

MAINE STATE LEGISLATURE

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MAINE STATE CULTURAL AFFAIRS COUNCIL

1993 Annual Report



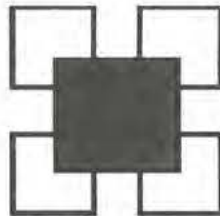
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MAINE STATE CULTURAL AFFAIRS COUNCIL

1993 Annual Report



Fiscal Year 1993 (July 1992-June 1993) was the second year of Council activity coordinating support of cultural heritage and activities through the:

- MAINE ARTS COMMISSION
- MAINE HISTORIC PRESERVATION COMMISSION
- MAINE STATE LIBRARY
- MAINE STATE MUSEUM

This report was printed using funds remaining from publication of the 1992 *First Annual Report*.
These funds were contributed by the four cultural agencies from their fiscal year 1991 appropriations.

MAINE STATE CULTURAL AFFAIRS COUNCIL

ANNUAL REPORT FOR FISCAL YEAR 1993

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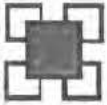
HISTORY

The Maine State Cultural Affairs Council was established in 1991 to unite four of the State's cultural agencies in their encouragement of cooperation within the cultural activities of Maine.

The Council membership includes the chair and vice-chair of the governing body of each agency (Maine Arts Commission, Maine Historic Preservation Commission, Maine Library Commission, and Maine State Museum Commission), and the chair of the Council who is appointed by the Governor. Ex-officio members include the four agency directors and a liaison representative from the Office of the Governor.

The duties of the Council call for the coordination of budget requests, the provision of a forum for interagency planning, a liaison capacity for receipt and distribution of notices and instructions from other governmental administrative agencies, a mechanism to enhance statewide cultural planning, and the presentation of an annual report.

INTRODUCTION



Maine State Cultural Affairs Council

Maine's cultural agencies make a unique contribution to the quality of life throughout our state. If people are to prosper in Maine, access to information and information technology through libraries is necessary in order to develop the skills and competitive advantages needed to meet global challenges of the next century. The social and economic benefits of historic preservation must be advanced. The arts continue to be critical to our spirit of creativity and are the fabric of our heritage. The proud and unique historical background of Maine provided by museum resources contribute immeasurably to the education of all.

The Cultural Affairs Council members, who provide leadership in the coordination of the state's cultural agencies, are acutely aware of the needs and challenges that lie ahead. They have devoted much energy in fulfilling the legislative mandates establishing the Council. Greater coordination of effort has resulted in increased cross agency support and stronger services to state constituencies. Commissioners and their staffs have worked together to share expertise, capitalize on unique agency skills and broaden each other's cultural perspectives.

In the face of hard economic times, the challenges of austerity have opened the door for greater efficiency and cost effectiveness. The fiscal management of the cultural agencies has been consolidated to accomplish new fiscal management goals. Grants and partnerships have been aggressively sought, but even so, cuts in some very popular programs were unavoidable. All cultural agencies have drastically cut costs to reflect new budget realities.

Enhanced statewide planning was accomplished through coordination of continuing education programs such as the joint annual meeting of the Council and the Maine Community Cultural Alliance which addressed technology and its impact on the new cultural community. The liaison between the Executive Office and the Council was strengthened and resulted in effective coordination of budget responses during the recent fiscal difficulties.

The 1993 Annual Report highlights the major initiatives of the past year. Today, poised to meet the 21st century, the cultural agencies rededicate themselves to providing direct information and cultural services to the people of Maine. The cultural agencies remain among the most respected and cost-effective government services. I am proud of their records of achievement and their positive impact on our communities.

A handwritten signature in cursive script that reads "Elaine Albright".

Elaine Albright
Acting Chair

AGENCY REPORTS



Maine Arts Commission

The major achievement of the Maine Arts Commission this past year was the creation of, adoption of, and beginning steps in implementing a Long Range Plan, a total redesign of the agency.

Despite being formulated in a time of uncertainty, or perhaps because of it, the Plan seeks to be a bold, coherent proposal addressing the challenges and opportunities of the present and the foreseeable future. Commissioners and staff forged the Plan with invaluable contributions and assistance from artists, administrators, arts professionals, legislators, and members of the general public throughout Maine.

At its core, the Plan endorses the notion that the arts are inextricably involved in our lives; embraces the concept of the primacy of the artist; accepts and promotes the role of arts institutions, through whom artists' work is revealed; and recognizes the need to support and nurture artistic initiative, especially at the local level. Through the adoption and implementation of the Long Range Plan, the Commission accepts and asserts its responsibility to ensure access to the arts for all constituencies.

The Commission believes the planning process has served the Commission and its constituents well, and that adhering to the tenets of the Plan should promote a healthy vitality for the arts and arts administration in Maine and help to assure a future where the arts can flourish as the best embodiment of our creative enterprise and environment.

Methodology

The Maine Arts Commission undertook the formulation of its Long Range Plan following a rigorous and comprehensive educational process, facilitated by Management Consultants for the Arts, that included town meetings from Biddeford to Presque Isle, focus groups of a wide variety of arts constituents, written surveys of nearly 500 people with present or past association with the Commission, phone interviews and in-depth personal discussions with Commission members, staff, and representatives from the field.

Additionally, every facet of the Agency's operation was reviewed: pertinent legislation, budgets, staff assignments, job descriptions, funding sources, Agency policies and procedures, and grant programs

and guidelines. Upon completing the compiling of facts and opinions, an impression of the Agency was formed and tested for accuracy. The field was then asked to propose changes to improve the Commission and its work. Their recommendations form the basis behind the drafting of the Plan, whose goals, objectives, and activities comply with an operating philosophy, statutory requirements, and an appreciation for realistic expectations regarding available resources.

Philosophy and Direction

The Commission arrived almost by accident at a central conclusion during the information gathering phase of the planning process. In retrospect, though the conclusion seems obvious, it had hidden in plain sight.

As with any organization predicated on providing services, the Commission stood to gain the greatest insights by soliciting views from those who received the services. Realizing the Maine Arts Commission wished to change for the sake of its own livelihood and vitality, artists, administrators, legislators, members of the general public - people who could comment cogently on the work of the Commission and upon their own aspirations - stepped forward to offer their views.

The predominant majority of those who sought to help the Commission spoke of a need and desire for the Commission to address its role from a contemporary perspective, looking forward more than backward progressing more than trying to remain in place. Over time, the accumulation of information and opinions led to a distinct realization. To continue its own life and to contribute the most to the lives of others with the resources at its disposal, the Maine Arts Commission needed to acknowledge two points: one, the artist is indispensable to the Commission's purpose; and, two, the Commission's priority must be to the living artist.

The mission statement speaks to this issue:

"The Maine Arts Commission recognizes the dynamic relationship among artists, presenters, and audiences, and supports the essential role of the artist."

The Commission appreciates that its work goes beyond providing support - either through services or funding, because support by definition is a commodity, something subject to exchange between a provider and consumer. The Commission believes it has a more active role, one that asserts a standing within and a responsibility toward the greater Maine

community and with the larger world. the mission statement says:

"The Maine Arts Commission provides leadership in developing quality in the arts. The Commission supports art that both affirms and challenges our culturally diverse communities."

The articulation of a mission statement did not occur overnight, nor did it arise from a vacuum. The process to arrive at an agreement of the essence of the Commission's existence was intense, inclusive, and represents the best collective wisdom available. The Commission believes its mission statement is a sensible and assertive philosophy that positions the Commission to meet today's challenges and anticipate those of tomorrow.

From its stated mission, the Commission identifies goals and objectives relating directly to the operating philosophy. The Commission seeks first "to provide services and financial resources to artists, arts organizations, and local communities, including their schools."

Second, the Commission articulates its responsibility "to advocate for greater public and private support for the arts." From the acceptance of these two inclusive and major goals, every Agency activity during the time of the Long Range Plan is consequently dedicated to achieving those goals.

Operations

Field research regarding the Agency's internal work, and a grasp of the external realities facing the Commission, led to a finding that the Agency needed to clarify its function by doing fewer things, but doing them better. The Plan addresses this by reducing grant categories, simplifying the application process, and replacing "entitlement" funding with a competitive grant program for organizations, artists, and educational projects.

Arts organizations understandably and appropriately asked for Commission assistance to help secure their financial and artistic futures. The Commission responds to the request by proposing to create an advancement program focussed on financial health, by researching private funding for the arts, and by assisting organizations and artists to obtain private funding in cooperation with - not competition with - the Commission.

The Commission addresses the concern for the artistic health of the field by seeking to provide more local responsibility and local assistance to artists

and organizations. The Plan establishes regional arts sites to enable communities to conduct their own cultural assessments, to assist those communities with cultural planning, to work toward meeting agreed-upon artistic standards, and to empower communities with decision-making in such programs as Maine Touring Artists.

Just as the Commission proposes to collaborate with communities, it seeks to expand the public art program and enhance the cooperative relationships within and outside Maine government. The Commission also aims to collaborate with non-arts organizations in promoting programming and in securing more public and private funding.

Participants in the planning process repeatedly identified a desire to know more about Agency news and arts issues, to know it more quickly, and to share what they were experiencing. The Commission concurred. Included in the Plan is an information program to meet the stated needs of the field. Further, the Commission intends to continue its leadership efforts relating to arts issues and trends on the regional and national levels.

The Commission accepts that peer review is a required component to decision-making on arts support and moves to improve the review mechanism. The Plan seeks to simplify grant-making, assure fairness, and to identify and develop a large pool of qualified artists and arts administrators to serve as needed on a reduced number of multi-disciplinary panels and discipline-specific juries.

The Commission received suggestions and strong encouragement to increase and improve advocacy for the arts. The Commission believes each facet of an effective advocacy program is worth pursuing and well within the Commission's rights and responsibilities to lead in speaking for and acting upon the arts, and in assisting those who have oversight responsibility for the Agency at the federal and state level. Further, the Commission was gratified to learn of the willingness of artists and organizations to assist. The Plan proposes improving communications tools and procedures, forming closer working relationships with statewide groups, and assertively promoting the positions and programs of the Commission and the arts in Maine.

Understanding the pressures influencing artists and arts organizations, the Commission believes collaborative efforts offer strong and attractive opportunities for increased arts activity and support during the life of the Plan. The approach adopted in the Plan proposes a multi-year process to initiate, negotiate, and implement prospective collaborations.

History

Worthy long range plans project an organization's intended operation. The plans themselves arise from arduous processes involving all those associated with an organization. So it is here the Commission assayed the relevant political, economic, and cultural landscapes, and discerned challenges vital to the Commission's existence.

With the national and state economies ailing and prospects discouraging for their short-term improvement, relying on any long-term prognoses was considered questionable. The influence of the economy and the political environment pervaded the cultural field, resulting in unrest, uncertainty, and discomfort felt by artists, administrators, staffs, and boards of organizations in every area of the state.

Rather than lay low, waiting for better times and harmonious environments to return, the Commission concluded there would be no return, at least not to life as the Commission and Agency had known it. The Commission believed the Agency would be best served if it took a thorough and hard look at itself - top to bottom, inside and out, and reconstituted itself for a new reality, one that would not necessarily adhere to or abide old ways.

The Commission initiated its long range planning process in early 1992 to evaluate the entire Commission operation and to recommend how to meet its responsibilities better. The bulk of the work was done throughout fiscal year 1993, with the adoption of the plan in March of that year. It gathered information to identify problem areas and to challenge everyone involved to devise ways for the Commission to perform better.

The research disclosed that the Commission had primarily been guided from the intent expressed in the Agency's 1965 enabling legislation. The law described the Commission's duties, in part, as follows: "...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 to encourage and assist freedom of artistic expression essential for the well-being of the arts...and to make recommendations concerning appropriate methods of encouraging participation in and appreciation of (artistic and cultural activities) to meet the legitimate needs and aspirations of persons in all parts of the State...."

Other provisions in the legislation related to administrative housekeeping on such things as entering into contracts to further the aims of the Commission; accepting gifts, contributions and bequests; and receiving assistance from other

State agencies, departments and the like. The Commission was also designated "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."

From its inception, the Commission had enjoyed somewhat steady growth, and worked with the relatively unchallenged support of the legislative and executive branches of Maine government. Sundry goals and objectives adopted in the late 1970's and then modified during the 1980's related to the start-up legislation, but only insofar as the Commission's business was business-as-usual.

The seeming prosperity of the 1980's gave way to a sharp economic downturn and an attitudinal change affecting the Agency's operations and existence. The onset of harsh realities caught governments and many organizations overextended and ill-prepared to deal effectively with budget shortfalls. Programs throughout government were challenged to justify themselves.

For the Commission, the time had come to address the evolution of the arts and the encompassing climate for arts support. The need for a plan emerged as a top priority to resolve questions and to reorient the Commission to doing its job well. The Commission agreed the plan must involve as many Agency constituents as possible and must be grounded in an operating concept, a mission statement, that related to the enabling legislation.

The discovery process determined what those closest to the Commission thought they were doing and how they perceived their roles. Because the staff holds the day-to-day responsibility to administer programs and provide services, their perceptions provided a meaningful starting point. Staff's contributions were influenced by several factors, such as the near constant attention to budget reconfigurations. Recurring downward revisions of available money to meet program, service, and administrative needs produced an uncomfortable stress in all State agencies, the Arts Commission included.

The appointed Commission, the Agency's policy-making body, had not often involved themselves to the degree now asked. Such involvement was seldom if ever required. Thus, as economic and political climates soured, no apparatus was readily in place to utilize the Commission members' skills and interests.

Staff reductions during this period also created stress upon those who remained, especially in management, to carry the load. Although management may have felt isolated and nearly overwhelmed, field research yielded a finding that the constituents had little realization of the workplace environment. A

corollary to that finding was a devalued sense of importance accorded to funding and staff cuts. Absent a usable apparatus to present a more realistic picture, the resulting tendency was to view the Agency's work as a continuum.

Constituent criticism thus carried with it the underlying perspective that the Commission existed before problems surfaced and exists after they seem to have subsided, therefore what changes eventuate can proceed by slow evolution and transition rather than occur dramatically.

Despite the external environment, the Commission within this period of unrest took pride in its strongly positive reputation at the regional and national levels for program service, competence, and insight. When much of its workaday world was in jeopardy, the Agency continued to be competitively recognized and awarded grant monies. Although this offered solace in one respect, it placed greater demands upon an already burdened and understaffed Agency. Additional recognition brought concomitant increased expectations to validate the faith and confidence the awards implied.

With the myriad issues at hand and the challenging pace at which adjustments, projections, and accommodations needed to take place, the atmosphere appeared inconducive to planning for the long term - a consideration all the more poignant with the existence of the Agency in doubt. Nevertheless, the planning proceeded with an eye toward resolving where possible the question of support and reconstituting the Agency to maximize support and use it effectively.

The planning process proved valuable to Commission members, staff, management, and the field by bringing into focus issues and influences that demanded attention. The resulting Plan accounts for the present and simultaneously proposes a Maine Arts Commission well-positioned for the future.

Statistically, the Maine Arts Commission received 433 grant applications during fiscal year 1993 and awarded \$838,039 to 377 of these applicants. A total of 1,254,433 individuals were benefited by these grants. \$17,017,755 in local matching funds were generated by the Maine Arts Commission's grants.



Maine Historic Preservation Commission

Established by the 105th Legislature in 1971, the Maine Historic Preservation Commission administers the National Historic Preservation Act of 1966. This program comprises a number of components.

Each year the Commission staff reviews approximately 1,000 proposed construction projects funded or licensed by the federal or state governments. Every project is assessed from the perspectives of prehistoric archaeology, historic archaeology, architectural history, and history to determine whether significant cultural resources may be impacted.

On a quarterly basis the Commission nominates archaeological sites, buildings, and districts to the National Register of Historic Places. During FY 93, for the first time, Maine's listing of entries in the National Register passed the 1,000 mark and now stands at 1,027.

Staff architectural historians assist developers to properly rehabilitate depreciable buildings listed in the National Register. Generated by federal tax incentives, this program over the past dozen years has involved nearly 300 projects totalling well over \$150 million.

One of the most fundamental program areas is survey. On both an in-house basis and through grants to other agencies and institutions, the Commission each year adds essential new data to its prehistoric archaeological, historic archaeological, and architectural inventories. Current projects include prehistoric archaeology in the Fryeburg area, on the Sebasticook River, and in Kennebunk and Topsham. Historic archaeological surveys are being conducted on the upper and lower Kennebec River, along the Damariscotta River, in the Bristol area, and in York. Architectural surveys are studying Eliot, Cumberland County, Hampden, Lewiston, Saco, and designed landscapes statewide.

The planning program area involves not only the continuing development of internal documents to guide the staff in determining long-term priorities, but also assisting municipalities which are preparing comprehensive plans to address the protection of historic and archaeological resources on the local level.

The staff also assists municipalities that wish to become designated as **Certified Local Governments** by the Department of the Interior. These cities and towns have adopted local preservation ordinances, which qualify them to receive a minimum of ten percent of the Commission's annual federal apportionment for survey and planning activities. There are presently seven C L G's in Maine.

The development program area covers matching grants to restore properties listed in the National Register. From 1971 to 1983 and 1988 to 1990 the Commission awarded \$3.25 million in such federal grants, while from 1986 to 1989 \$2 million in equivalent state grants were made available. To protect the public investment in restored buildings and sites, the Commission holds easements to ensure public access and to preclude inappropriate subsequent changes.

Finally, public education has always been a high priority for the Commission. This includes staff lectures, workshops, conferences, and publications. Among the many publications on both archaeology and architectural history, the tenth volume of the Occasional Publications in Maine Archaeology is expected to be released late in 1993.

Despite the restraints of the state economy and the resulting impact on state government, the Commission pursues its program areas as vigorously as ever. There are, however, two pressing needs which remain unfulfilled: the present lack of state or federal funds for restoration grants and the inadequate level of funding for surveys. The latter concern means that the Maine Shipwreck survey continues to be unfunded. Thus, the identification, study, and protection of this largely unknown maritime resource remains in the future.



Maine State Library

The purpose of the Maine State Library is to lead in efforts that will provide, broaden and improve access to educational and informational materials regardless of location or residency of individual citizens. The focus of the State Library includes three primary functions:

ADMINISTRATION: Provides leadership for the development of library services in Maine; coordinates the work of all staff; prepares and supports necessary legislative action concerning libraries; and provides all necessary fiscal information.

LIBRARY DEVELOPMENT: Provides leadership and support for library development in all types of libraries throughout the state; encourages and facilitates cooperation among all types of libraries; provides direct assistance to school and public libraries through consultant services, workshops, publications, research information, and program evaluation and guidance; administers state and federal funds; and provides services to meet educational and information needs for all Maine citizens.

READER AND INFORMATION SERVICES: Provides the delivery of quality information, reference and loan services to state agency personnel and, by law, the general public. As a public research library, the collection supports the special needs of libraries throughout the state.

FY 1993 was another anxious year for the Library. It was also a rewarding year. The Library was forced to make additional budget cuts throughout all program areas. A total of 17 positions have been lost since 1990 from 65 positions in 1990 to 48 in 1993.

A significant and far-reaching casualty of the budget process was the elimination of per capita state aid for local public libraries. This was a difficult decision and made only after considering the advice and priorities of the state's library community. There was also a major reduction in MaineCat, the computer access to information among 250 libraries. An on-going concern has been the lack of funds for the Maine State Library book budget. Once again, no General Fund resources were available for this vital responsibility. It was only after strong lobbying from the library community and library users throughout Maine that modest funding was provided by the Legislature for FY 1994 and 1995. The book budget, however, remains inadequate and totally below standard. The grant program for restoring and preserving historically significant local and state material continues to be unfunded. This matching grant program provided critical support for many projects which saved material which had deteriorated to such condition so as to be unusable. Libraries and local historical societies were able to microfilm

fragile documents, restore maps and photographs, and to purchase archival materials to conserve/preserve unique historical documents.

On a more positive note, the Maine State Library staff and many representatives from all types of libraries statewide are aggressively exploring just how and when Maine citizens can access more knowledge via technology. Computerized access to the vast resources of libraries around the world is now possible. Without basic access to electronic information, Maine residents will not have the resources they need to achieve their personal and economic potential. The challenge for Maine is to provide the financial support to bring to every citizen the tremendous information sources now electronically available.

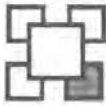
One project was the submission of a major grant proposal to the U.S. Department of Education. The project, prepared by the University of Maine System Libraries and the Maine State Library, is *The Maine Info Link: Statewide Access to Information Resources*. The goal is to "...equalize the opportunities for access and open up the information resources of the state and the world to all Maine libraries..." Also in the planning stage is the development of a Statewide Information Network. The purpose is to create a comprehensive Maine electronic services gateway to promote and develop an information consortium and gateway to state and private electronic services. The goal is to provide a statewide information network useful and accessible to every Maine citizen.

The keen interest in learning how technology can help library users was clearly demonstrated by the enthusiasm of over 250 participants at a joint meeting of the three Maine Regional Library System district councils. The meeting included an overview of what information systems are available, followed by a series of workshops: *Internet - Cost, Access, and Library Applications*; *Choices - Selecting a System*; and *The New Me - Impact on the Role of the Librarian*.

Throughout 1993 many key issues facing Maine libraries have been reviewed in depth by the Maine Library Commission and the three district councils. Over 200 participants are working together to establish goals to meet the needs of present and future library users. Topics include access, funding, technology, cooperation, marketing, intellectual freedom, staff education and networking. The input from the sessions will be used to prepare a statewide strategic planning document for Maine library services.

STATISTICAL MEASURES:

- * 76,000 items were circulated to library users statewide; over 83,000 items were used by patrons in the library
- * Over 23,000 subject requests were processed
- * 23,899 requests for books and periodical articles were processed through the inter-library loan system
- * 1,000 computer-based citations were provided
- * 53,969 sets of catalog cards were provided to 170 public libraries
- * 128,000 talking books were circulated to over 3,200 visually impaired readers
- * 50,000 books-by-mail items were mailed to 11,352 users throughout rural Maine
- * 59,000 large-print books were circulated to over 110 public libraries and 448 individuals
- * 12,000 film/video programs use the State Library collection, serving over 200,000 viewers
- * Over 8,400 items were circulated from video packets
- * Maine's Regional Library System provided over 55,000 inter-library loan items - one of the country's highest per capita rates
- * Library consultant services were provided for 500 Regional Library System members
- * 20,000 educational videotape programs were distributed to schools
- * 200 schools were visited for consultation and workshops
- * The Information Exchange processed 2,000 computer-based searches to help locate resources for solving classroom instruction problems
- * Over 100 school tours were conducted, benefiting more than 3,500 Maine students



Maine State Museum

The Maine State Museum accomplished a great deal during Fiscal Year 1993 and established a broader base of support for future projects and programs.

MISSION: To promote a better understanding of Maine history. A statement was recently drafted to express this complex responsibility:

"The Mission of the Maine State Museum is to collect, preserve and research objects of Maine's natural and cultural history and to interpret those collections in a responsible manner through educational programs, publications, exhibitions and outreach."

HISTORY: The only Museum to deal with Maine's full history, this is a complex research, collection care, and educational institution. Tracing its roots back to 1837, the modern Museum was initiated in 1966 to "...further the cultural and educational interests of the People of the State, to present through the use of its collections and activities the proud heritage and unique historical background, and to preserve and exhibit the environmental and cultural richness of the State..."

Subsequent legislation has enhanced this purpose to specifically include historic portraits, furnishings and other artifacts in the State House and Blaine House and has made the Museum responsible for the historic shipwrecks and significant artifacts under waters controlled by the state. The Museum's role in promoting professional cooperation and development within the state's network of museums, historical societies, and research organizations was emphasized most recently in legislation establishing the Cultural Affairs Council.

FUNCTIONS: Museum activities have been organized under three functional divisions. All three are mutually supportive and all are strengthened by volunteer participation:

Administration and Education: Provides leadership to enhance institutional effectiveness and to encourage professional cooperation within the state's network of historical organizations. Develops and presents educational services to school groups and museum visitors. Safety and security of visitors as well as protection of exhibited artifacts is ensured.

Exhibit Design and Preparation: Plans, designs, prepares and maintains Museum exhibits. Designs and constructs special items needed for the handling and storage of artifacts.

Research and Collections: Provides acquisition, management, conservation, interpretation and explanation of natural historic, prehistoric, and historic collections. This work leads to exhibits, publications, lectures and loans to other institutions.

FISCAL YEAR 1993: The Museum continued to implement a complex survival and repositioning strategy in FY93:

- ★ Minimize the inevitable damage of severe budget reductions
- ★ Nurture the new Friends group and Membership Program to broaden the support base
- ★ Promote statewide awareness and involvement to attract visitors and volunteer support

Reduction of General Fund support caused staff reductions in all divisions. A total of 11 1/2 positions have been lost since 1990, a 36% reduction from 32 to 20 1/2 positions. General Fund "All Other" monies were also cut further bringing the total reduction since 1990 to 68%. The largest portion of this came from exhibit construction, publication, and artifact acquisition accounts.

The full schedule of seven day-per-week gallery open hours was maintained (except for mandated state shutdown days) in spite of the loss of people, unpaid furlough days and other reductions. This determination to serve the public has naturally required a shift of resources from other necessities.

Short term efforts to minimize other budget damage included a gradual upgrade of the volunteer program. Assistance from other state agencies has also helped stretch Museum capability where appropriate.

FY93 was the first full year of operation for the non-profit organization Friends of the Maine State Museum, Inc. and for the Museum's Membership Program. Both of these efforts grew from plans initiated the year before by the Museum Commission and their development consultant. The Friends employed one person in FY93. By the year's end 30 volunteers had actively participated in projects initiated by the Friends in support of Museum goals. The Museum contracted with the Friends to administer its Membership Program under which dues collected were used to publish the quarterly newsletter **Broadside**, and provide other member services. The Friends fundraising activities have included "Save Maine's Colors", an effort to increase awareness and raise money to properly preserve and display the state's flag collection. The first annual "Made in Maine Auction" obtained donations of contemporary manufactured goods, agricultural products, art, crafts, and services for sale in an event which demonstrated the link between Maine's traditions and today's economy.

These new efforts can never replace General Fund support but should, in

time, be able to fund special exhibits, publications and public programs otherwise beyond the capacity of State budgets.

Greater attention to public relations by the Museum and new projects of the Friends have begun the multi-year effort to assure that residents throughout the state are aware of Museum exhibits, collections, and educational programs. Continued professional outreach through strong support of the Maine Association of Museums and artifact loans to other museums have also broadened this awareness as has Friends participation in Kennebec Valley Chamber of Commerce activities.

ACCOMPLISHMENTS: The following programmatic summary is provided to detail some specific accomplishments in FY93:

Education: The Maine State Museum continued its central program of exhibiting and interpreting its collections to school aged visitors and the general public in FY93. Two new gallery programs were researched and introduced this year. One is "Relief Rubbings" examining Native American petroglyphs and the second is "Textile Production in Maine" which uses Museum exhibits to demonstrate the evolution of cloth manufacture from family activity to specialized industry. Programs were assessed for compliance with federal **Americans with Disabilities Act** guidelines. Upgrades were planned. Through Friends of the Maine State Museum an "Insiders Tour" was held to acquaint supporters with the behind-the-scenes work of Museum volunteers and staff members. A winter lecture series was also initiated with historic topics for four tuesday night audiences.

Exhibitions: Changing exhibits and special shows introduce new people to the Museum, bring back people already familiar with the major permanent displays, and provide everyone a chance to see recently acquired artifacts. In FY93 a revival of the Museum's changing exhibit area **Curator's Choice** was designed to accommodate an ongoing series of 6 to 9 month displays to include recent donations, special themes, and sometimes an advance look at the plans for major future exhibitions. The first display prepared was called simply **Recent Acquisitions**. A long term exhibit on **Maine Inventors** was completed and a temporary display of **Ice Age Mammoth** remains was prepared in a specially outfitted climate controlled glass case. A small display of photographs from the 1988 Museum show **Picture This** was hung in the Governor's reception area adjoining the State House Hall of Flags. The addition of a Macintosh graphic arts computer system greatly increased the Museum's in-house capability to produce art and text for exhibits, publications, and public awareness.

Collections: The Museum acquired over 3,400 objects during FY93, the majority of which were donations from Maine citizens. Examples of special acquisitions include: Remains of the only ice age land mammal ever found in Maine, a Mammoth over 10,000 years old. These remains recovered from Scarborough in September, 1992 include two teeth, fragments of skull, ivory, and ribs. Ongoing collection activity has secured a variety of historic artifacts including a base marching drum used by the Camden Brass Band around 1900, an Edison phonograph in excellent condition used by a stone cutter's family on Long Island in Blue Hill Bay, and an early nineteenth century iron-covered wooden safe used by John Ruggles of Thomaston. Ruggles was Speaker of the Maine House, a federal judge and a United States Senator from 1834 to 1841. An 1895 steam car built by the Walker brothers of Bridgton, long on loan to the Museum, has been added to the permanent collection. The St. Denis Catholic Church in North Whitefield donated an elegant little pipe organ made around 1856. A bequest for the purchase of Maine related glass was also received from the estate of a long-time museum supporter.

Conservation: A grant was obtained from the Institute of Museum Services to fund a conservation survey of the Museum's collections and storage facilities. Survey recommendations will guide future work in this field. Improvements to environmental controls in the Central Storage Facility have already been accomplished and, through a \$10,000 donation from a Maine based foundation, a custom built cabinet has been installed to hold the extremely fragile flag collection. A wall was constructed to separate delicate archival material and rare books from Resource Room secondary sources. Storage facilities for Natural History specimens were also improved by wall and shelf construction.

Publications: Scholarly and photographic work continued on the archaeology book 12,000 Years in Maine, companion to the exhibit of the same name. When published in 1994 this will be the Museum's first major book since 1983.

Professional Outreach: The Cultural Resources Information Center, a joint project of the Museum, Maine State Archives, and Maine Association of Museums, completed its first full year in FY93 successfully providing a network of advice and professional support to Maine museums, libraries, archives, and other collecting institutions. Loans of Museum artifacts to other appropriate institutions continued throughout the year. The federal Native American Graves Protection and Repatriation Act was addressed through sponsorship of a meeting of Tribal representatives, state, federal, and private museum officials. A dialogue was established which should continue throughout the important multi-year discussions involving human remains and cultural artifacts.

STATISTICAL MEASURES:

- * 73,404 people visited the Museum exhibit galleries
(Fees of \$65,554.49 were provided to the State's General Fund.)
- * 1,250 educational programs were presented to visiting groups.
- * 1,700 requests for historical information were filled by telephone and letter.
- * 98 collections of over 3,400 objects were acquired.
- * Artifacts were on loan to 41 other institutions.
- * 1,242 individual and family memberships were issued to museum supporters.
- * Over 3,782 hours of volunteer time was donated in support of all Museum goals.
- * 24 staff lectures were presented to community groups.

FUTURE PLANS: Commission-staff working groups were established in FY93 which will address short term problems, tie into state government's Total Quality Management program, and establish a foundation for long range planning. Needs of the Museum audience will be assessed and addressed. More secure storage is under study for large artifacts such as boats and wheeled vehicles.

The most significant unmet programmatic need, a responsibility shared with the Maine Historic Preservation Commission, continues to be the Maine Shipwreck Survey. Presenting a tremendous challenge in the current budgetary environment, this survey is the vital first step in protecting a valuable state resource increasingly at risk due to growth in sport and commercial diving.

The Museum remains committed to achieving all mandated goals and directives. Collections will be researched and cared for; exhibitions tended, expanded and improved; new acquisitions sought; and the public served to the utmost of the Museum's capabilities in accordance with the high standards that have made the Maine State Museum an institution of national and international prominence.

**FINANCIAL REPORT
FOR FISCAL YEAR 1993**

The Maine State Cultural Affairs Council has no separate budget and relies upon the resources of the four agencies for staff support and all activities.

	Arts Commission	Historic Preservation Commission	State Library	State Museum
Receipts				
Federal Funds	\$ 794,909	\$ 427,040	\$ 834,455	\$ —0—
Special Revenue	<u>17,580</u>	<u>179,304</u>	<u>21,277</u>	<u>162,183</u>
Total Receipts	\$ <u>812,489</u>	\$ <u>606,344</u>	\$ <u>855,732</u>	\$ <u>162,183</u>
Expenditures				
General Fund	\$ 568,619	\$ 258,712	\$ 2,518,749	\$ 1,173,588
Federal Fund	771,741	444,503	782,895	—0—
Special Revenue	<u>17,500</u>	<u>160,145</u>	<u>10,279</u>	<u>152,904</u>
Total Expenditures	\$ <u>1,357,860</u>	\$ <u>863,360</u>	\$ <u>3,311,923</u>	\$ <u>1,326,492</u>
Number of Positions				
General Fund	8	4	50	19 ^{1/2}
Federal	2	5	8	0
Other	<u>0</u>	<u>9^{1/2}</u>	<u>0</u>	<u>1</u>
Total Positions	<u>10</u>	<u>18^{1/2}</u>	<u>58</u>	<u>20^{1/2}</u>

SUMMARY OF FOUR CULTURAL AGENCIES

Receipts	
Federal Funds	\$ 2,056,404
Special Revenues	<u>380,344</u>
Total Receipts	\$ 2,436,748
Expenditures	
General Fund	\$ 4,519,668
Federal Fund	1,999,139
Special Revenue	<u>340,828</u>
Total Expenditures	\$ 6,859,635

LEADERSHIP

MAINE STATE CULTURAL AFFAIRS COUNCIL, June 1993

Elaine M. Albright, Acting Chair & Vice Chair, Maine Library Commission *

Peter Plumb, Chair, Maine Arts Commission

Nancy Masterton, Vice Chair, Maine Arts Commission

Richard Will, Chair, Maine Historic Preservation Commission

Malcolm Collins, Vice Chair, Maine Historic Preservation Commission

Nann Blaine Hilyard, Chair, Maine Library Commission

C. Lila Segal, Chair, Maine State Museum Commission

Elsie Viles, Vice Chair, Maine State Museum Commission

NONVOTING MEMBER:

Andrea C. Murphy, Special Assistant to the Governor

NONVOTING EX OFFICIO MEMBERS:

Alden C. Wilson, Executive Director, Maine Arts Commission

Earle G. Shettleworth, Jr., Director, Maine Historic Preservation Commission

J. Gary Nichols, State Librarian, Maine State Library

Joseph R. Phillips, Director, Maine State Museum

* Council Chair Lai-Kent Orenduff was in Bulgaria for the year.

MAINE ARTS COMMISSION, June 1993

Peter Plumb, Chair, Portland
Nancy Masterton, Vice-Chair, Caribou
Katherine M. Bell, Northeast Harbor
Rebecca Brown, Walpole
Jill R. Fenton, Oakland
Marvin Garner, Lincolnville
David M. Ladderbush, Lewiston
Janine M. Manning, So. Portland
Jean Ginn Marvin, Cape Elizabeth
Phyllis O'Neil, Portland
Lai-Kent Orenduff, Farmington
Ronald H. Pearson, Deer Isle
Marion K. Stocking, Ellsworth
Carl B. Straub, Lewiston
Marian Vafiades, Hampden

Alden C. Wilson, Executive Director

MAINE HISTORIC PRESERVATION COMMISSION, June 1993

Dr. Richard Will, Chair and Prehistoric Archaeological Member, Ellsworth

Malcolm Collins, Vice-Chair and Architect Member, South Freeport

Leah Benway, Moody

Dr. Joyce Bibber, Gorham

Margaret Chapman, Woolwich

Paul Dillaway, Sr., Waldoboro

Dr. Alaric Faulkner, Historic Archaeologist Member, Winterport

Dr. Stanley Howe, Historian Member, Bethel

Dr. Brooks Stoddard, Architectural Historian Member, Brunswick

Timothy Woodcock, Bangor

Herbert Hartman, Ex Officio Member, Department of Conservation

Paul Minor, Ex Officio Member, Department of Transportation

Earle G. Shettleworth, Jr., Director

MAINE LIBRARY COMMISSION, June 1993

Nann Blaine Hilyard, Chair, Auburn

Linda Lord, Vice Chair, Brooks

Tony Ackerman, Windham

Elaine Albright, Orono

Debbie Chandler, Westbrook

Judith Curtis, Milbridge

Andrew Golub, Biddeford

Richard Gould, Lisbon Falls

Sue Jagels, Winterport

Nancy Joyce, Gardiner

Sally MacAuslan, Bridgton

Jean Pernice, Winslow

Carolyn Watkins, Westbrook

Don Wismer, Kents Hill

Robert Woodward, Bangor

Sheldon Kaye, Ex Officio, Portland

Barbara Rice, Ex Officio, Bangor

J. Gary Nichols, State Librarian

MAINE STATE MUSEUM COMMISSION, June 1993

C. Lila Segal, Chair, Winthrop

Elsie Viles, Vice-Chair, Augusta

David R. Ault, Wayne

Richard N. Berry, Portland

Gail Rae Carter, Portland

Muriel M. Flagg DeShon, Perry

Bonnie H. Ekelund, Cape Elizabeth

Gordon H. Falt, Woolwich

Linda Frinsko, Gorham

Allerton H. Hawkes, Westbrook

Kenneth E. Jewett, Belfast

Minna Pachowsky, Waterville

Frank A. Peltier, Houlton

Elaine M. Peverly, Kittery

Esther L. Shaw, Gardiner

Joseph R. Phillips, Director

Notes



