

# MAINE STATE LEGISLATURE

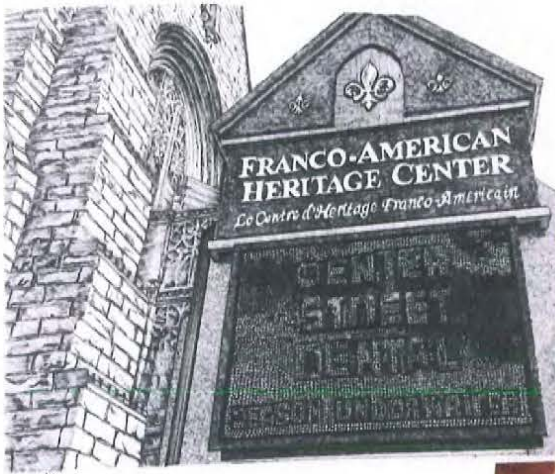
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# Maine Arts Commission

## Government Evaluation Report



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Education and Cultural Affairs  
Committee

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## INTRODUCTION

The Maine Arts Commission's mission is to encourage and stimulate public interest and participation in the cultural heritage and cultural programs of our state; to expand the state's cultural resources; and to encourage and assist freedom of artistic expression for the well being of the arts, to meet the needs and aspirations of persons in all parts of the state.

To carry out this mission, which is drawn from the Maine Arts Commission's enabling legislation, the agency 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 such areas 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 support base for the arts by increasing local capacity for arts making and arts presenting, and by increasing local advocacy.

The Maine Arts Commission is currently celebrating its 50<sup>th</sup> year of supporting and promoting arts and culture across our state. Major changes have taken place with the Commission over the past three years including the development of the first comprehensive cultural plan the state has completed in many years. This plan lays the groundwork for significant advancement of the arts and culture sector in Maine over the next five years. The planning process took place over eighteen months and involved 30 community conversations in 21 different communities. The entire plan is attached to this report for your reference.

# Fortifying Maine's Creativity & Culture



**NATIONAL  
ENDOWMENT  
FOR THE ARTS**



## SECTION ONE - ENABLING LEGISLATION

### STATE LAW

#### Title 27: LIBRARIES, HISTORY, CULTURE AND ART

#### Chapter 15: THE ARTS

#### Subchapter 1: MAINE ARTS COMMISSION

##### §401. Commission

A state commission, to be known as the "Maine Arts Commission," as established by Title 5, section 12004-G, subsection 7-B, must consist of not less than 15 nor more than 21 members, each of whom must 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 must be given to the recommendations made by representative civic, educational and professional associations and groups concerned with or engaged in artistic and cultural fields generally.

##### §402. Membership

The term of office of each member shall be 3 years; provided that of the members first appointed, 1/3 shall be appointed for terms of one year, 1/3 for terms of 2 years and 1/3 for terms of 3 years. Other than the chairman, no member of the commission who serves 2 full 3-year terms shall be eligible for reappointment during the one-year period following the expiration of his second such term. The Governor shall designate a chairman and a vice-chairman from the members of the commission, to serve as such at the pleasure of the Governor. The chairman shall be the presiding officer of the commission. All vacancies shall be filled for the balance of the unexpired term in the same manner as original appointments. The members of the commission shall be compensated according to the provisions of Title 5, chapter 379.

##### §403-A. Director of Maine Arts Commission; appointment

The Director of the Maine Arts Commission must be qualified by training or experience and is appointed by the Maine Arts Commission. The director shall serve for an indefinite term subject to removal for cause. The commission shall fix compensation for the director within salary range 88.

##### §404. Duties

The duties of the commission shall be: [1965, c. 499, §1 (NEW).]

**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

[ 1965, c. 499, §1 (NEW) .]

**2. Freedom.** To encourage and assist freedom of artistic expression essential for the well-being of the arts; and [ 1965, c. 499, §1 (NEW) .]

**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, theatre, 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.

[ 1965, c. 499, §1 (NEW) .]

**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 term "work of art" as used in this subsection shall include any painting, portrait, mural, decoration, stained glass, statue, tablet, bas-relief, ornament, fountain or other article or structure of a permanent character intended for decoration or

commemoration, but shall not include "historical materials" administered by the Maine State Museum Commission nor the State Capitol Building, including its exterior, interior, fixtures or decorations.

**§405. Hearings; contracts**

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 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 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 commission's mission; to make and sign any agreements and to do and perform any acts that are necessary to carry out the purposes of this chapter. Any funds, if given as an endowment, must be invested by the Treasurer of State according to the laws governing the investment of trust funds. As determined by the Director of the Maine Arts Commission, with the approval of the commission, the endowment's principal and interest may be used to further the commission's mission, as long as the endowment funds are used only for the purposes for which the endowment is established in accordance with the intent of the donor. The commission may request and receive from any department, division, board, bureau, commission or agency of the State such assistance and data as necessary to carry out its powers and duties.

**§406. Funds**

The 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 commission.

**§409. Rules**

The Maine Arts Commission may adopt rules pursuant to the Maine Administrative Procedure Act, Title 5, chapter 375, to implement this chapter.

**ARTS EDUCATION PROGRAM**

**§411. Arts Education Program**

The Maine Arts Commission shall establish the Arts Education Program, referred to in this subchapter as "the program."

**§412. Duties of the Maine Arts Commission**

The Maine Arts Commission shall provide leadership in developing and sustaining an agenda for arts education throughout the State in partnership with federal, state and local entities. The commission shall lead efforts to make the arts a part of the core education for all students from kindergarten to grade 12 and to increase arts opportunities outside the school setting. The commission shall: [2013, c. 181, §5 (AMD).]

**1. Funding.**

[ 2013, c. 181, §5 (RP) .]

**2. Professional artists.**

[ 2013, c. 181, §5 (RP) .]

**3. School systems.**

[ 2013, c. 181, §5 (RP) .]

**4. Goals.** Work with school systems to identify common education goals;

[ 1997, c. 762, §1 (NEW) .]

**5. Training; information; seed money.**

[ 2013, c. 181, §5 (RP) .]

**6. Curriculum; projects.**

[ 2013, c. 181, §5 (RP) .]

**7. Research.** Conduct research on arts education for elementary and secondary schools; and

[ 2013, c. 181, §5 (NEW) .]

**8. Programs.** Operate arts education and outreach programs to combine the presentation of art with arts education.

[ 2013, c. 181, §5 (NEW) .]

**§413. Duties of the school district**

Under the program, each participating school district shall: [1997, c. 762, §1 (NEW).]

**1. Committee.** Establish a local arts education committee to develop a 3-year plan to increase arts opportunities in the school district. Members of the committee may include teachers, art teachers, parents, art administrators, school administrators, business people, artists, school board members and students;

[ 1997, c. 762, §1 (NEW) .]

**2. Orientation and training.** Provide for the local arts education committee to participate in orientation and training sessions;

[ 1997, c. 762, §1 (NEW) .]

**3. Plan.** Implement, evaluate and report to the Maine Arts Commission on the plan; and

[ 1997, c. 762, §1 (NEW) .]

**4. Resources.** Allocate Maine Arts Commission resources according to a per-pupil cost formula in the first year of the plan.

**STATE POET LAUREATE**

**§421. Honorary office created**

**1. Appointment.** During Maine Cultural Heritage Week as established in Title 1, section 118, the Governor shall appoint a poet to serve as State Poet Laureate, nominated by an advisory selection committee created in subsection 3-A.

[ 1999, c. 217, §2 (RPR) .]

**2. Term.** The State Poet Laureate is appointed for a 5-year term and may be reappointed for a 2nd term. An individual may serve as State Poet Laureate for no more than 2 consecutive terms, but may be reappointed after a break in service.

[ 1999, c. 217, §2 (RPR) .]

**3. Advisory panel.**

[ 1999, c. 217, §2 (RP) .]

**3-A. Advisory selection committee.** The State Poet Laureate Advisory Selection Committee as established in Title 5, section 12004-I, subsection 5-A, referred to in this subchapter as the "advisory selection committee," is created in accordance with the following provisions.

A. The Maine Arts Commission shall assemble an advisory selection committee of no more than 5 members with expertise in poetry. The Director of the Maine Arts Commission and the Director of the Maine State Library or their delegates shall Co-Chair this advisory selection committee. [1999, c. 217, §2 (NEW).]

B. Five months prior to the expiration of the State Poet Laureate's tenure, the advisory selection committee shall advertise in the appropriate media for nominations of potential candidates. By March 1st of the year in which the term of a poet laureate is due to end, the advisory selection committee shall recommend one name to the Governor for appointment as the State Poet Laureate. [1999, c. 217, §2 (NEW).]

C. If a vacancy occurs within the term of the State Poet Laureate, the advisory selection committee shall select as soon as possible a nominee for appointment by the Governor to fill the remainder of the term. [1999, c. 217, §2 (NEW).]

D. Members of the advisory selection committee are not entitled to per diem or compensation for expenses.

[1999, c. 217, §2 (NEW).]

[ 1999, c. 217, §2 (NEW) .]

**4. Eligibility.** The individual appointed State Poet Laureate must be a poet who is a resident of the State and must have published distinguished poetry.

[ 1999, c. 217, §2 (RPR) .]

**5. Duties.**

[ 1999, c. 217, §2 (RP) .]

**6. Copyright.**

[ 1999, c. 217, §2 (RP) .]

**§422. Public employment permitted**

Acceptance of the honor of serving as State Poet Laureate does not constitute state employment and does not preclude an individual from election, appointment or service as an employee or official in state or local government.

**§423. Display of work**

Upon the request of a State Poet Laureate, space must be made available at the State House complex for the public display of the State Poet Laureate's work.

**§424. State Poet Laureate Reimbursement Fund**

**1. Fund established.** The State Poet Laureate Reimbursement Fund, referred to in this section as "the fund," is established as a nonlapsing Other Special Revenue Funds account administered by the Maine Arts Commission. The fund consists of gifts, grants or other sources of revenues deposited for the purposes described in subsection

2. The fund must be held separate from all other money, funds and accounts.

[ 2003, c. 300, §1 (NEW) .]

**2. Fund purpose.** The purpose of the fund is to provide funds to nonprofit public agencies and schools in the State to reimburse the State Poet Laureate for the cost of travel and related expenses associated with bringing the services of the State Poet Laureate to the community. The Maine Arts Commission shall administer the fund and develop guidelines and procedures to make the services of the State Poet Laureate available to any nonprofit public agency and school in the State.

[ 2003, c. 300, §1 (NEW) .]

**3. Application process.** The Maine Arts Commission shall establish an application process for fund requests for the purposes set forth in this section.

[ 2003, c. 300, §1 (NEW) .]

**4. Promotion.** The Maine Arts Commission shall promote the availability of the fund through its various avenues of communication, including its publicly accessible site on the Internet.

**PERCENT FOR ART ACT**

**§451 Purpose**

Recognizing the need to enhance culture and the arts and to encourage the development of artists, it is the intent of the Legislature to establish the Percent for Art Program to provide funds for and authorize the acquisition of works of art for certain public buildings and other public facilities.

**§452 Definitions**



As used in this chapter, unless the context indicates otherwise, the following terms shall have the following meanings.

1. Architect. "Architect" means the person or firm retained by the contracting agency to design the project to which the 1% provision of this chapter applies.
2. Artist. "Artist" means a practitioner in the arts, generally recognized as a professional by critics and peers, who produces works of art and who is not the architect or an employee of the architectural firm retained by the contracting agency.
3. Commission. "Commission" means the Maine Arts Commission.
4. Construction. "Construction" means the construction or renovation of a public building or public facility, the cost of which is at least \$100,000, but does not include repairs or minor alterations. In their rulemaking and decisions regarding construction projects governed by this Act, the Commission shall be guided by the determinations of the Director of the Bureau of General Services.
5. Contracting agency.
  - A. "Contracting agency" means the agency of State Government to which funds have been appropriated or allocated by the Legislature for the construction of any public building or other public facility. In the case of school construction projects, the contracting agency shall be the governance body of the school administrative unit.
  - B. "Contracting agency" does not include municipalities and special purpose quasi-municipal districts such as, but not limited to, sewer districts and water districts.
6. Public building or public facility. "Public building" or "public facility" means any building or facility which is to be constructed in part or totally with funds from any source appropriated or allocated by the Legislature, including any school construction project approved for state funding by the State Board of Education, and which is intended for the use of the general public.
  - A. If only part or parts of the building or facility are for the use of the public, "public building" or "public facility" includes only that part or those parts designed for the use of the public. The method of cost allocation to the identifiable part or parts shall be determined by a generally accepted method of cost allocation, provided that the allocated cost for that part or those parts shall exceed \$100,000.

#### FEDERAL LAW

##### **National Foundation on the Arts and the Humanities Act of 1965 (P.L. 89-209)**

**AN ACT To provide for the establishment of the National Foundation on the Arts and the Humanities to promote progress and scholarship in the humanities and the arts in the United States, and for other purposes.**

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

#### SHORT TITLE

Section 1. This Act may be cited as the "National Foundation on the Arts and Humanities Act of 1965".

#### DECLARATION OF FINDINGS

SEC. 2. The Congress finds and declares the following:

(1) The arts and the humanities belong to all the people of the United States.

(2) The encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter for private and local initiative, are also appropriate matters of concern to the Federal Government.

(3) An advanced civilization must not limit its efforts to science and technology alone, but must give full value and support to the other great branches of scholarly and cultural activity in order to achieve a better understanding of the past, a better analysis of the present, and a better view of the future.

(4) Democracy demands wisdom and vision in its citizens. It must therefore foster and support a form of education, and access to the arts and the humanities, designed to make people of all backgrounds and wherever located masters of their technology and not its unthinking servants.

(5) It is necessary and appropriate for the Federal Government to complement, assist, and add to programs for the advancement of the humanities and the arts by local, State, regional, and private agencies and their organizations. In doing so, the Government must be sensitive to the nature of public sponsorship. Public funding of the arts and humanities is subject to the conditions that traditionally govern the use of public money. Such funding should contribute to public support and confidence in the use of taxpayer funds. Public funds provided by the Federal Government must ultimately serve public purposes the Congress defines.

(6) The arts and the humanities reflect the high place accorded by the American people to the nation's[1] rich cultural heritage and to the fostering of mutual respect for the diverse beliefs and values of all persons and groups.

(7) The practice of art and the study of the humanities require constant dedication and devotion. While no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent.

(8) The world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit.

(9) Americans should receive in school, background and preparation in the arts and humanities to enable them to recognize and appreciate the aesthetic dimensions of our lives, the diversity of excellence that comprises our cultural heritage, and artistic and scholarly expression.

(10) It is vital to democracy to honor and preserve its multicultural artistic heritage as well as support new ideas, and therefore it is essential to provide financial assistance to its artists and the organizations that support their work.

(11) To fulfill its educational mission, achieve an orderly continuation of free society, and provide models of excellence to the American people, the Federal Government must transmit the achievement and values of civilization from the past via the present to the future, and make widely available the greatest achievements of art.

(12) In order to implement these findings and purposes, it is desirable to Establish a National Foundation on the Arts and the Humanities.

(20 U.S.C. 951) Enacted Nov. 5, 1990, P.L. 101-512, sec. 101, 104 Stat. 1961.

## SECTION TWO - COMPARISON OF FEDERAL AND STATE LAWS

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 cultural 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 cultural 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.

### SECTION THREE - MAINE ARTS COMMISSION PROGRAMS

The Maine Arts Commission recently completed (summer 2015) a Cultural Plan for the State entitled ***Fortifying Maine's Creativity and Culture: A Cultural Plan for Maine 2015-2020***. This was the first comprehensive cultural planning effort undertaken by the Commission since 2006. More than 6,500 people from every zip code in the state participated in the process. It was an 18-month effort culminating in an overarching vision for arts and culture in the State. The five priorities for the Commission moving forward are:

1. Greater investment in arts and culture.
2. Increased awareness of arts and culture.
3. Strong, accessible PK-12 arts education and lifelong learning in the arts.
4. Greater arts and tourism synergy.
5. A stronger Maine Arts Commission.

The Plan lays out distinct goals for the Commission to achieve by the State's bicentennial in 2020 as follows:

- + Increase Maine's per capita appropriation from \$.61 to at least the national average of \$1.09.
- + Raise Maine arts brand awareness by partnering with artists, arts organizations and other high distribution networks.
- + Establish Maine's annual Arts Recognition Awards.
- + 75% of Maine's schools are using Maine Arts Commission arts education resources.
- + More and better collaboration with higher education.
- + Provide creative solutions to Maine's aging population challenges.
- + Work with affordable housing developers to create Senior Artist Colonies around Maine.
- + Tourists will comprise a greater proportion of attendees at arts and culture events.
- + The percentage of tourism collaborations at the local level will be higher.

- Strengthen the capacity of artists and organizations to succeed.
- Continue strong relationship between the Maine Arts Commission and native populations.
- Continue cultural partnership between Maine and New Brunswick.
- Create a 501c3 support organization for the Maine Arts Commission to develop resources unavailable to the field at large - this organization will be titled ArtsEngageME.

All programs for the Commission fit under at least one of the priorities of the Plan and will be evaluated as such moving forward. Several new programs are under development due to the priorities of the Plan. Current programs of the Commission are as follows:

### GRANTS PROGRAM

The Maine Arts Commission's Grants program is its largest and most impactful program. Each year the Commission awards upwards of \$400,000 in grants to artists, organizations and schools around the state.

This program underwent a significant restructuring last year, whittling 19 niche grant programs to the list below due to feedback received from the field.

At that time, we also restructured our grant review process, openly inviting applicants to view the panel reviews in process. This gives applicants immediate feedback on their applications, as well as the opportunity to compare their work to other applications being reviewed. We received extremely positive feedback with this change in the process, which continued through this year's review.

We also changed the review process so that all grants are reviewed by experts within specific artistic genres. For example, all visual arts grants are reviewed by visual arts experts, all literary arts grants are reviewed by literary arts experts, etc. This was the first time in the history of the Commission that this was done. This also made the selection process much more fair to the applicants.

In addition, the Commission changed the scoring process, weighting criteria and scores and averaging those scores across panels in order to make the overall selection fair. Scoring was done anonymously for the first time so that panelists were not unduly influenced by more vocal members of the panel. All the grant review changes have received extremely positive feedback from and commendation from the sector and statewide.

The Commission surveys applicants each year on the application process. It also solicits feedback from each review panel on the review process from their perspective. We openly welcome feedback from the field throughout the year on our grant programs and the review process. This program operates in a constant cycle of feedback and improvement with changes made each year to make the process more understandable and fair.

The Commission currently offers the following grant opportunities:

*Project Grants for Organizations* - The Project Grant for Organizations is designed to support creative projects throughout Maine. Grant funds assist arts organizations with the production of high-quality creative activities, the creation of new work, and the continuation of successful arts programs.

*Project Grants for Artists* - The Project Grant for Artists is designed to support creative projects throughout Maine. Grant funds assist artists with the creation of new work and the continuation of existing arts programs.

*Organizational Development Grants* - The Organizational Development grant is designed to support capacity-building projects for arts organizations throughout Maine. Grant funds can help address issues that include positioning of the organization, board and staff development, planning, financial management, and marketing.

*Artist Fellowships* - Maine Artist Fellowships are awarded annually to recognize artistic excellence and advance the careers of Maine artists. Fellowships are merit-based awards that are primarily informed by an applicant's work.

*Partnership Grants* - This program provides major funding for Maine's arts and cultural organizations to enter into partnership with the Maine Arts Commission. Funds are awarded based on an organization's budget size, with the goal of providing needed unrestricted funding and to help work with the Maine Arts Commission to build the state's cultural infrastructure. Maine Arts Commission Partners will provide impact numbers and increase audience engagement throughout the state. Partnership grant awardees require an annual site visit by the Commission to evaluate the organization and to address any capacity or organizational issues.

*Arts Learning Grants* - This program provides funding to support high-quality visual and/or performing arts education for PK-12 students and/or educators of this population. Funds are to be used for teaching artist programs; artists-in-residence; and community arts education with a connection to in-school arts education; curriculum planning or professional development for staff or teaching artists' advancement in arts education for teachers of all content. The proposal should include evidence of the use of best educational standards-based practices reflecting 21st century teaching and learning. Excellent arts education should be at the core of applications.

*Creative Aging Partnership* - Up to \$1,000 is available to fund teaching artists working with adults in a range of community settings including libraries, senior centers, arts organizations, and assisted- and independent-living centers.

Successful programs will:

- Engage older adults in meaningful, creative activity and sequential learning
- Incorporate creative aging principles of social engagement and mastery
- Recognize the contributions of older community members
- Promote intergenerational exchange

*Jane Morrison Film Fund* - The Jane Morrison Memorial Film Fund supports educational opportunities for filmmakers. This program is designed to help filmmakers take advantage of opportunities that develop their skills and keep them current with film technology and standards. Funds can be applied towards enrichment opportunities at educational institutions, film workshops, seminars, and festivals. In the past, funds have been used for classes at the Maine Media Workshops, attendance at the Summer Film Institute in New York and the Sundance Institute in Utah, to name a few.

*Creative Communities = Economic Development (CCED) (Phase I and Phase II)* - This program encourages cultural, economic and governmental sectors to work together to effect community cultural development. Beginning in 2015, applicants to the CCED grant program are required to complete a community or regional Cultural Plan. Because of this new requirement, the Maine Arts Commission has divided this program in to two phases. Phase I awards successful community applicants a \$10,000 grant to develop a Cultural Plan. Phase II awards one successful applicant a \$75,000 implementation grant over three years.

*Traditional Arts Apprenticeship* - The Traditional Arts Apprenticeship provides financial support for a master traditional artist to share his or her skills with one or more qualified apprentices. The master artist and apprentice(s) submit one joint application. The funds support them as they work together in one-on-one

instructional sessions. The master provides instruction and allows the apprentice to learn through observation, example, practice and collaboration.

*Arts & Humanities Grants* - The Maine Arts Commission and the Maine Humanities Council collaborate to provide Arts & Humanities grants that assist organizations in Maine to investigate and present stories and cultural expressions of the state, its communities and its people. These grants support projects and public programs that include or combine both arts and humanities disciplines. The arts build communities by helping them discover their cultural assets, building audiences and promoting the excellence of the creative sector. The humanities explore the nature and value of human experience through literature, history, theology, philosophy and the disciplines of social and political science. This program is evaluated annually by the Commission and Humanities Council to determine continuation of the program.

In 2015, the Commission launched a new web-based grants management system that is entirely cloud based. Not only were the applications submitted through this, but the review panels also operated through this system. While we had a few bugs during the application and the review process, overall the system was understandable and straight-forward. The system was given high marks from the reviewers and applicants. All scoring and score evaluation was performed through the system which was also extremely helpful in analyzing the final data and which also greatly reduced the chance for human error.

In FY14 the Commission awarded 98 grants totaling \$436,477. In FY15, the Commission awarded 87 grants totaling \$435,387.

#### PROFESSIONAL DEVELOPMENT

In an effort to build the capacity of arts organizations and artists in our state, the Commission has a number of ways in which it provides educational and organizational development services to the field. These are all new programs within the past three years. Note that professional development in arts education will be addressed under Arts Education.

*MICA Conference* – The first Maine International Conference on the Arts (MICA) was held on October 24, 25 & 26, 2013 in partnership with the Collins Center for the Arts on the Campus of the University of Maine. This conference provided resources and training for artists, arts administrators, arts educators, and community leaders. Along with ample networking time, the conference included an opening gala reception, over 30 professional development sessions, artist showcases and nationally recognized keynote presenters. More than 200 people attended from across the state and Canada. Upon conclusion of the conference a survey was sent to all participants asking for their feedback. Overwhelmingly, participants wanted this type of gathering to continue but asked that it be pared down and not happen on a weekend. Due to the enormous amount of work that goes into planning and executing a conference of this type, it was determined that the Commission would hold this conference every other year. The next MICA will be held in the fall of 2016.

*One on One Consulting* - New in the past two years, this type of consulting is conducted by Executive Director Julie Richard. From time to time, organizations request advice and oversight to deal with specific organizational development issues. For instance, the Portland Conservatory of Music asked for assistance with board development and governance; Waterville Creates! asked for advice on how to proceed with cultural planning; and the Medomak Arts Council asked for advice on overall project development, to name a few. Each of these consultancies are provided according to the availability of Ms. Richard's schedule. In the future, this work will be expanded to include Assistant Director Linda Nelson in order to be able to provide more of these types of services.

*Workshops* – The Commission offers workshops as requested by the field and in conjunction with new program offerings. These are held to educate the field on changes and requirements in grants programs, cultural planning and evaluation, new program development, etc. These are evaluated with surveys following each workshop.

*\*50<sup>th</sup> Anniversary Celebration* – Celebrating the Commission's and the National Endowment for the Arts' 50<sup>th</sup> anniversaries, this event is scheduled to take place on November 5. This celebration will provide a unique professional development and networking opportunity for the sector. Bill Ivey, former Chair of the National Endowment for the Arts, will provide the keynote address - *Looking Back and Moving Forward at Fifty: The NEA and Art in Public Policy*. The Commission's goal is for 200-250 people to attend and help us celebrate the power of the arts in Maine.

*\*Craft Apprenticeship Program* - The Maine Arts Commission (MAC), in partnership with the Maine Crafts Association (MCA), is implementing a state-wide apprentice program for contemporary craft practitioners. The program offers concentrated peer-to-peer learning experiences for apprentices who demonstrate a commitment to further their abilities as specialized craft practitioners. They will accomplish this through a significant relationship with a master artist. The program will also serve to celebrate the role of the master/apprentice relationship as a way to generate creative entrepreneurship through the cultural sector. It addresses the need for developing sustainability and resiliency in the craft sector by allowing handmakers to acquire new skills, tools and management habits that help them adapt to the changing environment of craft consumers.

*\*\*Peer Consulting Network* – This is a network of experts in the field designed to support specific short term consulting needs of arts nonprofits in Maine. The Maine Arts Commission will provide \$500 for each approved consultancy utilizing the Network. The Commission will also screen and accept Peer Consultants to participate in the Network.

*\*\*Creative Entrepreneurial Program* – This program helps artists develop business and marketing plans. The selection will be on a first come - first served basis. Participating artists will attend a series of entrepreneurial training workshops provided over a brief period. Topics of these workshops could include: business planning, financial management, marketing, time management, legal issues, pricing work, funding work and utilizing social media. At the conclusion of the workshops each artist can apply for a \$500 grant to use toward one specific goal as outlined in their new business plan. The two-day intensive workshop is offered once each year and travels throughout the state (different region each year--up to six regions). Any state artist at any professional level may apply.

*\*New this year so no evaluation conducted.*

*\*\*Proposed program for later this year and next year so no evaluation conducted. Both of these programs are in response to needs articulated by the sector.*

## ARTS EDUCATION

The Maine Arts Commission's arts education efforts focus on two primary strands: (1) PK-12 arts education in the schools and (2) Creative Aging. The Commission's PK-12 arts education offerings have expanded greatly in the past two years, offering extensive communication and professional development resources to arts educators. The Commission's Creative Aging Program is new in the past two years and is part of a national movement based on research that demonstrates the beneficial role creativity plays in the physical and mental health of older adults. Both of these programs are constantly under evaluation for continuous improvement. Both programs are limited in scope by insufficient funding. All programs are evaluated by surveys to the field, feedback and staff self-assessment.

## PK-12 ARTS EDUCATION

*Communication to the Field* - The Maine Arts Education blog provides useful information for arts educators, those interested in arts education and students. Visit the blog at <http://meartsed.wordpress.com/> to subscribe and receive notifications for the daily post.

The Maine Arts Commission Arts Education electronic mailing list provides information about current news and events related to arts education and agency initiatives. Communications to the list go out once a week and you may sign up by emailing the Director of Arts Education at [argy.nestor@maine.gov](mailto:argy.nestor@maine.gov).

*Ticket to Ride* - This is a program that provides funding to defray the cost of travel for Maine schools wishing to visit Maine arts venues and events as part of a well-rounded curriculum. Any PK-12 school in Maine is eligible to receive support of up to \$300 each school year and any PK-12 school in Maine with a documented free and reduced lunch student population of 50 percent or greater is eligible to receive support of up to \$500 each school year. Funding is awarded on a first-come, first-served basis. The funding is non-competitive and the only criteria is need. In FY14, 5,544 students from 73 schools benefitted and in FY15, 4,925 students from 62 schools across the state benefitted from this program. In the past two years, more than \$40,000 has been invested in this program. This program is funded by the Betterment Fund.

*The Teaching Artist Roster* - The Maine Arts Commission developed a Teaching Artist Roster in 2014 for those artists who have completed a specific level of professional development and who have been deemed prepared to work in school settings. The Commission offers ongoing professional development for artists who work with PK-12 learners in a variety of school and community educational settings. There are currently 40 artists on the roster. Grant applicants who use artists from the teaching artist roster receive extra points.

*Maine Excellence in Visual and Performing Arts Education (MEVPAAE)* - This program in partnership with the Maine Department of Education utilizes the Maine State Capitol Complex as a gallery for exhibiting exemplary two-dimensional visual art created by PK-12 students from all regions of the state. Each exhibit culminates in a reception and performance in the Hall of Flags with the First Lady, acknowledging the talents of participating students from across Maine.

*Poetry Out Loud* – This is a national program organized by the National Endowment for the Arts and the Poetry Foundation and administered at the state level by the Maine Arts Commission. It encourages the nation's youth to learn about great poetry through memorization and performance. Prizes are awarded at the state and national level with a \$20,000 in scholarship awarded to the National Champion. Maine has one of the highest participation rates of any state in the country with more than 10,000 students participating in 2015. This program is mandated by the National Endowment for the Arts as part of the Commission's partnership agreement.

*The Congressional Art Competition* - This national contest selects one piece of high school student artwork from each Congressional District in the United States to be hung for one year in the U.S. Capitol Building. Each winning student is flown to Washington, DC for the official opening of the show.

*The Maine Arts Leadership Initiative (MALI)* – Known formerly as the Maine Arts Assessment Initiative (MAAI), this nationally recognized program was launched by the Maine Department of Education in the spring of 2011. Presently in phase five, the MALI is a program of the Maine Arts Commission providing professional development opportunities for arts educators. There are currently 73 teacher leaders who take part in this program, but its impact has been felt by more than 1,200 arts educators from across the state over the past five years.



*Arts Education Census* – Funded by Jane’s Trust, the Maine Community Foundation and the Maine Department of Education, the purpose of this work is to conduct a census to learn the status of arts education in Maine in order to accurately identify the underserved districts throughout the state. This will enable the Maine Arts Commission and the Maine Department of Education to focus programs and services in those underserved areas. With the shift in available funds for arts education at the local level, how we think about coordinating and enhancing existing resources to create pathways to life-long engagement with the arts is essential. We need to take stock of where we are in order to determine what is possible. For example, many school districts with underserved students would benefit greatly with an outstanding arts curriculum taught by highly qualified arts educator in place. This study will take place over the course of FY16 with the intent of completion in early fall 2016. Since this project just launched, no evaluation on it has taken place.

### **CREATIVE AGING**

The Maine Arts Commission’s Creative Aging (CA) program is grounded in the belief that the arts play a powerful role in enhancing the quality of life of older adults. Designed to generate opportunities for lifelong learning, social engagement and mastery of skills, the program provides new creative possibilities for adults over 55.

*Creative Aging Teaching Artist Roster* - This free online directory features Maine-based professional artists, trained in Creative Aging, who are available to conduct high-quality, participatory arts programs for older adults in a range of community settings including senior centers, libraries, assisted- and independent-living facilities, and cultural centers.

*Workshops* – In 2014 and 2015, the Commission offered three Creative Aging workshops designed to train teaching artists in Creative Aging techniques. Once artists participated in a workshop and provided the Commission an outline for a CA program, they were accepted to the Teaching Artist Roster. CA workshops provided were led by Lifetime Arts (Portland and Winter Harbor), Timeslips (Portland) and Susan Perlstein, founder of the National Center for Creative Aging and Elders Share the Arts (Yarmouth). More than 60 artists have participated in these workshops over the past two years.

### **ARTS & ECONOMIC PROSPERITY V**

Americans for the Arts is preparing to launch its fifth national study of the economic impact of the nonprofit arts and culture industry, Arts & Economic Prosperity V (AEP5). This study will document the key role-played by nonprofit arts and culture organizations and their audiences in strengthening our economy. The Maine Arts Commission has signed on as a national study partner and we have recruited six sites across Maine as local partners in this work: Belfast, Lewiston/Auburn, the High Peaks Region, Waterville, Bangor and Portland. The work for this nationally recognized study will happen in 2016 and the study results will be available in spring of 2017. There has never been an economic impact study on the arts of this scope conducted in Maine.

### **MAINE - NEW BRUNSWICK CULTURAL INITIATIVE**

In 2010, a Memorandum of Understanding (MOU) was developed to explore the mutual benefits of Maine/New Brunswick cultural relations. [A copy of the signed MOU can be read here.](#) A cross-border Task Force was assigned to study the condition of cultural exchange between Maine and New Brunswick and to find ways to encourage improvements. The taskforce focused on five key areas for the two regions to work on that included: encouraging cultural business and tourism opportunities, enhancing cultural information exchange, streamlining the border-crossing process, collaborating in cross-border cultural projects, and examining ways to capitalize on the lessons learned through previous cultural collaborations. Since 2010, the Task Force has met every six weeks by phone and at least once per year in person. At the Task Force’s annual meeting in October 2015, it was determined that the group would try to meet in person quarterly in order to better facilitate discussions and action. Each year, the Task Force reviews its mission, membership and objectives and updates all accordingly.

Since 2010, the Task Force has worked together on the following projects:

- 2012 Maine / New Brunswick Creative Residency – international exchange of artists on each side of the border
- 2013 Vortiscope: Camera Obscura – public art installation by New Brunswick artist in Eastport, ME  
Crossroads International Celtic Festival in the High Peaks Region of Maine
- 2014 Maine International Conference on the Arts in Orono, ME  
Schoodic International Sculpture Symposium & Saint John International Sculpture Symposium  
Two Nation Vacation – cultural tourism promotion between the two countries  
Two Countries/One Bay Art Studio Tour  
Eastport Maine Architecture – photo exhibit by New Brunswick artists in Eastport, ME  
Songs Beyond Borders – two concerts held on each side of the border during the World Acadian Congress
- 2015 JUICE Conference performance featuring Acadian artists

#### ART IN THE CAPITOL

The Art in the Capitol program offers Maine artists a venue for their work by featuring their work throughout the Capitol Complex. It is designed to expand the audience for Maine artists or artists working in Maine on Maine-based themes. In recent years, this program has expanded to feature art by Maine Veterans, and art by people with disabilities in partnership with Spindleworks. All Art in the Capitol exhibits are free and open to the public. Exhibitions are self-guided and may be viewed during the building hours where the exhibition is on display. Building hours: Maine Arts Commission Office 8:30 a.m. - 4:30 p.m., Monday through Friday; Capitol and Burton M. Cross Buildings 8 a.m. - 5 p.m., Monday through Friday.

#### PERCENT FOR ART

Maine's Public Art program promotes civic stewardship, cultural vibrancy, creativity, aesthetic excellence, and appreciation-of-place through the enhancement of public spaces using the arts. The program champions federal, state, and private support, and encourage relationships that advance the quality of physical environments in Maine. Public art refers to artwork that has been planned and executed with the specific intention of being exhibited in the public environment. Civic statuary such as monuments and memorials are perhaps the most recognized forms of public art. The definition of public art is constantly shifting and evolving—not only do artists consider the physical placement of their work in public space, they also, just as critically, take into consideration the social, cultural and historical contexts in which the art work is situated. There is great interest, on the part of many artists, in fostering community involvement and civic collaboration during the process of creating public art. Sometimes public art is installed permanently. More often than not, art created for public spaces is temporarily on view, much like it would be if it were on display in a museum or gallery.

Maine's Percent for Art program sponsors public art for state buildings. The artwork commissioned through this program has taken many forms. Traditional representative sculpture, abstract wall-mounted works, projects that integrate artwork throughout the building in a holistic manner, mobiles, earthwork and new media are just a few of the categories that have been commissioned. An archive of the past projects is maintained by the agency.

Since the Percent For Art Act was enacted, there have been 375 percent for art projects employing more than 815 artists who produced more than 813 works of art totaling more than \$7.8 million. There are currently 11 percent for art projects in process. For the past two years, upon the completion of each project, the review committee is surveyed about their experience with the process. This program has received consistently high marks.

POET LAUREATE

The Maine Arts Commission manages the Poet Laureate selection process in partnership with the State Library. The Commission has also funded the Poet Laureate’s work over the past five years from its general fund budget as a separate Poet Laureate fund was never established. The work of the Poet Laureate is important in expanding awareness of poetry in the state and in schools.

OTHER

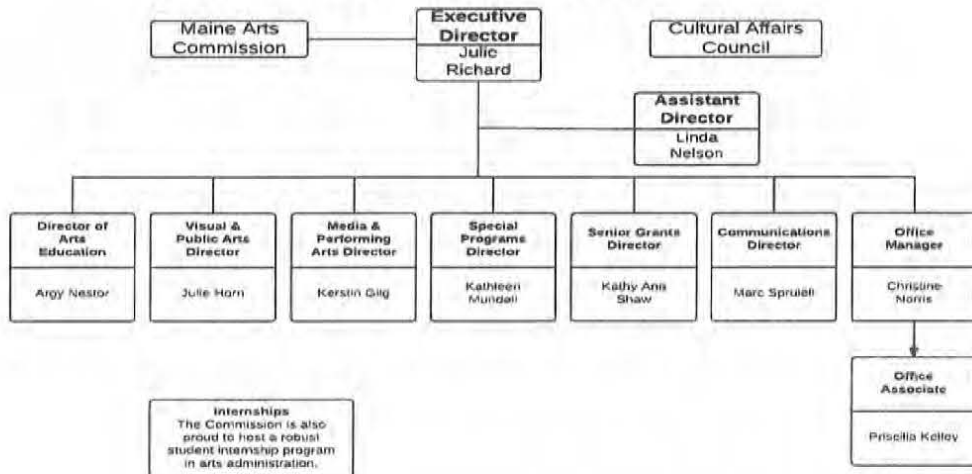
From time to time, the Commission is called upon to lead additional projects as outlined by the Legislature or Legislative Council. Two current projects the Commission is involved in: (1) a public art project for the State House utilizing the copper from the old copper dome and (2) a study of Maine’s current statuary in the National Statuary Hall in the US Capitol.

**SECTION FOUR - ORGANIZATIONAL STRUCTURE**

The Maine Arts Commission has 10 staff and 15 Commission Members. Job Classes are as follows:

- Executive Director (1)
- Arts & Humanities Associates (3)
- Development Program Officer (1)
- Director of Special Projects (2)
- Public Service Coordinator II (1)
- Office Specialist II Supervisor (1)
- Office Associate I (1)

**Maine Arts Commission 2015**



## **SECTION FIVE - COMPLIANCE WITH FEDERAL & STATE HEALTH AND SAFETY LAWS**

### THE AMERICANS WITH DISABILITIES ACT

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.

This Act was updated in 2010, and extends protections of the Civil Rights Act of 1964 by prohibiting discrimination in employment based on 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. The Commission's website is fully accessible, and it includes a comprehensive Maine Arts Accessibility section. The Commission also contracts for American Sign Language interpreters, cart services, screen readers and access services for public meetings as needed. The Commission maintains an Arts Accessibility program directed by an Arts Accessibility Coordinator. The Coordinator serves in an active network of colleagues from the New England Foundation for the Arts and the National Endowment for the Arts, through listservs, quarterly conference calls and conferences. The Accessibility Coordinator presented a session on The Challenges of Accessibility in the Arts in Rural States at the Leadership in Entertainment, Arts and Disabilities, (LEAD) national conference in 2014. Additionally, the Commission has added a requirement for its largest grantees to now complete a 504/ADA checklist as part of their partnership grants with the Commission. As part of on-site visits Commission staff provide technical support in ADA compliance 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 not engage in the unlawful manufacture, dispensation, possession, or use of controlled substances in the workplace or work site.

SECTION SIX - TEN YEAR FINANCIAL SUMMARY

FUND	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
GENERAL FUND	\$764,293.76	\$778,535.43	\$735,110.71	\$703,779.65	\$651,052.03	\$605,704.86	\$526,279.80	\$623,198.87	\$739,889.00	\$862,812.17	\$267,870.68
FEDERAL FUND	\$684,651.89	\$730,053.92	\$608,560.12	\$882,073.21	\$802,373.96	\$807,799.41	\$914,762.65	\$704,607.18	\$809,080.37	\$779,469.54	\$365,312.73
OTHER SPECIAL REVENUE FUND	\$39,066.25	\$66,873.12	\$33,493.40	\$50,732.43	\$51,702.45	\$45,576.34	\$29,701.75	\$43,093.70	\$55,164.46	\$38,815.42	\$21,719.26
BOND FUND	\$27,697.33	\$10,157.50				\$1,851.19			\$15,288.00		
ARRA (STIMULUS) FUND	\$0.00	\$0.00			\$275,534.62	\$17,563.49					
NEW CENTURY GENERAL FUND	\$13,571.00	\$75,214.00	\$13,571.00	\$5,947.00	\$12,173.00	\$5,787.00	\$5,992.00	\$5,776.00	\$7,135.00	\$4,419.00	\$5,635.00
NEW CENTURY BOND FUND	\$0.00	\$80,736.00	\$43,000.00	\$50,669.00	\$254,193.00	\$20,710.00	\$20,692.00	\$5,000.00	\$0.00	\$0.00	\$0.00
<b>TOTAL</b>	<b>\$1,529,280.23</b>	<b>\$1,741,569.97</b>	<b>\$1,433,735.23</b>	<b>\$1,693,201.29</b>	<b>\$2,047,029.06</b>	<b>\$1,504,992.29</b>	<b>\$1,497,428.20</b>	<b>\$1,381,675.75</b>	<b>\$1,626,556.83</b>	<b>\$1,685,516.13</b>	<b>\$660,537.67</b>
	<b>Positions</b>										
General Fund Positions	6	6	6	6	6	6	6	6	6	6	6
Federal Positions	3	3	3	3	3	4	4	4	4	4	4
ARRA (STIMULUS) FUND					1	1					
<b>Total Positions</b>	<b>9</b>	<b>9</b>	<b>9</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>

The above chart is a summary of the Commission's expenditures over the past ten years. The 2016 figure reflects our expenditures year-to-date.

## SECTION SEVEN - 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.

## SECTION EIGHT - EFFORTS TO COORDINATE WITH OTHER STATE & FEDERAL AGENCIES

### STATE PARTNERS:

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.

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. 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.

The **Maine Department of Education** (MDOE) is a major partner of the Commission. In 2013, the Commission and the MDOE developed a Memorandum of Understanding between the agencies to ensure coordination and collaboration of work in the area of arts education. This has expanded to a funding partnership where the MDOE has supported, in part, efforts driven by the Commission such as the MALI and Census projects.

The **Maine Office of Tourism** (MOT) is a new strategic partner of the Commission. While the Commission worked loosely with MOT in the past, we have made a conscious effort to include the Director in our Commission meetings to listen and provide updates with regard to their cultural tourism efforts. This will greatly improve communication and facilitation of initiatives between our two agencies moving forward.

The **Maine Development Foundation** has been a partner of the Commission's for the past two years serving as a fiscal agent and sponsor for programs such as the Arts Education Census, the Songs Beyond Borders program and the 50<sup>th</sup> Anniversary Celebration.

The Commission has partnered with the **Maine Agency on Aging**, the **University of New England**, **Maine Housing** and the **Aging Friendly Communities Task Force** in its Creative Aging initiative. It is exploring a partnership with **Avesta Housing** and other housing developers to create Senior Artist Colonies around the state.

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 a fellowship grant through their Belvedere Fund.

The Maine Arts Commission is a member of the **Maine Philanthropy Center** and the **Maine Association of Nonprofits**.

The Commission is partnering this year and next on the **Acadia Centennial Partners** committee and we will coordinate an exhibit at the State House in 2016 in recognition of the centennial of Maine's only national park.

The Commission partners with the **Maine Film Office** to support of the Maine film industry and the film festivals taking place within the State. The most notable collaboration of this was in 2008 when the Commission and the Film Office were able to deliver promotional funding from the Office of Tourism for a statewide film festival awareness campaign. The Executive Director of the Maine Arts Commission serves on the Maine Film Commission.

The Commission and the **Bureau of Parks and Lands** explored the development of a program that would place more public sculpture in state parks. This was predicated on the work the Commission had done to facilitate the placement of a piece from the Schoodic International Sculpture Symposium within a State park through the Percent for Art process and a separate public art call for Peaks Kenny State Park that involved the Commission the Maine Department of Conservation and the Bureau of Parks and Lands.

The Maine Arts Commission entered into a partnership with the **University of Maine at Orono** to produce the 2013 Maine International Conference on the Arts. The three day conference was held at the Collins Center on October 24 to 26, 2013. The mission of the conference was to bolster the resources available to artists, arts organizations and community networks through the convening of professionals and the offering of development sessions, networking opportunities, artist showcases, and cross discipline collaboration opportunities.

In 2014 the Commission worked with the **Maine Craft Association** to develop an arts license plate. Funds from plate sales would have provided funding for sector development by the Crafts Association and the Commission. Unfortunately this project did not come to fruition.

The Maine Arts Commission administers the **Percent for Art** process for state organizations engaging in

construction projects. Since 2007, These include:

Student Tech Center UMA	Augusta
Cony High School	Augusta
UMF Education Center	Farmington
Fryeburg Visitors Center	Freyburg
Hall-Dale Elementary School	Hallowell
Greiger Elementary School	Lewiston
Dirgio Elementary School	Peru
Peninsula Consolidated School	Prospect Harbor
Mill Stream Elementary School	Skowhegan
Medomak Middle School	Waldoboro
Eastern Me Community Center	Bangor
Penobscot Judicial Center	Bangor
UMO Hutchinson Center	Belfast
Harriet Beacher Stowe School	Brunswick
Houlton District Courthouse	Houlton
USM	Lewiston
Torrey Hall UMM	Machias
Colvin Hall UMO	Orono
Collins Center for the Arts	Orono
Ocean Ave Elementary School	Portland
Mount View K-12 School	Thorndike
Ashland District School	Ashland
Brewer Community School	Brewer
Buxton Elementary School	Buxton
Peaks Kennedy State Park	Dover Foxcroft
Aubert Hall UMO	Orono
Wishcamper Center USM	Portland
Folsom Hall UMPI	Presque Isle
19 Union Building	Augusta
Hampden Academy	Bangor
Chelsea Elementary School	Chelsea
Ridge View Community School	Dexter
Durham Community School	Durham
Ellsworth Elementary School	Ellsworth
Falmouth Elementary School	Falmouth
Mount Blue Learning Center	Farmington
Gorham Middle School	Gorham
Jefferson Village School	Jefferson
Nutting Hall UMO	Orono
Woolwich Central School	Woolwich
Powell Hall UMFK	Fort Kent
Augusta Court House	Augusta
Washington County Courthouse	Machais

The [Bureau of General Services](#) partners with the Commission on all Percent for Art projects.

The Commission works closely with the [Maine Department of Finance](#) the [Maine Office of Information](#)



**Technology** regarding finance and technology issues and needs.

The Commission's Executive Director serves on the **The Friends of the Blaine House** board of directors. This partnership has been in place since 2009.

**REGIONAL, NATIONAL & INTERNATIONAL PARTNERS:**

The Commission works closely with the **New England Foundation for the Arts** and the other five New England states (Connecticut, Massachusetts, New Hampshire, Rhode Island and Vermont) to coordinate, collaborate and network with regard to programs, funding and advocacy. The same holds true with the **National Assembly of State Arts Agencies** which is the advocacy and coordinating association for all the state arts agencies in the country.

The Commission is a member of **Americans for the Arts (AFTA)** and we act as their state captain for all arts advocacy efforts on behalf of the state at the national level. AFTA is also the coordinator of the Arts and Economic Prosperity V economic impact study that the Commission will be a partner for this coming year.

Our primary partner is the **National Endowment for the Arts (NEA)**. The NEA provides more than \$730,000 in funding to the Commission on an annual basis. They also provide technical assistance and often act as a coordinating entity when common issues arise regarding state arts agency work.

The Commission serves the state by being the primary Maine partner in the **Maine-New Brunswick Cultural Taskforce**. The New Brunswick primary partner is the Office of Arts and Cultural Industries, Tourism, Heritage and Culture. The taskforce was formed in 2010 as a result of a Memorandum of Understanding (MOU) for Cultural Relations between the State of Maine and the Province of New Brunswick. The primary directive of the taskforce is to undertake five tasks outlined in the MOU.

- Examine any manner of simplifying and streamlining border-crossing processes for artists, performers, cultural institutions, and creative businesses.
- Explore the potential of enhancing the exchange of cultural information.
- Explore the potential for collaborative cross-border cultural projects.
- Identify possible new and/or expanded cross-border business and/or cultural tourism opportunities.
- Explore the differences and similarities between approaches to the creative economy and creative communities in Maine and New Brunswick to assess how successes may be mirrored.

The Maine Arts Commission worked with the organizing body of the **2014 World Acadian Congress** to increase arts support for the Maine part of the international event. This work aligned the agency strategy for Aroostook County and involved coordinating the municipalities of Madawaska, Fort Kent, Van Buren, Lille, and Frenchville, to apply for (and receive) NEA funding to build the arts infrastructure of the region.

The Commission has a relationship with the **Société Nationale de l'Acadie**, a New Brunswick organization that promotes Acadian cultural development. This group has been a valuable asset in informing the Commission strategy for support of Maine's Franco arts populations.

**LOCAL MUNICIPALITY PARTNERS:**

The Commission works with the municipalities in Maine that host **Artwalks**. The Commission maintains a centralized online listing that connects the communities of Bangor, Bar Harbor, Bath, Belfast, Biddeford and Saco, Boothbay Harbor, Brunswick, Damariscotta-Newcastle, Gardiner, Kennebunk, Kingfield, Lewiston-Auburn, Portland, Presque Isle, Rockland, and Wiscasset. The resources can be found at [Artwalkmaine.org](http://Artwalkmaine.org).

The Commission also works closely with community leaders through the **Creative Communities= Economic Development** (CCED) grant. Since 2012 this program has enriched the arts and economic development in the communities of Machias; Biddeford; Phillips, Rangeley, Eustis, Kingfield, Stratton (High Peaks Region); Winter Harbor; Eastport; Belfast; Waterville and Lewiston-Auburn.

## SECTION NINE - CONSTITUENCIES SERVED BY THE AGENCY

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
- Elected officials
- Arts institutions
- Units of local, state, regional and national government
- University of Maine System, Bowdoin, Bates, Colby, University of New England
- Members of the public
- Private sector developers
- Architects
- Commercial gallery owners
- Immigrants and new citizens
- Veterans
- Older adults
- Native Americans

## SECTION TEN - USE OF ALTERNATIVE DELIVERY SYSTEMS

The Commission's efforts at alternative delivery systems are mainly achieved through collaborations and partnerships with other agencies. Some examples of these alternative delivery partnerships include:

- Partnering with the Maine Craft Association to create a new craft apprenticeship program.
- Partnering with the Maine Development Foundation to receive funds that we would not otherwise be able to access without a 501c3 partner.
- Partnering with the Maine Writers and Publishers Alliance to coordinate the activities of the State Poet

Laureate.

- Our Grants Program funds arts organizations around the state to deliver programs so that the Commission can focus on strategy, funding, policy, advocacy and professional development and other big picture efforts to move arts and culture forward in the state.

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.

The Commission recently developed a Local Arts Agency Network to disseminate information and coordinate the efforts of artists and arts organizations from across the state. There are currently 35 partners from across the State on this list.

## SECTION ELEVEN - IDENTIFICATION OF EMERGING ISSUES

1. The number one priority over the next five years will be the implementation of the Commission's Cultural Plan. This will necessitate the creation of a 501c3 support organization we have named ArtsEngageME. This will also necessitate the need for a change in our enabling legislation that is focused on where our endowment can be invested. Bills to do both are currently before the Legislative Council for their approval to be included in the Second Session of the 127<sup>th</sup> Legislature.
2. Also outlined in our Cultural Plan is the increase of our state per capita allocation to at least the national average of \$1.09 by 2020. We are currently at .73 per capita. We hope to increase this in the next biannual budget and we will be aiming for \$1.25 per capita or \$1,662,611. We are currently funding only 30% of the total grant requests we receive which is also below the national average. This funding increase will allow the Commission to greatly expand the capacity of arts organizations and artists in Maine. We are also fifth in per capita funding among the six New England states with only New Hampshire behind us. This increase in funding will allow us to achieve the major objectives of our Cultural Plan.
3. Currently four of our staff are paid through our federal allocation from the National Endowment for the Arts. In the next biannual budget, we will propose that those positions be moved and funded through our state allocation. By paying for those positions through federal funds, we pay an exorbitant amount of StaCAP fees (around \$33,000), which does not go to support the sector. Also, as the cost for those positions increases, the amount of that money that can be used to pay grants decreases. Grants are the only expense that can be paid from NEA funds where StaCAP is not charged.
4. Over the next year, we will also be reviewing and updating our Rules, which will include a change to our Conflict of Interest Policy to allow board members of funded organizations to apply for grants while serving as a Commission Member. We feel this restriction is excessively punitive and it limits our ability to attract Commission members with passion for and knowledge of the arts. We need to change this restriction to help the Commission achieve its goal for building an endowment – also outlined in our new Cultural Plan.
5. Arts Education is one of the priorities of the Cultural Plan. The Maine Arts Leadership Initiative (MALI) is a key component of the work we are doing to strengthen arts education in our schools. For the first

three years, this program was funded by Title II. For the past two years, the Commission has been stringing together some private funds and whatever we can find in the budget to continue this program. Its importance as a professional development model cannot be emphasized enough. The Maine Department of Education has now adopted this model for its other program areas and the US Department of Education has also recognized MALI as an extremely effective tool in strengthening teacher effectiveness and student learning. We are going to be including this program in our overall budget increase efforts to fund at \$75,000 a year.

## **SECTION TWELVE - POLICIES ON MANAGING PERSONAL INFORMATION, IMPLEMENTATION OF INFORMATION TECHNOLOGY & ADHERENCE TO THE FAIR INFORMATION PRACTICE PRINCIPLES**

### Managing Personal Information

The Maine Arts Commission follows the Public Disclosure rules of 1MRSA Chapter J3. 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 Commission is in its tenth year of offering online grant application services to applicants and in 2015 launched the newest, most up-to-date iteration of these services. All applications are now not only processed but also reviewed and scored via this system, allowing grant reviewers to access data remotely and efficiently and to work collaboratively—reducing weather-related difficulties and travel costs for panel reviews.

### Adherence to the Fair Information Practice Principles

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

## **SECTION THIRTEEN - PAPERWORK REQUIREMENTS & REDUCTION EFFORTS**

### Grant Applications and Panel Reviews:

- Application Form
- Authorized Signature/Legal Assurances
- Budget Form
- Audited Financial Statements (for particular grants)
- State of Maine Vendor Form
- Application Narrative (program specific)
- Artistic and Biographic Information
- Governing Board Lists and Affiliations for Organizations (for particular grants)

- Conflict of Interest Forms (for panelists)
- Artistic Samples
- Letters of Support (for particular grants)

Final Grant Report:

- Financial Accounting of Grant Funds
- Narrative Project Report
- Project Measurements, Demographics, and Statistics
- Digital Images documenting the Project
- Copies of Notification to Legislators
- Marketing Samples and Audience Evaluation Forms (optional)

Paperwork Reduction Efforts

The Commission implemented a new web-based grants management system this year, eliminating the need to copy grants, review paperwork, etc. All grant applications are available to staff and reviewers electronically and grant contracts and award letters can be generated by the system and emailed directly to recipients.

Commission Member meeting materials are delivered electronically. Staff is mindful of reducing all paperwork where possible.

Another paperwork reduction suggestion would be to allow us to submit this report electronically, rather than make 20 copies.





Fortifying Maine's  
Creativity & Culture:  
A Five-Year Cultural Plan  
2015 – 2020







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# EXECUTIVE SUMMARY

## INTRODUCTION

It is with great pride and optimism that we present our Five-Year Cultural Plan to Fortify Maine's Creativity & Culture. Together with 113 leaders who served on our Steering Committee, we are proud to present a plan that will continually strengthen culture and creativity's impact on our state's livability and prosperity. At this plan's core is seeing that Maine's dynamic, creative opportunities are available to all residents and the nearly 20 million tourists who visit us each year. The Maine Arts Commission has funded this project and will guide it. We are sharing this plan widely, with deepest gratitude, knowing that our partners and constituents who helped in its creation now stand ready to assist with implementation.



Altered book sculpture, Maine Arts Commission photo

When we began this journey in April 2014, little did we know the ground swell of enthusiasm and interest it would generate in communities both large and small across our state. That 6,520 people representative of every county and tribal nation stepped forward to be a part of this year-long planning process conveys a tremendous message that Maine cares about culture!

We express sincere appreciation to the 1,037 Maine artists and more than 450 creative sector workers who generously shared thoughtful insights and ideas. We owe a debt of gratitude to fellow Steering Committee

Members, Maine Arts Commission Members, and the Maine Arts Commission's dedicated staff who assisted every step of the way.

As we look forward to Maine's Bicentennial in 2020, what better time to reinvigorate the Maine Arts Commission; to ensure that the great wealth of Maine's cultural resources will become a more visible and valued asset in our state.

Charles V. Stanhope, Plan Co-Chair  
Laurie Lachance, Plan Co-Chair  
Julie Richard, Executive Director

## OUR VISION

Increase the impact of arts & culture on Maine's livability, vitality, and prosperity.

## OUR 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.*

## THE MAINE ARTS COMMISSION TODAY



Maine Arts Commission offices, located in the historic Gage-McLean House in Augusta

Created in 1965 by the Maine legislature, the Maine Arts Commission provides services and allocates state and federal funding to support the state's arts, creative, and cultural sector for the benefit of Maine's citizens, visitors, and the economies of communities across the state.

It supports programs and partnerships that:

- ▶ Promote stronger and wider delivery of services within the arts and culture communities of Maine;
- ▶ Recognize the potential for advancing the arts through technology, in education, and in state and local economies;
- ▶ Preserve and strengthen Maine's traditional arts;
- ▶ Focus on opportunities for all of Maine's citizens, native peoples, and especially underserved populations and persons with disabilities to have meaningful encounters with art, artists, and art-making; and
- ▶ Increase local capacity for arts programs, thus energizing and broadening support for arts and culture in Maine.

In supporting these activities and pursuing its mission, the Maine Arts Commission looks for evidence of public benefit and efficient use of funds and other resources. Above all, the Maine Arts Commission strives to be flexible and adaptable, responding to needs and learning from opportunities and challenges, in order to increase the positive impact arts and culture has on Maine's vitality, livability, and prosperity.

## WHY PLAN?

Plans are road maps that guide us in achieving a shared vision. Plans remind us what matters most and inform choices and decisions along the way. In 2013 the Maine Arts Commission set out to develop a new five-year Cultural Plan to better understand what Maine artists and cultural organizations need in order to better connect with the public.

## WHO WAS INVOLVED?

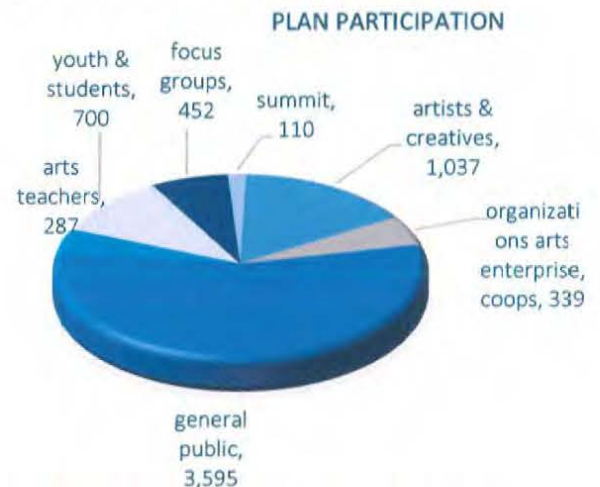
Guided by a steering committee of 113 leaders, 14 Maine Arts Commission Members and a staff of 10, plan development was a collective effort in its truest sense. A national consultant team was retained to facilitate the process.<sup>1</sup> Extensive research was conducted to better understand the geographic reach and relevance of current programs. Research on economic, tourism, environmental, and community development provided insights into major statewide priorities.

First-hand perceptions were gathered from 30 community conversations in 21 cities and towns, from Kennebunk and Rangeley to Eastport and Madawaska. From April 2014 through December 2014, a statewide opinion survey gathered perceptions from residents in all 16 counties to discover how arts and culture are perceived and valued. Some 1,037 artists and 430 arts leaders participated in the assessment, including surveys and gatherings around the state to affirm the cultural sector's most pressing needs.

With assistance from teachers in the Maine Arts Assessment Initiative, perceptions and ideas were collected from arts educators and students across the state. Youth Team Leaders from Tree Street based in Lewiston assisted with surveying Maine's youth involved in neighborhood programs.

In all, 6,520 residents contributed to the plan and helped find answers to these questions:

1. What do Maine residents think about arts and culture, and to what extent are arts and culture valued?
2. How important are Maine's cultural resources to tourists?
3. What do Maine's artists, arts, and cultural organizations need to succeed?
4. How might the Maine Arts Commission put the arts to work in other agendas important to Maine's future?
5. What is influencing the state's cultural development trends?
6. How could culture further distinguish Maine in the New England region, nationally, and internationally?



<sup>1</sup> Mataraza Consulting, Inc.

## WHAT WE LEARNED AND WHERE WE ARE HEADED

Five strategic priorities emerged in this process and will be Maine Arts Commission's primary focus over the next five years.

<p>Priority 1. Attract and leverage greater investment in Maine's arts, culture, and creative economy.</p>	<p>Mainers are proud of their local traditions, community character, and authenticity. Critical to the success of this plan is continued investment in the capacity and sustainability of Maine's cultural sector that contributes to all three.</p>
<p>Priority 2. Increase awareness of creative opportunities and their value to communities and local economies.</p>	<p>Perhaps the most important long-term outcome of this plan will be that Maine's residents and nearly twenty million tourists who travel here every year will be more aware of the state's dynamic, accessible, creative and cultural opportunities--and become more avid consumers.</p>
<p>Priority 3. Build on and further strengthen PK-12 arts education and lifelong learning programs.</p>	<p>Few plan findings were as resoundingly positive as the value Mainers place on arts education. Currently, the Maine Arts Commission, with its innovative approach to arts education, is reaching a growing number of schools and individuals through its Arts Education and Lifelong Learning programs and services.</p>
<p>Priority 4. Build arts and tourism synergy.</p>	<p>Tourism is critical to the state's economy and culture is critical to tourism. This plan will build upon efforts of the Maine Arts Commission with the Maine Office of Tourism and Maine Tourism Association to encourage, facilitate, and increase synergies between culture and tourism.</p>
<p>Priority 5. Strengthen Maine Arts Commission's capacity and stewardship.</p>	<p>Plan implementation will require greater capacity and resources than the Maine Arts Commission is presently able to provide. Establishment of a 501 (c)(3) arm is proposed in this plan to attract and leverage additional financial resources, enabling the Maine Arts Commission to more expeditiously deliver on its mission.</p>

FORTIFY MAINE'S  
CREATIVITY & CULTURE



Portland Ovation's Photo, the Nile Project

## KEY FINDINGS, FACTS, AND TRENDS

Findings, facts, and trends that emerged from extensive research and assessment set the stage for this Cultural Plan.

### *Quality of Life and Community Well-being Matter in Maine*

- ▶ Quality of life and community well-being are fundamental principles embraced by Maine’s local and state governments, as well as leaders in business, economic, and community development. “Achieving a higher quality of life for all Maine residents requires a vibrant and sustainable economy supported by vital communities and a healthy environment.”<sup>2</sup> The Maine Arts Commission and Plan Leaders firmly believe arts and culture contribute significantly to all of the above, and through this plan will raise community awareness and appreciation.

- ▶ Job creation and business growth is at the top of every state government agenda. Beyond economic and work force development, some states are using arts, culture, and design to enhance economic growth. And here’s why: The more creative activities and places there are in a community, the higher the pride and affection residents have. These communities show over time a higher GDP (growth domestic product), a prime element in local economic vitality.<sup>3</sup> By attracting, serving, and nurturing individual artists, the arts, creative, and cultural sector builds the sort of creative, problem-solving human capital that is an asset in building a stronger economy.

- ▶ Nationally, eighty-five percent of employers looking to hire creative people say they are unable to find the applicants they seek.<sup>4</sup> As we can see by example in communities such as Portland and Bar Harbor, creative communities attract and keep creative individuals. Achieving the aspiration Mainers expressed in surveys, “in years to come, my community will be known as a creative center,” will be accomplished by the Maine Arts Commission

*We Mainers are a pragmatic people who pride ourselves on being self-reliant, frugal, and resilient. Though these are admirable traits, they can sometimes work against us. Yet when we pull together collaboratively for a common goal, incredible gains result! The process for creating this cultural plan is a tremendous case in point. More than 6,500 Mainers participated in designing the vision of what could be. Now comes the best part, when we roll up sleeves together to turn these dreams into realities like only Mainers can do. I hope you will join us in building Maine’s cultural vitality.*  
Laurie Lachance,  
Steering Committee Co -Chair

<sup>2</sup> Maine Economic Growth Council, *Measures of Growth* 2002

<sup>3</sup> Knight Foundation, *Soul of the Community Project*, a three-year study conducted by Gallup of the 26 John S. and James L. Knight Foundation communities across the United States, December 2014

<sup>4</sup> The Conference Board, *READY TO Innovate* 2008

*The Maine Arts Commission is heartily encouraged by the results of the effort to create this cultural plan. That more than 6,500 residents enthusiastically participated in its development was the first indicator that culture matters greatly in Maine! What we have heard and learned about why Mainers in communities all across the state value arts and culture - reflected in this document - is extraordinary. This plan outlines our first steps. As we move forward with plan implementation we will continue to listen very carefully to our constituents and partners across Maine to be sure plan direction continuously represents unified common purpose. It encourages me, the Commission members, and the Commission staff to press forward with plan implementation as comprehensively and effectively as we possibly can.*

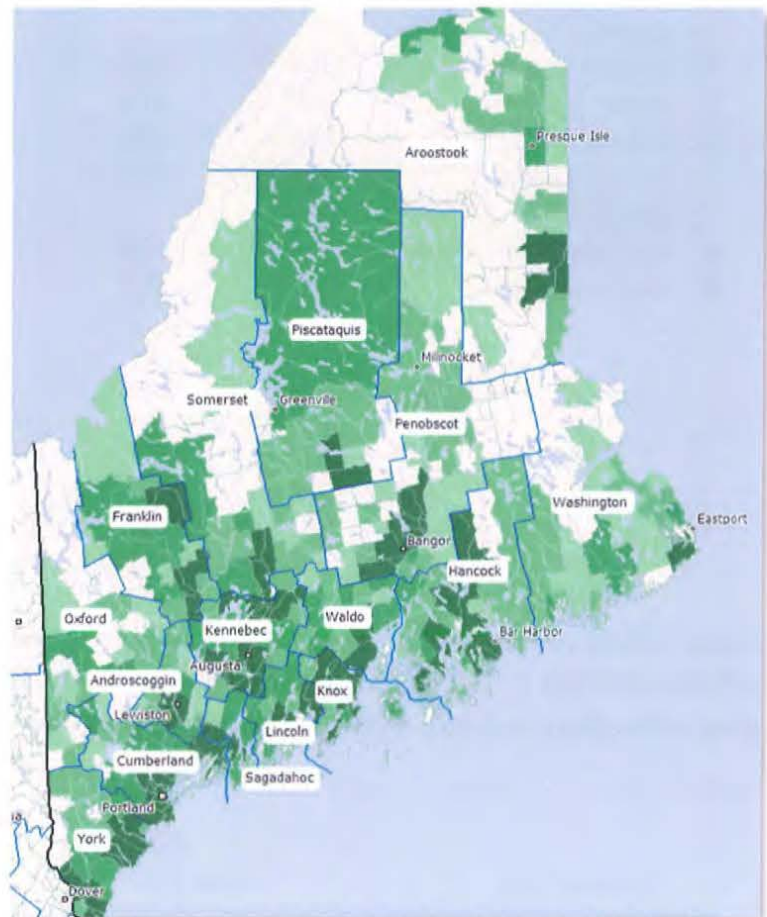
Charles V. Stanhope  
Cultural Plan Steering Committee Co-Chair  
Maine Arts Commission Chairperson

through greater financial support of organizations and artists working together to make their communities a better place.

Perhaps the most important long-term outcome of this plan will be that Maine's residents and nearly twenty million tourists who travel here every year will be more aware of the dynamic, accessible, creative and cultural opportunities, and become more avid consumers.

### ***Culture Matters in Maine***

More than half of one percent of Maine's population participated in this planning process. Opinions were received from residents in every Maine ZIP code as shown on this map - remarkable participation for a statewide plan! Mainers also are interested in and participate in cultural activities. Ninety eight (98) percent of residents surveyed indicated an interest in the arts. And when asked what kinds of entertainment and leisure-time activities they particularly enjoy, 2,581 residents shared 70 different activities. Among the top nine activities identified by 15% or more residents, six are arts-related.



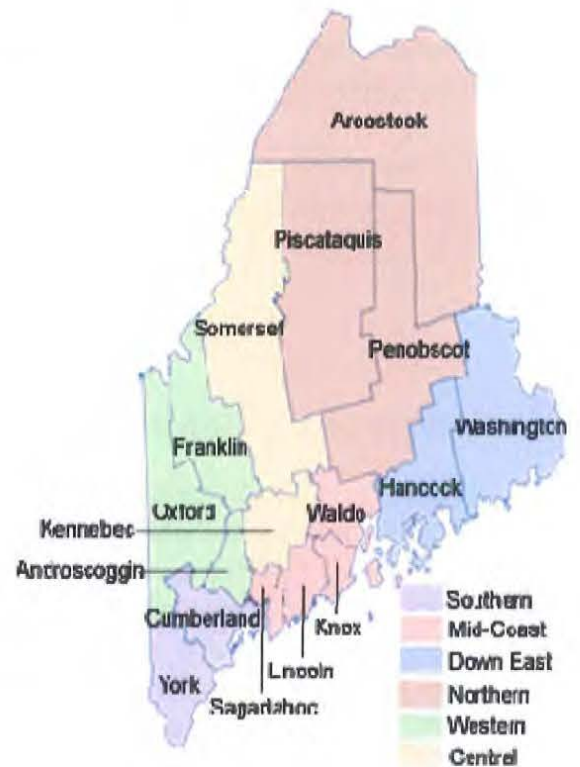
Source: Decision Support Partners, Inc.



Mainers believe culture is the lifeblood of communities, reflective of local traditions, character, and authenticity. Public opinion surveys asked the open-ended question, “In years to come, what do you hope your community will be known for?” The reply, “as centers for arts and culture,” was the most frequently mentioned of more than 70 responses.

Even more significantly, when responses were segmented by geography using GrowSmart Maine’s economic development regions (pictured here), “as centers for arts and culture” was mentioned more often in each region than any other response.

All Respondents	N-2,581	Percentage of Respondents
1. Outdoor activities (non- water)	1,275	49%
2. Music concerts	1,122	43%
3. Home activities (reading, watching TV, games)	653	25%
4. Theater and Plays	567	22%
5. Water activities	552	21%
6. Movies	548	21%
7. Arts and crafts activities	501	19%
8. Any type of arts event	416	16%
9. Good restaurants	377	15%

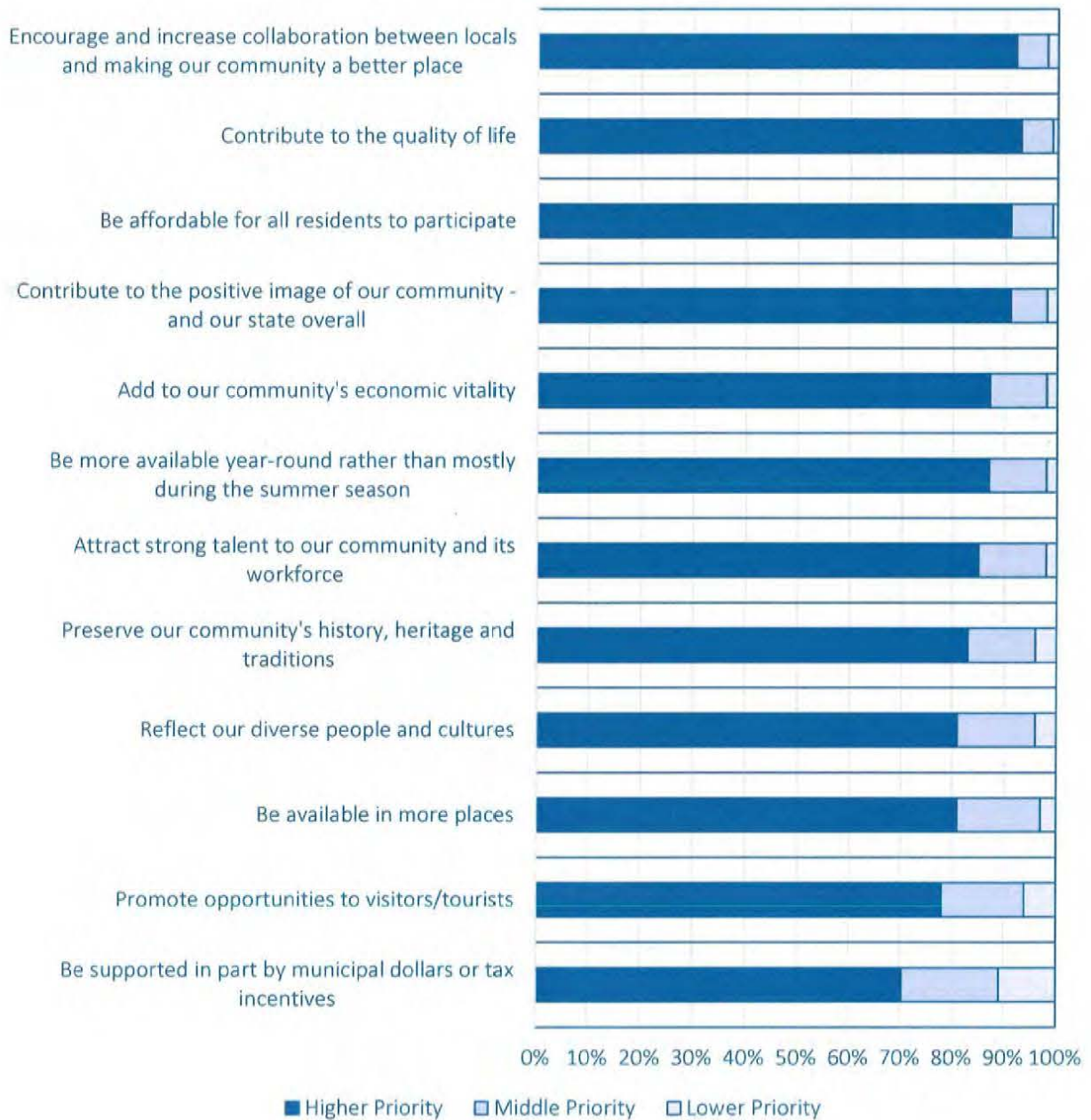


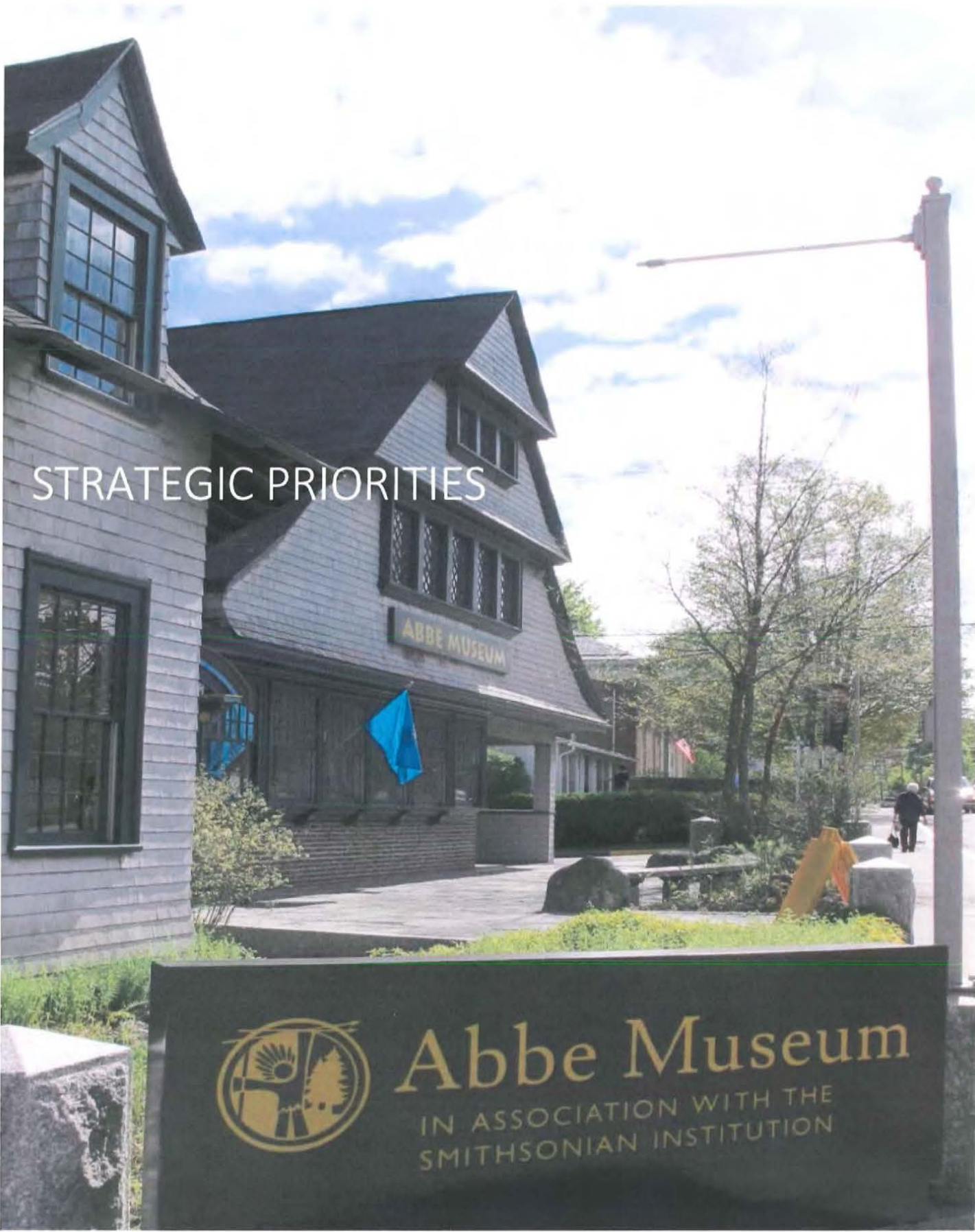
Maine residents’ perception about the quality of entertainment, celebrations, creative, and cultural activities in their communities is relatively high. Sixty-five (65) percent rated activities as good to excellent and 35% rated quality adequate to poor.



In this next chart, 2,697 residents shared opinions about the kinds of cultural impacts they would like to see. Of a dozen aspirations, only two of 10 were rated “middle priorities,” with the balance rated high. Also notable is the fact that 70% of respondents were in favor of municipal and tax incentives to support the arts.

I THINK ENTERTAINMENT, CREATIVE, AND CULTURAL ACTIVITIES  
IN MY COMMUNITY SHOULD...





# STRATEGIC PRIORITIES

Photo Courtesy of Abbe Museum

## STRATEGIC PRIORITIES OVERVIEW

LEVERAGE INVESTMENT	<ul style="list-style-type: none"> <li>▪ Pursue fund development strategies difficult for artists and organizations to pursue on their own.</li> <li>• Continue professional development opportunities for artists and arts workers.</li> <li>• Continue to promote community development through the arts, creativity and culture.</li> </ul>	OUTCOMES
INCREASE AWARENESS	<ul style="list-style-type: none"> <li>▪ Create Maine Arts brand awareness.</li> <li>▪ Encourage research and widely disseminate findings to increase the understanding of arts, creative, and cultural sector impacts and value.</li> <li>▪ Increase arts, creative, and cultural sector recognition and celebrate success.</li> <li>▪ Use Maine’s Bicentennial in 2020 as a marker in time when arts, creative, and cultural sector awareness will be greater than ever before.</li> </ul>	<p>By 2020...</p> <p>Successful advocacy increases State’s per capita appropriation from \$.61 to higher than the national average (\$1.09 in 2015),</p>
FOSTER ARTS EDUCATION & LIFELONG LEARNING	<ul style="list-style-type: none"> <li>▪ Strengthen PK-12 arts education for all students.</li> <li>▪ Support collaboration between PK-12 arts education and community cultural organizations.</li> <li>▪ Grow and expand Maine Arts Commission’s PK-12 Arts Education efforts.</li> <li>▪ Continue working with the Department of Education to strengthen PK-12 arts education.</li> <li>▪ Collaborate with higher education institutions.</li> <li>▪ Fortify Maine Arts Commission’s lifelong learning efforts.</li> </ul>	<p>Generate a million+ dollars per year for creative and cultural investment,</p> <p>Build a statewide network that is 1,000 organizations and 3,000 artists strong, and</p>
BUILD ARTS & TOURISM SYNERGY	<ul style="list-style-type: none"> <li>• Build a stronger bridge with the Office of Tourism and the Maine Tourism Association.</li> <li>▪ Help strengthen cultural sector capacity to better utilize technology for marketing and PR.</li> <li>▪ Create and disseminate cultural tourism best practices and guidelines.</li> </ul>	<p>75% of Maine’s schools are utilizing Maine Arts Commission’s arts education resources.</p>
STRENGTHEN COMMISSION CAPACITY & STEWARDSHIP	<ul style="list-style-type: none"> <li>• Ensure the Maine Arts Commission’s capacity remains commensurate with planned growth.</li> <li>• Explore the feasibility of a 501(c)(3) arm and the proposed name, ArtsEngageME.</li> <li>• Build a statewide cultural sector network.</li> <li>• Keep this Cultural Plan current.</li> </ul>	



Creative Convo: Gallery in the 21<sup>st</sup> Century – Creative Portland

## PRIORITY 1. LEVERAGE INVESTMENT TO STRENGTHEN AND BETTER CAPITALIZE THE ARTS, CREATIVE, AND CULTURAL SECTOR

### FINDINGS

#### *Arts and culture are big business in Maine*

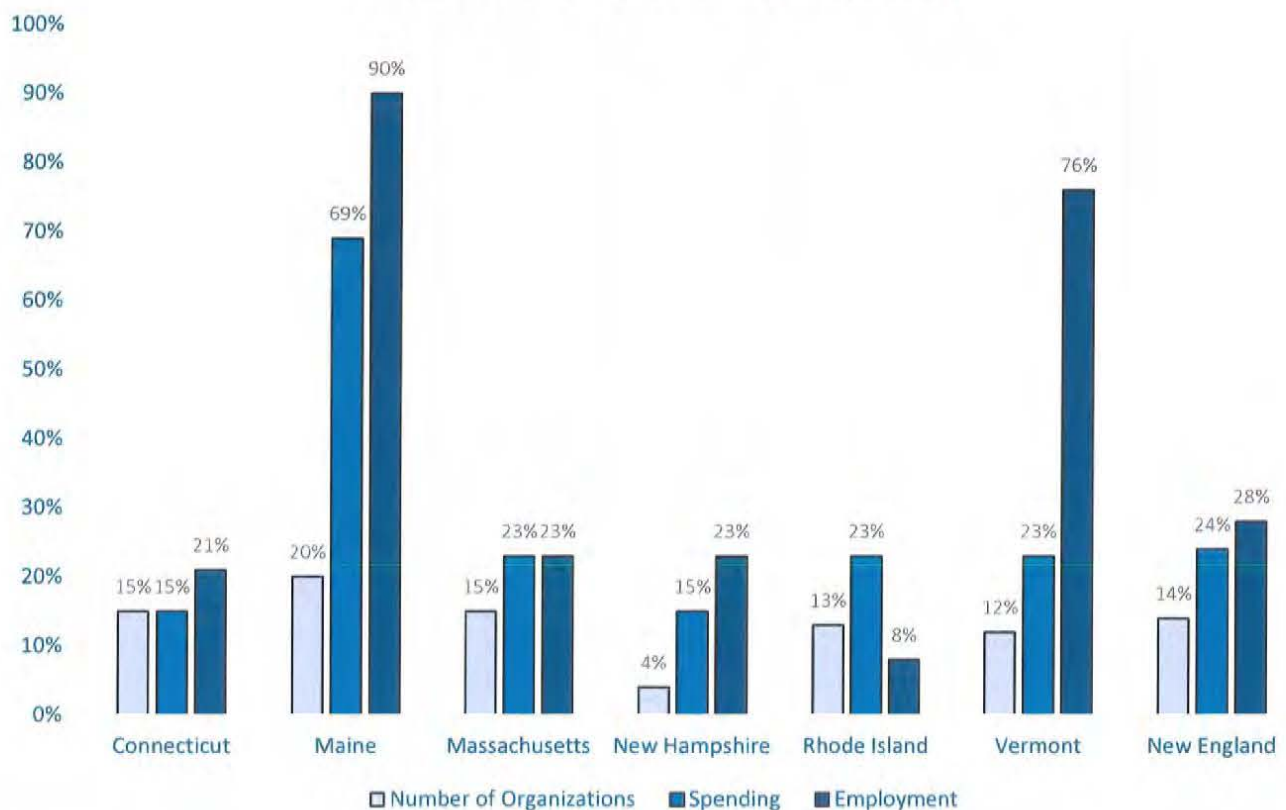
- Taken as a group, arts and cultural organizations in Maine constitute an economic powerhouse. A 2011 study<sup>5</sup> commissioned by the New England Foundation for the Arts (hereafter referred to as NEFA) reported that spending by Maine's 2,292 nonprofit arts and

<sup>5</sup> New England's Creative Economy: Nonprofit Sector Impact September 2011

cultural organizations amounted to \$262 million, and provided jobs for over 5,000 people. This volume of jobs would rank Maine's arts, creative, and cultural sector 37th among 65 major sectors for which the U.S. Bureau of Labor Statistics reports employment totals for the state.

- That same 2011 NEFA study reported that every \$1.00 spent by a Maine nonprofit arts and cultural organization became \$2.00 in sales for businesses in Maine, and every job provided by a Maine nonprofit arts and cultural organization translated to 1.4 jobs for workers across the state.
- In comparison to other New England states using 2002-2009 data, Maine is a mecca that attracted the greatest number of creative economy workers. Going forward, how that talent is nurtured and applied for the mutual benefit of the sector and state will be a primary focus of the Maine Arts Commission.<sup>6</sup>

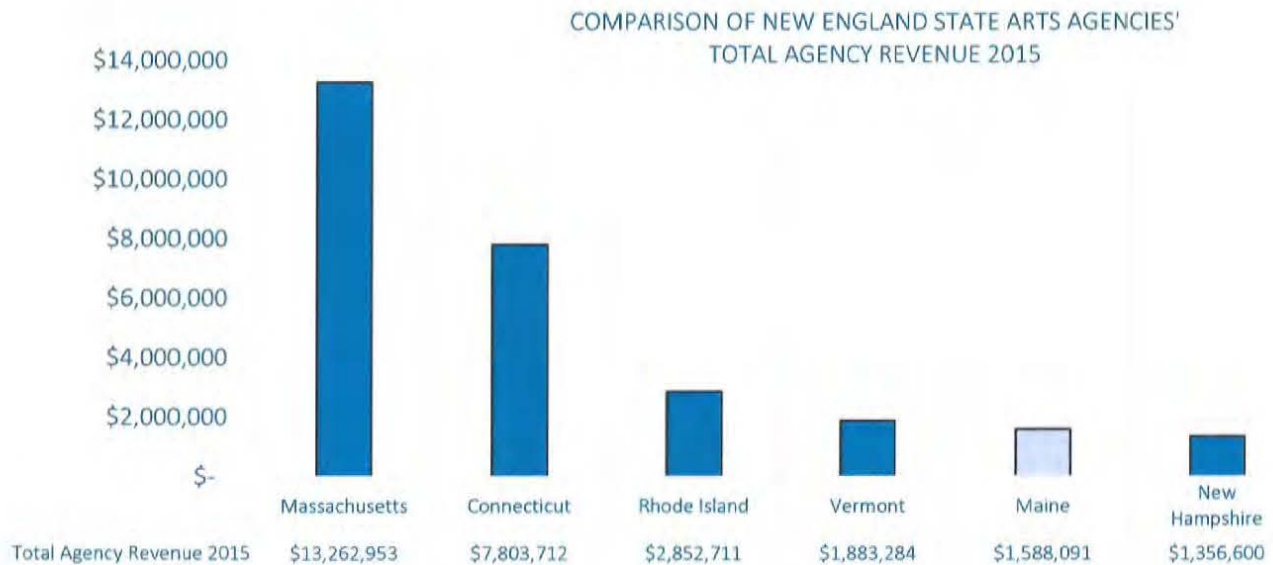
GROWTH OF NEW ENGLAND'S  
NONPROFIT ARTS & CULTURAL ORGANIZATIONS, 2002-09



<sup>6</sup> Ibid.

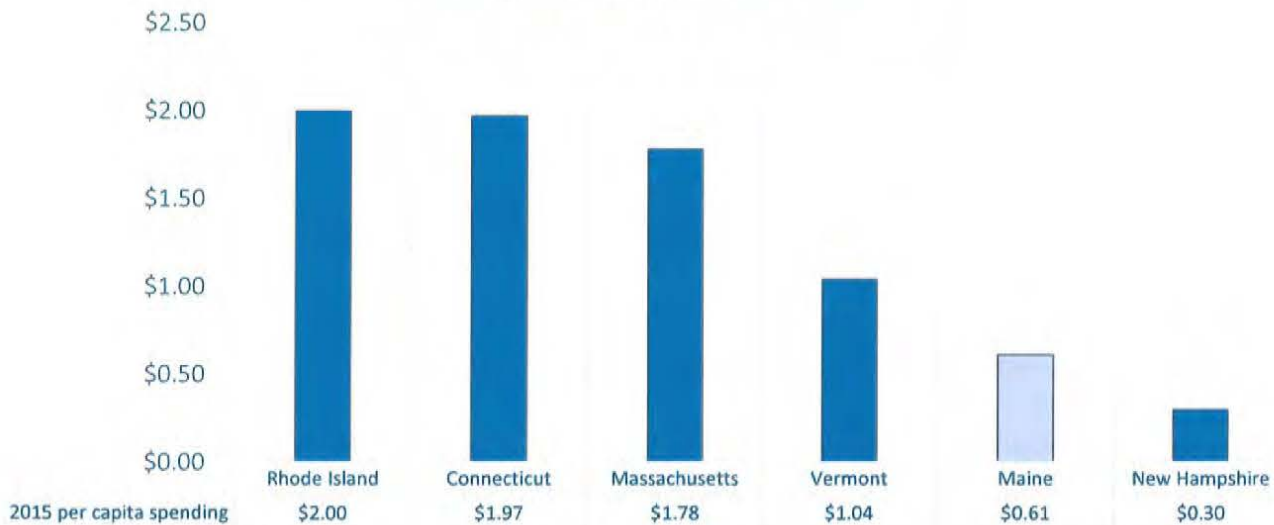
*The arts, creative, and cultural sector is under-resourced*

In these charts, Maine Arts Commission is compared to its New England State Arts Agency colleagues. The first compares total agency revenues and the second compares per capita levels.



The state arts agency national average per capita funding is \$1.09. Maine's 2015 legislative appropriation to the arts is \$.61 per capita, ranking it 30th in the nation and fifth in New England. Legislative projections at the time of this plan are to increase Maine's per capita to \$.73. in 2016/2017.

COMPARISON OF NEW ENGLAND STATE ARTS AGENCIES'  
2015 PER CAPITA FUNDING



- Maine's artist community is an underutilized resource. Only 14% of artists surveyed for this plan told us they are able to earn 100% of their livelihood through their art. While 37% of the artists surveyed use their art somewhat in their job, half the artists told us their art has little or nothing to do with their jobs. Capital investment in the creative and cultural sector is critically needed if its economic impacts are to grow.



Weavings from the Somali Bantu Community Association of Maine

- Many of Maine's arts and cultural organizations are undercapitalized. Adapting operating models to keep pace with the realities of our time has been an uphill climb. Arts and cultural organizations are having to rethink what they offer and how to pay for it. New pricing structures to boost earned revenue and strategies to build a broader donor base are more important than ever. However, most organizations are ill-equipped to focus on these areas. In an analysis of 2013 financial trends, only 24% of organizations surveyed showed year-end gains, 43% broke even, and 33% ran deficits. In



community conversations, cultural leaders across the state spoke of human resource challenges. Staff positions lost during the recession were not reinstated. Volunteers are overtaxed and organizations are called on to do increasingly more with limited resources.

## **PRIORITY 1. STRATEGIES AND ACTIONS**

### **1.A. Pursue fund development strategies difficult for artists and organizations to pursue on their own.**

- 1.A.1. Build online crowd funding to increase contributions directly to organizations, artists, community, education, lifelong learning projects, and more.
- 1.A.2. Advocate for more local public and private funding for creative enterprise.
- 1.A.3. Pursue and secure additional revenue streams to support the arts, building long-term, sustainable capital investment for the arts, creative, and cultural sector.
  - Build a statewide arts endowment.
  - Pursue dedicated revenue streams for the arts.
- 1.A.4. Pursue national foundation support.
- 1.A.5. Partner with the New England Foundation for the Arts on regional funding initiatives.
- 1.A.6. Encourage and help local artists and organizations leverage greater direct local support.

### **1.B. Continue professional development opportunities for artists and arts workers.**

- 1.B.1. Strengthen and expand professional development and training opportunities across the state for artists and organizations in areas they identified as priorities.
- 1.B.2. Partner with other professional development resources such as universities, community colleges, and the Maine Association of Nonprofits as needed and appropriate.
- 1.B.3. Provide resources and tools for artists and arts workers to build their capacity and sustainability.
- 1.B.4. Continue Maine's International Conference on the Arts (MICA) bi-annually. In alternate years, partner with more sectors creating sessions for their gatherings.

1.C. Continue to promote community development through the arts.

1.C.1. Promote best practices and effective examples of community arts development. Distribute via websites, conferences, and publications of business, economic and community development associations, and local governments.

1.C.2. Continue incentivized funding for community development through the arts.

1.C.3. Disseminate suggestions to encourage community development through the arts. For example: creative enterprise zoning plus arts-friendly codes and ordinances; tax-increment financing; low or no cost loans; and development of cultural districts and public art ordinances.

1.C.4 Partner with those associations and others able and willing to expedite local community development and quality of life initiatives plus the resources to support them.



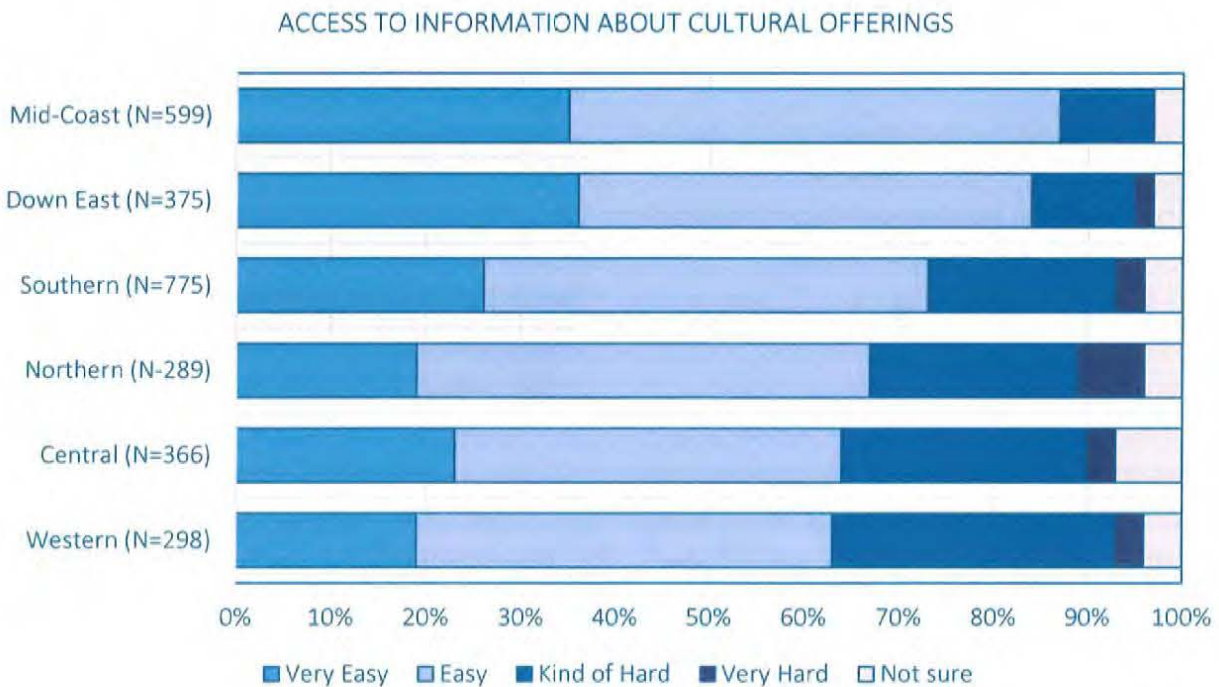
Maine FabLab, a place where anyone can make [almost] anything! And home of engine: propelling the creative community, Main Street Revitalization, Biddeford. Photo: Serranophotography.com

## PRIORITY 2. INCREASE AWARENESS

### FINDINGS

#### *Information and marketing are vital to future success*

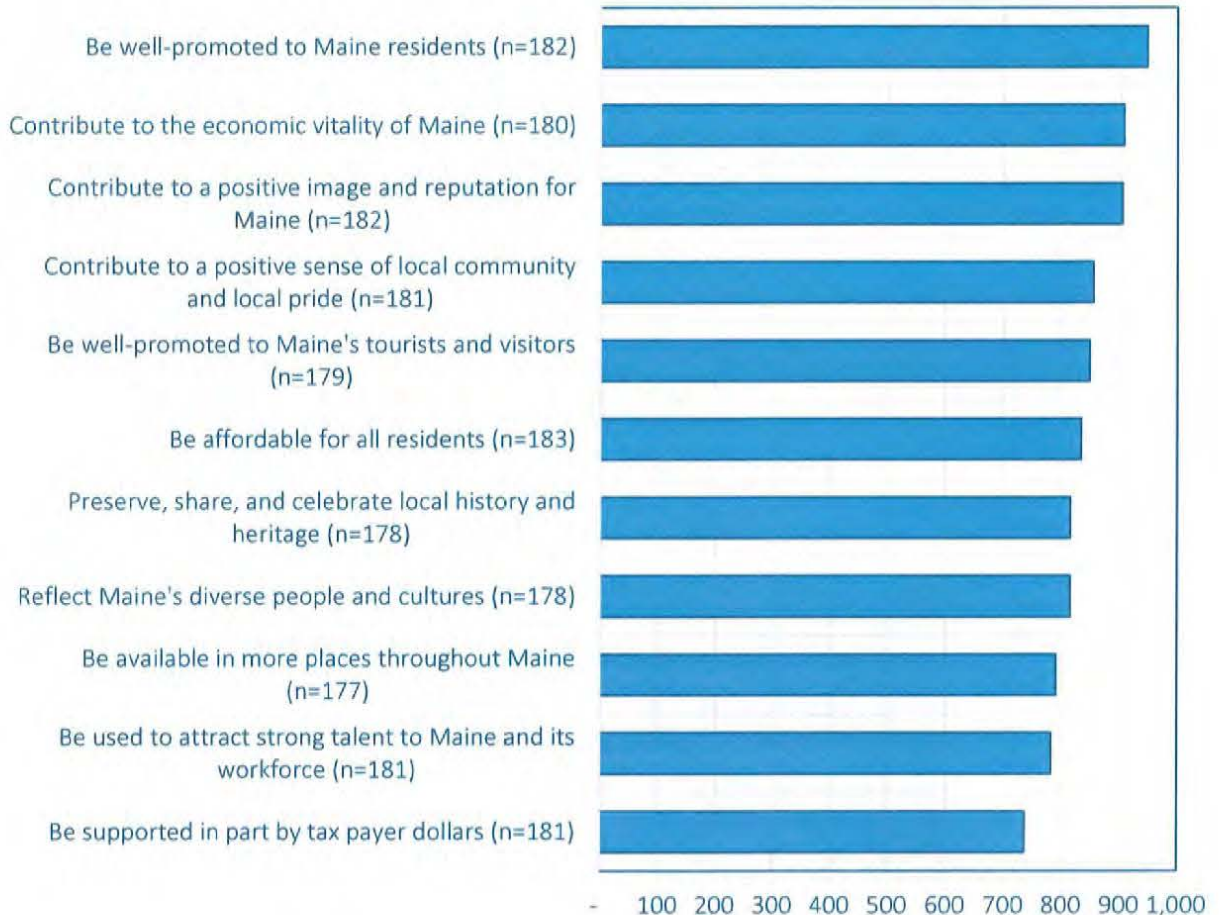
- Although more networks for communication exist than ever before, not everyone is well-informed about cultural resources in their communities. Plan research indicates visitors and potential visitors to Maine are more informed about Maine’s cultural offerings than Maine residents. In the Cultural Plan’s public opinion survey, organization survey, and community conversations, the need for improved marketing of arts, creative, and cultural sector offerings to *Maine residents* is amplified loudly and clearly.
- In questions about ease of access to local cultural information, among 2,702 public opinion survey respondents, those in Mid-Coast, Down East, and Southern regions of Maine showed greatest ease. However in Northern, Central, and Western regions of Maine, nearly a third of respondents found access to information difficult. This reality is further exacerbated by the absence of Wi-Fi.



- At March 2015 planning summits, “increasing awareness of creative opportunities and their value to Maine communities and local economies” was ranked as the second highest priority to be addressed in this Cultural Plan.

- Organizations participating in the planning survey rated “Be well-promoted to Maine residents” as first in weighing the importance of 11 cultural development priorities illustrated in this chart.

SUMMARY SCORE:  
"I THINK ARTS AND CULTURAL ACTIVITIES IN MAINE SHOULD..."



- Artists and organizations are limited in their capacity to market and promote themselves as can be seen in the following chart drawn from survey data. Only Maine’s larger cultural institutions have marketing and PR staff, and few organizations have PR and marketing budgets. Overall, approximately 60% of artists and organizations have web sites. Statewide and regional marketing strategies to raise local awareness are sorely needed.

SECTOR MARKETING AND PR CAPACITY	Web Sites	Facebook	Maine Arts Commission's Database	NEFA's Creative Ground Database	Other association web sites
Organizations (N=275)	59%	51%	18%	7%	22%
Artists (N=791)	63%	38%	25%	9%	34%

## *Celebration and Recognition Build Pride*

- In this planning process, enthusiasm was high for creating annual statewide arts awards. Currently, Maine Governor's Awards recognize excellence in business, service and volunteerism, the environment, tourism, and economic development. At March planning summits, in addition to establishing annual arts awards, many suggested other sectors be approached to follow the lead of Maine's Office of Tourism with its annual Innovation and Creativity Award. This would increase recognition of the arts' role in advancing other important Maine agendas.

## PRIORITY 2. STRATEGIES AND ACTIONS

### 2.A. Create Maine Arts brand awareness.

2.A.1. Facilitate statewide communication and messaging. Identify the most effective networks and media outlets. Partner with them to find more ways to market Maine's artists, traditional arts, organizations, and creative enterprise.

2.A.2. Create a Maine Arts certificate of excellence recognizing communities, businesses, restaurants, hotels, schools, and more for achieving a high level of arts integration in all they do. Create and distribute a logo/decal for window display to call public attention to these entities across the state as a way to build greater awareness and pride in Maine arts and culture.



Bates Dance Festival

### 2.B. Encourage research on the positive impacts of Maine's arts and creativity, and widely disseminate findings.

2.B.1. Collaborate with education, tourism, business, and economic development leaders across Maine to include the arts and impact of creativity in their data collection and research where appropriate. Not only would this expand the depth and breadth of available research, it would increase the understanding - and value - of creative and cultural sector impacts.

2.B.2. Encourage and assist the New England Foundation for the Arts in instituting five-year regional economic impact report updates for New England's State Arts Agencies.

**2.C. Increase arts, creative, and cultural sector recognition and celebrate success.**

2.C.1. Collaborate with respected existing Maine awards to add a "cultural award" recognizing excellence, innovation, and community vitality. Encourage communities to do the same, and over time, offer a 'best of communities' award.

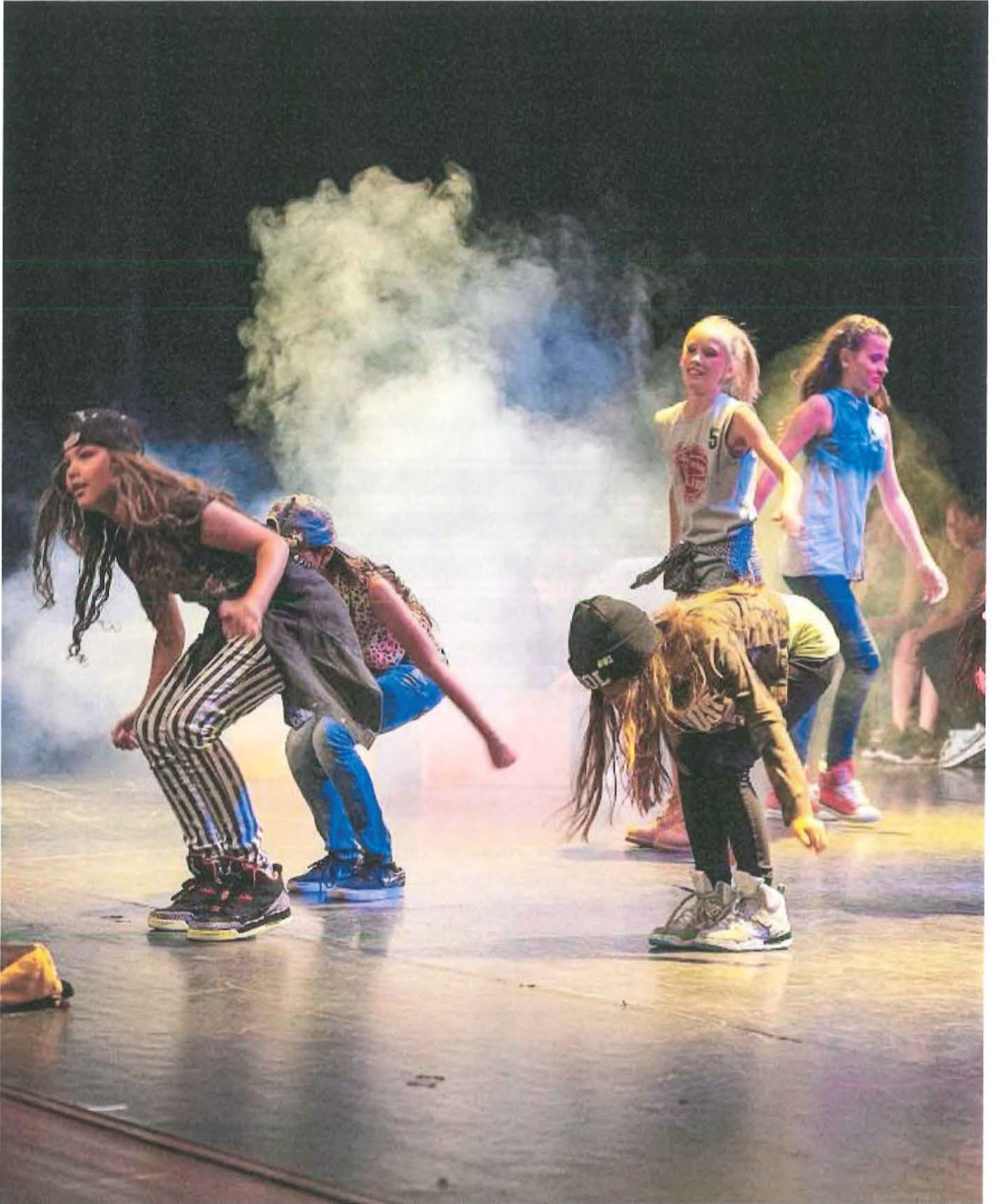
2.C.2. Establish annual statewide arts recognition. Consider categories such as: business, Main Streets, cultural organization, local government, philanthropists, artists, school districts, health and wellness, and youth programs.

2.C.3. Promote all the above recipients as ArtsAmbassadors.

**2.D. Use Maine's Bicentennial in 2020 as a marker in time when arts, creative, and cultural sector awareness will be greater than ever before.**

2.D.1. Take this opportunity to celebrate the cultural future of Maine through specific funding opportunities, cultural awareness, and fund development.

2.D.2. With the statewide network of artists and arts and cultural organizations set arts, creative, and cultural sector 2020 goals for the highest levels ever of visibility, participation, and support. Together, develop local strategies to help achieve them.



Maine Arts Commission photo

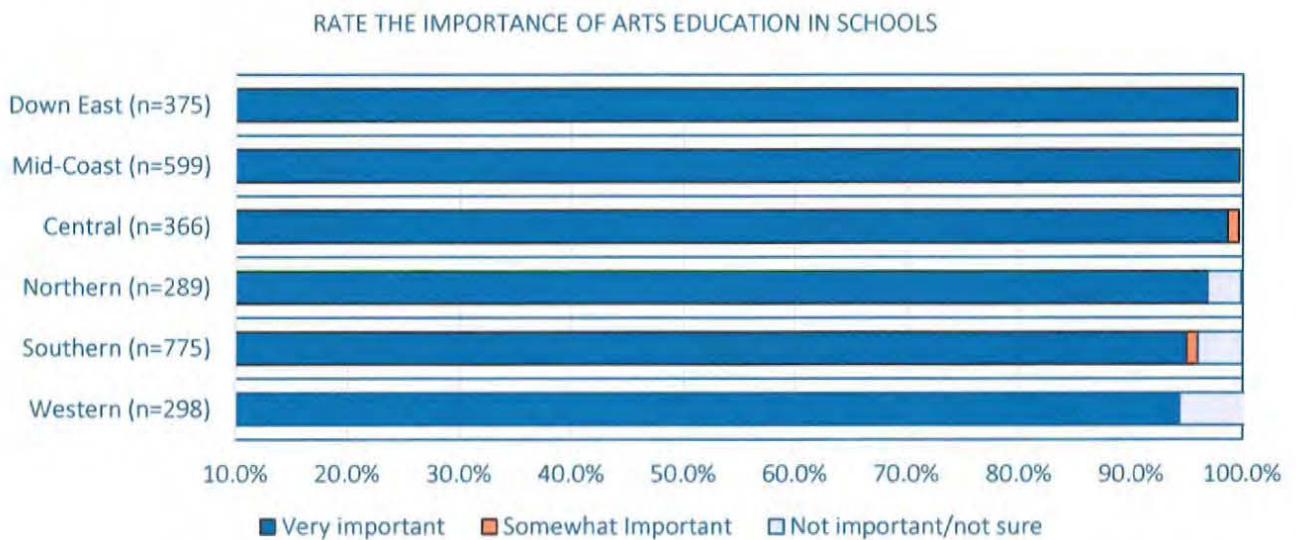


## PRIORITY 3. FOSTER ARTS EDUCATION AND LIFELONG LEARNING

### FINDINGS

#### *Maine Values Arts Education*

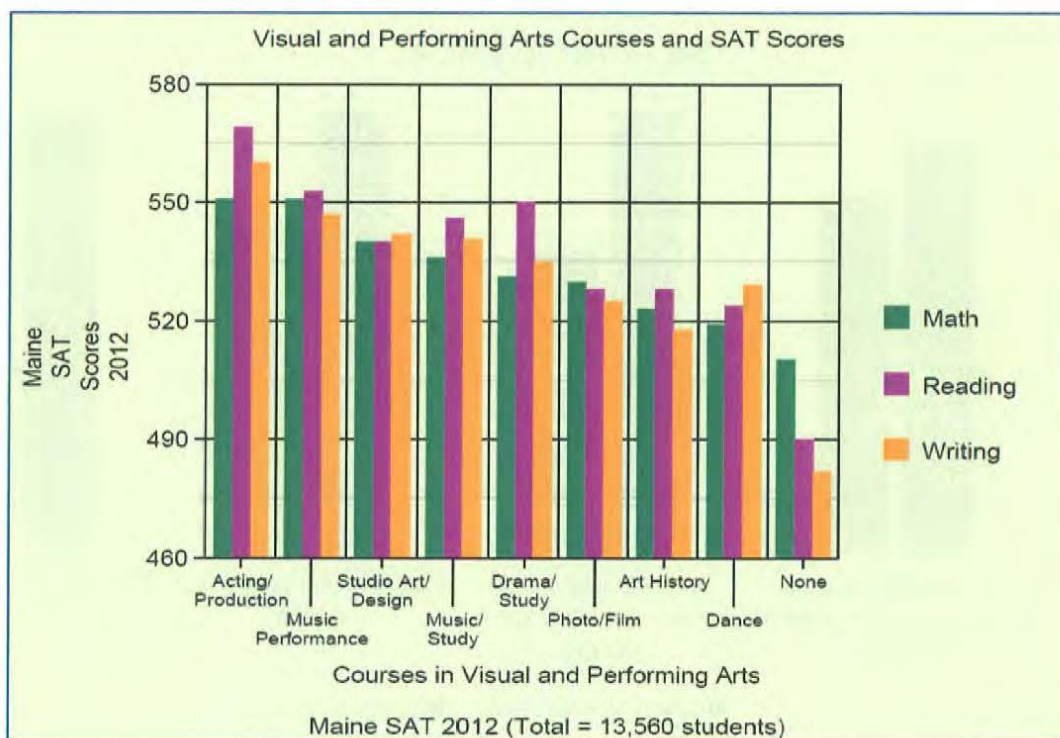
- Currently, the Maine Arts Commission, with its innovative approach to arts education, is reaching a growing number of schools through its Arts Education programs and services. Especially given education cutbacks, it is imperative that the Maine Arts Commission do even more!
- Few responses in public opinion surveys were as resoundingly positive, as illustrated in the graph below, as the importance of arts education in schools.



- Abundant national, concrete evidence shows the correlation between education in the arts and student success, not only in terms of academic achievement, but also in learning and development outside of the classroom. Substantial impact areas include critical thinking, decision making, and social skills that can be carried on throughout a student's life.
- National Assembly of State Arts Agency research points to 65 distinct relationships between the arts and academic and social outcomes. Relationships include such associations as: visual arts instruction and reading readiness; dramatic enactment and conflict resolution skills; traditional dance and nonverbal reasoning; and learning piano and mathematics proficiency.<sup>7</sup>
- The arts impact SAT scores. Multiple independent studies have shown that increased years of enrollment in arts courses are positively correlated with higher SAT verbal and math scores.

<sup>7</sup> Critical Evidence: How the Arts Benefit Student Achievement, National Assembly of State Arts Agencies, 2006, 9.

Students who took four years of arts coursework outperformed their peers who had one half-year or less of arts coursework by 58 points on the verbal portion and 38 points on the math portion of the SAT.<sup>8</sup> Results of a 2012 study of 13,560 students in this next graph show the marked impacts of arts and creative activity on Maine student SAT scores. In the far right column are scores of students with no visual or performing arts courses as compared to the scores of students who did have visual and performing arts courses.

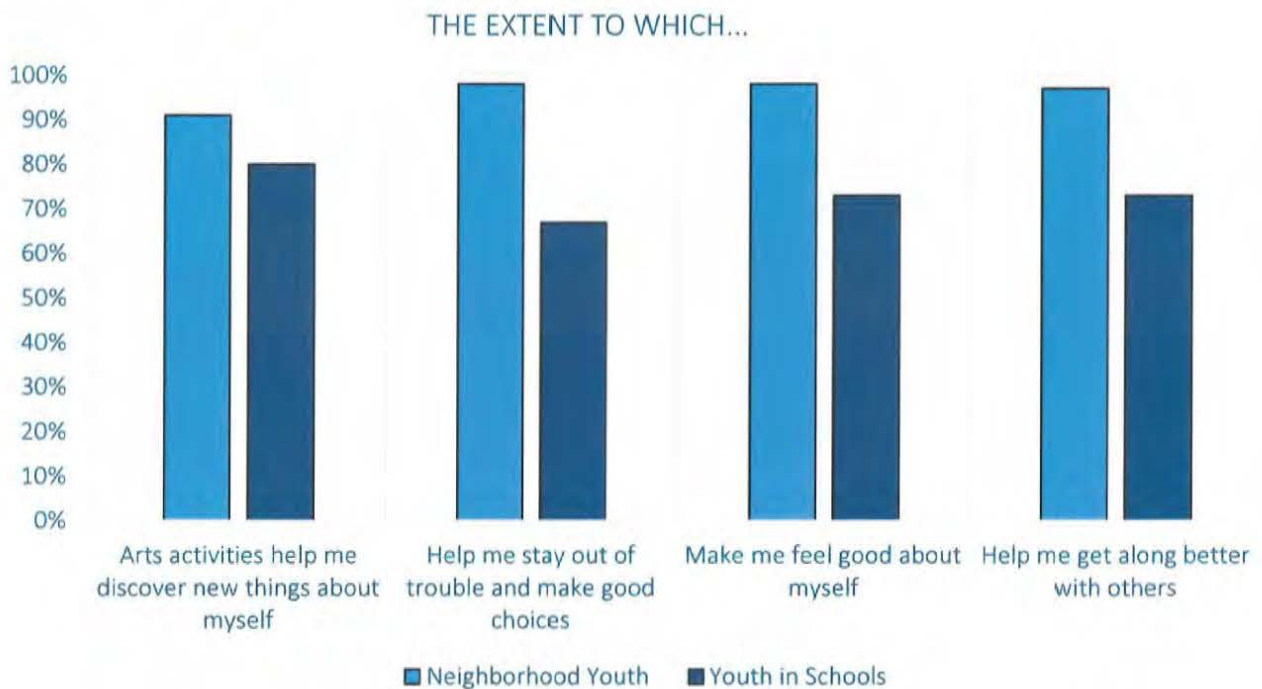


- As critical as arts education during the school day is, arts education opportunity outside the school day on weekends, and during summer months, is equally critical. In public opinion surveys, 98% of 2,702 respondents rated the importance of arts availability outside the school day as high or very high.
- National research conducted by the National Guild for Community Arts Education tells us that informal, out-of-school community arts education opportunities give teens a chance to stretch their minds, bodies, and imaginations in settings less obviously structured, programmatically more flexible, and conducive to more informal mentoring relationships with adults. It also points to opportunities that contrast with a formal classroom and provide a balance of structured and unstructured time, social interaction built into the learning experience, and opportunities for developing leadership, teamwork, communication, and other life skills.<sup>9</sup>

<sup>8</sup> 2005 College-Bound Seniors: Total Group Profile Report, The College Board, 2005, Table 3-3; SAT Scores of Students Who Study the Arts: What We Can and Cannot Conclude about the Association, Kathryn Vaughn and Ellen Winner (Fall 2000)

<sup>9</sup> Engaging Adolescents: Building Youth Participation in the Arts, National Guild for Community Arts Education, 2011, 3.

- Opinions heard directly from young people in Cultural Plan surveys offer compelling evidence as to the fundamental role and benefits of the arts in their lives. This graph compares opinions of youth enrolled in neighborhood and afterschool programs with youth enrolled in public schools. Responses of each group are high; however, responses of neighborhood youth are even higher.



- As educators of the next generation of arts consumers, higher education has an increasingly vital role to play in Maine’s cultural development. One excellent example is the University of Maine Farmington (UMF). With an active local and campus community of artists, musicians, poets, actors, writers, filmmakers, improv comics and more, the University has hosted performances by nationally and internationally known musicians, dance troupes, and comedians; exhibits by renowned artists; readings by Pulitzer Prize winning poets and renowned authors; and thought-provoking dramas, comedies, and musicals. And because of these offerings, UMF and the Farmington area is considered the cultural center of their region. This is just one example of what could be. Higher education leaders from across the state have stepped forward during this planning process, eager to do more.
- Maine’s Senior College Network, created in 1997 at the University of Southern Maine in Portland, is a consortium of 17 independent groups from York County to Fort Kent. This network provides non-credit courses, for modest annual membership and tuition fees, on hundreds of topics to thousands of Mainers age 50 and older who love to learn. Greater partnerships between local artists, arts and cultural organizations, and these and other

networks could significantly expand the reach of creative opportunities in communities across Maine.

- The Maine Arts Commission’s Creative Aging Program, grounded in the belief that the arts play a powerful role in enhancing the quality of life of older adults, is already winning national attention. Given Maine’s demographic trends, these programs will only grow in importance. In 2012, roughly one-third of the state’s population (420,000 people) was 55 or older. This number is projected to increase to 13% by 2022. A MaineHousing Report<sup>10</sup> released in January 2015, cited a shortage of nearly 9,000 units of affordable housing for low income older people. Without any change to the existing rental stock, by 2022 the shortfall of affordable rental units will increase to more than 15,000. It substantiates the need for more creative aging programs and adds a sense of urgency to find housing solutions for its aging population. It also adds impetus to the Maine Arts Commission’s and MaineHousing’s collaboration to find longer-term housing solutions for aging, low-income Maine artists.

### PRIORITY 3. STRATEGIES AND ACTIONS

**3.A. Strengthen PK-12 arts education for all students.** *Strive to ensure every student has access to and is provided with an excellent arts education.*

3.A.1. Help build *sustainable*, long-lasting arts education programs in every school across Maine.

- Advocate for highly qualified and certified arts education teachers in every school.
- Advocate for quality arts integration teaching and learning opportunities, such as STEM to STEAM education.



*Fruit Street School student artwork celebrating Chinese New Year*

**3.B. Support collaboration between PK-12 arts education and community cultural organizations.**

3.B.1. Build a larger network of teaching artists and organizations available for residencies and to support the efforts of arts education teachers.

<sup>10</sup> A Profile of Maine’s Older Population and Housing Stock, Abt Associates, Cambridge, January 2015.

**3.C. Grow and expand MAC's PK-12 Arts Education efforts.**

- 3.C.1. Expand the Maine Arts Assessment Initiative that provides professional development resources and support to arts educators across the state.

**3.D. Continue working with the Department of Education and Maine's arts and cultural organizations to strengthen PK-12 arts education.**

- 3.D.1. Building on the 2015 Education Census Project, forge stronger relations between the Maine Arts Commission and local arts organizations with schools.
- 3.D.2. Increase school awareness of and access to Maine Arts Commission and local arts organizations' resources, tools, support, and professional development.
- 3.D.3. Explore new ideas and strategies to increase creative opportunities in early childhood education.
- 3.D.4. Promote excellent examples of local cultural organization's PK-12 arts education programs on Maine Arts Commission's website.

**3.E. Collaborate with higher education institutions.**

- 3.E.1. Work with arts and education departments at Maine's higher education institutions to promote alignment with PK-12 arts education curricula.
- 3.E.2. Promote public awareness of arts programs at Maine's colleges and universities.
- 3.E.3. Promote excellent examples of collaboration such as the University of Farmington on Maine Arts Commission's website.
- 3.E.4. Once annual statewide arts awards are established, include a category for higher education's role in Maine's cultural development.
- 3.E.5. Build stronger connections between the Maine Arts Commission and local cultural organizations with higher education institutions that have degree programs in the arts as well as arts education to keep creative talent in Maine. Create pipelines to place the next generation of artists and future creative industry leaders.

**3.F. Fortify Maine Arts Commission's lifelong learning efforts.**

- 3.F.1. Advocate for creative aging and wellness programs in more communities across Maine.
- 3.F.2. Offer creative aging capacity building, professional development, resources, and tools for local artists and organizations, and promote great examples of existing programs

on the Maine Arts Commission's website.

- 3.F.3. Build networks that connect artists and cultural organizations with continuing education programs in communities across Maine, such as the Maine Senior College Network and Maine Association of Area Agencies on Aging.
- 3.F.4. Connect local artists and cultural organizations with their community's libraries, senior centers, health care facilities, day care providers, and youth service organizations to ensure more creative learning opportunities are available for all ages in more Maine communities.
- 3.F.5. Continue collaboration with MaineHousing and private developers to create affordable senior artist colonies - starting with low income artists - throughout Maine.
- 3.F.6. Continue to pursue collaboration with Maine's health and wellness leaders to see that creative aging opportunities are available to residents of all ages across Maine.



## PRIORITY 4. BUILD ARTS & TOURISM SYNERGY

### FINDINGS

#### *Tourism is critical to the state's economy and culture is critical to tourism.*

- According to the Maine Office of Tourism and its analysis of consumer trends, tomorrow's visitors will want:
  - Special interest experiences – traveling with and for a purpose,
  - Interactive learning experiences (different cultures, personal enrichment, hands-on),
  - Authentic, unique experiences (with experience mattering more than the destination per se),
  - Physical or psychological challenges (particularly nature or culture),
  - Customized, individualized travel that matches one's personal identity and values.<sup>11</sup>

We can conclude from this that the creative and cultural sector is uniquely positioned to provide just these types of experiences for visitors to Maine.

- Cultural/heritage travelers, compared to non-cultural/heritage travelers, take more trips (five per year compared to four per year) and spend more money on each trip (\$994 average compared to \$611 average).<sup>12</sup>
- Visit Maine's website, referenced annually by millions of tourists, lists 1,107 cultural sector entities (both commercial and nonprofit combined). Yet as this chart indicates, among organizations who participated in the Cultural Plan survey, tourists comprise a relatively small proportion of their annual attendance. What else will it take to boost the numbers in this chart?

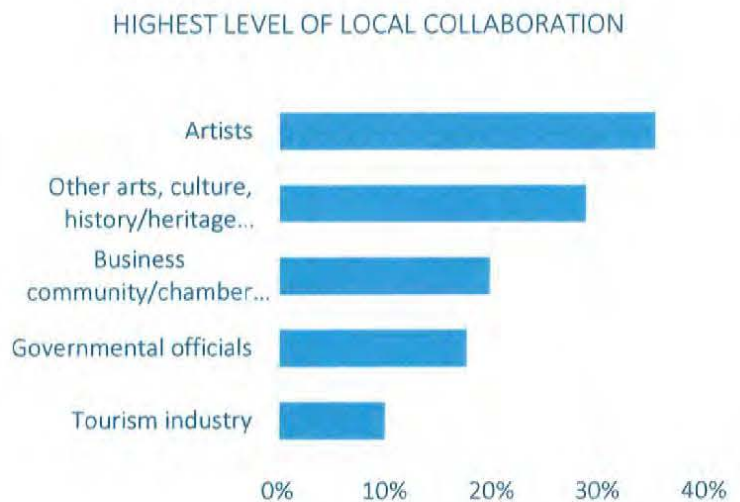
PERCENTAGE OF ATTENDANCE WHO ARE TOURISTS	PERCENTAGE OF RESPONDENTS
None	4%
< 25% Tourists	27%
25% - 49% Tourists	13%
50-74% Tourists	12%
75%-99% Tourists	4%
100% Tourists	0%
Not reported	39%

<sup>11</sup> Maine Office of Tourism, Five-Year Strategic Plan, 2015-2019

<sup>12</sup> Mandala Research, Cultural Heritage Tourism News, winter 2010



- There's work to do in local relationship-building between arts and tourism. When cultural organizations, in response to the Cultural Plan survey, reported on the extent of their collaboration with local business, tourism-related entities, government, other cultural organizations, and artists, 'tourism-related entities' was rated lowest of five options. A closer look at this data collected by the plan's six geographic regions showed tourism collaboration rated lowest by organizations in five of six regions.



- As the Maine Office of Tourism continues its research to better understand and anticipate the needs of future visitors, the Maine Arts Commission looks forward to collaborating on deeper levels of data collection to find ways that will increase the value of creative experiences to more tourists. By doing so, the cultural sector could then pursue strategies heightening the visitor experience and helping Maine become the premier tourist destination in New England.

## PRIORITY 4. STRATEGIES AND ACTIONS

### 4.A. Build a stronger bridge with tourism.

4.A.1. Explore ideas with the Maine Office of Tourism and Main Tourism Association to more effectively promote and connect arts and tourism. Develop and implement integrated tactics by 2018.

4.A.2. Grow the Maine Arts Commission's and cultural sector's presence at tourism gatherings, in tourism industry networks, and at state conferences to exchange ideas and build relationships between tourism and cultural entities all across Maine--resulting in more tourists.

### 4.B. Strengthen cultural sector capacity to utilize technology for tourism marketing and PR.

4.B.1. Provide how-to materials guiding artists and cultural organizations in the use of apps, social media, and links to national and international media to promote their cultural offerings to tourists.

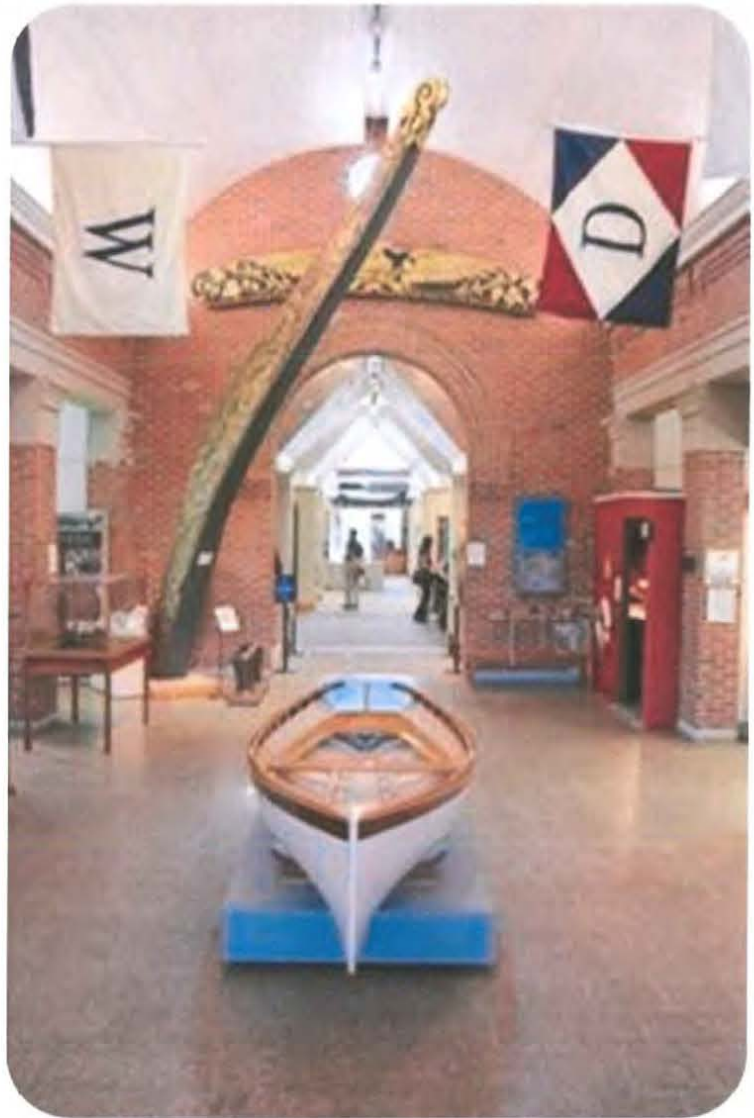
**4.C. Create and disseminate cultural tourism best practices and guidelines.**

4.C.1. With the Maine Office of Tourism and Maine Association of Tourism, offer workshops, professional development, incentives, encouragement, and resources enabling tourism and arts entities across the state to work better together.

4.C.2. Encourage local municipal governments to adopt cultural tourism best practices, guidelines, and tools that will be available on the websites of the Maine Arts Commission, the Maine Office of Tourism, and Maine Association of Tourism.

4.C.3. Ensure local wayfinding is in place for all creative and cultural locations (museums, galleries, historic sites, gardens, public art, landmarks, and more). Work with the Maine Office of Tourism and Maine Turnpike Authority to expedite.

4.C.4 Work with the Maine Office of Tourism to create and promote maps and itineraries of cultural places and programs across the state for both niche and general consumers. For example, in addition to museums, antiques, public art, and historic sites, promote locations such as arts incubators, arts centers, and maker spaces where tourists might take a class or make a one-of-a-kind purchase.



## PRIORITY 5. STRENGTHEN THE MAINE ARTS COMMISSION'S CAPACITY AND STEWARDSHIP

### FINDINGS

#### *Enable the Maine Arts Commission to do more*

This Cultural Plan aims to more effectively bring together the extraordinary, unique elements of the state's arts, creative, and cultural sectors - major economic forces - and put them to work for a better Maine. Fortifying the capacity of the Maine Arts Commission is a critical first step on this path.



Maine Arts Commission photo

Although there are more than 2,292 arts organizations and creative enterprises in communities across the state, since 2000 not more than 300 per year have applied for grants from the Maine Arts Commission. This is because fund amounts have been limited and, for many groups, not worth the effort to apply.

Yet as the planning team traveled the state, the Maine Arts Commission's stronger stewardship efforts and its staff were consistently recognized and commended. Specifically mentioned were the greater presence of Maine Arts Commission staff and Commission Members out in the field offering increased professional development and technical assistance, as well as the statewide arts conference. Maine Arts Commission's heightened efforts to increase the visibility of the cultural sector in the eyes of education, economic development, tourism, business, and local government are being noticed. Constituent responses in surveys, feedback from community conversations, and ideas and opinions shared at the March Cultural Planning Summits are all promising indicators of the Maine Arts Commission's broader reach and relevance.

In order to better harness this momentum, the Cultural Plan is recommending exploration of a supplemental funding mechanism – in Maine's case, a 501 (c)(3) arm. Twenty-seven (27) state arts agencies have developed supplemental mechanisms as do each of Maine Arts Commission's

seven partner state agencies in the Cultural Alliance. This arm would extend the Maine Arts Commission's 50-year role as "funder" to inaugurate a broader stewardship role.

- It would enable the Maine Arts Commission to more expeditiously deliver on its mission and - most importantly - pursue cultural development directions voiced by 6,520 Mainers from communities of all sizes participating in this process.
- It would extend the Maine Arts Commission's ability to leverage more financial resources than the cultural sector could attract on its own.
- It would better position the Maine Arts Commission to raise awareness of cultural assets across the state.
- The Maine Arts Commission, together with its 501 (c)(3) arm, would be better resourced to commission, promote, and more widely disseminate research.
- This arm would increase the Maine Arts Commission's capacity to build a more cohesive statewide network and mobilize the arts, culture, and arts education sectors in support of agendas important to Maine.

And finally, fortifying Maine Arts Commission capacity would enable it to preserve and promote two unique, distinguished cultural strengths of this state.

- The first is the rich, deep Native American traditions of the Wabanaki of Maine (Maliseet, Micmac, Passamaquoddy, and Penobscot tribes). Collectively, their work represents some of the oldest, most viable traditional arts practiced in the northeast corner of the United States today.<sup>13</sup> Over the years, Maine Arts Commission has forged strong effective connections with each that must be sustained.
- Second is Maine's position as a U.S. border state encouraging and celebrating international exchange with New Brunswick. The arts in Maine and New Brunswick reflect an industry with deep and lasting traditions, balanced by innovation and creativity. Significant economic and civic contributions have been made in the past by the arts in both regions, and there are strong indications that this will continue in the future if managed appropriately.

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<sup>13</sup> Mundell, Kathleen, *North By Northeast: Wabanaki, Akwesasne Mohawk, and Tuscarora Traditional Arts*. (Gardiner, Maine, Tiffany House, 2008),vi

## PRIORITY 5. STRATEGIES AND ACTIONS

### 5.A. Ensure the Maine Arts Commission's capacity remains commensurate with planned growth.

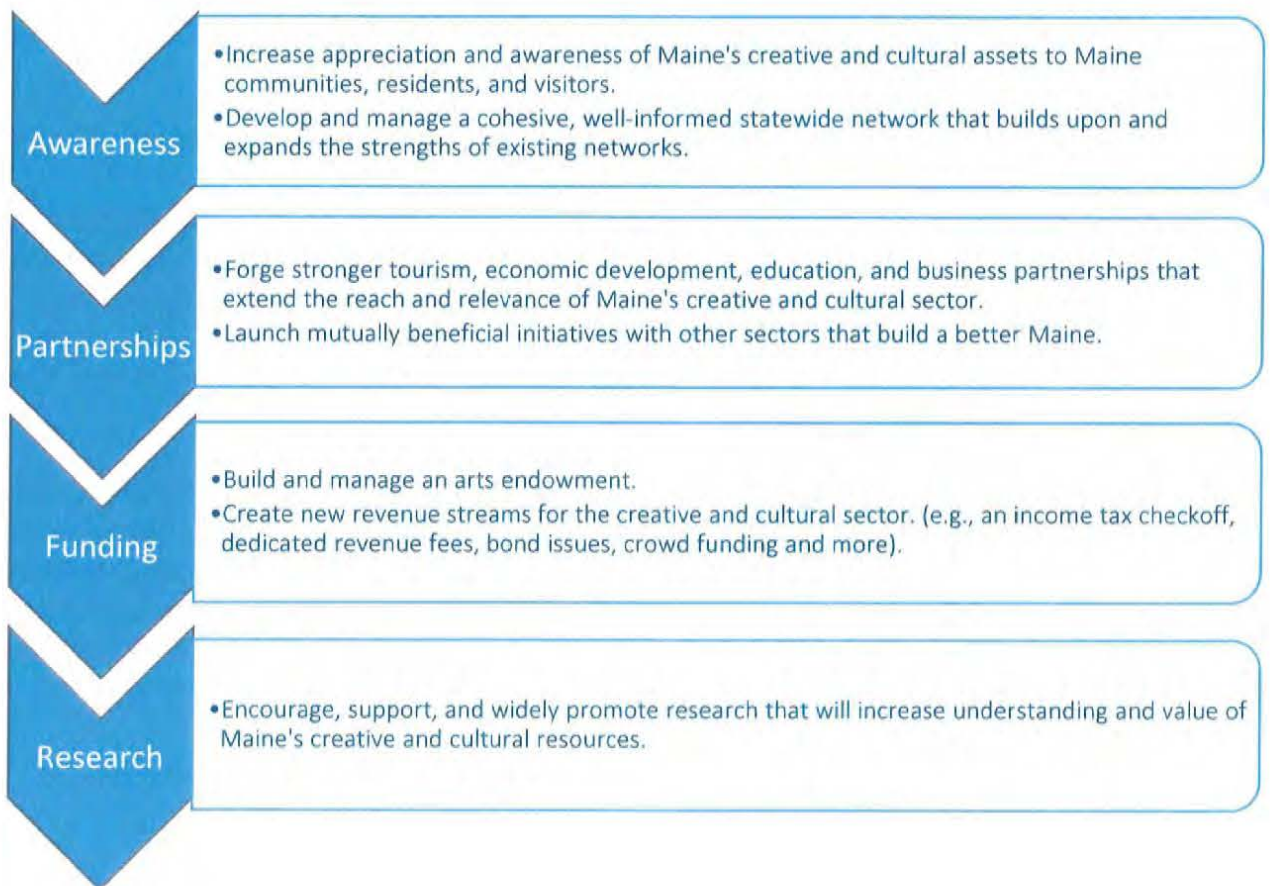
5.A.1 Continue to increase staff effectiveness, productivity, and the team environment.

5.A.2 See that the Maine Arts Commission has the systems it needs to succeed.

5.A.3 Strive to keep the Maine Arts Commission membership a rich combination of individuals knowledgeable and passionate about the state's arts and cultural development who reflect Maine's geographic, ethnic, and sector diversity: arts, business, education, philanthropy and community development.

### 5.B. Explore the feasibility of 501(c)(3) arm and the proposed name, ArtsEngageME.

5.B.1 Together, explore and determine these and other proposed purposes:



- 5.B.1. Explore proposed inclusive structure that would be representative of the field to potentially include:
- a) A Board of Trustees – separate from the Maine Arts Commission - to oversee ArtsEngageME and its two citizen representative groups.
  - b) An ArtsEngageME Network representative of every artistic discipline, geographic area, organization type, and existing cultural and tribal network in the state.
  - c) ArtsEngageME Advancement & Investment Advisors, a blue ribbon group of the most influential leaders, movers and shakers in Maine to garner resources and funding. Advisors would include nationally renowned Maine celebrities and artists, key cultural sector leaders, and leaders in tourism, business, industry, community and economic development, and education. Ideally, this group would help secure, protect, and grow dedicated revenue streams, including an endowment.

**5.C. Build a statewide cultural sector network**

- 5.C.1 Strengthen communications and information-sharing across the arts, creative, and cultural sector.
- 5.C.2 Connect with existing consortia for dance, craft, museums, musicians, traditional arts, visual artists, writers, and more. Strive to connect with and regularly communicate with every artist and every organization to keep current on sector needs, trends, and opportunities.
- 5.C.3 Unify the voice of the sector.

**5.D. Keep this Cultural Plan current.**

- 5.D.1 Annually assess and refresh cultural development priorities, strategies and actions doing everything possible to see that the state and the people of Maine are well-served by the cultural sector.
- 5.D.2 Fulfill Maine Arts Commission’s partnership mandate with the National Endowment for the Arts to develop a new plan every five years.

## CONCLUSION

*Fortifying Maine's Creativity & Culture*, a plan forged with ideas and opinions from 6,520 Mainers including 1,000+ artists and more than 450 arts, creative, and cultural sector leaders, provides a pathway to ensure the great wealth of our cultural resources will become a more visible and valued Maine asset. This plan also reinforces Maine Arts Commission's profound renewed commitment to see that Maine's creative economy thrives. To be clear, the Maine Arts Commission will strive to ensure artists, creative innovators and makers, arts and cultural organizations, and arts education providers all across the state have the support and resources they need to succeed.

We're off to a good start, beginning with the State Legislature's proposed appropriation increase in 2016/2017 from \$.61 to .73 per capita funding. This, coupled with the proposed creation of a 501(c)(3) organization ArtsEngageME, will enable the Maine Arts Commission to more expeditiously deliver on its mission.

By 2020, we will strive to achieve the following:

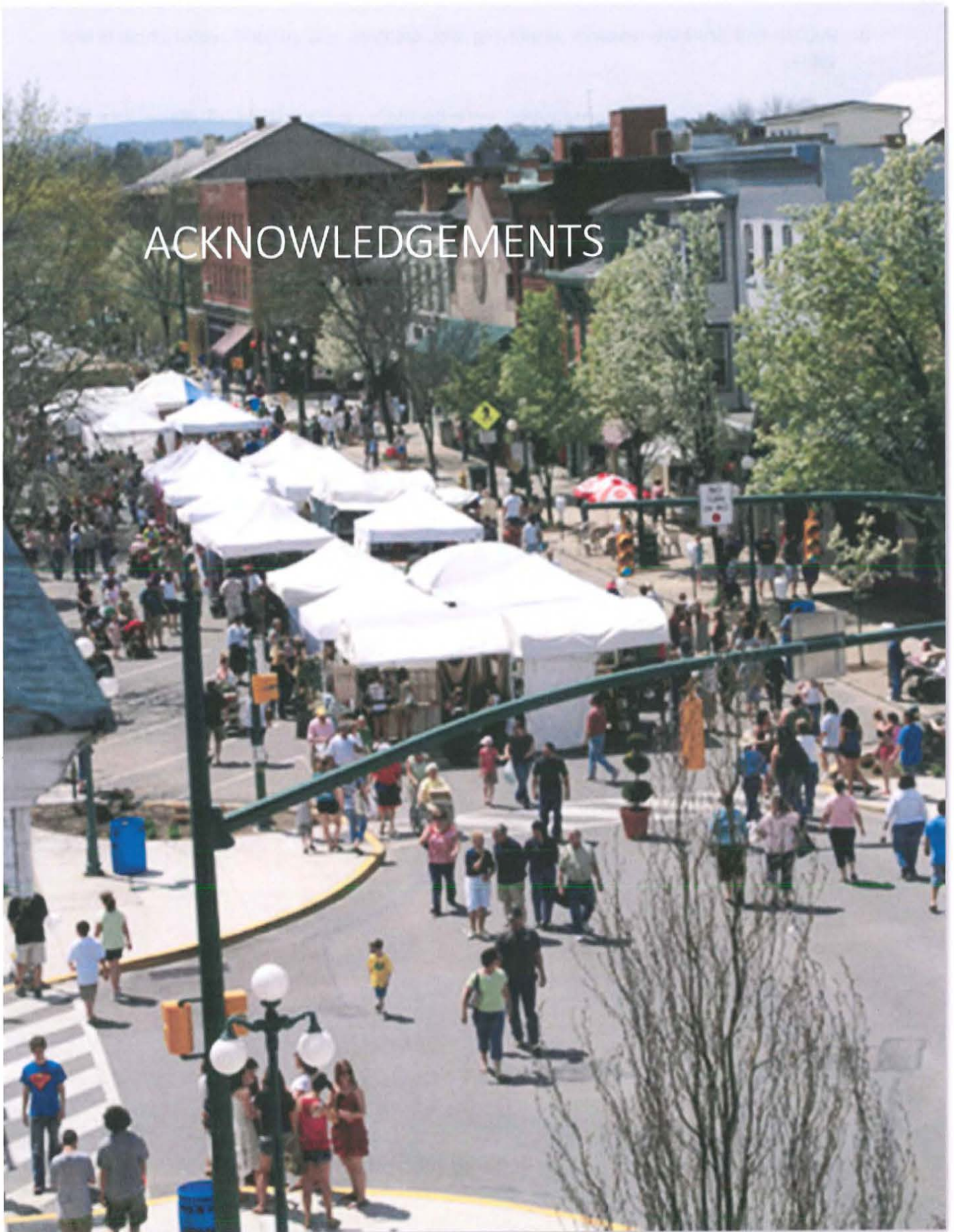
1. Increase Maine's per capita appropriation from \$.61 to above the national average (currently \$1.09).
2. Distribute one million+ dollars per year for creative and cultural investment.
3. Grow the statewide network to include more than 1,000 organizations and 3,000 artists.
4. Increase Maine Arts brand awareness.
5. Ensure 75% of Maine's schools are using the Maine Arts Commission's arts education resources.
6. Develop strategic partnerships that will expedite Maine's cultural development, increasing the numbers of arts and creative experiences in the lives of Mainers.
7. Launch awards to celebrate extraordinary creativity, arts education, and community building through the arts.

8. Publish and promote research amplifying arts, creative, and cultural sector impacts and value.
9. See that arts, creative opportunities, entertainment, and purchase of Maine arts and crafts products are mentioned with increasing frequency as reasons why tourists visit Maine. This will be due to increased collaboration and partnerships between cultural and tourism providers across the state.
10. Establish ArtsEngageME.
11. Create five-year goals for Maine creative aging development and partnerships.

Above all, the Maine Arts Commission will continuously strive to be flexible and adaptable, responding to needs and learning from opportunities and challenges, in order to increase the positive impact arts and culture has on Maine's vitality, livability, and prosperity.



# ACKNOWLEDGEMENTS



Many contributed to this assessment and plan and to all are owed a debt of gratitude.

The Honorable Paul LaPage, Governor

#### STEERING COMMITTEE

##### Co-chairs

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Charles Stanhope, Maine Arts Commission Member

Hayden Anderson, Maine Humanities Council  
Audrey Arguin, Sanford Springvale Art Association  
Cathy Beaulieu, Wintergreen Arts Center  
Paul Benjamin, North Atlantic Blues Festival  
Mark Bessire, Portland Museum of Art  
Patti Bixel, Husson University  
Gregory Bliss, Eastport Arts Center  
Sadie Bliss, Maine Crafts Association  
Justin Bloom, Berwick Art Association  
Patience Blythe, Artsworth  
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Project  
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Jennifer Hutchins, Creative Portland  
Shelia Jans, Cultural Development Consultant  
Thomas Johnson, Cultural Affairs Council Member  
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Monica Kelly, Bay Chamber Concerts  
Stu Kestenbaum, Haystack Mountain School of Crafts  
George Kinghorn, University of Maine Museum of Art  
Cindy Larock, Maine Folque Co-op  
Mary Laury, Schoodic Arts for All  
Jason Libby, Cultural Affairs Council Member  
Carl Little, Maine Community Foundation  
Tim Lo, KahBang Music Art and Film Festival  
Lorain Francis, Maine Downtown Center  
Jack Macky, Boothbay Region Art Foundation  
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Amy Valentine, Gorham Arts Alliance  
Josh Vink, L/A Arts  
Sumner Webber, Cultural Affairs Council Member  
Peter Webster, Verrill Dana LLP  
Dennise Whitley, Western Maine Art Group  
Mike Wilson, Northern Forest Center

#### **MAINE STATE CULTURAL AFFAIRS COUNCIL**

Maine Arts Commission  
Maine Historic Preservation Commission  
Maine Humanities Council  
Maine Library Commission  
Maine Historical Society  
Archives Advisory Board  
Maine State Museum

#### **TREE STREET YOUTH, YOUTH SURVEY TEAM**

Julia Sleeper, Executive Director

##### **Youth Leaders**

Omar Abdirahman  
Fatuma Ali  
Amal Mohamed  
Fozi Mohamed

#### **SUMMIT HOST SITES**

University of Maine, Orono  
University of Southern Maine, Portland  
University of Maine, Presque Isle, Heather Sincavage

#### **PLAN PHOTOS**

Abbe Museum, Bar Harbor  
Bar Harbor Vacation Guide

#### **Development**

Bates Dance Festival  
Creative Portland  
Maine FabLab, Biddeford (Serranophotography.com)  
Penobscot Marine Museum  
Portland Ovations  
Somali Bantu Community Association of Maine

#### **MATARAZA CONSULTING**

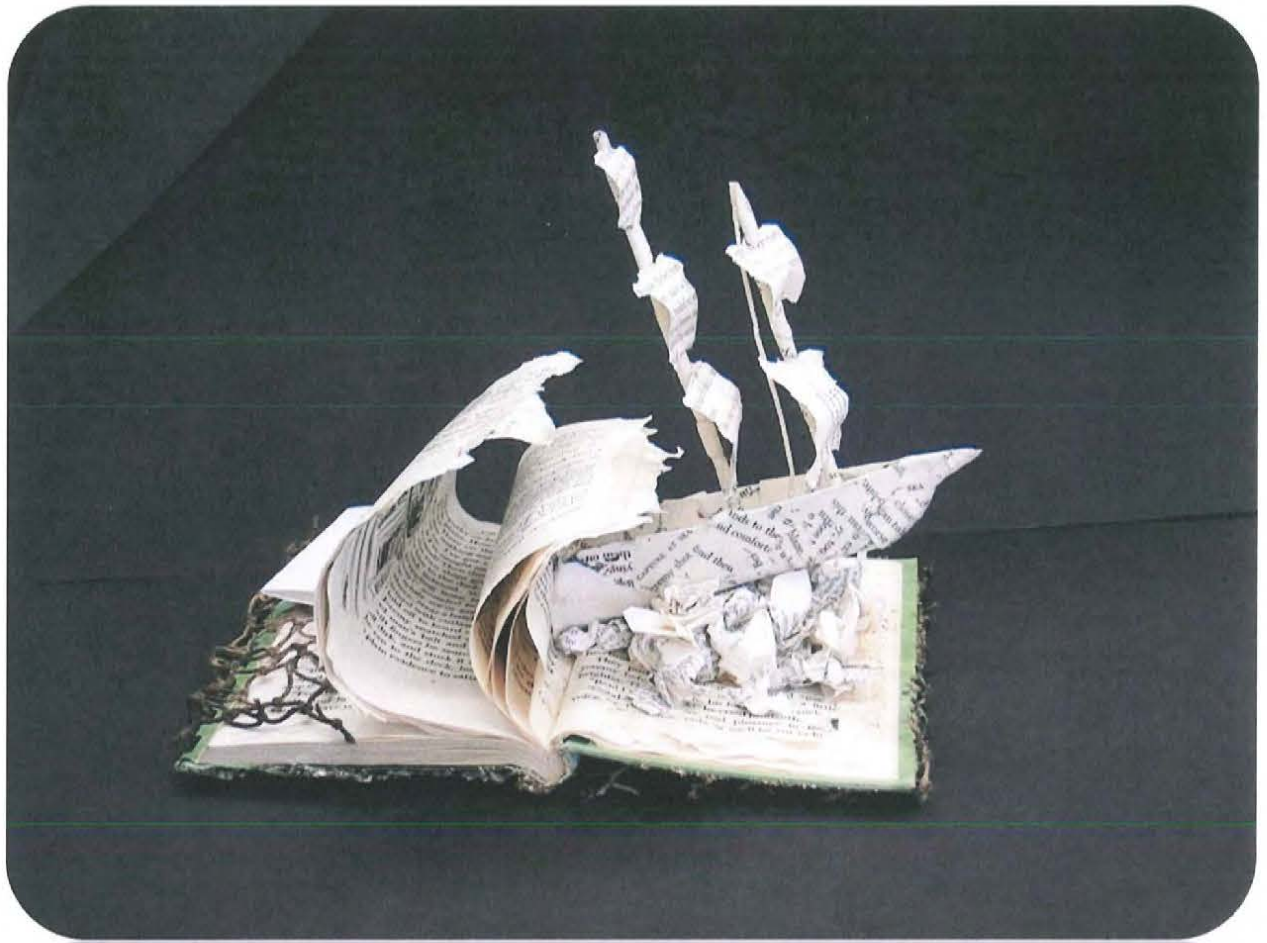
Diane L. Mataraza, Principal  
Suzanne Fay, Editor  
Suralie Phillips, Research  
Katie West, Writer

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Sharon Corwin (Waterville)  
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Cynthia Orcutt (Kingfield)  
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Heather Sincavage (Presque Isle)  
Donald Tuski (South Portland)

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Kathleen Mundell, Special Programs Director  
Linda Nelson, Assistant Director  
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Altered book sculpture, Maine Arts Commission photo