

## Emery Community Arts Center: A Case Study

### Introduction

The Emery Community Arts Center (ECAC), 10 years in the making, opened its doors in Farmington on September 7, 2011.

The center is university-owned and operated, but student and local artists and performers seamlessly bridge campus and community. Its floor-to-ceiling modern glass entrance is juxtaposed against brick and stone of the historic Alumni Theater. Shared performance spaces blend diverse art forms and range from the traditional to the experimental. Located in a region where the arts are deep-rooted, one resident describes the building “as a physical representation of who we are.”<sup>i</sup>

In some ways, like its interchangeable performance spaces, the ECAC is unique in the state. But in other ways it is familiar, tapping into Maine people’s love of historical and cultural expression, as does the Franco-American Center in Lewiston or the Center Theatre in Dover-Foxcroft. What sets the ECAC apart is \$5 million—given anonymously to the University of Maine at Farmington (UMF)—to fund its construction. While other Maine communities have built arts centers, most renovate and reuse historic buildings and focus largely on capital campaigning. In Emery’s case, the donation assured that building construction funds were available from the start. Their challenge was to achieve the donor’s vision of an arts center for the whole community. Planning for ECAC took nearly a decade as a feasible design eluded them. But in the end, building planners created a center that fits the region’s rich arts heritage; a place where dance, music, theater, and the visual arts come together to engage students and residents alike.<sup>ii</sup>

In this case study, the Maine Center for Economic Policy (MECEP) looks at the successes and challenges that university organizers faced in planning and constructing the ECAC. It assesses whether an arts center such as ECAC is replicable in other Maine communities. Finally, it identifies policies to strengthen the establishment of arts centers in rural Maine.



Emery Community Arts Center  
Photo Credit: Farmington Downtown  
Business Association

## The arts center is designed for the community

The anonymous donor specified that the arts center be named for area life-long educators, Ted and Marguerite Emery. There was only one other stipulation: that the community and university should share the center.

ECAC is located on campus, one block up from Main Street. Situated between the UMF's existing Alumni Theater and Nordica Auditorium in Merrill Hall, it is an integral part of a small arts complex. The town library is adjacent. The design intentionally encourages students—accustomed a walk-way where the center now sits—to walk through the ECAC as a shortcut to classes.

Campus and community arts organizations, university students, local high-schoolers, and resident and guest artists all use the many versatile spaces. The center's 120-seat performance arena includes a high-tech control booth as well as dressing rooms, offices, green room, and storage. It also boasts a 1,600-square-foot art gallery. ECAC shares its lobby with Alumni Theater. A soaring 23-foot ceiling and open second floor and catwalk offer ample exhibit space for art, film, and multi-media. The rear of the arena opens onto a lawn used for summer concerts and other outdoor performances. ECAC's design allows for multiple, simultaneous uses.

Jayne Decker, ECAC director, cited the university's commitment to the donor's vision of a community arts center as a key reason the facility could be built, appealing to local artists who became the center's champions. Both the building's location (on the edge of campus and close to downtown) and its programming generate university-community collaboration. The building's integration with the community won it a Society for College and University Planning Merit Award for Excellence in Architecture.<sup>iii</sup>

## The region's commitment to culture supports the Farmington art center

The arts in Farmington and its environs are long-established and vibrant. Beginning in the 19<sup>th</sup> Century with Lillian Nordica,<sup>iv</sup> the "most glamorous American opera singer in history" who performed with contemporaries like Enrico Caruso, and Supply Belcher,<sup>v</sup> a composer dubbed the "Handel of Maine," Farmington has been known for its arts. Town Manager Richard Davis said that arts, along with education and farming, are the community's top three industries and have always drawn visitors.

## Part of Emery's success is the region's enthusiasm for the arts.

Two nonprofit arts organizations, the Arts Institute of Western Maine and the High Peaks Creative Council, foster the region's arts initiatives. This small community (Farmington with 7,400 people is the shire town or administrative seat of Franklin County with a total population of less than 30,000) also boasts a theater group, jazz band, chamber singers, and 300-person community orchestra. The region is home to the Maine Jazz Camp, the Kingfield POPs, and the Skye Theater Performing Arts Center. It celebrates its arts heritage with annual Celtic music, bluegrass, and storytelling festivals. Patrons support the Nordica Auditorium and Alumni Theater at UMF as well as a 500-seat high school auditorium all with full programs of events. Mt. Blue High School has a student band, a chorus, and an orchestra. Every student in the regional school system learns to play the violin in third grade, the cello or viola in grade four, and a wind instrument in grade five. Many well-known musicians have retired to the region and numerous artisans, photographers, and visual artists call it home.<sup>vi</sup>

## Emery Community Arts Center TIME LINE

Planning

2001 – Anonymous donor gives \$5 million for community arts center

2002-2007 – University and building committee brainstorm and plan

2007 – University demolishes Thomas House to make room for the center

2007-2009 – University hires Boston-based designLab architects to prepare within-budget design

Design

March 2009 – Town planning board grants variance of set-back requirement

April 2009 – University presents center designs to planning board

July-August 2009 – Town planning board holds public information meetings/public hearing

Re-design

September 2009 – University of Maine System Board of Trustees approves design

October 2009 – Town planning board approves revised site design

Construction

December 2009 – DEP approves environmental permits

April 2010 – Pizzagalli Construction Company of Portland breaks ground and begins construction

September 2011 – Grand opening

But before Emery, there was very little gallery space, especially for visual arts. Artisans exhibited in local restaurants and other small public places. According to Steve Pane, a renowned classical pianist, UMF music instructor, and member of the ECAC planning committee, “There were many efforts going back years to build a community arts center, but it was a pipe dream.” The unanticipated \$5 million donation made the dream a reality.

### The community participated in planning the arts center

Alison Hagerstrom, executive director of the Greater Franklin Development Corporation (GFDC), said the university involved residents and businesses in the planning from the very beginning. “The university has always been supportive of the community,” she said, echoing the sentiments of many others.

The planning, design, and construction took ten years from 2001 when the gift was made to 2011 when the center’s doors opened, with several iterative design phases taking up half of that time.

A planning committee comprised of faculty, university officials, students, and town residents helped generate ideas, solicit community input, and review plans. Steve Pane outlined the building committee’s three evolving designs that ranged from “head in the clouds” to “reasonable but uninspiring” to “a good fit.”

Initially, the committee envisioned separate space for each artistic form—art, music, theater. It also included a 600-seat auditorium. “We did a lot of dreaming,” said Jayne Decker. When university officials estimated the price tag on all of this, it came to an unrealistic \$22 million.

The second design produced a reasonable building containing a standard auditorium. It was viable but did not generate enthusiasm among the artists and faculty who would be using it.

Project planners began researching in earnest what they could reasonably yet creatively build for \$5 million. This meant sharing space and scaling back, said former UMF president Theo Kalikow. They decided they could do without an auditorium because of the proximity of the Nordica and Mt. Blue High School auditoriums. Having to cut back and lose amenities that artists wanted left many people disappointed.

“We really looked carefully at who we are,” said Pane. “We are about crossing borders between music, theater, and art.” The arts faculty had a strong vision about how the space could be used collaboratively, not separating the art forms, added Decker. The architect helped everyone understand what they could do with multi-purpose space. The committee settled on a smaller facility with flexible, collaborative space.

When the plans became public, the exterior design raised the ire of advocates for the public library and historic preservationists. Responding to the proposed placement of the building just five feet away from their property line, library officials objected to what they feared would be “irreparable harm to the integrity of the library building, especially if ledge drilling was needed in the arts center construction.”<sup>vii</sup> The Farmington Historical Society opposed the “contemporary” design that they felt conflicted with the Beaux-Arts and Queen Anne architecture of neighboring buildings<sup>viii</sup> and the Maine Historic Preservation Commission wrote that it violated guidelines for rehabilitating historic buildings.<sup>ix</sup> The university worked to address all concerns. The architects re-drafted the plan to complement the historic character of neighboring buildings by replacing a large glass façade that would have covered Alumni Hall with a smaller glass entryway to help highlight the old brick. They moved the building’s location to connect the arts center to Alumni Theater (saving \$1 million in construction costs) and creating a safer distance from the library.

## **A shared vision, the right design, and the university’s willingness to address local concerns brought the planning process to a successful conclusion.**

In the end, residents, faculty, local artists, and the town planning board settled on a design. Emery director Jayne Decker agreed the center meets the needs of local artists and theater groups and incorporates their ideas into its design. Town Manager Davis said the compromise is good and the new facility blends well with what is there. A shared vision, the right design, and the university’s willingness to address community concerns brought the planning and design process to a successful conclusion.

### **The university funds the arts center**

In addition to the \$5 million donation, university’s resources made the project happen. UMF led the planning and design process using its own resources and staff, hired the design firm, organized the faculty-citizen planning committee, and oversaw the construction.

President Kalikow acknowledged that, without the donation, the university would have been unable to build the center. Construction costs totaled just over \$6 million. Nearly \$1 million in interest revenue over the ten-year period and a few small, individual gifts made up the difference.

The gift made project financing uncomplicated. The university did no fundraising, nor did it seek out public or private grants. It did not borrow any money or ask the town for cash or loans. This is rare. Community building projects often use a mix of funding mechanisms that almost always involve laborious capital campaigns to fund construction and maintenance.

When it began its planning, the university contemplated a capital campaign. Farmington residents have given generously to past capital campaigns for the hospital and public library, and the town may also have been able to apply for community development or other pass-through grants. But the university felt it would be impossible to conduct a capital campaign in a recessionary environment and committed their energy to completing the project within the funding available from the anonymous donor.<sup>x</sup>

The university also staffs the facility and pays for its operations and maintenance at just over \$300,000 annually. This includes salaries and benefits for the director, technical director, and assistant technical director and a \$23,000 operating budget for programming. It also includes facility maintenance at just over \$80,000 a year including a full-time custodian.<sup>xi</sup>

Even today, after construction, UMF does not typically charge admission fees for its public programs; rather it covers its costs through the university's annual operating budget.<sup>xii</sup> This encourages community participation in keeping with ECAC's mission. It also is a teaching and learning venue for the university's arts curricula. Emery is not a stand-alone art center, but an extension of UMF's educational offerings and as such is funded by the university and supported by student tuition dollars.

### **The Farmington arts center delivers many cultural benefits**

Today, the arts center is flourishing, offering an ongoing program of events, exhibits, and plays. In March of last year, the *Portland Press Herald* credited ECAC with transforming the arts scene in western Maine.<sup>xiii</sup>

## **The Emery Community Arts Center has achieved the donor's vision of serving as an arts center for the whole community.**

The new center provides sought-after gallery space for Farmington's many artisans. Jayne Decker described it as a "game changer" for community artists who now have a multi-story canvas to showcase their art. Local artists have even begun to design their art to fit the space. Artists working in different media mingle, inspiring creativity and new ideas.<sup>xiv</sup>

The center is a learning space for university students who exhibit and perform there. It encourages students to explore different art forms and provides a venue to put their art education into practice. Seniors majoring in the arts use the gallery to present their thesis projects.<sup>xv</sup>

The center also expands area high school students' horizons. The university regularly invites Mt Blue High School artists to exhibit at the center. According to one local teacher, this opportunity helps students realize they can succeed in college.<sup>xvi</sup>

The center is abuzz with activity. For example, on one day in April 2014, university students, passing through on their way to classes, stopped to look at a continuous loop film. Local artisans were measuring walls to help them design their newest exhibit. A two-story-high "genie" lift was positioning lighting around the theater for that evening's performance of a student-directed, one-act play. Woven art created by university students was on display, and a local high school class was viewing it.

The ECAC fulfills its ambitious mission to serve as a cultural attraction, an incubator for the arts, and a teaching tool. It strengthens cultural opportunities for residents and raises student aspirations.<sup>xvii</sup> It has achieved the donor's vision of serving as an arts center not just for the university, but for the whole community.

### **The arts center contributes to region's economy**

The facility has had both direct and indirect impacts on the local economy. ECAC hired two new employees to staff the new facility. ECAC has also proven to be an additional draw to Farmington's already lively arts scene.

ECAC teams up with local restaurants, like Homestead Bakery, to host after-event receptions and weekly community gatherings. ECAC events draw hundreds of visitors from across the region, who potentially could dine at area restaurants or otherwise support local businesses.

Research shows that cultural resources stimulate downtown redevelopment, expand tax base revenue, attract tourists, and improve quality of life. When attending cultural events, patrons spend money. One study shows that, “the typical arts attendee spends \$24.60 per person, per event, beyond the cost of admission.”<sup>xxviii</sup>

Examples from Lewiston and Dover-Foxcroft can help illustrate the economic potential of arts centers. Chip Morrison, President of the Androscoggin County Chamber of Commerce, said “The Franco-American Heritage Center is an economic engine all by itself. It hosts 100 events a year and hundreds of people eat out in local restaurants before or after every show.” The Center Theatre brings over \$1 million to the Dover-Foxcroft economy each year.<sup>xix</sup> Patrick Myers, the theater’s founding executive director, said “The theater is hugely important in keeping local money in the local community. Without it, many of the entertainment dollars spent at the theater would otherwise be spent out of town in Bangor or beyond.”

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It is too soon to tell whether the ECAC has begun to attract sufficient numbers of visitors to Farmington to stimulate new business (e.g., later hours, new or expanded restaurants or shops), but the region will undoubtedly benefit economically from its presence.

### **The Farmington arts center can be replicated**

Art centers like Farmington’s can succeed in rural and economically-challenged areas of Maine. Dover-Foxcroft’s Center Theatre and Lewiston’s Franco-American Heritage Center (FAHC) provide two examples of the many<sup>xx</sup> fruitful efforts to develop community arts centers. Elements that help a community arts center project succeed include:

**Strong Leadership:** The project needs someone who can drive the effort, communicate a vision, attract supporters, and rally volunteers. Raising funds, writing grants, managing architects and construction contracts, and other tasks require a lot of work. It needs a leader with passion and energy. In Lewiston, Rita Dube led the effort to renovate the former St Mary’s Church into the 400-seat FAHC performing arts center. Dube had served as development director at St. Dominic’s High School and had just completed a successful \$1 million campaign for a new pool at the YWCA when she took on the FAHC job. She worked tirelessly, taking no salary for a year and put in many more hours in unpaid overtime. She went on to serve as the founding executive director for 12 years.<sup>xxi</sup> Many people in the community attribute the center’s triumph to Dube’s work.<sup>xxii</sup>

**A Grassroots Capital Campaign:** Designed correctly, capital campaigns raise a large amount of money in a set amount of time. The organization needs a compelling case statement (what the money is being raised for/what its value to the community is); clear budget/goal; and several major gifts to kick-start the campaign. A campaign feasibility study can help determine donors’ willingness to contribute, the level of community support, and the organization’s ability to undertake the campaign. Most capital campaigns take two to three years to complete but may last up to five years. Since 2001, FAHC has raised \$6 million of the \$7.6 million needed to complete their renovation. The Center Theater completed their \$1.5 million campaign in four years.

**Grants and Other Fundraising:** Organizers may also supplement their capital campaigns with public and private funds. The Center Theater received grants from the Morton Kelly Foundation, Davis Family Foundation, and King & Jean Cummings Charitable Trust Fund, among others. The Libra Foundation and the Stephen and Tabitha King Foundation made grants to the FAHC, and Lewiston companies, like Shaw’s and White Rock Distilleries, donated over \$100,000. Support does not always have to be cash. The Dover-Foxcroft Congregational Church donated a piano to Center Theatre<sup>xxiii</sup> and Charleston Correctional Facility inmates installed drywall.<sup>xxiv</sup>

Municipal governments can access federal and state funds for downtown redevelopment, to turn around declining neighborhoods, or to improve vehicle access, public utilities, and streetscaping in an arts center’s vicinity. The town of Dover-Foxcroft received funding from Maine’s Municipal Investment Trust Fund<sup>xxv</sup> to purchase adjacent building space, which was part of the original theater.<sup>xxvi</sup> The FAHC received \$96,224 from the U.S. Department of Housing and Urban Development for an economic development initiative grant through the city of Lewiston. FAHC used these funds to pay the architectural and engineering fees and to purchase construction materials and performance hall chairs.<sup>xxvii</sup> For both the FAHC and the Center Theatre, local legislators proposed state bond funding to support renovations, which Maine voters approved (\$1 million for FAHC and \$500,000 for Center Theatre).<sup>xxviii</sup> Both projects also received Congressional earmarks.<sup>xxix</sup>

**E**ven without a generous benefactor, arts centers like ECAC can be replicated in other places. A successful effort includes leadership, community engagement, long-term planning, and ongoing fundraising.

**Community Support:** A center needs to be relevant to residents both to help with fundraising but also to sustain the center after it is built. Often the desire to preserve a beloved community landmark, like the historic art-deco Center Theatre or St Mary’s Church, a symbol of Lewiston’s Franco-American heritage, spurs initial local support.<sup>xxx</sup> Polling or a marketing analysis can help project planners understand local willingness to fund and then patronize a center’s programs. Fundraising is not only a necessity for construction or renovation; it can also help raise community awareness and support. Events like community suppers or auctions get people involved. Among other activities, the Center Theatre sold seats with the name of the donor on the back<sup>xxxi</sup> to raise awareness and support of the project.

**Long-term planning:** A community must ensure that it can sustain an arts center. In addition to the capital costs, funds will be needed for ongoing repairs, maintenance, utilities, and programming. In the short-term, capital campaign funds can cover these costs. But over the long-term, an arts center needs a sustained fundraising and marketing effort. Project planners should assess staffing needs and develop a volunteer management plan. They need to understand the steps required to attract patrons and keep them coming back. The FAHC created a sustainability plan to address “revenue-over-operating-expense-gaps” and cover the annual cost of utilities, snow plowing, insurances, etc.<sup>xxxii</sup>

Even without a generous benefactor, arts centers like ECAC can be replicated in other places. A successful effort includes leadership, community engagement, long-term planning, and ongoing fundraising.

### **Policies to support arts center construction in Maine**

The cost of construction or renovation is the biggest obstacle to fostering arts centers. While local residents and businesses are often enormously generous, individual contributions alone are not sufficient. Public agencies or private foundations provide the bulk of funding for public or nonprofit art centers. To renovate

Dover-Foxcroft's Center Theatre, for example, individuals donated \$500,000 or about one-quarter of the nearly \$2 million cost. Private foundations and corporations contributed another \$500,000. One-half the cost (\$1 million) came from public funds.<sup>xxxiii</sup>

## **T**he state has bonded only \$4.25 million for improving cultural assets in the past 10 years.

Currently, state funds for arts center construction are almost nonexistent. Four state programs that once supported building and infrastructure improvements in downtowns have been de-funded. These include Communities for Maine's Future, New Century Community Program, Riverfront Community Development Program, and Municipal Investment Trust Fund. The state also has not taken advantage of its bonding authority to stimulate economic development through the arts. State bonds for FAHC and Center Theatre renovations were approved by voters in 2002 as part of a \$35 million jobs package. In the past 10 years, the state has bonded for almost \$1 billion in infrastructure improvements. Just \$226 million of that has been designated for economic development projects like research and development, tourism, and downtown revitalization, and only \$4.25 million for improving cultural assets.<sup>xxxiv</sup>

State bonding fuels economic growth and can boost local economies. Just as the state invests in roads and bridges, education classrooms and lab facilities, and clean drinking water projects to make Maine more attractive to business, bonding to support construction and renovation of cultural buildings will also boost Maine's economy.

***Recommendation: Maine should use its bonding authority to replenish the Communities for Maine's Future and New Century Community programs and provide funding for the renovation of public or nonprofit arts and cultural buildings to promote tourism and job creation.***

There is also an important role for private foundations in funding arts center construction. An analysis of tourism investment in Western Maine<sup>xxxv</sup> shows that private foundations already fund arts and culture projects more (as a percentage of their total giving) than state or federal public agencies. Similarly, public funding for other tourism-related projects, like land conservation, trail development, and green infrastructure, far outweighs investment in the arts. Given the available public funding for outdoor recreation, private foundations may be able to make more of a difference by leveraging their resources to facilitate the construction of arts centers and helping communities draw down public grants.

***Recommendation: To enhance local communities' quality of place and economic growth, private foundations should seek to leverage existing investments in arts facilities by working with community officials to advocate for greater public funding.***

### **Conclusion**

Farmington's arts center is a remarkable facility and an achievement in which the university and the community can rightly take pride. It is creative and visionary and in many ways the first of its kind in Maine. ECAC's founders also worked hard to make it a true community arts center in accordance with their donor's wishes.



Few regions will have the advantage of a \$5 million donation, and so will need to stitch together a mix of public and private funding sources for construction, renovation, and ongoing operation and maintenance. Despite the complexities of planning and fundraising, Maine communities can fund and build arts centers that complement and enhance their regions' cultural heritages.

**T**he Emery Community Arts Center is a remarkable facility and an achievement in which the university and the community can rightly take pride.

To foster new efforts, however, Maine needs additional public and private funding. The state of Maine should ask voters to approve bonds to fund community revitalization and arts center improvements. Maine's community-oriented private foundations should advocate for public investment and leverage their funds to garner public dollars for arts construction. Arts centers enrich the lives of the communities they serve, create jobs, and boost local economies. They are good investments that benefit us all.

#### **About MECEP**

The Maine Center for Economic Policy provides citizens, policy-makers, advocates, and media with credible and rigorous economic analysis that advances economic justice and prosperity for all Maine people. MECEP is an independent, nonpartisan organization founded in 1994.

#### **About the Author**

Jody Harris is MECEP's associate director. She brings 30 years of public policy and management experience to MECEP having worked at the Maine State Planning Office under four governors and served as town manager in two Maine towns. She has a master's degree in public administration from the University of Maine.

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Julie Richard, Director, Maine Arts Commission

Anne Schlitt, Assistant Director, Maine Humanities Council

## End Notes

- <sup>i</sup> Pane, Steve. Member of Emery Arts Planning Committee. Interview, 04-25-14.
- <sup>ii</sup> Paraphrasing UMF president Theo Kalikow as reported by Hanstein, Bobbie. The Daily Bulldog. "UMF arts center plans detailed," 03-30-09.
- <sup>iii</sup> Society for College and University Planning. Web site: <http://www.scup.org/page/awards/2012/recipient/award12>.
- <sup>iv</sup> For a brief history of Lillian Nordica, see:  
<http://www.mainememory.net/bin/Features?fn=193&fmt=list&n=1&supst=Exhibits&mr=all>.
- <sup>v</sup> For a history of Supply Belcher, see: [http://en.wikipedia.org/wiki/Supply\\_Belcher](http://en.wikipedia.org/wiki/Supply_Belcher).
- <sup>vi</sup> Hagerstrom, Alison. Executive Director, Greater Franklin Development Corporation. Interview, 04-17-14.
- <sup>vii</sup> Hanstein, Bobbie. Daily Bulldog: Farmington. "Art Center proposal: room for compromise possible," 07-29-09.
- <sup>viii</sup> Hanstein, Bobbie.
- <sup>ix</sup> Hanstein, Ben. Daily Bulldog. "State historical commission has concerns with arts center proposal," 07-19-09.
- <sup>x</sup> Kalikow, Theo, former President, University of Maine at Farmington. Interview, May 7, 2014 and Davis, Richard, Town Manager, Town of Farmington. Interview, 06-05-14.
- <sup>xi</sup> Gardner, Laurie. Director for Finance and Administration, University of Maine at Farmington. Interview, 05-08-14.
- <sup>xii</sup> Gardner.
- <sup>xiii</sup> Keyes, Bob. Portland Press Herald. "Doing Farmington Proud," 03-17-13.
- <sup>xiv</sup> Keyes.
- <sup>xv</sup> The Maine Edge.com. "UMF senior art students present capstone art exhibit 'Pardon My Turtle'," 04-08-14.
- <sup>xvi</sup> Keyes.
- <sup>xvii</sup> Keyes.
- <sup>xviii</sup> Americans for the Arts. [Arts and Economic Prosperity IV](#), undated, and National Governor's Association Center for Best Practices. Issue Brief. "The Role of Arts in Economic Development," June 25, 2001.
- <sup>xix</sup> Maine Rural Partners. Realizing Maine's Worth, January 2010.
- <sup>xx</sup> Other campaigns include: Bangor Opera House, Boothbay Opera House, Chocolate Church in Bath, Merrymeeting Arts Center in Bowdoinham, Norway Opera House, Stonington Opera House, State Theater and Space Gallery in Portland, and Waterville Opera House.
- <sup>xxi</sup> Shea, Josh. L-A Magazine. "Q&A: Rita Dube," January/February, 2013.
- <sup>xxii</sup> Morrison, Charles, President, Androscoggin County Chamber of Commerce. Interview. 05-28-14.
- <sup>xxiii</sup> Bangor Daily News. "Gifts for Center Theater," February 19, 2005.
- <sup>xxiv</sup> Bowley, Diana. Bangor Daily News. "Center Theatre renewal gains momentum," 01-19-04.
- <sup>xxv</sup> The Municipal Investment Trust Fund no longer exists; it was replaced with the Communities for Maine's Future.
- <sup>xxvi</sup> Maine Department of Economic and Community Development. Maine Connections newsletter, 2008.
- <sup>xxvii</sup> Jeffers, Lincoln, Economic and Community Development Director, City of Lewiston. Interview, 06-05-14. Note: the competitive EDI grants are inactive. No new Congressional appropriations have been provided since 2001.
- <sup>xxviii</sup> Maine Legislature. Public Laws of 2001. [PL 2001, Chapter 73](#).
- <sup>xxix</sup> U.S. Congress, Congressional Record: V. 149, PT. 3, 02-12-2003-02-24-2003 and Congressional Record: Volume 149, Part 23, 11-25-2003.
- <sup>xxx</sup> Jeffers.
- <sup>xxxi</sup> "Gifts for Center Theatre."
- <sup>xxxii</sup> L'Heureux, Juliana. Portland Press Herald. "Franco Center for Heritage and Performing Arts - Busy and Upbeat," 12-13-13.
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- <sup>xxxiv</sup> MECEP research of bond referenda election results, 2003-2013. Source:  
<http://www.maine.gov/sos/cec/elec/prior1st.htm>.
- <sup>xxxv</sup> Maine Center for Economic Policy. An Analysis of Tourism Investment in Western Maine, October 2013.