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## Maine Arts & Culture, 1960-2010

Alden C. Wilson

Thank you very much, Dick, for asking me to speak to the arts and culture as part of the Changing Maine Lecture Series. While this lecture is primarily about the arts, I hope in its course to show the links among all cultural sectors: libraries, historic preservation of our architectural heritage, history, museums, and archival concerns and the legacy of the humanities.

This evening, we will consider the growth of the arts in Maine over the past 40 years, as well as the challenges faced by the arts and cultural community. We will look at this growth in terms of the roles played by artists, arts and cultural institutions, and the public sector. Second, we will look at the emergence of what is today known as the Creative Economy, and how Maine is providing leadership in forwarding a new agenda. Finally, I will leave some recommendations for how Maine's cultural life may play a greater role in shaping the state's future in this first decade of the 21st century, as we enter into what I believe is a new beginning for cultural affairs in Maine.

### **HISTORY AND BACKGROUND**

Let me begin with consideration of Maine's rich cultural history. Maine is a state of artists and craftspeople and the institutions that support them. It has always been this way, and it is a part of our heritage and our abiding sense of place. Our indigenous people of the Abenaki created useful items of hand manufacture for clothing, industry, hunting and fishing that are now treasured as objects of great beauty. The state's Native American basket-making tradition, for example, prospers to this day in large part thanks to the Maine Indian Basket Makers Alliance that encourages not only the continuity of the

tradition, but also develops marketing strategies to bring more attention to Maine's rich native traditions, similar to what has been done in both the American Southwest and Northwest.

Following the European settlement, the first new arrivals' arts and cultural expressions were created early-on. Maine's first theater opened in Portland in 1794. Sally Wood, of York, wrote Maine's first novel in 1800. In the performing arts, the Handel Society of Maine was founded in Hallowell in 1815, becoming the then-District of Maine's first district-wide cultural organization. That same year, the Maine Charitable Mechanic Association was founded by craftsmen, and the organization began the new state's first arts, craft, and invention exhibitions in 1826. The Maine Historical Society was founded in 1822 and the Portland Society of Art – later to become two organizations, The Portland Museum of Art and the Maine College of Art – was established in 1883.<sup>1</sup>

Until the last 20 or 30 years, Maine's artistic life may be best known by the artists whose work relates directly to the landscape and the sea. We think of naturalist John James Audubon who came to Maine in the first half of the 19<sup>th</sup> Century; or of Thomas Cole, whose dramatic landscapes helped to attract to Bar Harbor, the "rusticators," Maine's first tourist trade. It would be difficult to think of Maine's mark in the world without John Marin, Andrew Wyeth, Berenice Abbott, Fairfield Porter, Louise Nevelson, or Edna St. Vincent Millay, the latter of whom won the Pulitzer Prize in 1923.

In 1960, Maine had several college museums with important collections, a few summer theaters, and two-year round, if not yet professional, symphony orchestras; but not one year-round commercial art gallery or year-round community arts council.<sup>2</sup> In an organizational sense, Maine was best known nationally for its superb summer arts institutions, training schools and places to experiment with new art that attracted then, and attract now, the best faculties and students in the arts. In the visual arts, the faculty and students of Skowhegan School of Painting and Sculpture, founded in 1946, truly reads as a who's-who of movers and shakers in the visual arts at a time when America was leading the world in contemporary painting and sculpture. Likewise, Haystack

Mountain School of Crafts, founded in Montville in 1950 as an offshoot of the 20s and 30s hand-crafts revival movement, relocated to a new campus on Deer Isle and quickly became a leader in the nascent movement of craft as art.

These summer-based institutions in all artistic disciplines have had much to do with the changing image and nature of the artist community in Maine, from the image of the summer artist “from away” to a year-round community of artists comprised of those who chose to stay here and those who have settled here. Consider the case of one internationally prominent example, Robert Indiana, one of the creators of the Pop Art movement, who’s “LOVE” with tilted “O” is one of the best known symbols in American art. Robert Indiana came to Maine by train in the 1950s, to attend Skowhegan School of Painting and Sculpture. In a recent ceremony at the State House, where Indiana’s works were exhibited in both the Governor’s and Legislative galleries, Governor John Baldacci introduced Indiana and celebrated Indiana’s many productive years in Maine. Indiana has been based in Maine on Vinalhaven Island for over 25 years, a longer term period, he states, than in his native Indiana or New York City. He is, no doubt, one of the state’s best known, year-round resident painters and sculptors. As Christine Vincent, President of Maine College of Art, states, “In terms of its present day artistic legacy, Maine has few equals... It stands with the Hudson Valley, Santa Fe, and Northern California as a place where artists have been inspired. Is there a state in the nation whose identity has been more defined in the eyes of the world by artists than Maine?”<sup>3</sup>

In the 1970s, Maine’s arts and cultural scene became more community-based and visible throughout the state. This growth came rapidly. The Portland Symphony Orchestra that had professionalized in the early 60s became one of the state’s largest cultural institutions. Consider the following and enduring sampling of institutions that emerged during this period: the Shakespearean Theater at Monmouth, in 1971; Maine’s first local government-sanctioned community arts council, L/A Arts in Lewiston-Auburn, in 1973; and the year round Profile Theater Company, now Portland Stage Company, in 1975.

Moreover, both the newer and older organizations became more professional in terms of the quality of their artistic endeavors and their businesses practices.

There also developed the beginning of *communities of interest* within arts and cultural disciplines. The Maine Alliance for Arts Education was founded in 1973, to provide an advocacy voice for statewide arts education. Similarly, to serve growing numbers of artists and their needs to communicate among themselves and with the public, the Maine Writers and Publishers Alliance was created in 1975; and the Maine Crafts Association, in 1983. Since the 1970s, cultural organizations have sprung up in *all* parts of the state and not only in the expected locations such as in southern Maine, Portland, Bangor and the mid-coast but also in many other communities such as Eastport, the St. John Valley, Dover- Foxcroft, Norway-South Paris, Gardiner, Lewiston and Waterville. A study of Maine's nonprofit cultural organizations conducted by the New England Foundation for the Arts for the year 2000 shows that the nonprofit creative sector comprised some 1,284 organizations, provided 4,056 fulltime-equivalent jobs, and had attendance at events of well over 4 million people, 4 times the state's population. These institutions also enjoyed the leadership and hard work of over 18,000 volunteers.<sup>4</sup>

Much of this growth was concurrent with and stimulated by a President Lyndon B. Johnson's Great Society Program, the creation of the National Foundation for the Arts and Humanities in 1966. A vital provision of the law set aside funds for the states to create their *own* governmental state arts agencies; and, ultimately, a percentage of the total congressional appropriation for the National Endowment for the Arts would be allocated by formula directly to these state arts agencies. In 1964, only nine states had state arts agencies. Not surprisingly, by 1967, *all* states had a state arts agency functioning with some degree of effectiveness. Most states had enabling legislation, and over half had state appropriations.<sup>5</sup>

Maine's state arts agency, the Maine Arts Commission, was founded in 1965 with \$25,000 from the National Endowment for the Arts and \$10,000 from the state's General

Fund. As federal and state financial resources grew, the Maine Arts Commission first put its efforts into helping arts institutions. More recently, through a process called *Discovery Research*, the Maine Arts Commission has helped communities develop cultural inventories, strategies, and structures that serve to sustain a community's cultural development. This *Discovery Research* effort, now including over 60 percent of the state geographically, provides in-depth information about artists, arts organizations, and arts- and culturally-related businesses, as it provides greater communication and collaboration among these cultural interests. *Discovery Research* has become an important link to Maine's involvement with the developing Creative Economy since community cultural resources statewide have begun to be identified and inventoried.

While it would be inaccurate to claim that the public sector led private sector development in the arts and culture, it is also unlikely that the reach of cultural development in Maine would have taken place without state leadership, a statewide process, and subsequent public-private collaboration. Perhaps nowhere is this more evident than in the creation by the Legislature, in 1989, of the Cultural Affairs Council. Through subsequent legislation the Cultural Affairs Council has been expanded to include the public Maine Arts Commission, Maine Historic Preservation Commission, Maine State Library, Maine State Museum, and Maine State Archives; and two private, nonprofit groups, the Maine Humanities Council and the Maine Historical Society. The Cultural Affairs Council legislation maintained the independence of each agency's programs, many of which are federally mandated; centralized business and personnel functions; and made two simple requirements, namely, that the Council plan its programs together and present its budgets jointly. The legislation balances the need for specificity in cultural fields – the need to understand library science, how records and objects should be preserved, how historic buildings should be restored, literacy enhanced, and creativity promoted in contemporary life – with statewide leadership: the need to speak with one voice on cultural matters, and to make and maintain strong alliances.

The most visible example of what this alliance has achieved is the New Century Community Program. This program, created by the Legislature in 2000, provided, albeit on a one time basis, a total of \$4.2 million in funding for the Cultural Affairs Council to use in outreach grants and services to strengthen the state's cultural infrastructure. The Pew Charitable Trusts found Maine's collaborative, statewide service program to be of such value that it cited it as one of ten exemplary public policy initiatives in the country.<sup>6</sup>

This great growth of Maine's cultural resources and organizations has, indeed, been remarkable; but it has not come without attendant problems. Maine's scores of local historical societies are constantly challenged by adequate technical know-how and financial resources to care for the state's historical record. Public schools struggle to keep in place sequential arts education programs and other arts learning activities, even while studies show that studying and practicing the arts are not just helpful, but *essential* to learning. For example, a recent National Governor's Association publication, *The Impact of Arts Education on Workforce Preparation*, explains that "the arts can provide effective learning opportunities to the general student population, yielding increased academic performance, reduced absenteeism, and better skill building."<sup>7</sup>

Maine now has *scores* of year-round galleries; indeed, there are 40 of all types in Portland alone. However, it is still difficult for visual artists to make a living, unless the connections are made to sell their work outside Maine in the nation's arts centers and/or on the internet. The same issue applies to performing artists, many of whom need to have sophisticated booking arrangements beyond Maine in order to live here. Maine's nonprofit arts organizations, themselves, often exist in a precarious state, with slim annual budget margins and no significant cash reserves to fall back on in lean economic times.

A review of publicly accessible Internal Revenue Service form 990s tells us that, with some exceptions, Maine's arts institutions do not have large unrestricted endowments to

produce income for annual operations. While in nearly every case these organizations' revenues exceeded expenses for 2003, there still exists a pressing need for substantial annual giving and increasing unrestricted endowments for the state's arts organizations to prosper and grow, particularly since admissions and ticket sales account for only a part of arts institutions' annual operating costs. Finally, Maine's cultural resources, ubiquitous though they are, lack collective visibility. It is a supreme irony that that which provides so much of our sense of place often goes unnoticed, or is taken for granted.

Like most problems, Maine's cultural challenges could be alleviated by more money; but Maine is a state that has a high number per capita of nonprofit organizations and relatively low charitable giving. Indeed, based on 2003 itemized charitable deduction figures compiled by the Maine Philanthropy Center, Maine ranks 49<sup>th</sup> in charitable giving.<sup>8</sup> This is not to say that our population is not generous; individuals and our corporations, foundations and local businesses do give to the extent of their abilities. Moreover, a relative new comer, the remarkable, 20-year old Maine Community Foundation, has increased its assets exponentially to change our philanthropic paradigm and to serve Maine's pressing needs in all fields. Nevertheless, Maine has a limited resource base in both the public and private sectors. We are all familiar with state budget woes; and there are *no* Fortune 500 companies in Maine. Arts institutions often have to raise funds for annual operations from a population base of 50,000, whereas an arts institution of similar size in another state might draw on a population 20 times that size. We need to think creatively about how to build a stronger financial base for Maine cultural affairs, and about why public and private decision-makers will believe it is important to do so. This takes us to the Creative Economy.

## **THE CREATIVE ECONOMY**

It comes as no surprise that Maine's economy is changing from a manufacturing base to a service economy, one that needs to find other ways in which to produce goods and services to employ people. Today, the arts and culture are playing a vital role in Maine's

changing economy; and these fields can play an even greater role in Maine's future, as we begin to understand and build upon the emerging Creative Economy.

The national buzz about the Creative Economy centers on Carnegie Mellon University economist Richard Florida, author of the book, *The Rise of the Creative Class*.<sup>9</sup> Florida tells us how the Creative Economy is transforming the patterns of work throughout the United States. His study encompasses artists and musicians, engineers and architects, software designers, scientists, and anyone else who uses creativity as an input factor in business, education, healthcare, and other professions. Florida's work focuses on how, why and where people choose to work; and his research shows "...that people (are) not slavishly following jobs to places. Their location choices (are) based to a large degree on their lifestyle interests and, these (go) well beyond the standard quality of life amenities that most experts thought were important."<sup>9</sup> Florida goes on to describe that these lifestyle interests require vital community centers with, among other amenities, an active cultural life. It is, he writes, these very types of communities that attract people, especially the young and mobile workforce of the 21<sup>st</sup> Century, the very people we want to keep in Maine and to attract here.

On the regional level, in 2000, the business-based organization, the New England Council, with the New England Foundation for the Arts, researched and published *The Creative Economy Initiative: the Role of the Arts and Culture in the New England Economy*.<sup>10</sup> This report, business-led and developed, for the first time looked at not only the nonprofit creative sector, but also profit-making organizations and individual artists within the creative economy; in the past, only the nonprofit sector had been studied. This work defined the Creative Economy for the region as having three components. The first concerns creative workers who may or may not be employed by cultural organizations, yet are involved in creative work. Fine and commercial artists, educators, architects and designers in accounting firms are all examples of the creative workforce. The second component is the creative cluster, which includes industries that have a concentration of workers such as furniture makers, graphic and textile designers, filmmakers, and boat

builders. The third component considers creative communities, or, geographic locations where there is a *concentration* of creative activity. These are communities that value cultural assets, support diversity and innovation, and understand that quality of life is directly connected to concentrations of creative workers and creative industries.<sup>10</sup>

In Maine, the Creative Economy has taken on a new dimension with the personal commitment of Governor John Baldacci. In his campaign for office, candidate Baldacci made the Creative Economy one of his campaign issues and themes. When elected, Governor Baldacci moved swiftly on this agenda. On day two of his term, he made a public address on the subject to a large group assembled at the Center for Maine Contemporary Art in Rockport. Shortly thereafter, the Governor appointed arts, government, business, and Creative Economy leaders to a Steering Committee for the Blaine House Conference on the Creative Economy, to be held on May 6-7, 2004, at the Bates Mill in Lewiston. In charging the committee with its responsibilities, Governor Baldacci requested that the group help inform the general public and present the Creative Economy concept and case studies; that it develop strategies and policies to use the Creative Economy approach in the state's community and economic development efforts; and that it adapt the urban Creative Economy model to our rural state. "The Creative Economy," the Governor said, "is a catalyst for the creation of new jobs in Maine communities. People who create jobs want to live in places that have a diverse cultural mix and an educated and innovative workforce. Maine will be competitive economically if we continue to capitalize on the synergies between entrepreneurship, education, the arts, and quality of life."<sup>11</sup>

The Blaine House Conference on the Creative Economy is open to all, but directed specifically to economic developers, Creative Economy entrepreneurs, municipal and regional planners, artists, and civic and cultural leaders. As with other cultural development in the past, Maine is again in a leadership position with our state being the first, if not the only state, whose chief executive has charged a group to come up with recommendations to incorporate the Creative Economy into overall state public policy. The Steering Committee has been working diligently this past year, and I invite you to

visit information on the Blaine House Conference at [MaineArts.com](http://MaineArts.com), to attend the conference and to register online, again, at [MaineArts.com](http://MaineArts.com).

In specific terms, what does the Creative Economy mean for Maine? Recent research by the New England Foundation for the Arts<sup>12</sup> tells us that in 2002 there was growth in Maine in a number of areas of creative employment, particularly in the visual arts fields, and a decline in the performing arts. Total Creative Economy employment in 2002 was slightly more than 9,500 individuals. What is significant about the Creative Economy, however, is less its absolute size than its pervasive effect. John Rohman of Bangor, and co-chair of the Steering Committee for the Blaine House Conference, refers to the Creative Economy as “the little engine that could.”<sup>13</sup> In Maine, the “little engine” brings with it a long train of cars that, metaphorically speaking, include safe places to live and work, good public schools, an unparalleled natural environment, a three-season climate, outdoor variety and sports and adventure activities. In a state that cannot promote itself as having low taxes and energy costs, the “little engine” of the Creative Economy and its train cars provides one of the most promising alternatives for Maine’s economic future.

Let us take a look at the Creative Economy in action in Maine, because the Creative Economy is happening now. An excellent example of a creative community is Bangor. A once dying downtown has been enlivened through civic and private commitment to the Creative Economy. Under the leadership of the Bangor City Council, The Discovery Museum for children opened in the old Freese’s Department Store. The University of Maine Museum moved to an extraordinary space downtown, one that gives a sense of being in a large urban gallery district; the Bangor Public Library made a major, architecturally significant addition to its downtown building; and Penobscot Theater moved into the old Opera House. Topping all this off, the National Folk Festival, a coveted prize for any city, came to Bangor instead of Los Angeles; and the Festival attracted over 110,000 people in its second year. All this development has been driven by creativity, combined with committed civic and private sector leadership.

In the for-profit field, Transformit, in Gorham, represents one of many of Maine's best kept secrets: small, creative businesses that are located here, and have national and/or international markets for their products and services. Transformit is a business that creates stretched fabric sculptural forms over welded aluminum frames for exhibition presentations, and to define space for commercial use. Transformit's installations were commissioned for the Barcelona Olympics, and you can see them today in Nordstrom's department stores in the nation's West and Midwest. Transformit employs workers from stitchers who formerly worked in the textile industry, to MFAs who are designing computer graphics. Transformit's originator and owner, Cynthia Thompson, came here in the early 1990s to start her business because, she says, of the spirit of Maine. She began her business with no government or private sector assistance; today, Cynthia employs 50 people. Transformit is an example of the kind of business we want to encourage to grow, locate, or expand in Maine – green businesses that provide variety in employment skills, and where creativity is central to their purpose. There are many of these businesses in Maine, too numerous to mention here.

What is changing in Maine, and what we are beginning to see with the emerging Creative Economy, is that the nonprofit and for-profit fields do not exist independent from one another – and from creative individuals, artists, and entrepreneurs. If considered as a sector, or as a series of sub-industry sectors such as design or filmmaking, the Creative Economy is part of what Maine needs to promote for its future economic health. The Creative Economy cannot be the only solution, a miracle if you will, to change Maine overnight; but the Creative Economy is one of the elements that Maine can promote in this decade to diversify its economic base with resources that are already here and do not need to be imported. Considered broadly within the context of the Creative Economy, cultural resources are not only about a sense of place, important for our identity as a state as that sense of place is; cultural resources are about livelihood and jobs.

## **RECOMMENDATIONS**

In order to capture the energy generated by Maine's remarkable growth in the arts and culture, and to build on the new work with the Creative Economy, there are three recommendations I wish to leave for your consideration:

- First, support and grow the Creative Economy;
- Second, brand Maine as the Creative Economy State; and
- Third, establish a private sector advocacy organization to foster creativity and the Creative Economy

Let me expand upon each of these recommendations. The first, and perhaps most obvious, is to support and grow the Creative Economy, itself. More people need to know about the Creative Economy, which is why the Blaine House Conference on the Creative Economy is being held. Clearly, it is important to continue to conduct research on the Creative Economy. The arts and culture is a field that has not invested in research. Funds have gone for programming; and while that is as it should be, we need to make room for more hard data about the creative sector. We need to organize and strengthen the creative clusters, and connect the profit-making and nonprofit fields. In design, for example, it is very difficult to build a "design industry" if there is not communication and organization within the design sector, itself.

In addition, we need to expand work already begun with public-private partnerships. Projects such as the attendance-building, seven-institution *Art Museum Trail* joint tourism promotion project need to be the norm, rather than the exception. These projects will get more people attending exhibitions, performances, concerts, readings and festivals. We also need to build upon partnerships to revitalize our downtown and community centers. Coordination among the private sector and the Maine Historic Preservation Commission, the Maine Arts Commission, the Maine Downtown Center and the Maine Housing Authority, among others, can utilize our extraordinary architectural heritage, civic spaces, and contemporary arts to bring new life, new people and new investment to our community centers. These are the very qualities that some Maine communities have embraced; and they are the same qualities that Richard Florida tells us

we *must* have, to attract and keep, the young, mobile workforce of the 21<sup>st</sup> century. And, finally, what better way to slow the rate of sprawl than by investing in our downtowns.

The second suggestion is to identify and brand Maine as a “Creative Economy State.” Given the cultural resources here and our quality of life, this is a sector that can grow and attract cultural resources from elsewhere. Also, we can export more Maine creative products in both the fine and manufactured arts, and be savvy about the use of the internet to do so. We can learn from other examples – such as the incentives for artists living and working spaces in Providence, Rhode Island, to the strong and effective incentives provided to artists in Ireland. We need to think about how Maine can improve access to public incentives and private financing to support the Creative Economy, as Maine has supported other business ventures. Buoyed with better information we can create a toolkit of resources for Creative Economy practitioners.

In addition, we can consider ways in which arts institutions themselves can strengthen their financial bases. Programs such as National Arts Stabilization have made remarkable differences in the finance of leading arts organizations in Baltimore, Cleveland and the state of Arizona, by conducting a bottom line approach to these arts organizations’ business practices and by building endowments. Maine could benefit from a similar approach, statewide. All these efforts require greater visibility of the creative sector in general. If we can bring the various sectors into closer communication and partnership, we will be able to utilize the Creative Economy as a new means to market and develop Maine, a way in which to brand our State as a place where the Creative Economy is vigorous and welcome.

The third recommendation is a structural one and is a means to achieve the first two recommendations. By way of explanation, it is useful to compare cultural development in Maine with the movement to preserve the natural environment. Maine’s cultural development bears a remarkable similarity to the movement to preserve our natural environment, except that cultural development is at a place where environmental

development *was* 30 years ago. A generation ago, emerging and strengthened statewide private organizations devoted to preserving the Maine environment came together with state government leadership to create a public-private support network that is today a model for other states to emulate. In the cultural field today, we have seen a tremendous growth in cultural activity and more local and regional organization surrounding cultural affairs. Maine is recognized for its leadership in state cultural policy through the work of the Legislature and the Cultural Affairs Council. Moreover, Maine's chief executive has made the Creative Economy a priority in his economic and social agenda.

In the private sector, however, we do not have the coming together that took place in the 70s around environment policy; and I suggest we will need this for arts and cultural organizations, artists and the Creative Economy to prosper. This is not to imply that Maine does not have effective statewide cultural service groups. The Maine Library Association, Maine Preservation, the Maine Alliance for Arts Education, and the Center for Maine Contemporary Art are among the many highly effective constituent groups. Yet, in order to move forward with a coordinated and powerful message, I believe we will require a private sector statewide Creative Economy Council that has several key elements: participation from Maine's traditional business, as well as Maine's Creative Economy businesses; participation and leadership from Maine's nonprofit cultural organizations; and, third, close liaison with state government programs designed to assist the Creative Economy's growth, such as those at the Department of Economic and Community Development. The Steering Committee for the Blaine House Conference on the Creative Economy is represented by these characteristics, and it is an insightful, committed, and dynamic group of 24 individuals. It is not too great a leap from this Steering Committee to a statewide organization with a broad mandate to promote the Creative Economy.

Finally, and curiously enough, Maine's cultural resources are often most appreciated by those who do not live here. We possess, as a state, a world-renowned artistic legacy, authentic cultural traditions, distinctive community centers, and an abiding spirit of

entrepreneurship; and we have now begun to connect these resources with a developing new economic model. More of this will probably happen, whatever we do. People from away will continue to find Maine's scenic, outdoor adventure, and cultural attractions. Creative businesses may start up. Young people may grow increasingly proud of being Mainers, and will want to stay here. However, the likelihood of positive growth through Maine's creative and cultural sector will be diminished without increased attention being given to the sector, *itself*. Maine, then, has a choice, much as it did with environmental policy in the 1970s – namely, to promote a policy of managed cultural growth and financial vitality through the Creative Economy, or to let matters take their own course. The wise path is the former, in order to help chart Maine's destiny with resources that are right here before us.

Thank you very much.

*Educated at Colby College in art history and music, Alden Wilson served in 1971 as a National Endowment for the Arts management intern at the Maine Arts Commission. Three years later, in 1974, he became director of the Commission. (There is a moral in this for all our students here today and listening on radio!) Alden is today the longest-serving arts agency director in the nation. He has served on the board of the National Assembly of State Arts Agencies, and is one of just ten recipients of the prestigious Gary Young Award for outstanding service in the state arts agency leadership field. Alden is a board member of both the World Mime Theater and the New England Foundation for the Arts, where he has served as board president. In the nation, he has conducted sites reviews for the National Endowment for the Arts in Ohio, Florida, New Hampshire, Louisiana, and New Mexico. Here in Maine, Alden has served on the Governor's Tourism Council, the Governor's Committee to Expand the Retirement Industry, the Maine Film Commission, and the steering Committee for the Blaine House Conference on the Creative Economy.*

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<sup>1</sup> Berry, William David, A Timeline of Maine Arts and Culture, Maine PBS's "Home; The Story of Maine"

<sup>2</sup> Beem, Edgar Allen, *Maine Art Now*, The Dog Ear Press, p. xv

<sup>3</sup> Vincent, Christine excerpt from email to Alden Wilson January 26, 2004

<sup>4</sup> *New England's Creative Economy, The Non Profit Sector, 2000*, New England Foundation for the Arts, May, 2003

<sup>5</sup> Dickey, Edward, *History of the Federal-State-Regional Arts Partnership, A Selective Chronology*, unpublished, December 2003

<sup>6</sup> Dwyer, Christine and Frankel, Susan, *Policy Partners: Making the Case for State Investment in Culture*, Pew Charitable Trusts

<sup>7</sup> Impact of Arts Education on Workforce Preparation, NGA Center for Best Practices, May 1, 2001. p. 1

<sup>8</sup> Maine Philanthropy Center, 203 Generosity Index

<sup>9</sup> Florida, Richard, *The Rise of the Creative Class*, Basic Books. 2002, p. x

<sup>10</sup> *Creative Economy Initiative: the Role of the Arts and Culture in New England's Economy*, New England Council

<sup>11</sup> *A Blaine House Conference: Maine's Creative Economy*, Maine Arts Commission, January 2004

<sup>12</sup> *New England Creative Economy: An Update*, unpublished, New England Foundation for the Arts, December 2003

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<sup>13</sup> John Rohman Creative Economy Steering Committee meeting, January 29, 2004