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**Maine Arts Commission
Program Evaluation Report**

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Introduction

The Maine Arts Commission (MAC) continues to place priority on collaborative efforts at all levels around the state and beyond. Collaboration with individual artists as they seek to establish a place for their work in the larger economic network helps to define the foundation of the Commission's work. Guiding the endeavors of the Creative Economy Council places the value of artistic contributions in the overall Maine economy, and more particularly in the tourist economy, into its rightful place. Throughout all the planning and work of MAC, understanding the needs of partner organizations and finding ways to effectively interact with those needs is paramount. From the primary collaborative efforts of the Maine Cultural Affairs Council to the many arts councils and agencies the Commission and staff are part of, the knowledge that collaboration creates stronger, more efficient, and more enduring networks guides the work of the Commission.

The educational aspect of the Maine Arts Commission is not forgotten. From the work of documenting the role of the artist in a growing Maine economy, to the support offered for full access to learning in and through the arts at all ages in fully accessible settings, the Maine Arts Commission remains mindful of its role of encouraging and assisting the development of varied artistic forms throughout Maine. One of the grants that MAC supports is the *Arts in Education in the Community* program. Taking the best of the PAL program (which encouraged increased arts participation and education through local planning based upon national standards and Learning Results), this updated version of the grant will expand to the broader venue of arts access, investigation, and integration. Meanwhile, other grant programs such as *Early StARTS* will continue to provide support to a variety of educational programs at all ages of life.

Access to the arts remains a commitment of the Maine Arts Commission. Together with the members of the Maine Cultural Affairs Council, \$337 million in unmet cultural facility needs was identified around the state in 2005. These unmet needs included necessary changes for ADA compliance. Through a collaborative effort that included educational institutions and biotech facilities, the Governor's *Jobs for a Healthy Maine* bond proposal was supported. Out of this package, MAC was able to support professional, freestanding Maine arts organizations to carry out physical and/or technology-related accessibility upgrades, with priority given to ADA upgrades. The Maine Arts Commission's own web site is 97% accessible to people with disabilities.

It is the sincere hope of the Maine Arts Commission that the varied and innovative work of the agency will stand out in this report. Through research, documentation, evaluation, and collaboration, the Commission has extended its work to rural and urban, individual and organizational, public and private groups, through all ages and stages of life seeking always to bring the expertise and resources of this Commission to its fullest potential around Maine.

1. **Enabling Legislation and other Relevant Mandates (State and Federal).**

Enabling Legislation

Title 27 – Maine Revised Statutes

Chapter 11 – Art

Chapter 15 – The Arts

Chapter 2, Sub-Chapter 2 - Acceptance of Works of Art from Estates

Chapter 16 – The Percent for Art Act

Title 1 – Maine Revised Statutes

Chapter 5, §118 - Maine Cultural Heritage Week

National Foundation for Arts and Humanities Act

Civil Rights Act of 1964

Management and Use of Funds

Equal Pay Act of 1963

45 CFR, pt. 1154, Debarment and Suspension

Conflict of Interest Policy

Complaints Policy, P.L. 2003, Chapter 230

Grant Appeals Policy

29 CFR, Pt. 505

31 USC 1352 – Lobbying

Summary of Title 27 Chapters 11, 15, 2 §§93- 94, 16

Chapter 11 – Art – Defines artist and works of art, conservation and reproduction. Defines artist's rights, limitations of applicability, and relief to artist if rights are infringed upon.

Chapter 15 – Creates the Maine Arts Commission, defines membership of the Commission, sets role of Director and Director's duties, and defines the role of the Commission. Authorizes hearings and contracts, and allows Commission to receive and disburse Federal funds. It establishes the Maine Student Artist Awards Program and procedures for the program. It allows the Commission to adopt rules. It establishes the Arts Outreach Program for the purpose of providing professional development opportunities in arts education to public school teachers, including classroom teachers and special education teachers statewide.

Chapter 2, §§93-94 – Acceptance of Works of Art from Estates – This sub-chapter is found in the Chapter on Museums. Allows payment of inheritance and estate tax in the form of works of art, and defines the procedure through which this process may take place.

Chapter 16 – The Percent for Art Act – To enhance culture and the arts, and to encourage the development of artists, to provide funds for and authorize the acquisition of works of art for certain public buildings and public facilities. This Act defines the process and the Maine Arts Commission's role in the process.

Summary of Title 1

Chapter 5, §118 – Annually the week containing Statehood Day, March 15th, is proclaimed to be Maine Cultural Heritage Week. Appropriate observance and celebrations should ensue.

Summary of 20 U.S.C. §951-977 – National Foundation on the Arts and the Humanities Act of 1965, National Endowment for the Arts Appropriations as of FY 2006, and Related Legislation

Defines the foundations and purposes upon which the Federal Government enters into support of the Arts and Humanities, backing up that support with public funds. Establishes the *National Foundation on the Arts and the Humanities* to develop and promote a broadly conceived national policy of support for the humanities and the arts in the United States, and for institutions, which preserve the cultural heritage of the United States pursuant to this Act. The *National Endowment for the Arts* is also created for support of the arts and the terms thereof.

Access to the *Arts through Support of Education* is also included in this Act, with the purpose of increasing access to the arts for all Americans by providing education at all levels, to develop and stimulate research to teach quality education in the arts, to encourage and facilitate the work of artists, arts institutions, and federal, state, regional and local agencies in the area of education in the arts.

The National Council on the Arts is included within the National Endowment for the Arts, its membership and duties are defined, among which are support and advise to the Chairperson with respect to policies, programs, and procedures for carrying out the Chairperson's functions, duties, or responsibilities under this Act.

National Medal of Arts is established.

Federal Council on the Arts and Humanities is established within the Foundation. This is created as a bridge between the National Endowment for the Arts, the National Endowment for the Humanities and the National Museum Services Board, and to advise on any major problems arising within these groups, and to help coordinate services and functions as far as possible.

Summary of the Civil Rights Act

The **Civil Rights Act of 1964** (Title VI) prohibits employment discrimination based on race, color, religion, sex, or national origin, and the **Civil Rights Act of 1991**, among other things, provides monetary damages in cases of intentional employment discrimination.

Title IX of the **Education Amendments of 1972** provides that no person in the United States shall, on the basis of sex, be subject to discrimination under any educational program or activity receiving federal financial assistance.

The **Age Discrimination in Employment Act of 1967** (ADEA) provides that no person in the United States shall, on the basis of age, be excluded from participation in, be denied the benefits of, or be subject to discrimination under any program receiving federal assistance.

Management and Use of Funds

Section 5(j) of the U.S. Public Law 89-209 requires compliance in regard to the employment of professional personnel, mechanics, and laborers, employed for any construction project, and to the health, safety and sanitary laws of the state.

18 U.S.C. Sec. 1913 regulates lobbying with appropriated money, and the Hatch Act (5 U.S.C. Sec. 1501-1508 and 7324-7328) limits the political activities of employees whose principal employment activities are funded in whole or in part with Federal funds.

An adequate financial management system must be maintained to provide efficient and effective accountability and control of all property, funds and assets, in compliance with OMB Circulars A-102, A-128 (for local governments) and A-110 (for non-profit organizations and universities.)

Equal Pay Act of 1963

Stipulates that employers may not reduce wages of either sex to equalize pay between men and women.

45 CFR, PT 1154

Consists of regulations regarding debarment and suspensions.

Conflict of Interest Policy

No member of the Maine Arts Commission advisory committees or juries, or agency staff or any spouse or dependent children of such individuals, on behalf of themselves or with respect to any organization with which they are employed as staff or consultant, or affiliated with as members of the governing boards(s) in which they have a direct or substantial financial interest shall submit or sponsor applications or proposals for agency funds, or seek to influence the decisions of members of the Maine Arts Commission, advisory committees or juries, or staff regarding applications for agency funds, or receive, accept, take, seek or solicit directly or indirectly, gifts, gratuities, favors, or would not give said item except for that individual's office or responsibility with the agency, or to unduly influence that individual's action on applications for agency funds. No member of the agency staff shall participate in their official capacities in any proceedings which may fund or otherwise support individuals or organizations with whom the staff members are employed or are negotiating with for future employment, or organizations for which the staff members serve on the governing board.

Grant Appeals Policy

Any grant applicant shall have the opportunity to appeal a grant decision by submitting, in writing, an appeal to the Chair of the Maine State Library Commission within 30 days of notification of the grant decision. An appeal shall be made only on the basis of the procedure taken by the advisory committee, jury or director in reviewing the application, and not artistic, management, or other evaluations based on the grant review criteria.

29 CFR, Pt. 505

Defines the labor standards for projects or productions assisted by grants from the National Endowment for the Arts and Humanities.

31 USC 1352

Consists of regulations relating to lobbying for organizations applying for more than \$100,000.

2. **Description of each program including priorities, goals and objective performance criteria; timetables or other benchmarks of success in meeting goals; reasons for failure, corrective measures taken.**

Mission Statement

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 expressions for the well being of the arts, to meet the needs and aspirations of persons in all parts of the state.

Programs

Build the Capacity of Maine's Creative Sector and Maximize Financial Resources to Support the Activities of Maine's Cultural Community

Creative Economy: Following the enormously successful Creative Economy Conference in 2000, Governor Baldacci appointed the Creative Economy Council chaired by MAC chair John Rohman. The council invested heavily in research, which culminated in the public presentation of *Maine's Creative Economy: Connecting Creativity, Commerce and Community*. The publication is the bookend to *Creative Economy in Maine: Measurement and Analysis* and documents that employment in Maine's creative economy grew almost twice as fast as overall state employment. The fastest growing sector is independent artists, writers and performers. In addition, from 2001 to 2005, the average wage in Maine's arts and cultural sectors alone grew by 11 percent versus a 6 percent increase in Maine's overall average wage. These facts were exactly what public decision-makers and the business community told the arts community they needed to make the case for the arts. The facts are not only compelling but have convinced legislators to increase state government appropriations for cultural affairs by \$3 million over the past four years and a \$3 million cultural facilities bond issue swiftly passed the legislature early this session and is on its way to the voters for the November 2007 referendum.

The Creative Economy Council has now been folded into Governor Baldacci's Quality of Place Committee, which includes MAC chair John Rohman as a member. The Committee coordinates all facets of Maine's new economic efforts—creative economy, innovation economy, new tourism, environmental commitment—under one umbrella and connects the cultural sector with the environmental sector. The creative economy initiative places MAC “at the table” in an excellent position to capitalize on new relationships where the most far reaching issues affecting Maine's future are decided.

Maine's creative economy initiative was designed to improve the lives of Maine citizens and the economic condition of the state. By recognizing culture as an economic driver, the creative economy stimulates growth among artistic and entrepreneurial enterprises, revitalizes downtowns, and strengthens indigenous creative industries and clusters. The initiative answers the state's growing need to balance post-industrial economic strategies with the preservation of rural heritage and creative entrepreneurship. Additionally, these efforts bridge arts, cultural, and economic development sectors, and provide the resources to revitalize Maine's rural economies by creating new jobs, stalling

youth migration, and focusing on quality of place. Major findings show that 8.3 percent of Maine's labor force (67,446 people) is defined as creative workers. From 2000 to 2004, Maine's creative workforce grew by 9 percent compared to a 7 percent growth rate overall, adding 5,474 jobs to Maine's economy. Creative workers earn, on average, \$48,557 annually, 33 percent higher than Maine's overall average annual wage of \$32,661. To date the Baldacci administration has provided \$217,000 in direct support for creative economy ventures. \$25,000 went to the Midcoast Magnet during the Governor's first week in office; \$10,000 to the Maine Acadian Heritage Council for heritage projects in the St. John Valley (a subsequent \$50,000 has been awarded by the USDA Rural Opportunity program); \$20,000 to the Maine Highlands Guild to develop a statewide crafts consortium; \$42,000 to build a consortium of Maine film festivals through the Maine Office of Tourism; \$120,000 to twelve cultural facilities statewide, through the *Jobs for Healthy Maine* bond to make capital upgrades in compliance with the Americans with Disabilities Act. That said, as specified elsewhere, there remain significant challenges to the livelihood of Maine artists.

Creative economy research identifies the growth of eight of Maine's creative occupations as among 30 of the nation's fastest growing occupations for the years 2000 to 2004 and employment of the arts and cultural sector in Maine between 2001 (17,388 of 805,587) and 2003 (18,195 of 827,056) showing a 4.44 percent growth is greater than the 2.6 percent growth in other sectors. Other noticeable results of the creative economy initiative have been: assistance in the development and initial financing of a statewide effort to brand Maine as a crafts state resulted in an unusual partnership with the Maine Turnpike Authority to create a building to house fine crafts at a new rest area in Gardiner; a mandate to improve higher education training in the crafts field through a degree program at the community colleges; selection as one of two states chosen by the Creative Capital Foundation for the new States Research Project; and an invitation to represent the United States, as one of 30 presenters chosen from a pool of 900 worldwide, at the prestigious international Creative Clusters Conference in Great Britain.

Resource Development: MAC has made a concerted effort over the last five years to work closely with constituents. Through the agency's relationship with agencies of the Federal Government, private foundations, and especially the very positive contacts with Maine's delegation in Washington, MAC has helped to build consortia and provide direct assistance to bring additional monies into Maine. In addition to the \$7,600,000 in direct funding spent in Maine by the federal agencies committed to funding cultural and heritage activities, the agency has worked with constituents to approach federal agencies in the fields of education, agriculture and housing, and economic development; for example, the Maine Indian Basketmakers received \$63,000 in a Rural Business Opportunity grant, the MAAE, with assistance from Senator Susan Collins, received a coveted federal earmark totaling \$100,000; and the Eastport Arts Center was awarded a combined \$111,375 from a Community Development Block Grant and the United States Department of Agriculture to revitalize Eastport's historic downtown.

Strategic Collaborations: The creative economy initiative has provided a means to develop new relationships and partnerships with the Department of Community and Economic Development, Maine State Housing Authority, Finance Authority of Maine, Maine State Planning Office, the quasi-independent Maine Downtown's Program and Maine Development Foundation, Coastal Enterprises, Inc., Muskie School of Public Service of the University of Southern Maine, New Media Center of the University of Maine, Maine Software and Information Technology Industry Association and many.

banking, community and economic development organizations/officials and local and state political leaders.

Regional, National and International Collaborations: The Maine International Trade Center and the Aomori Sister City Organization has undertaken an arts and technology mission with Korea and Japan. The Governor and First Lady have delivered Scott Peterman's photographs to the new Aomori Museum and studied public policy in both countries in an attempt to understand potentially innovative ways to support artists. MAC shares several funding strategies and programs with the Maine Community Foundation, including a film grant through the Jane Morrison Fund and the formation of a new artists grant, spurred by Maine's partnership with the Creative Capital Foundation. MAC is a leading partner with the Maine Philanthropy Center and is an active partner in the Maine Association of Nonprofits. Both these organizations participated in the NEFA organized Grantmakers in the Arts pre-conference, "Creative Economy: On the Ground" held in Portland, Maine in 2007, which hosted 46 attendees from around the country.

Maine's involvement with the New England Foundation for the Arts (NEFA) is extensive, including the role MAC's director plays on the NEFA board and the service of MAC's assistant director on quarterly New England State's Touring program grant reviews and the National Dance Projects' Dance Lab. NEFA Director, Rebecca Blunk, confirms, "The Maine-NEFA partnership is both dynamic and genuine. On a platform of mutual respect, we relish in each other's successes in programming, leadership, governance, and amassing necessary public and private resources for our region's artists and communities. What could be better?"

Again, service to artists comes first, especially with the agency's participation in NEFA's Matchbook.org (www.MatchBook.org) launched in the winter 2005, an online booking service that sparks connections between New England's performing artists, presenters, and communities. This free online cultural marketplace brings together New England's performing artists and the people and organizations that present them and has allowed MAC to drop the sometimes divisive "juried" status on the interactive MaineArts.com, allowing the market to decide.

MAC maintains active participation in national service organizations. MAC chair, John Rohman, is the president of the board of the National Assembly of State Arts Agencies and serves on the board of the National Council for the Traditional Arts. Staff serve on grant panels for other state arts agencies and the National Endowment for the Arts. Additionally, staff members lecture at Maine College of Art and consult with the University system regarding life after graduation. MAC director, Alden C. Wilson recently assisted the Americans for the Arts by providing a leadership interview with AMS Planning and Research as part of our environmental analysis process. Their response to the interview was, "The information that you shared will be extremely useful as we think about the future of the arts in America and make strategic plans to get there. We truly appreciate your feedback and insight and look forward to working with you again in the future." Carole Rosenstein of the Urban Institute also consulted Maine in 2007 as they investigated better museum support systems.

Encourage and Support Maine's Contemporary Artists

Focus on Contemporary Artists: The centrality of artists to Maine's social, technological, economic, environmental, and political milieu is not a new concept. Support for artists has been deeply rooted in Maine's soil and in all that is possible in our state's cultural life. MAC's efforts and

accomplishments over the past five years have fostered a position where artists, without whom there would be no arts organizations, arts service groups, or for that matter, no creative economy, are seminal to all that this agency does. The agency's new *Five Year Strategic Plan: 2007-2012* describes this centrality in specific detail.

Grant support: Support for artists currently consists of three contemporary arts and one traditional arts fellowships at the \$13,000 level delivered annually (one of the highest nationwide) and are designed specifically to grant unfettered creative time to artists who demonstrate the highest level of artistic excellence. Meredith Hall, the 2006 Literary Arts Fellowship awardee, for example, was able to finish her memoir, *Without a Map*, and now enjoys exposure through *Oprah, People Magazine* and nationwide tours. An amount of \$25,000 is divided into amounts of up to \$1000 for the *Good Idea Grants*, an allocation that doubles in the FY2008 budget.

Collaborations: In the summer of 2007, Maine's First Lady inaugurated the Festival of the Book, a three-day symposium of readings, book signings, workshops, and a panel discussion highlighting Maine's abundant and rich literary community. Staff are currently working with the First Lady to institute a series of Governor's Literary Awards, based on the Canadian model, which would deliver substantial cash awards and serve as a marketing tool to further the recognition of artists with published works. Additionally, the Governor and First Lady also host a reception honoring National Poetry Month each April.

Encourage and Support Maine's Traditional Artists

Grant Support: MAC's *Traditional Arts Apprenticeship* program supports the continued sharing of traditional art forms from all cultures. Master traditional artists and their apprentices develop a plan and application for the apprenticeship, outlining what skills the master and apprentice will develop. Once the award is made, the master and apprentice meet regularly to share those skills. Folk Arts fieldworkers are encouraged to identify significant tradition bearers who can sustain traditional arts by teaching apprentices. Recognizing that the transmission, preservation and celebration of traditional culture are paramount to the mission of the agency's traditional arts program, MAC continues its successful Traditional Arts Apprenticeship and newly launched Traditional Arts Fellowship programs, while developing new initiatives to complement them both. A recent traditional arts fiddling master, Doug Protsik received \$3,000 to work with a ten year-old fiddle apprentice, Milo Stanley. Protsik asserted, "I am very inspired to work with a young talent such as Milo. His ability and enthusiasm for fiddling is boundless. We have a very good relationship and work well together. I am looking forward to continuing to be a mentor and teacher and feel fortunate to have this opportunity to work with him." His apprentice, Milo Stanley, expressed, "[I'd like] the opportunity to become more involved with the fiddling community in Maine and to learn from the Masters all aspects of their craft ... I enjoy playing in my own community the most."

The *Sustaining Traditional Arts in the Community* grant program also addresses innovative projects, which keep traditional culture alive. Development of MAC's community and traditional arts programs has been a key accomplishment over the past year. They have created greater visibility for Maine's often-overlooked traditional artists and have enabled the agency to move forward in its goal of building Maine communities through the arts. These accomplishments relate directly to field requests, community arts sustainability, and to increasing the involvement of traditional arts forms.

Collaborations: Traditional arts and art in education staff have worked with the MDOE's Visual and Performing Arts Coordinator to present traditional arts in the classroom. The visiting artist concept validates the contribution of individual traditional artists in the community by creating living cultural links between tradition bearers and youth.

- High school students on the island community of North Haven have learned about the construction of a "peapod" boat from a traditional boat builder.
- Students at Limestone High School in northern Maine are learning about traditional Quebecois carving.
- Children in Portland are listening to the stories of Sudanese immigrants.

These efforts contribute greatly to "quality of place" by connecting to cultural heritage, providing a unique cultural environment and promoting cultural understanding. In fact, three of the ten applications for the new *Arts in Education in the Community* grant program feature vital traditional arts programs:

- Arts-in-residence showcases traditional artists from the Penobscot Nation.
- The unique, enigmatic tradition of Indonesian shadow puppets and an African drummer from the Ewe tribe are residing in Portland's major English Language Learners (ELL) School for a full year.
- Penobscot tribal leader Barry Dana is working closely with MAC staff to develop a Penobscot Language initiative.

Native Mainers have also received six of the ten recently awarded Native Arts grants from the New England Foundation for the Arts. MAC and the Maine Folklife Center are collaborating on a traditional storytelling project. MAC continues to assist the American Folk Festival on the Bangor waterfront by providing resources and information about tradition bearers in Maine. The American Folk Festival emerged from a three-year visit to Bangor by the National Folk Festival and continues to attract over 160,000 attendees each year.

Immigrant Populations: Immigrant communities need access to services; therefore, staff have begun a project in collaboration with the State of Maine's Language Access & Deaf Coordinator and the Office of Multicultural Affairs to develop a program that provides language translation services to any constituent that calls or visits MAC. Used primarily by larger state agencies, MAC will employ the services of Language Line (www.language.com/page/industry_government/) (or a comparative service) to provide translations in 170 languages. The agency prefers to offer these services directly through its offices, much as it does with NexTalk and services to hearing impaired constituents, rather than via a relay service. This effort creates a welcoming environment to those Maine people who are most vulnerable. MAC, in turn, can offer front line services, modeling an environment of respect for the rich cultural traditions, heritage and products produced by all indigenous and immigrant minority Maine people.

Franco Music Tour: The destruction left by Hurricane Katrina in August of 2005 highlighted the bonds between Acadian cultures in Maine and Louisiana, just as the impending 400th anniversary of Quebec highlights Maine's bonds with Quebecois culture. These bonds are being celebrated in the development of a tour of Franco traditional music that will include venues in New England, Louisiana and Canada.

Develop Maine Communities through Arts and Culture

Grant Support: Research and conversations with community leaders over the past two years have brought out the need to strengthen community arts organizations at the local level. Working with Dreeszen & Associates in 2007, MAC developed a grant program designed to build the capacity of local arts organizations by supporting board development, strategic and cultural planning, marketing, staff assistance, and other technical assistance to local arts organizations. During the first round of the *Capacity Building in Maine's Cultural Communities* program, 25 grant applications were received, underscoring the need for these services.

- Creative Work Systems in Southern Maine received \$10,000 to develop a line of fine art furniture built by artists with disabilities.
- Johnson Hall Performing Arts Center in Central Maine used the facilities support committed to them by the city of Gardiner, as a match to MAC's grant to hire critically needed staff.
- The Tides Institute in Eastport, the most easterly city in the U.S., increased support for Culture-Pass, a unique cultural inventorying project that looks at the Passamaquaddy Bay, on both sides of the U.S./Canadian border as an inherently unified region, geologically, economically and culturally. Limited resources and sparse population mean uneven access to the arts, unless local arts organizations are strengthened such as those that have been cultivated in areas such as Washington County, on the eastern point of Maine, the mill towns of the Maine's western foothills, and the St. John Valley in northern Maine.

Community arts planners, educators, rural artists, and presenters have also benefited from the confluence of four major conferences held within six months time: *Maine Performing Arts Network* annual conference, *At the Creative Center: The Arts in Maine Schools*; *Crossroads for Community Arts: Strategies for Success on the Road Ahead*, and *Juice: Powering the Creative Economy*. MAC, recognizing the critical timeliness of all four conferences, has been deeply involved in the development and underwriting of these professional development opportunities.

Economic Development: MAC has responded to the cultural community by providing grants to schools, communities, organizations and artists across the state, not only to support excellent projects in the arts, but also to stimulate economic activity and community building that expands financial resources and assists in rebuilding and preserving downtowns, which in turn enhances Maine's quality of life and sense of place. Grantees traditionally match MAC grants at a level exceeding the required match guaranteeing strong community investment in arts activities. During FY2006, MAC made 88 grant awards in 54 Maine communities totaling approximately \$300,000. Grantees matched those grants at a total of \$670,988 or a ratio of more than 2:1. During FY2005, MAC made 174 grant awards in 71 Maine communities totaling approximately \$570,000. Grantees matched those grants at a total of \$1,765,761 or a ratio of almost 3:1. During FY2004 MAC awarded 164 grants in 72 Maine communities totaling more than \$660,000. Grantees matched those grants at a total of \$2,193,705 or a ratio of more than 3:1. Examples include:

- \$1,500 to the L'Association Culturelle & Historique du Mont Carmel, a community arts organization aimed at preserving and presenting French culture, to prepare a major USDA Rural Development grant application.
- \$20,184 to L/A Arts, serving Auburn and Lewiston school systems for more than 30 years, as the designated local arts agency, to conduct arts and education activities district-wide.
- MAC played a large part in reviving the Maine Performing Arts Network (MEPAN) providing funds and technical assistance to resurrect the *MEPAN Annual Conference* which

traditionally brings performing artists and presenters together to discuss issues in the field, develop connections within the performing arts community and provide marketing tools.

- In October of 2007, the *Crossroads for Community Arts* conference in Lewiston will bring community arts and municipal and business leaders together to address sustainability, marketing, fundraising and cultural tourism. Staff has conducted five regional meetings with approximately ninety community arts leaders in Maine to gather data from the field on the most pressing needs to be addressed at the planned conference.
- In November, Midcoast Magnet, with deep involvement from MAC, will sponsor the *Juice* conference in Camden focusing on creative economy issues.

Support Full Access to Learning in and through the Arts at All Stages of Life

State, Regional and National Collaborations: Maine's educational system has begun its most significant structural change in the past 40 years—reducing the number of administrative districts from nearly 300 to fewer than 100. Through this period of change, MAC is working closely with the Maine Alliance for Arts Education (MAAE) and the Maine Department of Education (MDOE) to ensure that arts education is strengthened, not threatened, by the consolidation of districts. MAC is providing valuable data for the first major statewide *Census of the State of Maine's Arts Education*, initiated by the MAAE. Ten years of data on arts education in districts across the state collected through MAC's Partners in Arts & Learning (PAL) program will be collated and analyzed by the University of Southern Maine to provide baseline data for the *Census*. Throughout the three-year *Census* project, MAC will provide funding and technical assistance to ensure the success of the project. MAC's arts education program addresses its major arts education goal of supporting full access to learning in and through the arts at all stages of life for all Maine's citizens, and to expand opportunities for children and youth to participate in and to increase their understanding of or skills in the arts. To do so it draws upon state resources which include a strong artistic tradition, a wealth of artists and dynamic arts organizations, an effective state arts education advocacy coalition and a close collaborative relationship among the state's arts education "big four"—MAC, MAAE, MDOE and Maine's First Lady, Karen Baldacci.

MAC, the MDOE, MAAE and Maine Writers & Publishers Alliance collaborate to conduct a poetry recitation project with Maine High Schools. Riva Dumont, the winner of Maine's competition in 2006, went on to place in the finals at the national competition in Washington. In the second year of *Poetry Out Loud*, MAC expanded the project beyond the Capital District and this year offers the program statewide. MAC seized the opportunity to build on a substantial history of working with Maine's First Lady, Karen Baldacci, and Maine's poet laureate, Betsy Sholl, both of whom are educators. Maine's poet laureate is creating, in conjunction with the Salt Institute of Documentary Studies and WMPG-FM, an audiograph of Maine poets reading their work and being interviewed in the places that inspire them. This will be a resource to be made available as an educational asset.

Grant Support: MAC's new *Arts in Education in the Community* program builds on a decade of experience with Maine's Partners in Arts & Learning (PAL) program which empowered teachers, parents, students, artists and community leaders to increase arts education and participation for all students and their communities by creating and implementing local plans based on national standards and the Maine Learning Results. The new grant program extends this platform to a broader view of arts in education and moves beyond strictly classroom based activities to planning for arts access, investigation and integration intended to circumvent the tendency to allow state arts agency support

to supplant imbedded arts curriculum. The *Arts in Education in the Community* program is designed to assist schools, arts institutions, and community arts organizations, in conjunction with Maine artists, to develop arts in education programs that support and expand full access to learning in and through the arts for pre-K-12 students. The intention of the program is to fund programs in both schools and in arts organizations that provide meaningful arts in education experiences. Pilot applications came from these categories: a school that has participated in the PAL with successful, well-organized planning; a school that has received the *Creative Ticket Schools of Excellence* award; or an arts institution or community arts organization with demonstrated success partnering with schools in pre-K-12 programs.

In addition, schools and arts education programs within arts organizations, social service agencies and community arts programs that have consistently been successful applying to the agency's other grants programs such as *Artists in Maine Communities*, *Sustaining Traditional Arts in the Community* and Arts and Humanities grants. (A program shared with the Maine Humanities Council.) This is where arts education and the underserved meet: in a grant made to Bucksport High School for the continuation of a mentorship program among gifted and talented high school and younger students within the district; to the Children's Museum of Maine to develop hands-on residencies by local artists in community-based, multi-cultural performing art programs for family audiences; and to the Town of Sanford to present traditional timber framing building to trade students at Sanford Regional Vocational High School. Not only has this facilitated greater and broader support for K-12 arts in education programs, but it has also allowed the agency staff to provide valuable technical assistance and grant writing advice to teachers, teaching artists, and other arts educators, particularly in Maine's most rural communities.

Early StARTS is a unique joint effort between MAC, the Maine Department of Human Services the Office of Child Care, and Head Start, which addresses the importance of quality arts education for preschool-age children, ensures a focus on arts education in early childhood education teacher-training programs in Maine, and promotes the use of all the arts disciplines through professional development opportunities for early childhood educators and care providers. *Early StARTS* provides funding opportunities for artists experienced in working with young children to present workshops at licensed child care and Head Start facilities where they work with program staff, children, and parents in week long residencies. This must include development of a curriculum guide, coordination of an event ending the residency, and a follow-up visit by the artist. All licensed childcare and Head Start facilities in the state are eligible for two application rounds each year. A dedicated revenue source program was set up in 2007 at MAC in memory of its founder, Marcia Lovell. This private funding source has allowed the *Early StARTS* partners to fund one or two new residencies annually.

Professional Development: The New England Consortium of Artist-Educator Professionals (NECAP), of which MAC is a founding member, is dedicated to the growth and development of artists of all disciplines who work in educational settings. MAC helps sponsor the consortium's annual *Widening the Circle* conference. With \$50,000 in support of the Dana Foundation 2007, Maine, New Hampshire, and Vermont are developing resources to sustain dance education in rural communities where there is little opportunity for students to learn about dance or to see dance. *Extending the Dance Map: A Northern New England Rural Dance Project* will train dance artists to work in public school settings to offer curriculum-integrated dance experiences for children and teachers.

The Arts Education Connections provides opportunities for networking and professional development for arts education staff, including workshops on development of curriculum tied to the state's learning standards. The group meets three times a year and moves around the state, hosted by the network's members.

Other activities: To celebrate excellence in the visual arts by Maine students, First Lady Karen Baldacci, MAC, MAAE, and Maine Art Education Association collaborated to create the *Maine Youth Excellence in Art Project*. Over the next three years, every school in Maine will be invited to submit one piece of two-dimensional art, including prints, paintings, drawings and photographs. The artwork is displayed at the State House, Blaine House (Governor's Mansion) and Maine Cultural Building. A reception is held at the Blaine House for students, parents, teachers and their legislators. Mrs. Baldacci also initiated the *Chasing Vermeer* project enlisting MAC's assistant director to deliver hour-long art history primers including a section of Vermeer, in all of the capital city's middle schools.

MAC will continue to work in close collaboration with the MDOE and the MAAE to provide professional development opportunities for artist-educators and arts teachers. In 2007, those collaborative efforts culminated in the first multi-disciplinary arts education conference in Maine in ten years—*At the Creative Center: the Arts in Maine Schools* (October 5 to 6, 2007). MAC is also funding the conference evaluation to assess the effectiveness of the event and determine the feasibility of providing this type of professional development on a regular basis. MAC and the MAAE continue to convene a group of arts education organizations and supporters to ensure “arts every day for every child.” The *Arts are Basic Coalition* (ABC) grew out of this meeting. ABC's mission is “to advocate with a common voice for the visual and performing arts for all students in Maine.” Member organizations of ABC, in addition to MAC and MAAE, are the arts teacher's professional organizations (Maine Music Educators Association, Maine Art Education Association, Dance Education in Maine Schools, and Maine Drama Council) and VSA arts of Maine. ABC continues to advocate effectively ensuring that the arts are basic to the education of all Maine students, including advocating for improvements to the Maine Learning Results, as well as inclusion of the arts in the state's assessment and graduation requirements. MAC has worked in partnership with MAAE for years in their efforts to increase access to arts education resources, particularly for underserved school districts. MAAE's executive director also serves as an advisor to MAC's arts in education committee, while the agency's arts in education associate advises MAAE's board. The agency has provided long-standing partnership funding to MAAE for these collaborative activities. Since the hiring by MDOE of a Visual and Performing Arts Associate, the Arts Commission, MAAE, and MDOE have developed a strong collaborative partnership to expand access for Maine students to high-quality arts education.

Lastly, Maine is very proud of its post secondary schools, boasting a superb university system with seven locations, twenty-six community colleges, five of the finest private colleges in the country: Bates, Bowdoin, Colby, Maine College of Art, and the singularly unique, College of the Atlantic in Bar Harbor which offers only one major: Human Ecology. The portrait of lifelong learning would not be complete without mention of Maine summer residency programs, which are among the most respected in the country and most effectively bridge the town and gown polarity. Haystack Mountain School of Crafts, Skowhegan School of Painting and Sculpture, Watershed Center for the Ceramic Arts, Bowdoin International Music Festival, Kneisal Hall, Pierre Monteaux

School for Conducting, Bates Dance Festival, Corinna House on Monhegan Island, and innumerable others are training institutions whose faculty and student alumni read like a who's who in American arts. All these residencies open their doors to all ages and aspects of the public, often at no cost.

Develop Art in Maine's Public Spaces

Percent for Art: Most of Maine's Percent for Art funding is generated by school construction, therefore, MAC has an opportunity through this program to work with superintendents, principals, teachers, parents and students in the selection of works of art for their schools. This is a rewarding exercise and an enormous advocacy tool, which affords an opportunity to insert a curriculum piece, for communities to see artists as working people and for works of art to become a source of community pride.

Public Art: In 2009, Maine will celebrate 30 years of its Percent for Art enactment. Based on expertise garnered from a long and successful program, the agency is sourced by communities eager to establish their own public art programs. State, federal, and privately funded public art programs deliver major commissions to individual artists. Commissions for facilities at Federal border crossing facilities in Jackman and Calais have generated healthy commissions to Maine artists, garnered national attention, and heightened interest by private organizations to include public art in their construction projects. In 2007 the Maine Turnpike Authority, using the percent for art process, commissioned William Wegman, who summers in Rangeley to install 35' by 5' photo murals in three new rest areas—two in Kennebunk and one in Gardiner. The Harold Alfond Cancer Care Center in Augusta delivered \$80,000 to Maine artists for original work in this new care facility. The Department of Labor, which moved into an existing building that did not generate percent for art monies, raised money in order to commission a Maine artist to create a mural depicting Maine's labor history, and the Lebanese community in Waterville, which includes favorite son Senator George Mitchell, commissioned a Maine artist to paint a mural depicting Maine's Lebanese history. Through public art projects Maine artists are delivered the kind of remuneration that can supplement gallery sales and assist in overcoming the challenges of isolation and lack of discretionary spending. To assist advocacy efforts for the support of artists, an online archive of the 28 years of the Percent for Art program has been created (<http://mainearts.maine.gov/public/percent/sites.asp>) illuminating thousands of projects through a searchable database complete with images and links to artist websites. The agency is also in the planning stages of a major regional symposium on public art to be held in conjunction with the program's 30th anniversary in 2009. It is hoped that by targeting new partners, such as town managers, transportation workers, city councilors and selectpersons, the notion of enhancing our public spaces will be more broadly embraced.

Promote Full Access to the Arts for all Maine People

Emphasis on Access: A new goal in the agency's long range plan "Provide full access to the arts for all Maine people" solidifies MAC's commitment to making the agency and its programs accessible for all Maine people, especially those with disabilities, those who are economically disadvantaged, of different cultures or speak languages other than English, and all who suffer discrimination. Objectives include: insuring compliance with Americans with Disabilities Act (ADA) throughout all MAC activities, forming partnerships with state and federal agencies that insure access to the arts to people with disabilities, maintaining and building the MAC Accessibility Task Force, developing financial resources for access programs, considering issues of accessibility as it relates to

the agency's human resources, pursuing collaborative arts and healthcare projects, supporting special needs audiences including the culturally disenfranchised and youth at risk, upholding civil rights and encouraging tolerance across all agency programs and behavior, providing accessibility to affordable health care and housing for all, fighting discrimination on all fronts, attention to our new immigrant populations and the new genres they gift us with and so on. It is our intent to broaden the concept of access to its fullest ideation. The State of Maine developed an ADA task force soon after the law was passed in 1991 to guarantee that all state agencies addressed the needs of the accessibility community, both physically and programmatically. This coupled with the NEA requirement that each state arts agency designate an ADA/504 Coordinator (now Accessibility Coordinator), initiated the agency's journey and commitment to full arts accessibility. Accomplishments to date include: a nearly 100 percent accessible website MaineArts.com, under the award winning portal, (www.Maine.gov), with a comprehensive Maine Arts Accessibility section (<http://mainearts.maine.gov/accessibility/index.shtml>); the development of accessible collateral materials such as the *MaineArtsMag*, program brochures, guidelines and other publications; technology upgrades to the agency's historic building; development of an arts accessibility listserv for the agency; appointment of an Arts Accessibility Task Force—which includes individuals from the disability community that advise the agency's other committees on universal design and full programmatic accessibility; contracts for American Sign Language interpreters, cart services, screen readers and access services for public meetings as needed.

Grant Support: MAC has developed a series of grant programs—*Organization Development*, the *Governor's Award for Arts Accessibility* and *Cultural Facilities Accessibility (CFA)*—to assist arts organizations statewide as they address programmatic and physical compliance with ADA mandates and develop new audiences. Since 1998 MAC has dedicated funds in the amount of \$606,609 for accessibility-related projects, planning and facility upgrades representing 9 percent of all grant monies to Maine organizations over that time period. Placing that dollar amount in perspective, MAC awarded a total of approximately \$400,000 in grants for all grant programs in FY2006. Focusing on the *CFA* grants, a total of \$120,000 was allocated in June 2006, for grants to 12 facilities for a wide-ranging variety of accessibility activities. For example, grants were made in FY2006 to the Beehive Collective in Maine's most rural county for full structural ADA renovations to a Grange Hall that has been converted into a community arts center and to the Watershed Center for the Ceramic Arts for new construction of an accessible kiln shed for a ceramics residency. In FY2007, awards in the amount of \$63,000 in *CFA* grants to the Ogunquit Arts Association to install railings, ramp and grab bars in a community gallery that harkens back to the 19th century Ogunquit Art Colony in southernmost-Maine; and to Portland Stage Company, to support lighting and handrails for Maine's largest theater, which offers assistive listening options and one ASL interpreted performance for each show produced.

Awards: MAC was honored to receive the coveted *NEA/NASAA National Accessibility Leadership Award* in the fall of 2006. In addition to supplementing state bonds to fund the *CFA* grant program, the \$30,000 award will allow MAC to support its annual partnership agreement with VSA arts of Maine and fund two unique projects: a collaboration between Spindleworks, a studio for artists with developmental disabilities, and the Theater Project; and a residency conducted by RoiL a theater company that specializes in examining the issues of hate crimes and intolerance with the Portland Education Partnership's inner city schools that have experienced a significant increase in immigrant students.

Lastly, a \$15,000 grant award allowed MAC and VSA arts of Maine to work with the NEA and the National Arts & Disability Center at UCLA Medical School to present the exceptionally successful *Maine Forum on Careers in the Arts for People with Disabilities*. The Forum took place on April 6, 2007, at the fully accessible Holiday Inn by the Bay, Portland. More than 100 attendees gathered for concurrent technical assistance and art-center workshops, exhibitions, performances and a keynote address delivered by Maine's Commissioner of Labor.

Develop Technological Resources that Serve Artists, the Public and the Maine Arts Commission

Communications: A downside to abundant pastoral beauty is the space it takes up. Distances between population centers in Maine are considerable, which makes it difficult for creative minds to meet. MAC has always encouraged creative collaboration, and is finding its efforts more and more rewarded as communication networks evolve within the state. Maine is a surprising "early adopter" of communication technology; for example, a cutting edge distance education program began in the '70s and popular technology conferences began in the '90s. MAC supports original ways to be creative and is continuing its commitment using Maine's digital networks and satellite signals to bring artists together and get creative people the information they need, acting as an information hub. In one year alone, the communication plan has been adjusted to ensure the continual flow of information to those already aware of the agency and to reach new artists, educating them on the scope of support and services that the agency offers.

Feedback from the field in early March 2007 prompted MAC to develop an online advocacy resource for those wishing to become more educated concerning politics and the arts. Future resources are planned, such as online marketing and education resources, and an online resource booklet that assists constituents wishing to use the many features of the agency website. A new online press section has been heavily marketed to encourage users to place their stories online. The use of this resource has doubled in recent months (over 440 press releases can be found online at any time) resulting in greater exposure of artists and connectivity between them and the agency. Furthermore, statistics indicate that 4850 new accounts or updates have been added to MAC's artist directory within the last 12 months. The website database was developed to synchronize with the agency's database, allowing the agency a more efficient way of updating accounts. This synchronization project, facilitated by Bromelkamp, Inc., is the first of its kind within a State Arts Agency, creating a model for other arts agencies. The agency's website, *MaineArts.com*, has evolved into an interactive service based website through public comments. Website/agency evaluation, both positive and negative, is reviewed on a daily basis and issues are addressed promptly or compiled to develop future services or evolve the website. As a result, the navigational structure changed, the website moved to a new server environment, a new web-end database was built to house all information for the interactive services, the agency's database was enhanced, the Press Release system was redesigned to be a "central warehouse" for the press, the Maine Events Calendar was redesigned to provide accessibility features, (map and driving directions) and the administration and online user accounts were redeveloped. All features of the website are created in response to the field and changed or eliminated in response to ongoing public evaluation.

This model is already effecting the production and distribution of media. Individually crafted media projects (blogs, videos and podcasts) are being created in far greater numbers than traditional media. This is because non-media-professionals are able to tell their stories without the oversight of

an institution. In doing this they contribute to a cultural holism by hybridizing their profession with the art of storytelling, moving imagery, still imagery and music. The means of production, distribution and exhibition are no longer economically prohibitive, and creativity is flourishing.

Grant Resources: MAC is in its third year of offering eGRANT to applicants. Although the learning curve has been steep, grantees are embracing the system because it allows those who apply for multiple grants to supply contact information only once, guarantees that an application will be received by the deadline, will not allow an incomplete application to be submitted and allows an applicant to submit narrative, budget information, resumes, letter of intent, etc. by attaching word processed documents. Maine artists are technologically savvy and account for close to 80 percent of applicants using the system. Beginning in FY2009 the agency will require all applicants to submit electronically (unless a hardship case can be made). This will allow Maine to be one of the first states to activate its electronic panelist system, allowing reviewers to access data remotely and efficiently.

Provide Communication between the Maine Arts Commission and the Public

MaineArtsMag has been in place for six years. The publication will continue to be sent to a self subscribed list, but will now be featured in areas across the state that have a high pass along rate of readership. For example, doctors' waiting rooms, inns and hospitals will house the publication, providing advocacy, greater exposure to the public, engaging more unknown artists state-wide and reaching seasonal visitors who choose to invest their time in the arts during their stay. The agency's listservs have continued, and are now more specialized, allowing subscribers to select areas of information pertinent to them. This form of information sharing has become the most popular vehicle for communication between agency staff and constituents, allowing the rapid dissemination of important information to targeted groups.

Listservs: The 14 listservs are highly regarded by the field, and figures show interpretable subscription trends that are incorporated into the strategic plan. The tracking of listserv data allows the communication associate to witness the success of agency outreach. Data shows that new listserv subscriptions (1,645 in the last ten months) peak in correlation with outreach efforts and highly publicized agency events. Close working relationships with all state-wide media outlets have been formed, and coverage of agency news information has increased in two important ways: 1.) the amount of stories featuring MAC within Maine's print media has reached an average of 63 stories per month, and 2.) further analysis shows that the 694 news articles in the last 11 months, equate to a value of \$434,332 in advertising dollars. As stories increase in number, impressions remain constant; this shows that more stories are appearing in local papers, an intentional effort to reach those in the remotest communities of Maine.

Media Coverage: securing extensive televised coverage has mirrored the print media success. Recent televised activity resulted in finalists of the Maine state *Poetry Out Loud* competition appearing on a two-hour live morning show on Bangor's premier television station. This exposure highlights the partnership between the NEA and MAC, while serving to further the exposure of poetry and the arts in general. Press response, print and television, to the unveiling of the William Wegman photomurals in I-95 rest areas was unprecedented with 40 articles appearing in all major and many minor Maine newspapers, coverage on all Maine's television networks, and appearances in *The Boston Globe*, *Portland Press Herald*, and on the Maine Public Broadcasting Network's *Art21*, and even the *American Kennel Club* monthly magazine.

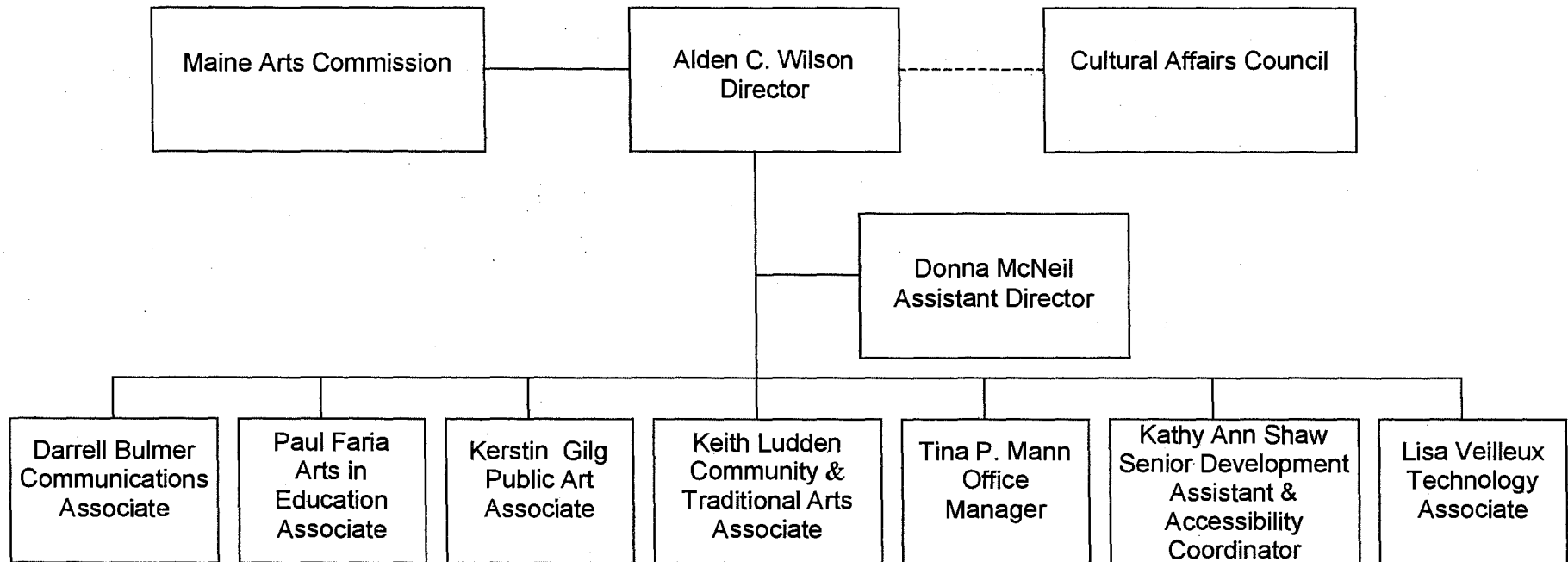
Increased media exposure allows greater interaction between agency staff and the public, as does the traveling *artME* workshops that are facilitated by staff across the state of Maine each year. Since 2005, the agency staff has visited 26 communities throughout the state, meeting with 925 constituents of which half were unaware of the agency prior to the workshops. These workshops bring communities together, allowing artists to meet for the first time with other local artists and providing the opportunity to build relationships and share information. The workshops also provide an opportunity to learn from the field via surveys. A recent MAC survey of the overall agency returned 652 responses, a staggering response to a survey of this nature. There has also been involvement with other organization's surveys, such as the Margaret Chase Smith Policy Center which has recently completed a cultural survey, and the Maine Performing Arts Network Conference. This involvement allows the data from other sources to be integrated in agency planning.

Collaborations: MAC assists many statewide organizations, individual artists and galleries with conference planning, writing introductions for registration flier's postcard text, press releases, web content, public relations efforts, agency marketing tools and generally highlighting the benefits of an integrated marketing approach. This involvement supports artists, forms partnerships, builds advocacy and increases public awareness of arts events across the state. To further support artists and respond to survey analysis needs, the communication associate has presented marketing sessions at the Maine Performing Arts Network Conference and the NEFA Conference. To ensure that the information provided to the field is constantly updated, the communication associate attends regular meetings of the Maine Public Relations Council and national workshops and conferences.

3. Organizational Structure, Position Count and Job Classifications.

- Organizational Structure with Position Count
- Job Classifications with Position Count

The above information is on the following pages.



Maine Arts Commission also hires Contractors for:

- Design
- Exhibition Installation
- Clerical

4. Compliance with Federal and State Safety and Health Laws, Including the ADA and OSHA.

The Maine Arts Commission is a state agency that receives tax money appropriated by the Maine State Legislature. Therefore, the Maine Arts Commission and grant recipients are contractually committed to abide by state and federal regulations that bar discrimination based on race, color, national origin, disability, age, sex, or sexual orientation, and that require accessibility for persons with disabilities. In addition, grantees must ensure appropriate management of funds and personnel as required by the federal government. The Maine Arts Commission also requires grantees to observe the Commission's conflict of interest policy, which is based on Maine statute, as well as to follow an established appeals process when disputing a grant decision. The Commission is mindful of the health and safety of employees and is mindful of workplace safety as is required under OSHA standards.

People with Disabilities

Disability is defined as anyone who has a physical or mental impairment, which substantially limits one or more of such person's major life activities, has a record of such impairment, or is regarded as having such impairment.

Section 504 of the Rehabilitation Act of 1973 provides that no otherwise qualified person with a disability in the United States, as defined in Section 7(6), shall, solely by reason of his or her disability, be excluded from participation in, be denied benefits of, or be subject to discrimination under any program or activity receiving federal assistance.

The Americans with Disabilities Act of 1991 extends protections of the Civil Rights Act of 1964 by prohibiting discrimination in employment based in disabilities, requiring places of public accommodation be accessible to people with disabilities, mandating gradual replacement of buses and railroad cars with equipment that can accommodate people with disabilities, and making telephone services available to people with hearing and speech impairments, nationwide.

MAC's website is fully accessible, and it includes a comprehensive Maine Arts Accessibility section and an arts accessibility listserv.

MAC has also developed accessible collateral materials such as the MaineArtsMag, program brochures, guidelines and other publications. MAC has implemented technology upgrades to the agency's historic building

MAC also contracts for American Sign Language interpreters, cart services, screen readers and access services for public meetings as needed.

Occupational Safety and Health Act of 1970

Section 5 says that each employer will furnish each employee a place of employment that is free from recognized hazards that are causing or are likely to cause death or serious physical harm to the employees; and each employer will comply with the occupational safety and health standards of this act. This section covers environmental hazards, ergonomics, as well as workplace violence.

Maine VDT Law

Title 26, Chapter 5, Subchapter 2-A establishes that employers shall educate and train all operators of video display terminals annually.

Drug Free Workplace

The Drug Free Workplace Act of 1988 requires that employees of the grantee not engage in the unlawful manufacture, dispensation, possession, or use of controlled substances in the grantee's workplace or work site.

This page is for a chart of above material.

6. Regulatory Agenda and Summary of Rules Adopted

Rules Adopted:

- 94 088 Chapter 1 – Rules for Eligibility and Criteria for Awarding Matching Grant Funds to Organizations
Chapter 2 – Rules for Awarding Grants and Providing Services
Chapter 3 – Rules to Carry Out the Percent for Art Act

Summary of Rules Adopted:

94 088 – Chapter 1 – Rules for Eligibility and Criteria for Awarding Matching Grant Funds to Organizations

These rules define eligibility and criteria for awarding matching grants to nonprofit organizations and governmental units in Maine and to regional endeavors within New England as they affect Maine.

94 088 – Chapter 2 – Rules for Awarding Grants and Providing Services

This chapter outlines the procedures and standards governing grant making and services offered by the Maine Arts Commission.

94 088 – Chapter 3 – Rules to Carry Out the Percent for Art Act

The following rules to carry out The Percent for Art Act outline the purpose, selection procedures, standards, eligibility of artists, inclusions and exclusions, and contracting procedures.

7. Areas Where Efforts Have Been Coordinated With Other Agencies or Whether They Could Be.

The Cultural Affairs Council is a primary, and highly successful, form of coordination of services for the Maine Arts Commission. The Council provides one voice for seven cultural partners (Maine State Library, Maine Arts Commission, Maine State Museum, Maine Historic Preservation Commission, Maine Historical Society, Maine Archives, and the Maine Humanities Council) to interact with the Governor and the Legislature regarding the accomplishments and needs of the Cultural Affairs Council. The Council provides a structure for agency interaction on a regular basis. The New Century Program has proven to be an effective means for the Council to coordinate efforts at supporting needs of organizations around the state, and assures that arts plans are coordinated with other state cultural plans and policies. (See Cultural Affairs Council report.)

The New Century Community Program, of the Cultural Affairs Council, funded by the Maine State Legislature, provides matching grants and technical assistance to various cultural organizations around the state. When money is available, the Maine Arts Commission combines New Century Community Program funds with the Maine Arts Commission's *Community Arts Program* to maximize the benefits of these programs.

The Creative Economy Council, coordinated by the Maine Arts Commission, helped translate the creative economy objectives of the strategic plan into broader statewide impact with the development of partnerships with the Department of Community and Economic Development, Maine State Housing Authority, the Finance Authority of Maine, the Maine State Planning Office, Maine Downtown's Program, the Maine Development Foundation, Coastal Enterprises, Inc., the Muskie School of Public Service of the University of Southern Maine, New Media Center of the University of Maine, Maine Software and Information Technology Industry Association, as well as many banking, community, and economic development organizations, and state and local political leaders.

The Maine Humanities Council and the Maine Arts Commission share a grant program called *Arts and Humanities Grants* as part of the work of the New Century Community Program.

Maine Alliance for Arts Education (MAAD) and the **Maine Department of Education (MDOE)** are major collaborators of the MAC.

The Maine Arts Commission shares several funding strategies and programs with the **Maine Community Foundation** including a film grant through the Jane Morrison Fund and the formation of a new artists grant spurred by Maine's partnership with Creative Capital Foundation.

The Maine Arts Commission is a leading partner with the **Maine Philanthropy Center** and is an active partner in the **Maine Association of Nonprofits**.

Early stARTS is a unique joint effort between MAC and the Maine Department of Human Services and the Office of Child Care and Head Start which addresses the importance of quality arts education for preschool-age children ensures a focus on arts education in early childhood education teacher-training programs in Maine.

The Maine Arts Commission, as well as the four other Cultural Agencies, (Maine State Museum, Maine Historic Preservation Commission, Maine State Library, and the Cultural Affairs Agency) has been consolidated into one accounting unit handled in the Maine State Library with the following duties:

- Fiscal Responsibilities/Budget
- Personnel/Payroll
- Workman's Compensation
- Americans with Disabilities Act of 1991
- Equal Employment Opportunities
- Procurement/Purchasing

8. Constituencies served by the agency, Changes or Projected Changes.

The Maine Arts Commission serves and supports the artistic and cultural needs and endeavors of all the people of Maine. Such service may be broken down in the following groups:

- K-12 students
- Teachers (classroom and arts specialists)
- Early childhood educators and providers
- Education administrators
- Individual artists
- Arts audiences
- Community leaders
- People with disabilities
- Arts administrators
- State Workers
- Legislators
- Arts institutions
- Units of local, state, regional and national government
- University of Maine System
- Members of the public
- Private sector developers
- Architects
- Commercial gallery owners
- Immigrants and new citizens

The Commission envisions that it will continue involvement with this broad range of constituents.

9. Efforts at Alternative Delivery Systems, Including Privatization.

The Commission's efforts at alternative delivery systems are mainly achieved through collaborations and partnerships with other agencies. By focusing on the facilitating role and by establishing partnerships, the Commission maximized private support for the arts without competing with arts institutions and organizations we are here to serve. As the State of Maine's agency charged with accepting funds from The National Endowment for the Arts, MAC's role remains that of the State government's commissioned agent for management of those programs.

In 2006, MAC received a \$100,000.00 national competitive grant from Creative Capital Foundation for its pilot State Arts Research Program, which is designed to assess infrastructure support for the individual artist. Maine continues its association with Creative Capital Foundation as together they move toward next steps with the goal of providing professional development workshops and a designated artist fund placed at the Maine Community Foundation.

The Maine Arts Commission has created an up-to-date, accessible website that is designed to both educate the user about the programs and purposes of the Maine Arts Commission as well as offer the user easy access to grants and other opportunities; it is designed to assist and empower the artist and organizations in Maine. This helps to maximize the resources of the Commission as it simultaneously provides a medium for the work of the Commission to reach the public.

One of the most far-reaching inter-agency efforts in State Government has been the collaboration since 1990 of the Commission and six other cultural partners in the Cultural Affairs Council. Among the notable achievements of this collaboration has been the New Century Community Program. This program is designed to provide a wide range of cultural services statewide to local communities. As a collaborative effort, this Council has provided an alternative and structured means for the Cultural Affairs Agencies to most effectively deliver coordinated services to cultural entities around the State.

As noted above in Item #7, the Maine Arts Commission has consolidated business functions within the Maine State Library Business Office providing for an efficient and effective means of reducing services within the Cultural Affairs Agencies.

10. Emerging Issues for the Agency.

1. The number one priority for the Maine Arts Commission over the next five years will be the support of the individual artist. It is especially important that the New Century Community Program be funded to continue the development of artistic talent and support the role of the artist in the community and the economy of Maine.
2. The Maine Arts Commission is poised to move *beyond* the creative economy to embrace the Governor's "Quality of Place" initiative. To that end, the Maine Arts Commission Assistant Director serves on the Governor's committee. This initiative presents no fiscal impact.
3. The Maine Arts Commission has forged a relationship with the Governor's new Office of Multicultural Affairs to create programs and initiatives that create a welcoming environment to those Maine people who are most vulnerable. MAC in turn can lead by example by building an environment of respect for the rich cultural traditions, heritage, and products produced by all indigenous and immigrant minority Maine people. Additional staffing and resources would insure the success of this collaboration.
4. The Maine Arts Commission seeks to increase international cultural exchange with Quebec, the Maritimes, and nations beyond Canada. The ability to travel outside of the state with international trade missions would facilitate these exchanges.
5. The Maine Arts Commission intends to develop a richer menu of professional development opportunities for teachers, education administrators, school volunteers, parents and teaching artists. Previous legislative funding for professional development has dissipated, therefore reinstating those funds would provide for these programs.
6. The Maine Arts Commission recognizes how critical it is to develop the capacity for new media and technologies to increase the ability to serve Maine people and to promote the promulgation of contemporary art forms. Previous technology bond funding has brought the agency into the 21st-century and more permanent technology funding would increase the agency's ability to reach its goals in a field that is evolving daily.

11. Comparison of Related Federal Laws and Regulations to the State Laws Governing the Agency or Program.

Maine law recognizes the importance of the arts, and of artists and artisans, to the cultural history and economic development of the state. It has established the Maine Arts Commission to further the role of the arts in Maine and to preserve the rich artistic heritage of this state. Maine law encourages the support of individual artists as well as programs in the arts. It seeks to encourage development of artistic talents at all ages through a variety of programs and awards. It also recognizes that items of unique and significant artistic merit are worthy of preserving within Maine and allows for the payment of inheritance and estate tax through the donation of works of art from an estate. The Maine Arts Commission is the state's agency responsible for administering federal grants and accepting federal monies in this area.

Federal laws recognize the role of government in supporting and encouraging the arts and humanities. They have created policy to support states in their efforts to promote, conserve, and develop the arts and humanities; this policy has been backed up by the creation of the National Endowment for the Arts that provides grants to states. Those grants are intended to assist the states in carrying out existing projects and productions that meet the required criteria. It also provides assistance to states in developing new projects to reach all the people and communities in that state. Federal grants to states require a state agency to administer the plan (the Maine Arts Commission acts in this capacity for the State of Maine), to accept funds on behalf of the state, to create and report on a state plan, and to fulfill all the requirements related to the acceptance of the grants. The National Foundation on the Arts and the Humanities Act of 1965 also includes a section on support of education and the Maine Arts Commission may submit a plan and accept grant money for educational purposes on behalf of the State of Maine

12. Agency Policies for Managing Personal Information, Implementation of Information Technologies, and Evaluation of Agency Adherence to the Fair Information Practice Principles.

Managing Personal Information

The Maine Arts Commission follows the Public Disclosure rules of 1 MRSA Chapter 13. The Privacy Statement is available on the Commission's website; it specifies exactly (with examples) what information is collected and how it is used, and what information is not collected.

Implementation of Information Technologies

The Maine Arts Commission has an up-to-date and fully accessible website. Users can access information on any of the Commission's programs, including the necessary steps for making grant applications (applications can be made online.) The sight is designed to be informative and educational to the user. It explains the work of the Commission and its programs, provides grant information, a calendar of events, extensive accessibility information, a FAQ section, and much more. The website is designed to empower the user while also providing appropriate contact information for additional help and services. The website includes 14 listservs which have become specialized over time to allow participants to select information which is most pertinent to their needs.

Increased media coverage of MAC, in both print and televised media, has brought the work of the Maine Arts Commission and its partners into greater public awareness, increasing interaction between agency staff and the public.

MAC is in its third year of offering eGRANT to applicants. As with any new endeavor, there has been a learning curve for this new process. In FY 2009, all applications will be processed via this system, which will in turn allow grant reviewers to access data remotely and efficiently.

MAC is using Maine's digital networks and satellite signals to bring artists together and to provide creative people with the information they need.

Adherence to the Fair Information Practice Principles

The Maine Arts Commission's website has a link at the bottom of each web page that connects the user directly to the privacy information which is both specific and educational in nature.

13. List of Reports and Similar Paperwork Required to be Filed with the Agency by the Public

- Grant applications:
 - Application Form
 - Authorized Signature/Legal Assurances Form (for particular grants)
 - Budget Form (for particular grants)
 - State of Maine Vendor Form
 - Narrative
 - Artistic and Biographic Information
 - Artistic Samples
 - Letters of Support

- Final Grant Report:
 - Financial Accounting of Grant Funds
 - Project Report
 - Digital Images Documenting the Project

14. Any Other Information Specifically Requested by the Committee of Jurisdiction.

The Maine Arts Commission is not aware of any other information requested by the Joint Standing Committee on Education and Cultural Affairs.

Addendum

Maine Arts Commission Members

John M. Rohman, chair
Principal
WBRC Architects-Engineers
Bangor

Rebecca S. Conrad, Vice Chair
Development Officer
Maine College of Art
Portland

Rich Abramson
Superintendent
School Union #42/CSD #10
Readfield

David Moses Bridges
Birch bark Artist
Perry

Joseph Donald Cyr
Director
L' Association Culturelle et Historique
Lille-sur-St-Jean

Hugh French
Director
The Tides Institute
Eastport

Lee Griswold
Real Estate Developer
Auburn

Victoria Hershey
Development Director
Portland West

Sheila Jans
Cultural Consultant
Madawaska

Noah Keteyian
Business owner
Portland

Katy Kline
Executive Director
Bowdoin College Museum of Art
Brunswick

Jeffrey McKeen
Musician
Montville

Mark Miller
Musician
Lincoln

Linda Nelson
Executive Director
Opera House Arts
Stonington

Mark C. Scally
Retired Educator
East Millinocket

Lee Sharkey
Poet and Editor
Vienna

Donald Sharland
Consultant
Saco

Owen Smith
Professor, New Media Program
University of Maine
Orono

Jessica Tomlinson
Marketing Director
Maine College of Art
Portland

Rebecca Welsh
Director
River Valley Arts Council
Rumford

Summary of the 5-year strategic plan for the Maine Arts Commission, 2007-2012 follows.

MAINE ARTS COMMISSION

building Maine communities through the arts

Five-Year Strategic Plan EXECUTIVE SUMMARY 2007-2012

Approved October 5, 2007

MAINE ARTS COMMISSION

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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.

Enabling Legislation

The Maine Arts Commission consists of not less than 15 nor more than 21 members, each of whom shall have a "continuing interest in the fields of art and culture in the State, to be appointed by the Governor from among citizens of Maine." In making such appointments, due consideration is given to the recommendations made by representative civic, education and professional associations and groups concerned with or engaged in artistic and cultural fields generally.

The term of office of each member shall be three years. Other than the chair, no member of the Maine Arts Commission who serves two full three-year terms is eligible for reappointment during the one-year period following the expiration of his second such term. The Governor designates a chair and vice-chair from the members of the Maine Arts Commission, to serve as such at the pleasure of the Governor. The chair is the presiding officer of the Maine Arts Commission.

The Director of the Maine Arts Commission must be qualified by training or experience and is appointed by the Maine Arts Commission. The Director serves for an indefinite term; the Maine Arts Commission fixes compensation for the Director within salary range 88. The duties of the Maine Arts Commission are:

1. "Encouragement. To take such steps as may be necessary and appropriate to encourage and stimulate public interest and participation in the cultural heritage and programs of our State and to expand the State's cultural resources; and
2. Freedom. To encourage and assist freedom of artistic expression essential for the well-being of the arts; and
3. Surveys. To make such surveys as may be deemed advisable of public and private institutions engaged within the State in artistic and cultural activities, including, but not limited to, music, theater, dance, painting, sculpture, architecture, literature, history and allied studies and pursuits, and to make recommendations concerning appropriate methods of encouraging participation in and appreciation of the foregoing to meet the legitimate needs and aspirations of persons in all parts of the State; and
4. Works of art. To act in an advisory capacity relative to the creation, acquisition, construction or erection by the State of any work of art, to file with the Governor, within 30 days, its opinion of such proposed work of art together with such suggestions and recommendations as it may deem proper."

The Maine Arts Commission is authorized and empowered to hold public and private hearings, to enter into contracts, within the limit of funds available, with individuals or organizations, and institutions for services furthering the educational objectives of the Maine Arts Commission's programs; to enter into contracts, within the limit of funds available, with local and regional associations for cooperative endeavors furthering the educational objectives of the Maine Arts Commission's programs; to establish an endowment fund; to accept gifts, contributions and bequests of funds from individuals, foundations, corporations and other organizations or institutions for the purpose of furthering the educational objectives of the Maine Arts Commission's programs; to make and sign any agreements and to do and perform any acts that are necessary to carry out the purposes of the enabling legislation. Any funds, if given as an endowment, must be invested by the Treasurer of the State according to the laws governing the investment of trust funds. The

Maine Arts Commission may request and receive from any department, division, board, bureau, Maine Arts Commission or agency of the State such assistance and data as necessary to carry out its powers and duties.

The Maine Arts Commission is the official agency of the State to receive and disburse any funds made available by the Federal Government for programs related to the purposes of the Maine Arts Commission.

Priorities

The Maine Arts Commission supports artists, arts organizations, arts in education and community development through arts and culture in all its programs. The Maine Arts Commission is charged by the Maine Legislature to serve all the citizens of the state and to expand support for the arts. The agency carries out these priorities through six interdependent goals.

Planning and Evaluation

Planning overview The Maine Arts Commission's policies, plans, and programs are informed by ongoing planning and evaluation. The executive committee, executive director, and deputy director oversee evaluation and evaluation, assisted by staff, commissioners, program committees, constituent partners, and contracted professionals. The Maine Arts Commission engages constituents and seeks public comments through surveys, constituent meetings, public meetings throughout the state, and interviews.

Planning and evaluation cycle The Maine Arts Commission undertakes a thorough constituent assessment and comprehensive planning process in a three-year cycle. In the current cycle, the Maine Arts Commission decided to approach planning through the lens of outcome-based evaluation. In 2006 the Maine Arts Commission asked Dreeszen & Associates to undertake a comprehensive evaluation of programs and operations. The evaluation, two years into the current, three-year planning cycle, evaluated progress on strategic plan outcomes, identified new strategic priorities, and addressed the Commission's specific planning and evaluation questions. This year, planning and evaluation were closely integrated as one comprehensive process.

Methods The comprehensive evaluation commenced in September 2006 and concluded in May 2007 with a report of findings and recommendations. Dr. Dreeszen worked with Maine Arts Commission staff and existing Maine data reports, comparable national data, recent program evaluations and studies. We surveyed constituents, staff convened ten *artME* public meetings around the state, and the evaluator interviewed and met with staff and Commissioners. The evaluation was coordinated with the Commission's Strategic Plan, previous program evaluations, other recent studies, constituent meetings, and public meetings.

Constituent input The 2006-07 evaluation and planning engaged over 1,360 Maine citizens including: 652 responses to a constituent survey, 346 participants in ten public *artME* meetings; and approximately 363 constituents in 15 staff and committee member meetings with constituents.

Coordination with other state agencies Maine uniquely organizes seven public and private cultural organizations in the Maine Cultural Affairs Council (Maine Arts Commission, Maine Historic Preservation Commission, Maine State Library, Maine State Museum, Maine Historical Society, and Maine Humanities Council) The Maine Arts Commission's leadership in the Cultural Affairs Council assures that arts plans are coordinated with other state cultural plans and policies. Similarly, the new Creative Economy Council, coordinated by the Maine Arts Commission helps translate the creative economy objectives of the strategic plan into broader statewide impact.

Artist research The Creative Capital Foundation State Research Project examined Maine's innovative work with artists in 2006. Kathie deNobriga and Barbara Schaffer Bacon conducted re research through Internet investigation, face-to-face interviews, phone interviews and focus groups. Researchers visited Maine to discover artists' needs and initiatives and explore the nature of artistic innovation in the state.

Survey research Dreeszen & Associates conducted survey research, sending November 2006 invitations to the web-based survey to 5,500 valid constituent email addresses. We also sent announcements to 2,800 *MaineArtsMag* subscribers and to 8,000 listserv subscribers with weekly reminders. We sent a third set of announcements to partner agencies, which forwarded the survey invitation to 1,000 additional constituents. As lists are redundant, we estimate 11,000 unique addresses. With 652 respondents, the response rate was a respectable 13.5%.

Public meetings The Maine Arts Commission convened ten *artME* Constituent Meetings in 2005 in Augusta, Rockport, Portland, South Berwick, Norway, Lille, Orono, and Eastport. In 2006-07, staff convened another ten *artME* meetings throughout Maine: in Portland, Waterville, Farmington, Dover-Foxcroft, Kennebunk, Ellsworth, Caribou, and Houlton. In all 346 Maine citizens attended the ten 2006-07 meetings. Evaluations (33% of participants completed evaluations) found attendees were most interested in marketing and public relations, grants and development, and *MaineArts.com*. The least interest was shown in community and traditional arts, and accessibility in the arts. Of 87 evaluation respondents, 26 had asked for help from the Maine Arts Commission, of those 73% were at least reasonably satisfied with the help they received. Thirty-nine had sought information on *MaineArts.com*, of those, 85% were satisfied with the information received from the web and none dissatisfied.

Writing the Strategic Plan Every Maine Arts Commission staff member reviewed the sections of the strategic plan for which they were responsible in light of evaluation findings. Staff examined the extent to which each objective had been achieved. They revised the plan, retiring completed objectives, and adding new ones. Under Donna McNeil's leadership, the staff reordered the strategic plan to realign goals with the Maine Arts Commission program and staffing. In the new plan a goal describes long-term results intended for each program area. To aid in accountability, a professional staff member is assigned primary responsibility for each goal.

Plan goals The Maine Arts Commission approved a revised plan including the following goals plus revised objectives, action steps, staff responsibility, time frame, financial resources, performance indicators, and outcomes/values.

- Goal 1 Build the capacity of Maine's creative sector
- Goal 2 Encourage and support Maine's contemporary artists
- Goal 3 Encourage and support Maine's traditional artists
- Goal 4 Develop Maine communities through arts and culture
- Goal 5 Support full access to learning in and through the arts at all stages of life for all Maine's citizens
- Goal 6 Develop art in Maine's public spaces
- Goal 7 Provide full access to the arts for all Maine people
- Goal 8 Develop technological resources that serve artists, the public and the Maine Arts Commission
- Goal 9 Maximize financial resources to support the activities of Maine's cultural community
- Goal 10 Provide Communication between the Maine Arts Commission and public

Work plans To assure that planned priorities are implemented, staff develops weekly work plans to accomplish planned action steps. These work plans are the basis of regular progress meetings with the senior staff and are the basis of performance appraisals.

Plan review and approval In June 2007, all Maine Arts Commission program committees reviewed the new strategic plan. Staff revised the plan based on committee feedback. The executive committee reviewed the draft June 15, 2007 and Commissioners considered and formally approved the strategic plan October 5, 2007.

Principles

The Maine Arts Commission complies with all local, state, and federal laws and regulations concerning civil and human rights. Agency programs, grants and employment practices are free from discrimination based on race, color, religion, national origin, disability, sexual orientation, and/or age. The Maine Arts Commission encourages Maine cultural organizations to accommodate full inclusion of all citizens and visitors to Maine.

To carry out its mission and goals, the Maine Arts Commission will support programs and partnerships that:

- engender a cooperative environment within the arts field that results in more efficient delivery of programs and services;
- further the goals of the State as articulated by its elected leadership, advancing the arts through activities in areas such as technology, education, and the economy;
- have the potential to change lives by giving people of all ages the opportunity to come into meaningful contact with artists and art-making; and

- build a broad base for the arts by increasing local capacity for arts making, arts presenting, and by increasing local advocacy.

Guiding Principles

1. Value artistic quality and cultural diversity, which may be represented in many forms and achieved in many ways
2. Recognize and honor premier artists and arts institutions
3. Engage the public widely and deeply, recognizing that broad access to the arts and impact of the kind that changes lives are both immediate and long-term goals
4. Act locally, because it is at the local level that access and impact are most readily achieved and sustained
5. Work collaboratively and promote collaboration in order to increase the effect of the Maine Arts Commission's resources, and to foster relationships and commitments that build infrastructure beyond the Maine Arts Commission's involvement
6. Be flexible and adaptive in the way the agency functions in order to take advantage of opportunities, to respond to needs more effectively, and to incorporate what the agency learns from its experience; and
7. Demonstrate leadership in its conduct as a state agency

In acting on these principles, the Maine Arts Commission will look for evidence that the public is a clear beneficiary; that available resources (including but not limited to money) are being used efficiently; that additional resources are being leveraged to ensure success, sustainability and commitment; and that the local capacity to carry on the work begun becomes greater as a result of these efforts.

GOALS, OBJECTIVES, STRATEGIES AND ACTION STEPS

GOAL 1	BUILD THE CAPACITY OF MAINE'S CREATIVE SECTOR.
Objective 1.1	Coordinate the recognition and advancement of Maine's creative sector as central to quality of place.
Objective 1.2	Assure the Maine Arts Commission is well governed.
Objective 1.3	Assure the agency is sufficiently staffed with highly competent, qualified, effective and fairly compensated personnel.
Objective 1.4	Assure the usefulness and relevance of the five-year strategic plan, work plans and visioning retreats.
Objective 1.5	Maintain agency's partnership with the Cultural Affairs Council, a state government coordinating body of seven public and private cultural agencies charged to coordinate planning among the agencies as well and budget presentations to the Governor and Legislature.
Objective 1.6	Coordinate advocacy for the arts in general and Legislature at the local, regional and state level with partners including local arts agencies, Discovery Research communities and arts service organizations.
Objective 1.7	Strengthen Maine's cultural institutions using the New England Cultural Database and other resources.
Objective 1.8	Seek legislative funding to create stabilization and working capital fund.
Objective 1.9	Develop relationships with Maine-based and regional businesses to increase resources for Maine's cultural institutions.
Objective 1.10	Represent Maine's cultural sector on behalf of cultural tourism, economic development, new business development and international relations with other state-level developmental entities.
Objective 1.11	Facilitate international, New England-wide and other cross-state border programs.
Objective 1.12	Work with the Maine International Trade Center to develop relations with international trade missions.
Objective 1.13	Help artists with information on how to tour internationally.
Objective 1.14	Explore exchange programs with Quebec and the Maritime Provinces.
Objective 1.15	Help presenters with tax and immigration questions regarding international exchanges.
Objective 1.16	Develop and/or strengthen relations with other state agencies, statewide service organizations and for profit trade association to grow the Creative Economy.
Objective 1.17	Foster First Lady Initiatives/Programs.
GOAL 2	ENCOURAGE AND SUPPORT MAINE'S CONTEMPORARY ARTISTS.
Objective 2.1	Maintain a distinct and relevant Contemporary Arts Program.
Objective 2.2	Strengthen the performing arts.
Objective 2.3	Strengthen the capacity of Maine's Artists.
Objective 2.4	Maintain the Arts in the Capitol program.
Objective 2.5	Establish professional development grants and artist project grants, which enable artists to seize special professional development or creative opportunities.

Objective 2.6	Advance public visibility, understanding and recognition of Maine artists and their work.
Objective 2.7	Implement pro active creation of special opportunities for artists.
Objective 2.8	Facilitate healthcare coverage for artists.
Objective 2.9	Provide information and encouragement for private development of artist live/work spaces.
GOAL 3	ENCOURAGE AND SUPPORT MAINE'S TRADITIONAL ARTISTS.
Objective 3.1	Strengthen the Traditional Arts Infrastructure in Maine.
Objective 3.2	Raise the profile of traditional arts in Maine.
Objective 3.3	Maintain the Traditional Arts Fellowship Program.
Objective 3.4	Maintain the Sustaining Traditional Arts in the Community program.
Objective 3.5	Maintain programs for traditional artists.
Objective 3.6	Research a potential conference on folk arts in Maine.
Objective 3.7	Develop a tour of Franco Musicians.
GOAL 4	DEVELOP MAINE COMMUNITIES THROUGH ARTS AND CULTURE.
Objective 4.1	Complete the transition from the community arts program's Discovery Research model to the Capacity Building model.
Objective 4.2	Develop Quality Places.
Objective 4.3	Expand community arts infrastructure through continuing support for local networks.
Objective 4.4	Support young artists at the community level.
Objective 4.5	Celebrate the contributions of Maine's diverse cultures.
GOAL 5	SUPPORT FULL ACCESS TO LEARNING IN AND THROUGH THE ARTS AT ALL STAGES OF LIFE FOR ALL MAINE'S CITIZENS.
Objective 5.1	Provide opportunities for schools in Maine to plan for arts access, investigation, and integration in grades pre-K through 12 based on the Visual and Performing Arts standards in the Maine Learning Results.
Objective 5.2	Develop and implement the new Arts in Education pilot program for Fiscal Year 2008.
Objective 5.3	Expand and improve learning in and through the arts within and beyond the K-12 educational process. Include early childhood and post secondary education.
Objective 5.4	Make explicit links with education programs of Maine arts producing, presenting and service organizations.
Objective 5.5	Manage special initiatives for youth at risk.
Objective 5.6	Provide funds and opportunities for professional development of teachers, administrators, school volunteers and teaching artists.
Objective 5.7	Work with state and regional organizations.

GOAL 6	DEVELOP ART IN MAINE'S PUBLIC PLACES.
Objective 6.1	Promote and facilitate the commissioning and gifting of site specific public works of art.
Objective 6.2	Advocate for art in public spaces.
Objective 6.3	Integrate the percent for art program in schools into their curricula.
GOAL 7	PROMOTE FULL ACCESS TO THE ARTS FOR ALL MAINE PEOPLE.
Objective 7.1	Ensure compliance with the Americans with Disabilities Act (ADA through out all Maine Arts Commission activities).
Objective 7.2	Partner with state and federal agencies that insure access to the arts to people with disabilities.
Objective 7.3	Maintain and build the Maine Arts Commission's Accessibility Task Force.
Objective 7.4	Develop financial resources for access programs.
Objective 7.5	Consider issues of accessibility as it relates to the agency's human resources.
Objective 7.6	Pursue collaborative arts and healthcare projects.
Objective 7.7	Support special needs audiences.
Objective 7.8	Uphold civil rights and encourage tolerance across all agency program and behavior.
GOAL 8	DEVELOP TECHNOLOGICAL RESOURCES THAT SERVE ARTISTS, THE PUBLIC AND THE MAINE ARTS COMMISSION.
Objective 8.1	Assess and implement agency Information Technology needs to ensure smooth flow of information and communications.
Objective 8.2	Maintain adequate technology equipment to support efficiency and promote innovation.
Objective 8.3	Train staff in new technologies, or hire technology vendors, to develop new or maintain current technology initiatives.
Objective 8.4	Provide and maintain public service systems utilizing state of the art technology.
Objective 8.5	Provide technical assistance to artists, arts educators and organizations to further educate them regarding information technology and electronic communications to promote their artistry.
Objective 8.6	Develop and administer a new technology grant program.
Objective 8.7	Maintain and utilize a program committee to evolve technology program.
Objective 8.8	Utilize technology as a means to educate the public about Maine's arts and culture.
Objective 8.9	Utilize MaineArts.com as a clearinghouse for arts information, recognition and resources.
Objective 8.10	Provide information and training in internet applications and digital documentation.
Objective 8.11	Provide international, national and statewide program information.
Objective 8.12	Utilize electronic technologies to reduce agency costs, lessen staff time and improve services to the public.
Objective 8.13	Adhere to the State of Maine Accessibility Compliance Guidelines.

GOAL 9	MAXIMIZE FINANCIAL RESOURCES TO SUPPORT THE ACTIVITIES OF MAINE'S CULTURAL COMMUNITY.
Objective 9.1	Assure an accountable system of public grantmaking.
Objective 9.2	Develop and expand a grants program to support individual artists.
Objective 9.3	Continue and grow funding support for arts in education activities across the state.
Objective 9.4	Provide funding that builds communities through the arts.
Objective 9.5	Sustain a grants program to support the work of arts organizations and institutions in collaboration with artists, schools, communities and other nonprofit organizations.
Objective 9.6	Pursue all increased funding opportunities to supplement the Maine Arts Commission budget and grow the cultural community.
Objective 9.7	Promote high visibility of the Maine Cultural Affairs Council (CAC)—Maine Arts Commission and the other six organizational members—to insure constant and increase appropriation from the state legislature.
Objective 9.8	Maximize private sector and federal funding.
Objective 9.9	Assist the cultural community in developing increased financial resources.
Objective 9.10	Expand the Philanthropic Base.
GOAL 10	PROVIDE COMMUNICATION BETWEEN THE MAINE ARTS COMMISSION AND PUBLIC.
Objective 10.1	Promote Maine Arts Commission programs.
Objective 10.2	Provide opportunities for public interaction with the Maine Arts Commission.
Objective 10.3	Support the 2007-11 promotion and development of Maine's artists and art.
Objective 10.4	Develop relevant and timely agency literature and promotional materials to support the mission of the Maine Arts Commission.
Objective 10.5	Engage art service organizations and agencies to collaborate on projects.
Objective 10.6	Support agency administrative functions.
Objective 10.7	Advocate on behalf of the artists and arts organizations of Maine.