONDAY THROUGH FRIDAY 8:00 A.M. TO 5:00 P.M.

- EXT. 1 Information line (upcoming events/meetings)
- EXT. 2 Keith Ludden, Community / Traditional Arts Associate
- EXT. 3 Paul Faria, Public Art / Services Associate
- EXT. 4 Kathy Ann Shaw, Grants / Arts Specialist Associate
- EXT. 5 David Cadigan, Arts in Education Associate
- EXT. 6 Lisa Veilleux, Technology/Website Associate
- EXT. 7 Donna McNeil, Contemporary Arts/Percent for Art Associate
- EXT. 8 Bryan W. Knicely, Assistant Director
- EXT. 9 Alden C. Wilson, Director

For Cultural Tourism questions or Abbe Levin please dial direct at 207/287-2710 or pressing "0" during working hours.

### *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.

## Spring 2003 Contents:

### MAINE ARTS COMMISSION NEWS

MAC's new web site put to work  
Counting all artists: MAC wants to count you  
NEFA calling all artists and presenters  
MAC receives NEA Award

### FEATURES

Maine's Creative Economy: Attracting people to Maine  
Prestigious Coming up Taller Award bestowed on a Maine company  
Tony Montanaro: 1927- 2002  
MECA sponsors art competition for grades 7 -12  
Libra Distinguished Lecture Series brings Mel Chin to Maine

### ARTS IN EDUCATION (SPECIAL SECTION)

Make noise with PAL funds  
Six PAL snapshots  
Arts Education: the foundation for Maine's creative economy

### CONTEMPORARY ARTS

Artists in Maine Communities Awards

### COMMUNITY ARTS

Rumford area embarks on Discovery Research Project

### PUBLIC ART

Public Art at the Riverview Psychiatric Center

### CULTURAL TOURISM

MAC prepares to launch MaineTraditions.org