



## New Bedford Creative: our art, our culture, our future



# table of contents

<i>Acknowledgements.....</i>	<i>6</i>
<i>Executive Summary.....</i>	<i>8</i>
<i>1. Introduction + Brief.....</i>	<i>11</i>
<i>2. A Snapshot of New Bedford.....</i>	<i>12</i>
2.1 New Bedford's Goals + Priorities.....	12
2.2 The Community Foundation of Southeastern Massachusetts + the Barr Foundation..	13
<i>3. Forces + Trends in the Arts.....</i>	<i>15</i>
3.1 Arts Audiences.....	15
3.2 Trends in Participation: Ethnically-specific + Immigrant Populations.....	17
3.3 Trends in Arts Consumption + Patterns of Participation.....	18
3.4 Nonprofit Arts Organizations.....	20
3.5 Children and the Arts.....	21
3.6 Responding to a Changing Environment.....	23
<i>4. The New Bedford Arts Market.....</i>	<i>24</i>
4.1 Defining the Market.....	24
4.2 Local + Regional Population Characteristics.....	28
4.3 Regional Population Growth + Change.....	31
4.4 The Non-resident Market.....	32
4.5 Community Surveys.....	33
4.6 Market Conclusions.....	36
<i>5. The City's Role in Arts, Culture + Creativity.....</i>	<i>37</i>
5.1 Arts, Culture, Creativity + the City.....	37
5.2 Comparable Community Benchmarking.....	39
5.3 Conclusions on the City's Role in the Arts.....	41
<i>6. New Bedford's Creative Community.....</i>	<i>42</i>

6.1 New Bedford's Cultural Fabric .....	42
6.2 New Bedford Creative Community Survey .....	46
6.3 Local Arts Community Needs.....	48
6.4 The Arts, Culture + Creative Community Conclusions.....	49
<b>7. New Bedford's Cultural Assets.....</b>	<b>51</b>
7.1 Cultural Asset Inventories .....	51
7.2 The New Bedford Whaling National Historical Park + New Bedford's Formal + Informal Districts.....	56
7.3 Asset Mapping.....	58
7.4 Cultural Assets Conclusions .....	62
<b>8. Observations on the State of the Arts in New Bedford.....</b>	<b>64</b>
<b>9. Developing a Vision for Arts + Culture in New Bedford.....</b>	<b>67</b>
9.1 Community Outreach.....	67
9.2 Vision + Goals.....	68
<b>10. Needs + Opportunities.....</b>	<b>69</b>
10.1 Establishing Leadership .....	69
10.2 Strengthening + Stabilizing the Arts, Culture + Creative Community.....	69
10.3 Engaging the Private Sector.....	70
10.4 Taking a Strategic Approach to Programming.....	70
10.5 Increasing Engagement with CVPA + BCC.....	70
10.6 Highlighting New Bedford's Cultural Diversity, Heritage + History.....	71
10.7 Creating Facilities to Support Creatives, Smaller-scale Performances + Non-traditional Visual Arts .....	71
10.8 Developing Cultural Districts.....	71
10.9 Expanding Public Art Programming.....	72
10.10 Evaluating Cultural Development Opportunities.....	72
<b>11. Cultural Development Strategies.....</b>	<b>75</b>
<b>12. Plan Implementation .....</b>	<b>100</b>
12.1 Establishing a Consortium + Its Role in Implementing the Cultural Plan.....	100
12.2 The Role of the City.....	101
12.3 The Role of the New Bedford Cultural Council .....	101
12.4 Partnerships.....	102
12.5 Funding Cultural Development .....	102

Appendices:

- A. Civic Engagement
- B. New Bedford Zip Code Map
- C. Nielsen Market Data
- D. Comparable Markets
- E. Facility Inventories
- F. Public Art
- G. Critical Path Plan
- H. Pro-forma Operating Budget



My fellow New Bedford citizens:

In my 2016 State of the City address, I proposed a public fund dedicated to the promotion of our cultural and artistic assets that would be funded by the city's hotel tax. With the

support of the City Council and our local legislators, we established Commonwealth's first-ever special revenue fund for the Promotion of Arts, Culture, and Tourism. The creation of the fund, and the subsequent establishment of a coordinator, represented a critical milestone in the process of making New Bedford a world-class creative city.

From the first day of my administration, I have believed that the city should prioritize the cultivation of its artistic and cultural assets, both to spur economic development and to enhance the city's quality of life. That's why my administration, despite the financial constraints imposed upon us, has invested, and will continue to invest heavily, in arts and culture.

Shortly after we established the Arts and Culture Fund we began working with the New Bedford Economic Development Council to launch this planning process so we could take the work of cultural development in our city to the proverbial next level. It is no small feat in a budgetary climate such as ours to set aside precious tax dollars for a single purpose, and I credit our partners in the arts community and in City and State government for supporting the idea of a dedicated arts fund, and for helping see it through. I would also like to extend a special thanks to our friends at Bristol County Savings Bank for generously contributing a total of \$50,000 to the Fund in support of the plan and its implementation.

What you are about to read, and what you may have helped create over the last several months, is the first major product of the Arts, Culture, and Tourism Fund: *New*

*Bedford Creative: our art, our culture, our future.* This is the very first plan in our history dedicated to the development of arts and culture in the City of New Bedford. Given the vibrancy of our creative community, the long legacy of making and patronizing art in our city, and the centrality of the arts to our identity, *New Bedford Creative* is long overdue, and I'm thrilled to share it with you.

Within these pages you will read all about the unique cultural assets—organizations, facilities, history, neighborhoods, events, and most importantly, people—that make New Bedford so special, and have caused it to land so often on top ten lists of creative places. You will discover how New Bedford stacks up against other cities—where we shine and where there are opportunities for growth and a higher degree of excellence. You will read about changes in the global cultural landscape, and how the relationship between art producers and consumers is evolving. You will gain a deeper understanding of how the arts can help solve problems and overcome social and economic challenges. Most importantly, you will see a roadmap, or perhaps more aptly a navigational chart, with a detailed set of concrete action items that will serve as channel markers as we steer our way towards our ultimate destination—a city that is more beautiful and vibrant than ever; a city that pulses with life and creativity; and a city where, as the Plan's Vision Statement says, "Art is everywhere, encouraging fun, provoking thought and nurturing the soul."

That city is New Bedford. I look forward to getting there with you.

Jon Mitchell, Mayor

# Acknowledgements

*A Citywide Arts + Culture Plan for New Bedford* would not have been possible without the participation, input, and expertise of the following people:

## Internal Team

- \* Dagny Ashley, City of New Bedford
- \* Christina Connelly, City of New Bedford
- \* Angela Johnston, New Bedford Economic Development Council
- \* Anne Louro, City of New Bedford
- \* Derek Santos, New Bedford Economic Development Council
- \* Margo Saulnier, Creative Strategist, New Bedford Economic Development Council
- \* John Vasconcellos, Community Foundation of Southeastern Massachusetts

## Arts + Culture Plan Steering Committee

- |  |  |
|--|--|
| * Karen Anderson, First Unitarian Church                                 | * Cedric Josey, Musician   |
| * Teri Bernert, Waterfront Historic Area League                          | * Rick Kidder, SouthCoast Chamber of Commerce                                  |
| * Lee Blake, New Bedford Historical Society                              | * Meghan Kish, New Bedford Whaling National Historical Park (former)           |
| * Jessica Bregoli, Sculptor/Local Cultural Council/Seaport Art Walk      | * David Klamen, UMass Dartmouth College of Visual and Performing Arts (former) |
| * Brandon Cabral, Photographer   | * Venessa Kollars, New Bedford Tattoo Company                                  |
| * Shelley Cardoos, EforAll/Hippo   | * Fitzcarmel LaMarre, Artist/Local Cultural Council                            |
| * Helena DaSilva Hughes, Immigrants' Assistance Center/South End Engaged | * Denis Lawrence, New Bedford City Council                                     |
| * Amanda DeGrace, Waterfront Historic Area League (former)               | * Jim Lopes, Law office of James J. Lopes                                      |
| * Scott Dubois, Pidalia  | * Tina Malott, New Bedford Whaling Museum                                      |
| * Steven Froias, New Bedford Now/New Bedford Standard Times              | * Nicole Downing Merusi, The Zeiterion Performing Arts Center                  |
| * Valerie Garnett, New Bedford Tattoo Company                            | * Ashely Occhino, New Bedford Art Museum/ArtWorks!                             |
| * Rosemary Gill, The Zeiterion Performing Arts Center                    | * Eric Paradis, Your Theatre/New Bedford JazzFest                              |
| * Jeff Glassman, Darn It!/Hatch Street Studios                           | * Kim Rioux, Rotch-Jones-Duff House + Garden Museum                            |
| * Rayana Grace, Community Foundation of Southeastern Massachusetts       | * Mary Ann Rogers, Cape Verdean Recognition Committee, Inc.                    |
| * Dena Haden, Co-Creative Center/SuperflatNB                             | * Sarah Rose, New Bedford Whaling Museum (former)                              |
| * Candace Lee Heald, AHA! New Bedford                                    | * Rebecca Schade, Culture*Park   |
| * Jeremiah Hernandez, EforAll/SuperflatNB                                |  |
| * Alex Jardin, Artist/Muralist   |  |

- \* Tracy Silva Barbosa, Tracy Silva Barbosa Studio/Duende Glass
- \* Colton Simmons, Faces of New Bedford
- \* Jennifer Smith, New Bedford Whaling National Historical Park
- \* Bernadetta Souza, Youth Opportunities Unlimited/South End Engaged
- \* Patty Thomas, Culture\*Park
- \* Ian Trombly, Congressman Bill Keating, U.S. Rep 9<sup>th</sup> District of MA
- \* Anthony Ucci, Bristol Community College
- \* Nathan Vaughan, Bristol Community College
- \* Corinn Williams, Community Economic Development Center/Love the Ave
- \* Terry Wolkowicz, New Bedford Symphony Orchestra Association

Additionally, the Internal Team and Steering Committee would like to thank the countless New Bedford citizens who have given their time and feedback to the study.

# Executive Summary

Building on the goals and priorities established in recent planning documents, including *New Bedford 2020* (the City of New Bedford's master plan), the New Bedford Economic Development Council (NBEDC), working on behalf of the City of New Bedford, set out to create a citywide arts and culture plan that would create better understanding of New Bedford's arts, culture, and creative sector and plan for its long-term contributions to the city's economic development and quality of life.

Completed over a period of six months, the planning process was divided into three phases that included the work of collecting information and conducting research to assess the critical needs and issues facing New Bedford's arts, culture, and creative sectors; developing a vision for the future of arts, culture, and creativity in the city; and then, using that information to develop specific policies, strategies, and implementation plans. Each phase involved significant community engagement, including one-on-one interviews, round table discussions, public presentations, an online survey, media coverage, and comment boards in public spaces. Feedback from these efforts was combined with quantitative research, resulting in a number of findings and recommendations for the City of New Bedford and NBEDC on how to advance arts, culture, and creativity in the city.

## Observations on the State of the Arts in New Bedford

The first phase of the plan, the Assessment Phase, established a market for the arts in New Bedford (Chapter 4), reviewed public support for arts and culture (Chapter 5), assessed the health of the nonprofit and creative communities (Chapter 6), and resulted in a series of cultural asset inventories and maps (Chapter 7). This work found that New Bedford has the pieces needed to advance arts, culture, and creativity in a way that benefits residents and advances community goals, but that identifying opportunities for increased engagement in traditionally underserved neighborhoods and strategically investing in the city's arts, culture, and creative assets is key to making that happen. Leading observations from the Assessment Phase included the following:

- \* Audiences to New Bedford's arts, culture, and creative activities tend to travel from within the city or the surrounding region. They are diverse in educational attainment, household income, age, and race, suggesting demand for both traditional and non-traditional arts and culture programs.
- \* The City of New Bedford provides vital support to the arts, culture, and creativity community through programming, bricks and mortar, funding, and in-kind contributions. Total arts spending varies from year-to-year and is quite targeted towards specific programs and organizations.
- \* New Bedford lacks mid-sized arts nonprofits. Most organizations have very small operating budgets and are in a constant struggle to fundraise for each year's operations.

- \* The independent artists community includes both visual and performing artists. Within this group, there is demand for live/work space and a small creative space that can be utilized for a multitude of arts and cultural events.
- \* The creative industries are dominated by retail/small business and heritage organizations. There are few tech start-ups or energy sciences entities which, given New Bedford's positioning as a center for off-shore wind energy, could indicate an opportunity to focus on growing these sectors.
- \* Funding is the primary need of New Bedford's arts, culture, and creative entities. Other needs include unified marketing, strong leadership and increased collaboration, public policies that protect the best interests of the community-at-large without limiting the creative process, more diversity in programming and arts leadership, and more artist involvement at the city level.
- \* New Bedford has hundreds of cultural assets that range from performing and visual arts facilities to museums and heritage attractions, city parks, and public art installations. These assets are largely concentrated in downtown New Bedford and in the neighborhoods to its south and north (the South End and Near North End), suggesting a need to better distribute cultural assets throughout the city.
- \* Festivals and events bring more than 300 days of activity to New Bedford. Additionally, areas like the New Bedford Whaling National Historical Park and Seaport Cultural District help bring identity and activity to the downtown.

### **Establishing a Vision + Implementing the Arts + Culture Plan**

Based on these observations, the second and third phases of the study resulted in a vision and goals for arts, culture, and creativity in New Bedford (Chapter 9); identified specific needs and opportunities for the arts, culture, and creative sectors (Chapter 10); outlined strategies for cultural development (Chapter 11); and established a blueprint for the Arts + Culture Plan's implementation (Chapter 12).

The vision for arts, culture, and creativity in New Bedford was informed by research and community engagement. Multiple drafts were shared at meetings with the Steering Committee and community-at-large to ultimately arrive at the following:

***In New Bedford, the creative community is an engaged and powerful partner, inspiring social, economic, and cultural growth. In this authentic seaport city, each and every person enjoys an opportunity to experience a diversity of cultures. Art is everywhere, encouraging fun, provoking thought and nurturing the soul.***

It is driven by four principals:

- \* Performing and visual artists, plus creative entities, should play a lead role in the implementation of whatever plan is put in place.
- \* All efforts should aim at strengthening the arts sector to be self-sustaining so as to be able to deliver more value to the community in the long term.
- \* Cultural programs and facilities should play a role in driving neighborhood and community development.
- \* New Bedford should become known as a city where “art is everywhere.”

In pursuit of the vision, the Arts + Culture Plan recommends nine strategies for the City of New Bedford and NBEDC:

- A. Establish a leadership organization for the arts.
- B. Increase arts funding, collaboration, and resource sharing to grow the operating capacity of arts organizations and artists.
- C. Using funding from the Arts, Culture, and Tourism Fund, create an arts grant program to support community development and arts entrepreneurship.
- D. Expand public art in New Bedford and utilize it as a tool for placemaking and enhancing the City’s identity as a cultural community.
- E. Strategically enhance and expand the diversity of programming.
- F. Initiate efforts and opportunities that engage UMASS Dartmouth’s College of Visual and Performing Arts and Bristol Community College faculty, students, and staff in the community.
- G. Incentivize the retention of creatives with affordable space to live and work.
- H. Officially designate the International Marketplace and South End as cultural districts.
- I. Develop innovative arts programming at Fort Taber Park, positioning it as an arts destination.

The implementation of these strategies has been designed to take place over a series of years, with some strategies kicking off in years one and two of the Arts + Culture Plan’s implementation while others are initiated three years, five years, or a number of years down the road. A consortium of arts, culture, and creative community leaders will oversee plan implementation. This consortium will then be divided into three task forces, each of which will be responsible for carrying out each specific recommendation. Additional information on consortium structure and the Arts + Culture Plan’s implementation can be found in the full report.

# 1. Introduction + Brief

Webb Management Services, Inc. is a management consulting practice focused on the cultural sector, working for governments, schools, developers, and arts organizations on cultural plans, facility feasibility studies, business planning, and strategic planning. Since 1997, the firm has completed more than 400 studies, including an economic impacts study for the Beyond Walls Mural Festival in Lynn, an operating plan for the Colonial Theatre at Emerson College, multiple studies for the City of Worcester, and more.

The New Bedford Economic Development Council, working on behalf of the City, retained Webb Management Services to create an arts and culture plan for the city. The plan's desired outcomes are to:

- \* Create a better understanding of the current condition and future potential of New Bedford's arts, culture, and creative sector.
- \* Plan for the arts, culture, and creative sector's sustainability, growth, and continued contributions to New Bedford's ongoing economic development and high quality of life.

The study process was completed in three phases that included the work of collecting information and conducting research to assess the critical needs and issues facing New Bedford's arts, culture, and creative sectors; developing a vision for the future of arts, culture, and creativity in New Bedford; and then, using that information to develop specific policies, strategies, and implementation plans.

The study was informed by an extensive set of in-person and telephone interviews, group meetings, facility tours, a review of relevant information on the city, and other research on forces, trends, and models pertinent to the planning process (Appendix A). The consulting team would like to thank those who participated in the planning process, particularly Margo Saulnier, Derek Santos and Angela Johnston at the New Bedford Economic Development Council; Christina Connelly, Anne Louro, and Dagny Ashley with the City of New Bedford; and John Vasconcellos with the Community Foundation of Southeastern Massachusetts.

## 2. A Snapshot of New Bedford

The City of New Bedford is a palimpsest of histories, industries, and cultures. It is a place where the legacies of whaling (New Bedford was once the whaling capital of the world) and textiles have coalesced with today's commercial fishing industry to create a city that is racially and culturally diverse and proud of its past, but ready to think critically and inventively about its future. Already home to the number one fishing port in the nation, New Bedford is poised to become the hub for offshore wind energy in Massachusetts and New England. With this, city and community leadership believe that the arts, culture, and creativity in New Bedford is a leading growth sector with great, untapped potential and view the cultural planning process as a means of more completely incorporating the creative economy into city planning efforts.

### 2.1 New Bedford's Goals + Priorities

City planning documents like *New Bedford 2020* (the City of New Bedford's master plan) and the New Bedford Regeneration Committee's final report, *Uniting in Pursuit of Growth and Opportunity*, have identified and addressed a number of key issues relevant to the creation of a Citywide Arts + Culture Plan. Among the City's top priorities are:

- \* Continuing the regeneration and revitalization of the commercial districts in the downtown and north and south ends.
- \* Attracting, supporting, and retaining diverse and pioneering businesses.
- \* Providing innovative educational opportunities and building a work-ready workforce.
- \* Organizing and developing economic development activities.
- \* Restoring and enhancing the park system's historical and cultural characteristics.
- \* Creating increased opportunities for community engagement and volunteer involvement.
- \* Preserving historic public landmarks, private residences, and major institutions, including the city's mills and churches.
- \* Ensuring environmental sustainability through the protection of natural resources, availability of clean energy and water, new greenways, an educational system that connects children to their natural surroundings, and more.

In the pursuit of these priorities, and with substantial and measurable gains over the past decade, the City hopes to address some of its challenges. As with many of Massachusetts' gateway cities, the city's education levels continue to lag behind the state average, thus affecting family incomes and community wealth. And, like many communities around the country, New Bedford is struggling with the opioid epidemic. Homelessness has also been a persistent issue, impacting 173 households with children in 2017 (New Bedford Homeless Service Providers Network, *New Bedford Continuum of Care: 2017 Point-in-Time Homeless Count*), and, according to the Massachusetts Department of Elementary and Secondary Education, 80% of New Bedford public school students are classified as "high needs". Then, there are the less pressing and equally crucial concerns: bringing increased

connectivity to the city through better integration of its north and south ends; combating negative perceptions of safety; and turning New Bedford into a destination rather than a stopover on the way to Cape Cod.

Thus, the question is, how can a cultural plan be used to advance City goals and address these challenges? What roles do, and can, the arts, culture, and creativity play in a city and how can they be leveraged to uniformly move that city forward?

*New Bedford 2020* begins to address these questions by acknowledging the City’s “thriving arts community, high level of social and historical capital, award-winning cultural institutions and tourist destinations, and strong post-secondary arts education resources” (*A City Master Plan New Bedford 2020*, 9-1). It also identifies five primary goals for culture and creativity in New Bedford:

- \* “Strengthen our community and enhance neighborhood vitality by recognizing the city’s cultural diversity and increasing public participation in arts and culture.
- \* Establish an economic strategy for the creative economy and tourism functions that is aligned with overall city development activities.
- \* Foster sustainable cultural organizations.
- \* Promote and market the cultural and historical assets of New Bedford to transform the city’s image for both tourists and residents.
- \* Educate and inspire the next generation of creative thinkers through advocating for arts education in the K-12 school system and acknowledge and support after-school providers and cultural institutions.”

It is encouraging that *New Bedford 2020* recognizes the role and value of the arts as a tool to address broad city issues as it becomes a starting point for the cultural plan: the plan can—and should—consider various investments in the arts that align with other city plans and goals, and also those that strengthen the arts sector in ways that benefit the overall community.

## 2.2 The Community Foundation of Southeastern Massachusetts + the Barr Foundation

The Community Foundation of Southeastern Massachusetts is a tax-exempt, public charity aimed at improving the quality of life in Southeastern Massachusetts. In pursuit of this aim, the Community Foundation has begun to invest in the arts to serve the greater good, working in close partnership with the Barr Foundation. Based in Boston, the Barr Foundation works with nonprofits, foundations, the public sector, and civic and business leaders to elevate the arts and creative expression, advance solutions for climate change, and connect students to success in high school and beyond.

In January, it was announced that the Barr Foundation was granting \$500,000 to the Community Foundation (one of five community foundations to be awarded funds in the state) as part of its Creative Commonwealth initiative, a broader effort to enable the arts and creative expression “to engage and inspire a dynamic, thriving Commonwealth” (Barr Foundation, Our Blog: *New Directions for Barr’s Arts + Creativity Program*). An extension of the Barr Foundation’s work in Boston, the program is rooted in the belief that, in addition to giving voice to residents, fostering economic development, and enlivening neighborhoods, the arts have the potential to change how we engage

with the world and enable us to imagine new and better futures (Barr Foundation website, Arts + Creativity).

In Southeastern Massachusetts, the Community Foundation will be focused on the Fall River and New Bedford communities and will be using the Barr Foundation funds to test three initiatives: building access to the arts and culture, increasing the role of public art, and building Community Foundation fundraising capacity in order to create a permanent fund for the City's arts and culture.

## 3. Forces + Trends in the Arts

Before looking at the arts in New Bedford, it is necessary to review some of the broader forces and trends affecting the sector nationally.

Today's arts and cultural sector is quite different from the one of previous generations. New technologies, changing tastes, and a growing desire to actively participate in creation have impacted how, when, and where consumers experience art, culture, and creativity. In planning for the future of the arts in New Bedford, it is important to understand the forces and trends at play in the field and how they might impact audiences and cultural development. Following is a review of some of the broader forces and trends impacting arts, culture, and creativity in the United States today.

### 3.1 Arts Audiences

The National Endowment for the Arts regularly releases the Survey of Public Participation in the Arts (SPPA). Conducted by the United States Census Bureau, the study assesses arts participation on the part of the country's adult population. Following are some basic facts about arts audiences based on highlights from *How a Nation Engages with Art: Highlights from the 2012 Survey of Public Participation in the Arts*, which can be downloaded here:

<https://www.arts.gov/sites/default/files/highlights-from-2012-sppa-revised-oct-2015.pdf>

(The next iteration of the study is expected to be released in the coming year.)

- \* About one-third of adults attend live performance or visit museums or galleries each year. Over the last 20 years, participation within traditional arts disciplines—ballet, opera, symphonic music, and theatre—has remained relatively flat. More specifically, a decline in levels of participation (percentages of adults attending various types of events) has been mitigated only by increases in the total adult population. The chart on the right shows this decline in the percentage of participation.

**Percent of U.S. Adults Who Attended at Least One of Various Types of Arts Performance or Visited an Art Museum or Gallery: 1982-2012**



Performing arts events included: jazz; classical music; opera; musical and non-musical plays; and ballet. These are all activities for which attendance rates have been tracked since 1982.

The change from 2008 to 2012 is statistically significant at the 90 percent confidence level.

- \* The next chart shows the decline in participation by discipline. Other parts of the study suggest that attendance at traditional performing arts programs in more formal venues has largely been replaced by participation in a broader set of cultural and entertainment programs, including attendance at outdoor arts festivals, films, and other forms of live music, as well as a significant increase in those consuming the arts through electronic media.

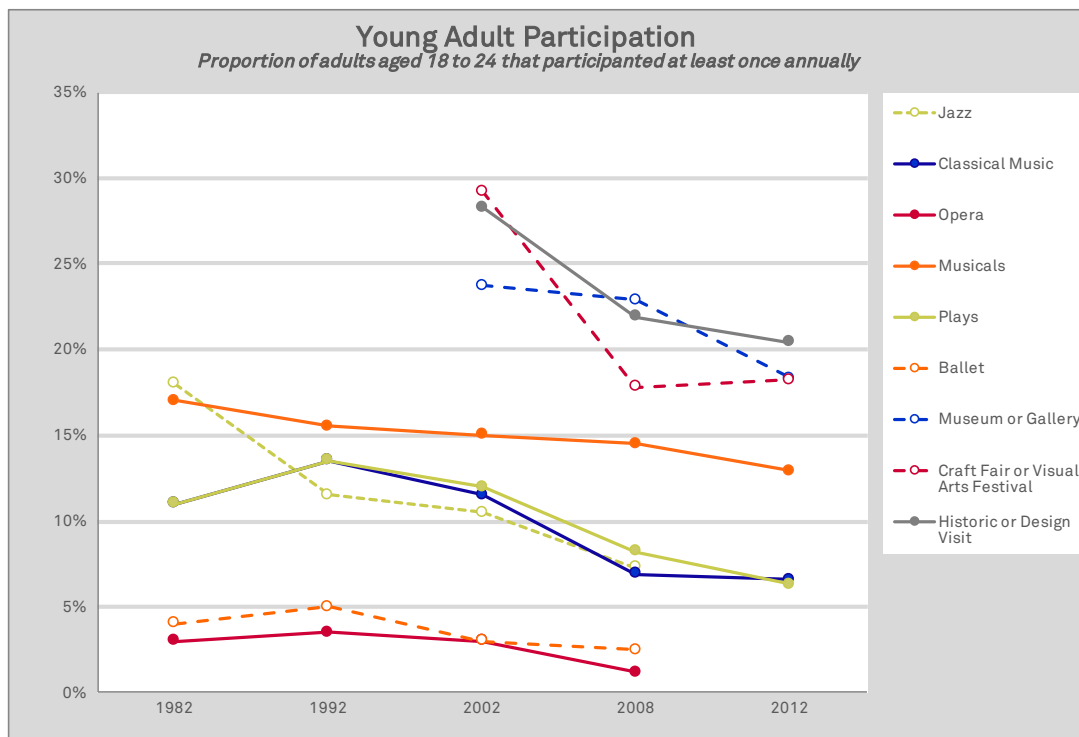
### Percent of U.S. Adults Who Attended a Performing Arts Activity, by Type (Excluding Musical and Non-Musical Plays): 2002, 2008, and 2012

	2002	2008	2012
Classical Music	11.6%	9.3%	8.8%
Jazz	10.8%	7.8%	8.1%
Dance Other than Ballet	6.3%	5.2%	5.6%
Latin, Spanish, or Salsa Music	NA	4.9%	5.1%
Ballet	3.9%	2.9%	2.7%
Opera	3.2%	2.1%	2.1%

NA = This question was not asked before 2008.

Note: None of the changes between 2008 and 2012 are statistically significant.

- \* Most notably, participation in the traditional performing and visual arts amongst adults under the age of 40 has been on the decline for over 20 years. The chart below shows the decline in participation for 18 to 24-year-olds from 1982 to 2012. All of the results for 2012 are not available, but, here again, the trend is clear.



- \* Participation also varies tremendously by demographic characteristics. This table shows participation in musical theater by gender, race, age, and education. While there is some variation within other disciplines, the patterns are largely the same: educational attainment is by far the best predictor of arts attendance. The propensity to attend arts events among those who have completed college is exponentially greater than for those who have finished only high school. With each advanced level of education, there is an increased probability of arts attendance. Age also matters, but not nearly as much as education—older adults tend to have higher rates of participation than younger adults, but only to a point.

**Percent of U.S. Adults Who Attended a Musical Play, by Selected Demographic Variables: 2008 and 2012**

<b>MUSICAL THEATER</b>		
	2008	2012
<b>ALL ADULTS</b>	<b>16.7%</b>	<b>15.2%**</b>
<b>Gender</b>		
Male	14.4%	12.9%**
Female	18.9%	17.3%**
<b>Race and Ethnicity</b>		
Hispanic	8.1%	7.3%
White	20.0%	18.4%**
African American	8.6%	9.2%
Other	13.4%	11.3%
<b>Age</b>		
18–24	14.5%	12.9%
25–34	16.0%	13.6%*
35–44	18.2%	12.9%**
45–54	17.4%	16.8%
55–64	19.5%	19.0%
65–74	18.0%	17.8%
75 and over	10.0%	12.0%
<b>Highest Level of Educational Attainment</b>		
Grade School	1.7%	1.6%
Some High School	5.2%	2.9%**
High School Graduate	8.1%	8.3%
Some College	17.1%	14.6%**
College Graduate	30.1%	26.6%**
Graduate School	37.9%	32.1%**

\*change is statistically significant at the 90 percent confidence level

\*\*change is statistically significant at the 95 percent confidence level

### 3.2 Trends in Participation: Ethnically-specific + Immigrant Populations

The City of New Bedford is very diverse. For that reason, it is important to understand arts participation trends for ethnically specific and immigrant populations. Two sources provide insight on the topic: 1/ *Art-based Social Inclusion: An Investigation of Existing Assets and Innovative Strategies to Engage Immigrant Communities in Philadelphia* (William Penn Foundation, 2010), and 2/ *Beyond Attendance: A Multi-modal Understanding of Arts Participation* (Survey of Public

Participation in the Arts (SPPA), National Endowment for the Arts (NEA) 2011). Highlights from both reports follow.

- \* In *Art-based Social Inclusion*, it was found that the average immigrant tends to participate in more creative activities annually (roughly 3.2) than the average US-born resident (roughly 2.8). Further, analysis of the NEA's SPPA suggests that Hispanic populations have higher rates of attendance at informal arts events (craft fairs and festivals, outdoor arts festivals, visits to historic sites and parks) than White (Non-Hispanic) populations.
- \* In connecting these two points, the research also indicates that immigrant populations are often highly engaged in art forms connected to their cultural identity. Participation in these art forms, however, tends to take place outside of formalized cultural institutions, in places like churches and community centers. Arts organizations often engage diverse communities in these familiar places, create relationships, and then draw participants to more formal facilities.
- \* Attendance at Latin, Spanish, or salsa music events mark the highest rates of attendance for self-identified Hispanics (17%), followed by art museums or galleries, art or craft fairs and festivals, outdoor performing arts festivals, and historic locations (all at approximately 14%).
- \* Hispanic populations are 30% more likely than White (Non-Hispanic) populations to view or listen to arts recordings or live broadcasts. A similar pattern is seen in African American and American Indian populations.
- \* *Art-based Social Inclusion* also found that the separation between immigrant communities and cultural institutions in Philadelphia was due to the fact that the institutions were out of touch with their communities. While immigrant populations can change with great rapidity, the cultural institutions were seldom aware of the immigrant communities living within their neighborhoods.

These are important points in thinking about participation in the arts, culture, and creativity in New Bedford.

### 3.3 Trends in Arts Consumption + Patterns of Participation

Other recent trends impacting consumption of the arts and how audiences are choosing to participate in them include the following:

*Less Time and Less Planning:* We are all busy and less likely to make a significant investment of our precious time into any activity, especially when we are asked to make that commitment well in advance of the event. This has led to a precipitous decline in subscription ticketing, as individuals are less willing to commit to an event early and are more likely to keep their options open until the last moment. This also means that there are more consumers now who are willing to pay more later—the perceived premium of flexibility and the “on-demand” lifestyle.

*The Demand for More Stimulation:* All consumers, and particularly younger ones, are acclimated to multi-sensory engagement—we are watching, hearing, and reading simultaneously. This means that we have higher satisfaction thresholds and expectations for immediate rewards from an experience.

*The Demand for Convenience:* Audiences are also seeking convenience. There is less tolerance for the event with built-in hardships, whether that means an uncomfortable seat, poor concessions, poor customer service, or heavy traffic on the way home. This suggests a low threshold for opting out of an event and pushes facilities and presenters towards a higher level of customer service. It also inspires them to influence other factors that affect the audience experience, from parking to the after-show drink. In October 2017, the National Center for Arts Research published *At What Cost? How Distance Influences Arts Attendance*. The study found that, as commute times increase, arts participation becomes radically local. Arts participation becomes even more local in low socioeconomic communities, where “non-monetary costs such as the hassle of travel compound the financial barriers of attending” (pg. 5).

*The Importance of Interpretation-rich Experiences:* The quality of an experience for audiences is dramatically improved by properly preparing them for that experience with information and context; then, more importantly, by providing them with the opportunity to process and share their experience with others via online or in-person word of mouth. We must now accept that audiences are less willing to accept someone else’s interpretation of an experience, preferring to develop and provide their own interpretation, whether it is through a Tweet, a Snap, a live stream, or something other.

*The Diffusion of Cultural Tastes:* Because of advances in information and communication technologies, people are now interested in a much broader array of programs. This has created a fragmentation and diversification of tastes that both narrows and broadens at the same time. While at one time a person may have been a fan of music and painting from the Romantic period, today they might like Beyoncé, Bob Dylan, graphic novels, e-sports, pre-Columbian folk art, and Mozart’s choral works.

*The Paradox of Choice:* Consumers are now faced with an extraordinary range of choices, whether that relates to food, cars, or culture. With our hyperactive, consumption-based economy, we are constantly bombarded with those choices and exhortations to buy. For many consumers, there are simply too many choices being thrown at them, causing them to shut down and make no choice at all. This has left us hungry for filters and enablers, people and services that help us get past the paralysis brought on by too many choices. Word of mouth is the strongest version of this—a piece of one-on-one advice from a credible source—but, people are looking for other filters and influencers (curators, so to speak), who can help them make decisions about what to see, buy, or do.

*Risk Versus Reward:* Because of the cost (time and money) of attending or participating in an arts or cultural event, and all of the other choices available, audiences are generally less willing to take risks and more willing to pay large sums for a guaranteed “home run” experience. This is consistent with a pervasive trend towards “trading up” and the rise of VIP culture, where there is an attempt to create the illusion of exclusivity, status, and prestige. The challenge is, the more everything becomes accessible, the more some people want to be separate—which suggests demand for value-added, premium arts experiences.

*The Social Experience:* Research suggests that audiences are drawn to the arts today by the opportunity for a social experience, as opposed to the more traditional attraction of intellectual stimulation. This is good news in that it provides live arts and cultural events with a clear competitive advantage: the shared social experience is not available to those at home, regardless of the quality of

their technology. The challenge is that presenters and facilities must deliver much more than what is on the stage, creating an environment in which the social elements of the experience are fully enjoyed.

*The Role of Media:* Traditional media plays a reduced role in driving arts participation. Conversely, there is a proliferation of personal communications technologies and online word of mouth tools (Facebook, Instagram, trade newsletters, and so on). These tools are critically important as a means for consumers to spread word of mouth in a viral way. They are even more important for cultural suppliers to build a community of friends and supporters in a world where consumer loyalty is largely a thing of the past.

*Everyone's an Artist:* There has been a rise in self-directed, home-based, living arts participation that includes activities like gardening, writing, crafting, photography, film production, cooking, and decorating through fashion, home décor, and art collection. Similarly, consumers are demanding more intense, "hands-on" arts experiences. This is evidenced by higher rates of personal and 'amateur' participation in community theatre groups, choirs, dance and movement classes, art and music classes, and more.

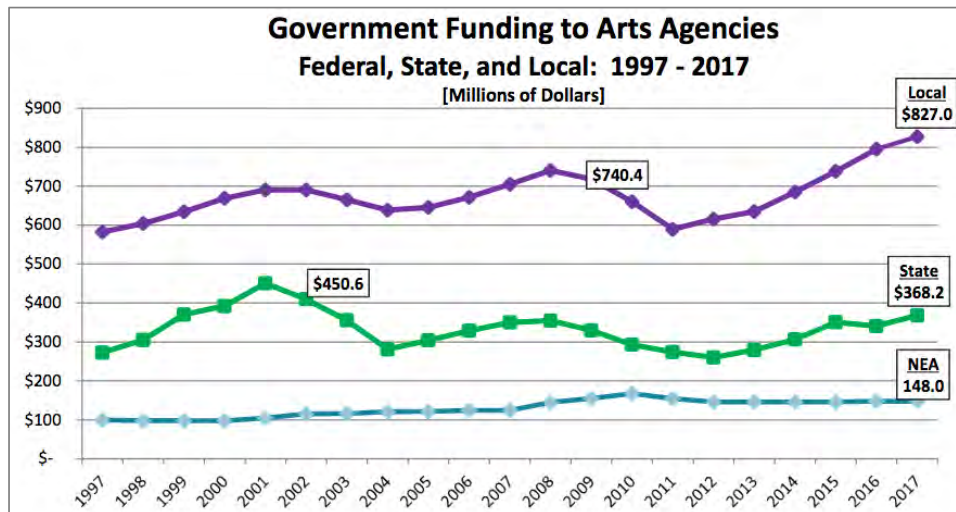
### 3.4 Nonprofit Arts Organizations

Along with change in the nature of demand for arts, culture, and creative activities, there have been significant changes occurring in their supply, particularly when it comes to the health and sustainability of nonprofit arts organizations. Specifically:

*The Economic Dilemma of the Performing Arts:* William J. Baumol and William G. Bowen published *The Economic Dilemma of the Performing Arts* in 1965. In it, they posited that the lack of productivity gains in the creation of art (it takes the same number of musicians to perform Beethoven's Symphony No. 9 in 2018 as it did when it was first performed in 1824), plus the inevitability of cost increases, would essentially force all organizations to raise more contributed income every year. Though there have been marginal improvements in the administration of buildings and organizations, there is ample evidence of this cost squeeze and increasing pressure on all arts organizations to raise more money to sustain operations. However, even if an organization matches its prior year revenue targets and buys only what it bought the year before, the annual funding requirement will continue to increase, year after year after year.

*Supply Issues:* According to figures from the Urban Institute's National Center for Charitable Statistics, there were 118,000 arts and culture nonprofit organizations registered in the United States in 2016, as compared to 82,000 in 1996. This 44% swell in the number of arts and culture nonprofits has led to ever increasing competition for public and private financial support.

*The Political Environment:* With regular threats to eliminate the National Endowment for the Arts and the National Endowment for the Humanities, it is safe to say that direct support of the arts is controversial. While 2017 data from Grantmakers in the Arts indicates that total direct expenditures on the arts by local and state governments has been increasing, it is impossible to predict how that might change in the future.



*Private Sector Funding:* On the private side, there is a fully developed philanthropic sector, led by skilled marketers, technologists, and communicators, that is raising the bar for arts fundraisers, as well as bringing new competition from sectors like healthcare and the environment. In addition, the new generation of funders is much more pro-active and engaged in their causes, expecting to be given the ability to direct the organization and the use of their funds in a much more personal (and often intrusive) manner.

### 3.5 Children and the Arts

Changes in Federal education policy have afforded arts education an opportunity to become a more prominent component of a school's curriculum. Through the 2016 Every Student Succeeds Act (ESSA), emphasis on a "well-rounded" education has prompted State education departments to rethink how the arts compliment the previous "common core" standards of the No Child Left Behind Act. To that end, there has been an emerging acknowledgement of the arts as a vital and transformative subject of the 21<sup>st</sup> Century Classroom. This has been successfully articulated in the STEM to STEAM movement, championed by the Rhode Island School of Design.

STEAM (Science, Technology, Engineering, Arts and Math) is a movement that continues to be integrated into institutions and corporations in the United States. It expands the traditional areas of innovation (Science, Technology, Engineering, and Math) to include Arts and Design. This movement is based on the belief that Arts and Design will transform the 21<sup>st</sup> century economy as science and technology did in the 20<sup>th</sup> century. This sentiment is echoed in the ESSA legislation, where a STEAM curriculum is eligible for a number of Federal grant programs that previously were reserved for the sciences, math, and English.

Through a concerted research effort over the past two decades, there is a mounting body of evidence that touts the benefits of arts education. The following are a collection of takeaways from these research efforts.

- \* **The arts boost literacy and English Language Arts skills.** Drama instruction, for example, increases reading readiness and word fluency in early grades and continues to improve reading comprehension and writing skills throughout middle and high school. When the arts

are integrated with literacy instruction, all students benefit, especially English Language Learners and students from low-income backgrounds.

- \* **The arts advance achievement in math.** Arts-integrated math instruction facilitates a mastery of computation and estimation skills and challenging concepts like fractions.
- \* **The arts improve school culture.** When schools integrate the arts across curriculums, disciplinary referrals decrease while effectiveness of instruction and teachers' ability to meet the needs of all students increase.
- \* **The arts build collaboration and communication skills.** Art making allows students to experience what it feels like to be active members of a community and to work as a team to determine and achieve common goals.
- \* **The arts strengthen problem solving ability.** Students who study the arts score higher than their peers on tests measuring the ability to analyze information and solve complex problems and are more likely to approach problems with patience and persistence.
- \* **Students involved in the arts have increased capacity for leadership.** Students who participate in the arts develop leadership skills, including decision-making, strategy building, planning, and the ability to reflect.
- \* **The arts strengthen the ability to persevere.** Through arts study, students improve in their ability to turn barriers into opportunities, overcome difficulty in completing complex tasks, and sustain attention. In a longitudinal study of 25,000 secondary school students, those with higher involvement in the arts scored better on measures of persistence than their peers with lower arts involvement.
- \* **The arts facilitate cross-cultural understanding.** Arts experiences foster pro-social behaviors and social tolerance that help prepare students for life in an increasingly global and culturally diverse world.
- \* **The arts build communities and supports civic engagement.** Students who have had an arts-rich education volunteer more often and exhibit greater civic engagement than other students.

In addition, there has been recognition of the role of the arts in helping at-risk youth. In 2012, the NEA commissioned *Arts and Achievement in At-Risk Youth*. The study revealed that students who participate in the arts are:

- \* Four times more likely to participate in math and science fairs;
- \* Three times more likely to have good attendance in school;
- \* Four times more likely to be recognized for academic excellence;
- \* Three times more likely to be elected to class office; and
- \* Average nearly 100 points higher on their SAT scores than students who take only one-half year or less of arts programming.

The report also revealed interesting results pertaining to work and professional experience:

- \* 50% of students who had high arts involvement obtained gainful employment vs. 40% with low arts involvement;
- \* 44% of students who had high arts involvement earned Associate's Degrees vs. 27% with low arts involvement;

- \* 37% of students who had high arts involvement earned bachelor's degrees vs. 17% with low arts involvement;
- \* 72% of business leaders say creativity is their highest priority when hiring employees; and,
- \* 56% of employers and 79% of superintendents agree that a college degree in the arts is the most significant indicator of creativity in a prospective job candidate.

### 3.6 Responding to a Changing Environment

So how should communities respond to these changes in the sector?

*From Friday Night Lights to Community Living Rooms:* The old image of a theater, museum, or gallery as a place where fancy people wearing formal attire can attend a performance or exhibition opening is gone. The new image is that of a community living room, a place that is always open and always active with informal programming.

*From Palaces to Districts:* There is a shift away from buildings that might be termed palaces of the arts (like the Kennedy Center in Washington, DC) to cultural districts, an area in which multiple smaller facilities are developed within a walkable radius. This is a positive trend for a number of reasons: cultural districts can be developed over a period of time with a combination of new facilities and the adaptive re-use of existing structures. The cost of developing a district is generally lower than constructing a new building, and these sets of facilities tend to be more inclusive and authentic to a community. They also tend to be better at motivating commercial development, as they are relatively porous and accommodating of other building and business types.

*Facilitating Active Participation:* Facilities and organizations must support a culture of more active participation in the arts, including engagement of audiences before, during, and after events. Even more importantly, they must provide more opportunities for everyone in the community to express their own creativity, whether that means joining a choir, learning to paint, or volunteering to build sets for the local community theater.

*Cost Structure:* The future of facilities that serve the nonprofit sector depends on their ability to provide ongoing affordable access to nonprofit users, as well as arrangements that motivate efficient use of space and the maximization of revenues for both user and facility. Facility management organizations must be lean and nimble in their staffing and embracing of technologies that drive operating efficiencies and economies.

*Diversity, Equity, and Access:* The cultural sector has begun to think more critically and intentionally about issues related to diversity, equity, and access. This has resulted in efforts to diversify organization leadership at both the board and staff levels so that they are reflective of the communities they serve. It has also resulted in decentralized programming, with cultural organizations taking events and programs into neighborhoods not traditionally served by the arts.

*Community Engagement:* The arts, culture, and creative sector must become deeply engaged with and connected to their community. They cannot be seen as something special or exclusive, but rather something fundamental to community life, offering benefits that are understood and embraced by all.

## 4. The New Bedford Arts Market

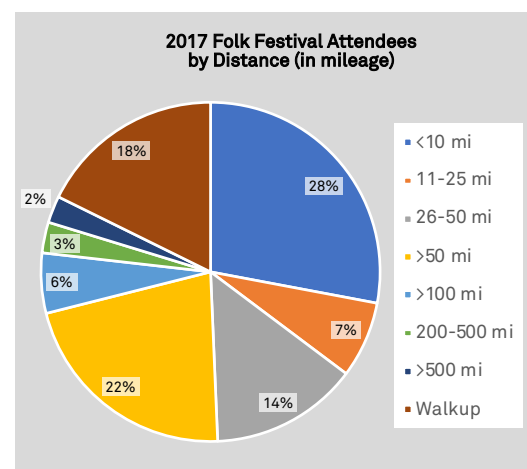
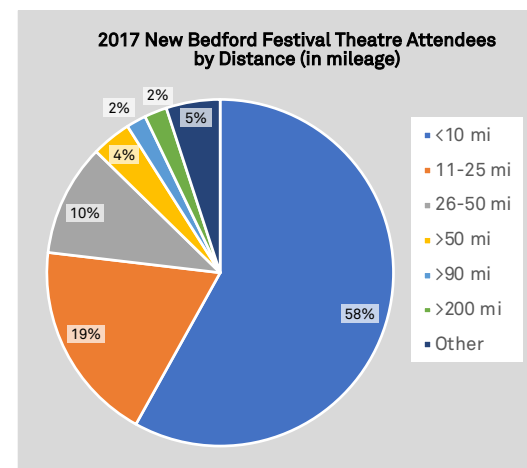
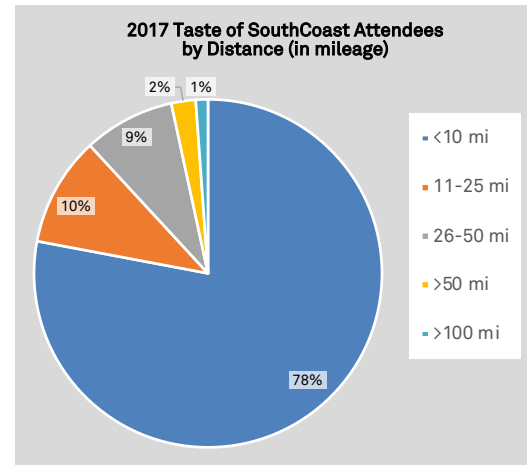
Understanding the market for the arts is crucial to the success of any cultural planning effort. This chapter utilizes ticket buyer and attendee data from local arts organizations to define a market for the arts in New Bedford. That market is then analyzed in order to understand more about propensity to support arts, culture, and creativity in the city.

### 4.1 Defining the Market

To define the market for the arts in New Bedford, the consulting team worked with the City of New Bedford's Department of Tourism + Marketing to collect attendee data for Taste of SouthCoast, New Bedford Festival Theatre, and the New Bedford Folk Festival (2017 zip code data only). Visitor and ticket buyer data was also collected from the New Bedford Whaling Museum (a 2017 zip code summary report and visitor and member zip code data for 2015, 2016, and 2017) and the New Bedford Symphony Orchestra (street level data, exclusive of names, for the 2015-2016, 2016-2017, and 2017-2018 seasons). All data was then analyzed in order to establish three market segments by which to measure propensity to support the arts in New Bedford.

#### 4.1.a Taste of SouthCoast, New Bedford Festival Theatre + New Bedford Folk Festival Attendees

The City of New Bedford's Department of Tourism + Marketing annually collects attendee zip code data from the city's arts organizations. The data provided for Taste of SouthCoast, New Bedford Festival Theatre, and the New Bedford Folk Festival suggests that attendees to these events tend to be local to New Bedford or the surrounding region. As indicated in the pie charts on the right, 78% of attendees to Taste of SouthCoast traveled to the event from within 10 miles of New Bedford and an additional 11% traveled from within 11 to 25 miles of the city. Similarly, more than half (58%) of New Bedford Festival Theatre attendees traveled from within 10 miles of New Bedford and 19% traveled from within 11 to 25 miles.



Zip code data was not collected for walkup attendees. In 2017, 18% of Folk Festival attendees fell into this category. Nevertheless, the available data suggests that attendees traveled the furthest for this event: while 28% of attendees traveled from within 10 miles of New Bedford, 14% traveled from between 26 and 50 miles and 22% traveled from between 50 and 100 miles.

The top five zip codes represented by attendees for each event are shown in the table below. A corresponding zip code map is included in Appendix B. Notably, although New Bedford is made up of four zip codes (02740, 02744, 02745, 02746), just one—zip code 02740, which extends from I-195 south to Rivet Street—appears in the top five zip codes for all three events. In fact, it is the only New Bedford zip code to appear in the data received for either New Bedford Festival Theatre or the Folk Festival. Conversely, data received for Taste of SouthCoast had representation from all four zip codes, with zip code 02745, which extends from Nash Road north to Quanaoag Road, having the second largest number of attendees at the event.

City	Zip	Distance (in miles)	Distance Groups	Total	% of Total Recorded Attendees	Event
New Bedford	02740	0	<10m	41	23%	Taste of SouthCoast
New Bedford	02745	0	<10m	20	11%	Taste of SouthCoast
Fairhaven	02719	3	<10m	17	10%	Taste of SouthCoast
Dartmouth	02747	5	<10m	13	7%	Taste of SouthCoast
Acushnet	02743	8	<10m	13	7%	Taste of SouthCoast

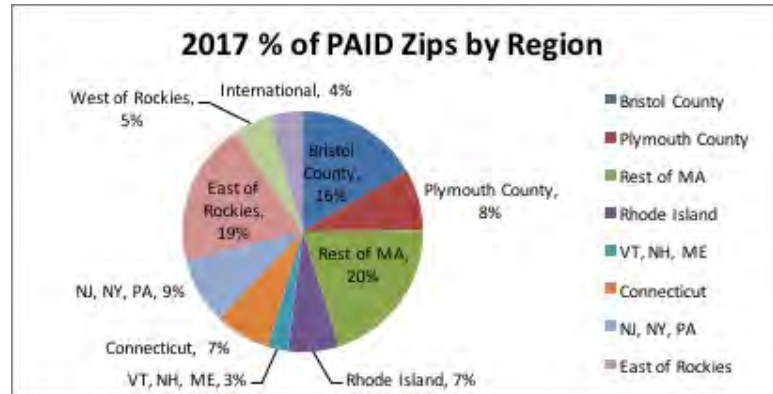
City	Zip	Distance (in miles)	Distance Groups	Total	% of Total Recorded Attendees	Event
New Bedford	02740	0	<10m	1,065	23%	New Bedford Festival Theatre
Dartmouth	02747	5	<10m	716	15%	New Bedford Festival Theatre
Fairhaven	02719	3	<10m	326	7%	New Bedford Festival Theatre
Acushnet	02743	8	<10m	215	5%	New Bedford Festival Theatre
Mattapoisett	02739	7	<10m	198	4%	New Bedford Festival Theatre

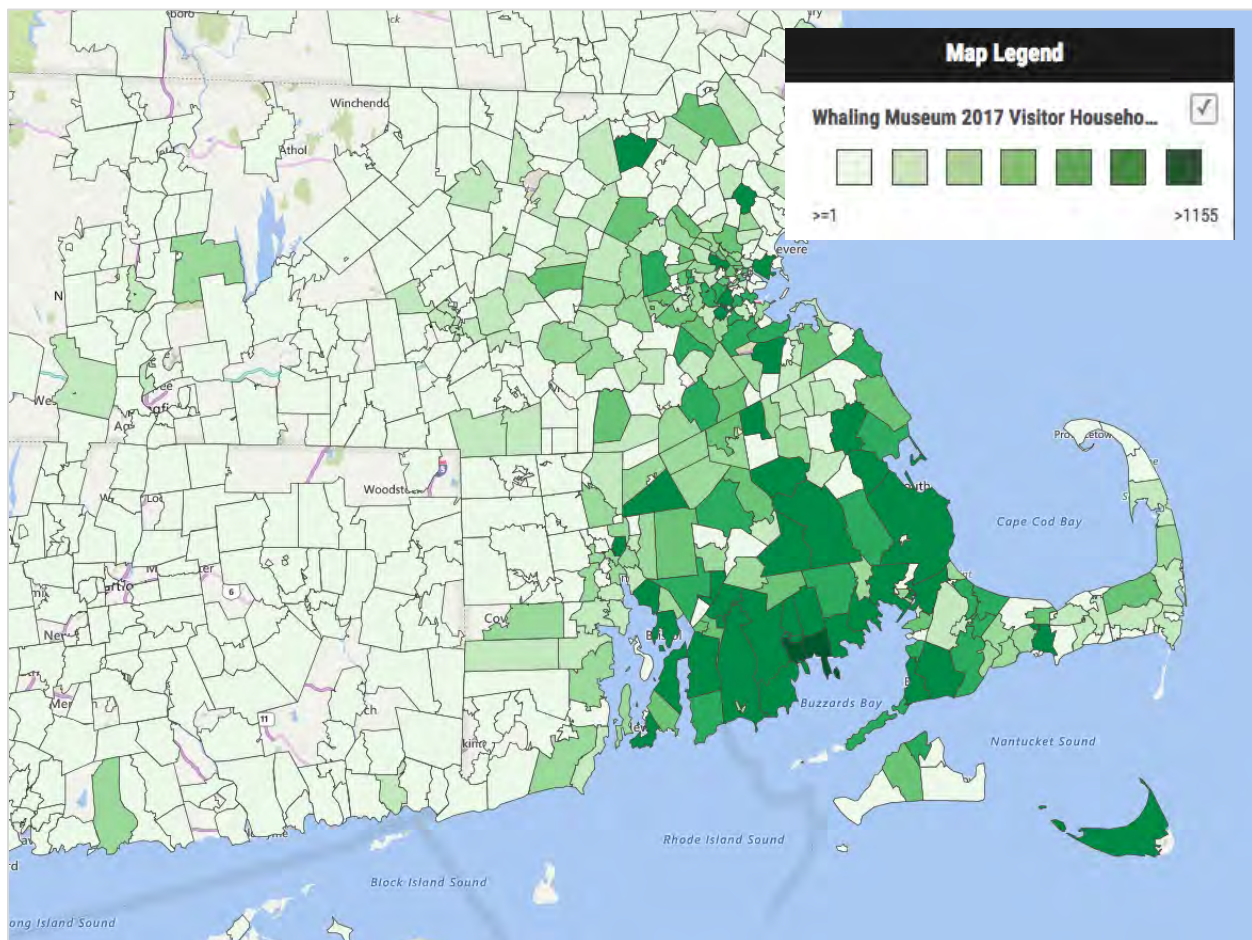
City	Zip	Distance (in miles)	Distance Groups	Total	% of Total Recorded Attendees	Event
New Bedford	02740	0	<10m	445	18%	Folk Festival
WALKUP	NA	NA	NA	435	18%	Folk Festival
Dartmouth	02747	5	<10m	82	3%	Folk Festival
Boston	02130	60	>50m	66	3%	Folk Festival
Fairhaven	02719	3	<10m	65	3%	Folk Festival

#### 4.1.b New Bedford Whaling Museum Visitors

Visitor analysis for the New Bedford Whaling Museum was provided by the organization. It suggests that 24% of visiting households are located in either Bristol or Plymouth County. An additional 20% are located somewhere beyond these counties, but within the state of Massachusetts. Notably, the Museum surpassed goals for increased visitorship from beyond 50 miles by nearly 15% in 2017, including visitors from Canada, Mexico, Europe, Asia, New Zealand, and Australia.

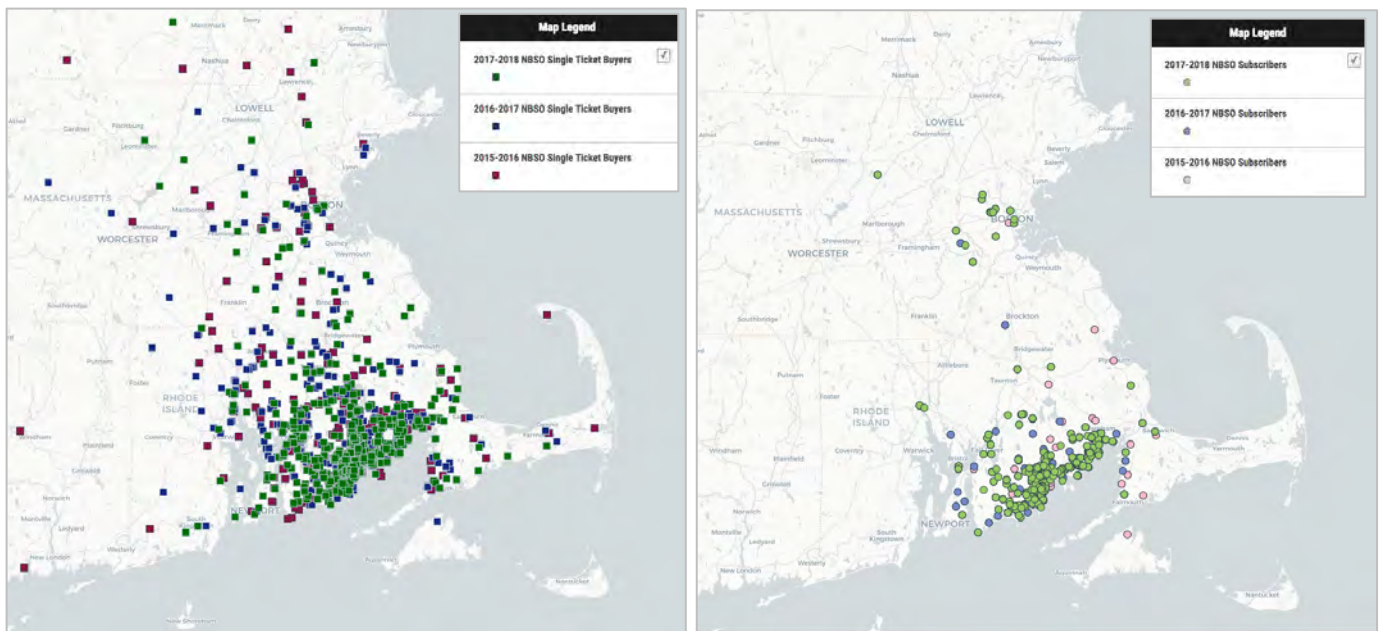


This distribution of visitor households can also be seen in the map below,



#### 4.1.c New Bedford Symphony Orchestra Ticket Buyers

Data provided by the New Bedford Symphony Orchestra suggests that the distribution of single ticket buyers and subscribers follows a similar pattern as that described above. This can be seen in the following maps and tables, which indicate that, during the Symphony's 2016-2017 season, nearly 86% of single ticket buyers attended a concert from within Bristol and Plymouth Counties. Similarly, almost 90% of season subscribers were based in this area.



#### New Bedford Symphony Orchestra: Single Ticket Buyers by Market Segment

	2015-2016	% of Total	2016-2017	% of Total	2017-2018*	% of Total
City of New Bedford	137	17.9%	149	19.3%	150	21.9%
Greater New Bedford	407	53.1%	409	52.9%	371	54.1%
Southeastern Mass.	654	85.3%	663	85.8%	601	87.6%
Beyond Southeastern Mass.	113	14.7%	110	14.2%	85	12.4%
<b>Total Single Ticket Buyers</b>	<b>767</b>		<b>773</b>		<b>686</b>	

#### New Bedford Symphony Orchestra: Subscribers by Market Segment

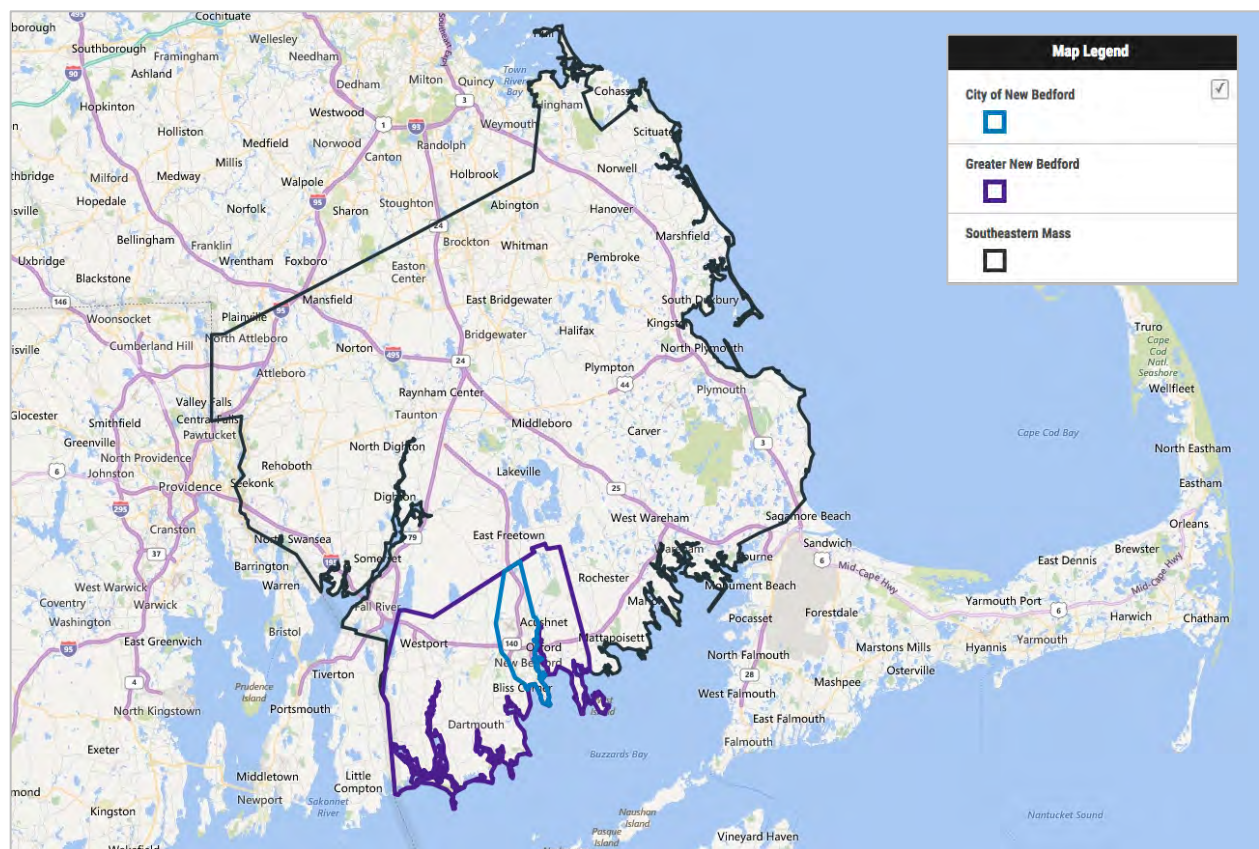
	2015-2016	% of Total	2016-2017	% of Total	2017-2018	% of Total
City of New Bedford	38	11.9%	31	10.5%	38	13.0%
Greater New Bedford	171	53.4%	154	52.2%	160	54.6%
Southeastern Mass.	284	88.8%	264	89.5%	267	91.1%
Beyond Southeastern Mass.	36	11.3%	31	10.5%	26	8.9%
<b>Total Subscribers</b>	<b>320</b>		<b>295</b>		<b>293</b>	

\*Season not yet complete

This analysis is in line with anecdotal descriptions of audience distribution provided by AHA! (Art, History, Architecture) and the Zeiterion Performing Arts Center (The Z). Since 1999, AHA!'s free, monthly downtown cultural nights include collaborative events with over 60 venue partners. According to leadership, 50% of AHA! attendees are from the City of New Bedford, 40% are from the surrounding suburbs, and 10% travel from beyond 50 miles of New Bedford's downtown. At The Z,

75% of attendees travel to the theater from within 25 miles of the facility and 15% to 20% travel from 50 miles away. When it comes to market penetration, leadership at The Z indicated that the theater serves one of every two people in the neighboring town of Marion, while in New Bedford it serves just one in every 9. This suggests that the theater has greater pull within the communities surrounding New Bedford than from within New Bedford itself.

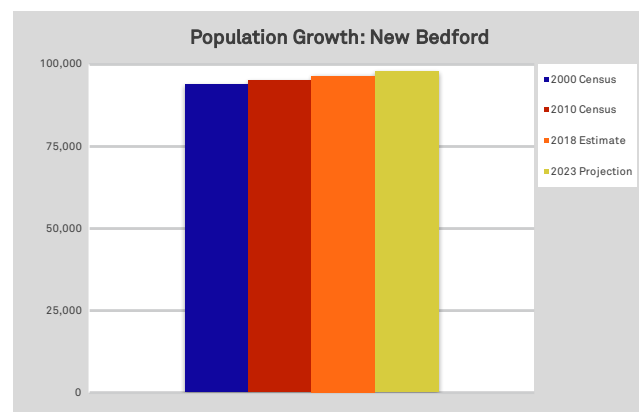
Combined, this research allows the market for arts, culture, and creativity in New Bedford to be defined as the City of New Bedford, Greater New Bedford (defined by the Southeastern Massachusetts Convention + Visitors Bureau as the City of New Bedford and the towns of Acushnet, Fairhaven, Dartmouth, and Westport), and Southeastern Massachusetts (defined by the Community Foundation of Southeastern Massachusetts as Bristol and Plymouth Counties). These market segments are explored in greater detail below. National data has been included for comparison. All related demographic data can be found in Appendix C.



## 4.2 Local + Regional Population Characteristics

Demographic data for the City of New Bedford and its surrounding regions suggest the following about the market:

*The Population is Growing:* The City of New Bedford is the largest city in Bristol County. In

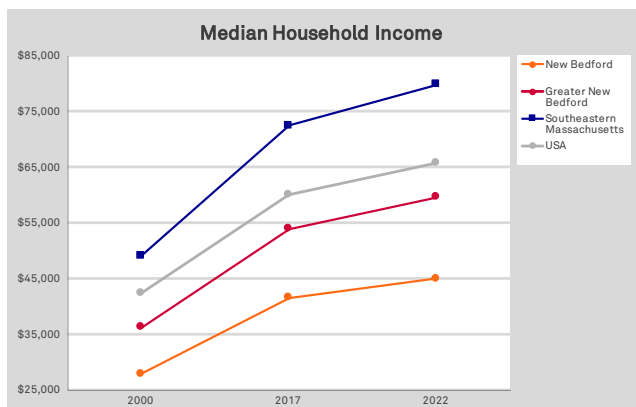
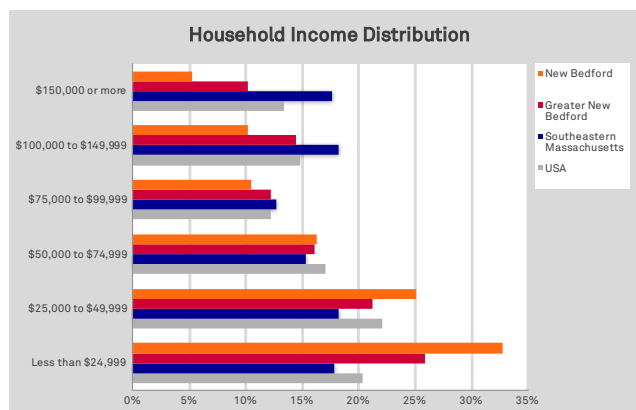
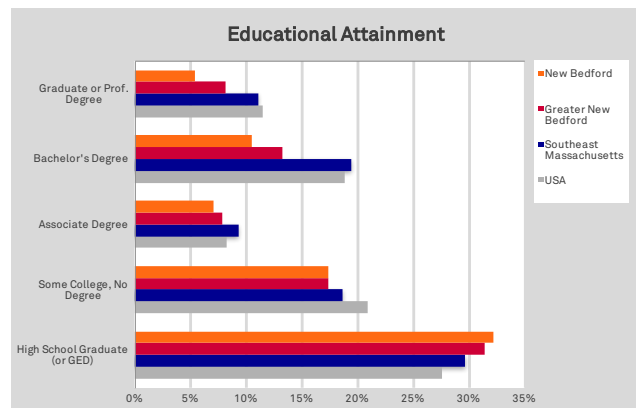
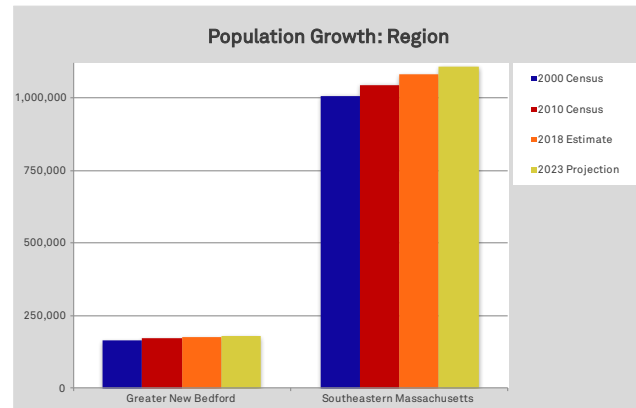


2018, it is estimated to have a population of 96,260, a 1.25% increase over the 2010 Census count of 95,072. By 2023, New Bedford's population is projected to reach 97,771.

The populations in Greater New Bedford and Southeast Massachusetts are also growing. Between 2000 and 2010, the population in Greater New Bedford grew by 3.58%, from 164,904 to 170,812. Between 2010 and 2023, it is projected to continue to grow, reaching a total population of 177,848 in 2023 (a change of 4.08%). Notably, the population in Southeastern Massachusetts grew at an almost identical rate as the Greater New Bedford population between 2000 and 2010 (3.57%). Between 2010 and 2023, however, it is projected to grow by 6.13%, a faster rate than in Greater New Bedford, to reach a total population of 1.1 million.

*Low Levels of Educational Attainment:* The local and regional market segments have low levels of educational attainment. In New Bedford, 32% of the population is a High School Graduate (or GED) and 17% of the population has 'Some College, No Degree'. Just 5% of the New Bedford population has a Graduate or Professional Degree and 11% has a Bachelor's degree. These numbers are quite similar regionally, although the percent of the population with a Bachelor's or Graduate/Professional Degree in Southeast Massachusetts is somewhat higher (19% and 11%, respectively).

*Of Varying Incomes:* Household income across market segments varies. In both the New Bedford and Greater New Bedford market segments, the percent of the population with a household income that is 'Less than \$24,999' exceeds that in the nation. Similarly, these market segments lag behind national numbers in the percent of the population with a household income of '\$150,000 or more'. The Southeastern Massachusetts population, however, exceeds national averages in both the

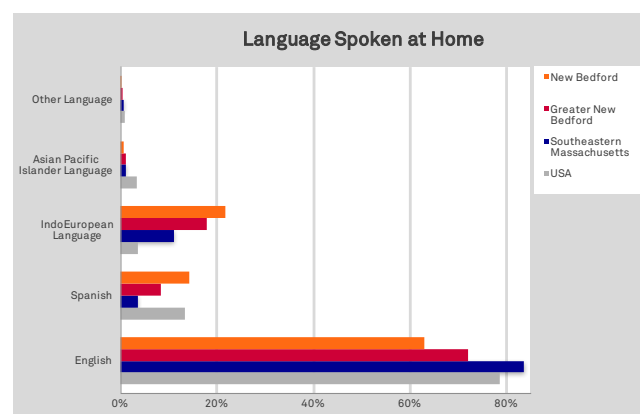
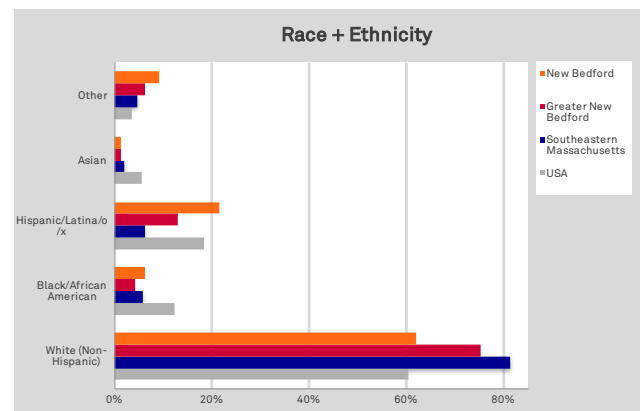
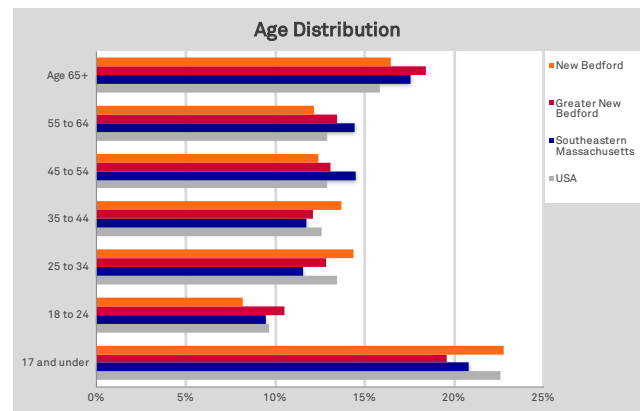


‘\$100,000 to \$149,999’ and ‘\$150,000 or more’ income brackets.

Median household income is quite stratified. In New Bedford, the 2018 median household income is estimated at \$41,572 and is projected to reach \$45,015 by 2023. In Greater New Bedford, these numbers jump to \$53,960 for 2018 and a projected \$59,634 in 2023. Exceeding national estimates, median household income in Southeastern Massachusetts is estimated at \$72,428 in 2018 and projected to reach \$79,847 in 2023.

*Diverse in Age:* All three market segments are fairly diverse in age. The City of New Bedford skews the youngest: 23% of the population is age ‘17 and under’ compared to 20% in Greater New Bedford and 21% in Southeastern Massachusetts. The City does, however, have a slightly smaller population between the ages of 18 and 24, which is surprising given the presence of Bristol Community College and UMass Dartmouth. While all three market segments lag behind the nation in this age bracket, New Bedford’s 18 to 24-year-old population is the smallest at 8%. In Southeastern Massachusetts, this demographic represents 9% of the population and, in Greater New Bedford, it represents 11% of the population.

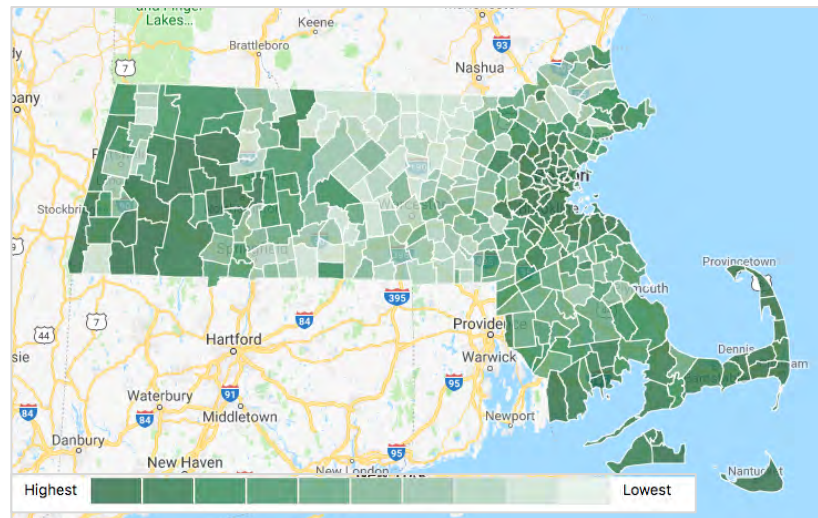
*Racially + Ethnically Diverse:* The City of New Bedford is, and has always been, an incredibly diverse city. While immigrants from the Azores, Portugal, and Cape Verde fueled the City’s whaling industry, textile mills provided jobs to tens of thousands from Poland, France, and Canada. Adding to this cultural fabric, New Bedford was a major stop on the Underground Railroad, providing harbor to those escaping slavery in the south. Today, many of these communities remain, contributing to the economic and cultural life of the city. They are joined by a new wave of immigrants from Central and South American countries like Guatemala, El Salvador, and Ecuador. Given this, it is of little surprise that 21% of the City of New Bedford’s population identifies as ‘Hispanic/Latina/o/x’, 6% identifies as ‘Black/African American’, and 9% identifies as ‘Other’ (nationally, just 3% of the population identifies as such). The regional market segments show similar patterns, but are not nearly as diverse as the City of New Bedford.



This racial diversity translates into linguistic diversity. In New Bedford, 22% of the population speaks an Indo-European Language at home and 14% speaks Spanish. Put another way, according to the City of New Bedford's Planning, Housing + Community Development Department, 38% of residents over the age of 5 speak a language other than English at home. In Greater New Bedford, 18% of the population speaks an Indo-European Language at home, as does 11% of the Southeastern Massachusetts population. The percent of the population that speaks Spanish at home in both of these market segments drops to 8% and 4%, respectively.

#### 4.3 Regional Population Growth + Change

The Massachusetts Department of Transportation is moving forward with plans to extend the South Coast Rail line. If completed, the expansion would make public transit available between New Bedford and Boston by the fall of 2022. The impact of this expansion is difficult to predict with certainty. Research indicates that population growth in Greater Boston is slowing. However, this slowing is believed to be caused by the city's housing costs, which are among the highest in the country ('Greater Boston Population Growth Cooling,' *Boston Globe*, 29 March 2017). Given New Bedford's relative affordability, one could anticipate an increase in commuters traveling back and forth to Boston for work. As the map above suggests, appreciation rates are increasing in New Bedford, which could be the result of increasing demand.

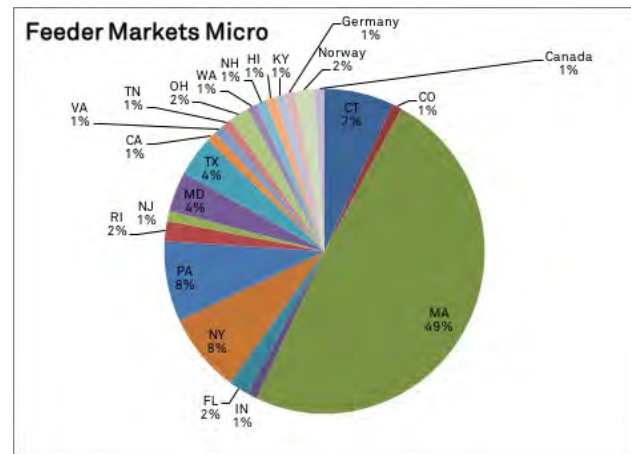


Source: NeighborhoodScoutReal Estate Data

The impact of a growing population of Boston commuters could be two-fold. In one respect, this population will be looking for quality of life amenities (and ease of access to them) comparable to what is available in Boston. This can be a positive for the arts, culture, and creative sector as these amenities often include arts programming and facilities. Alternatively (or simultaneously), an influx of newcomers and their market demands could challenge New Bedford's identity and authenticity, especially as a newcomer would presumably have limited knowledge of the city's history and heritage.

#### 4.4 The Non-resident Market

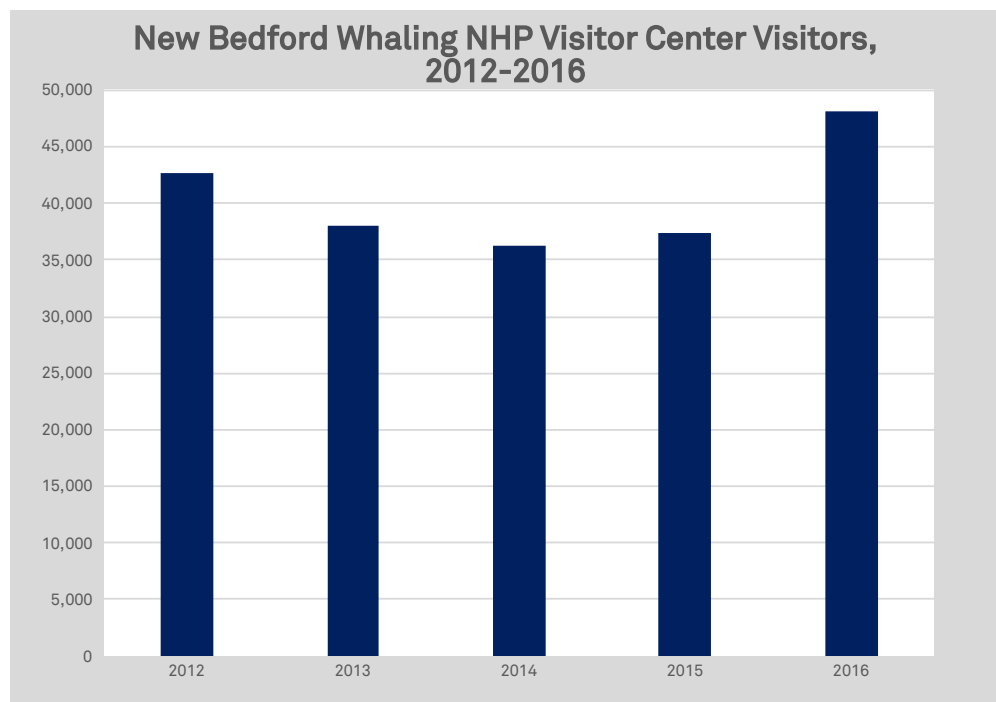
According to data provided by the City of New Bedford's Department of Tourism + Marketing, 437,862 people visited New Bedford in 2016 (data for 2017 is still being tabulated). In surveys conducted at the Waterfront Visitor Center, 58% of visitors indicated that it was their first time visiting the city. A little over half of all visitors (51%) indicated that they were visiting for one day and 44% were traveling with one other person (two people total). Fifty-one percent (51%) of 2016 visitors indicated that they traveled to New Bedford from within 50 miles, 45% indicated that they had traveled to New Bedford from beyond 50 miles, and 4% of visitors had traveled internationally.



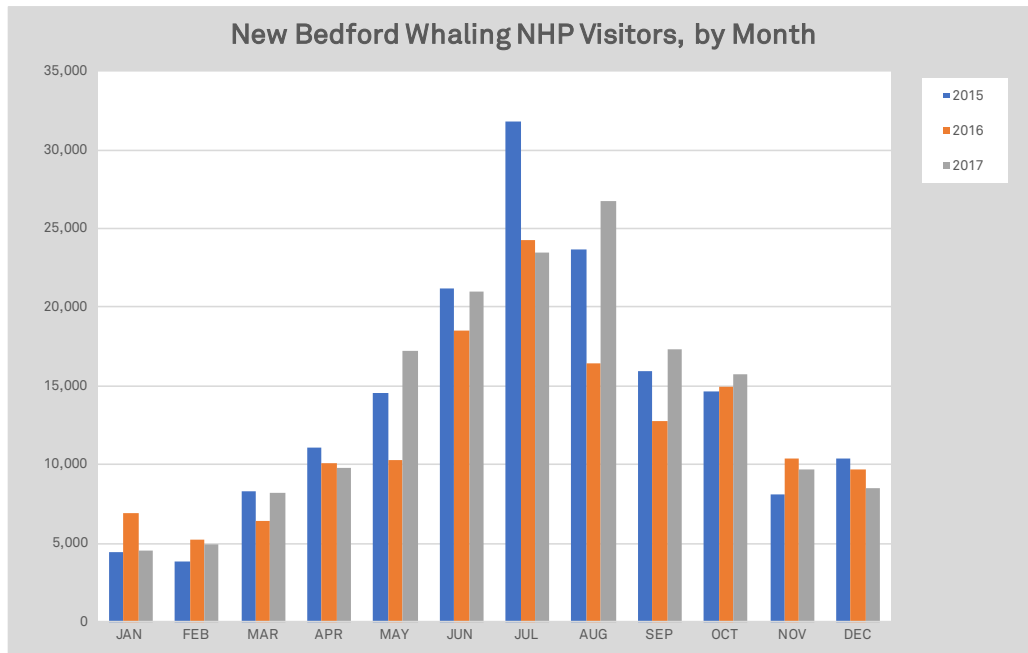
Source: City of New Bedford Dept. of Tourism + Marketing

State tourism data suggests that, in calendar year 2016, New Bedford saw a combined \$37.2 million in spending from both domestic and international visitors. This spending supported 246 jobs and generated \$2 million in Massachusetts state taxes and \$1.7 million in local taxes. (State tourism data reflects spending by all travelers coming 50 or more miles from home or staying overnight, including lodging, meals, food and beverage, transportation, retail trade, and entertainment/recreation for each city and town in Bristol County.)

Data from the National Park Service suggests that visitorship to the New Bedford Whaling National Historical Park Visitor Center increased in 2016 after a brief period of decline. The cause of the decline is most likely attributed to Seamen's Bethel being closed for renovations, as well as various other changes in offered programs and events.



Anecdotal evidence from the Park suggests that winter is the slowest period for tourism, and that those that do visit tend to be “hearty souls” from Europe. Spring visitors are comprised of school groups, while fall visitors are typically seniors traveling through on bus tours. The summer months are the busiest for the Park, which is then visited by local and non-local families.



While a true visitor profile for New Bedford is not available, New Bedford Whaling Museum staff suggest that their own visitors tend to fit the profile of the average cultural or museum tourist. These are tourists that like to engage with local culture, visit museums, see shows, or partake in an authentic experience. Typically, such tourists are well-educated and affluent, and they tend to spend more time and money in a community than non-cultural tourists.

#### 4.5 Community Surveys

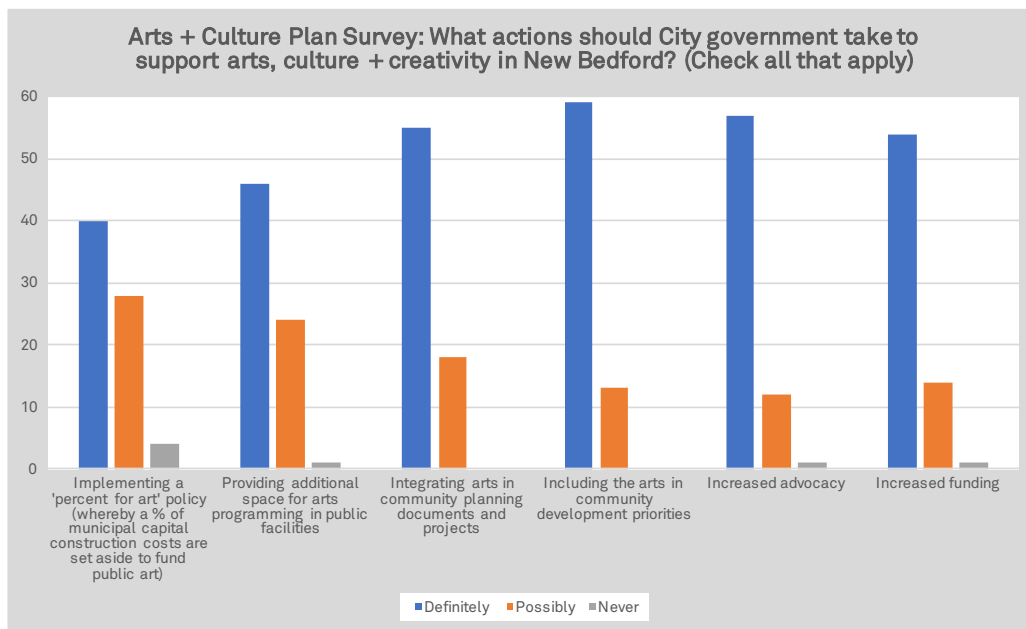
In January, the New Bedford Economic Development Council released an Arts + Culture Plan Survey. The survey was distributed by the Cultural Planning Steering Committee (a group of 45 people) and through social media. It received 92 responses. This is a small sample, but it did reveal some trends. A summary of findings follows:

- \* The majority of respondents (84.8%) strongly agreed that arts, culture, and creativity in New Bedford celebrates the unique history and heritage of New Bedford.
- \* Seventy-three (73%) percent of respondents strongly agreed that arts, culture, and creativity in New Bedford provide lifelong learning opportunities for adults. A similar percentage (79.5%) strongly agreed that arts, culture, and creativity in New Bedford educate youth.
- \* When asked to rate on a scale from one (low) to five (high) whether they felt that arts, culture, and creativity in New Bedford contribute to the economy, 54.8% of respondents selected 5.

Seventy-three percent (73%) of respondents selected 5 when asked whether they felt arts, culture, and creativity increase quality of life and livability.

- \* When asked whether they agreed with the statement, “Arts, culture, and creativity in New Bedford bring communities together,” 68.1% of respondents indicated that they strongly agree and 29.2% of respondents indicated that they slightly agree.
- \* More than half (53.4%) of all respondents felt that arts, culture, and creativity in New Bedford represent the City’s diverse communities, while 23.3% only slightly agreed. Similarly, 54.8% of respondents strongly agreed that arts, culture, and creativity in New Bedford support and create active and unique neighborhoods; 31.5% slightly agreed with that statement and 13.7% slightly disagreed.
- \* Nearly three-quarters of all respondents (70.8%) believed that arts, culture, and creativity in New Bedford attract tourism and 65.8% felt that they create a point of distinction from other regional communities.
- \* When asked to select the top three things they would like to see for New Bedford’s arts, cultural, and creative community by 2025, ‘arts education for every child in every school’ was the number one response (58.1%). ‘Centralized resources for finding out about arts, culture, and creative events and programs in New Bedford’ was the number two response (selected by 31.1% of respondents), followed by ‘more diverse people involved in the arts, cultural, and creative community’ (selected by 29.7% of respondents).
- \* When asked to rate on a scale of 1 (low) to 5 (high) what types of cultural activities should be added to what is already offered in New Bedford, respondents answered as such:
  - o **Theatre:** 38.6% of respondents selected 5 and 25.7% of respondents selected 4.
  - o **Dance:** 40.6% of respondents selected 4, 26.1% of respondents selected 3, and 23.2% of respondents selected 5.
  - o **Performance Art:** 32.9% of respondents selected 4 and 30% of respondents selected 5.
  - o **Film:** 40.0% of respondents selected 5 and 38.6% of respondents selected 4.
  - o **Multimedia Art Installation:** 31.8% selected 4, 48.8% of respondents selected 3, 27.3% of respondents selected 5.
  - o **Lectures:** 36.2% of respondents selected 3, 29.0% selected 4, and 21.7% selected 5.
  - o **Literary + Poetry Events:** 32.9% of respondents selected 4, 31.4% selected 3, and 25.7% selected 5.
  - o **Visual Art Exhibitions:** 42.9% of respondents selected 5 and 31.4% selected 4.
  - o **Events that Celebrate Cultural Diversity + Heritage:** 60.3% of respondents selected 5.
  - o **Community-wide Festivals + Events:** 66.2% of respondents selected 5.
  - o **Performing Arts Workshops, Classes + Lessons:** 46.5% of respondents selected 5 and 38% selected 4.
  - o **Digital Media Workshops, Classes + Lessons (filmmaking, digital photography, graphic design, web design):** 41.2% of respondents selected 5, 29.4% selected 4, and 20.6% selected 3.

- **Work by Emerging Artists:** 47.1% of respondents selected 5.
  - **Work by Local Artists:** 56.3% of respondents selected 5.
  - **Artist Open Studios:** 38.6% of respondents selected 5, 35.7% selected 4, and 21.4% selected 3.
- \* When asked what actions the City government should take to support arts, culture, and creativity in New Bedford, 59 respondents said that the City should definitely ‘include the arts in community development priorities’; 57 respondents indicated that the City should ‘increase advocacy’; 55 respondents indicated that the City should ‘include arts in community planning documents and projects’; and 54 respondents indicated that the City should ‘increase funding’.



- \* The majority of survey respondents (78.1%) indicated that they get their information on arts, culture, and creative events in New Bedford from ‘social media—posts by friends/family/group I follow’. Fifty-seven percent (57%) indicated that they get their information from family/friends and 47.9% indicated that they get their information from ‘social media—Facebook ads, Google ads, etc. Respondents were allowed to select more than one response to this question.

Despite a limited sample size, the survey suggests that there is support for, and interest in, the arts, culture, and creativity in New Bedford. In particular, there appears to be a desire for inclusion of the arts in city planning efforts/processes and increased administrative and financial support for arts organizations.

Notably, most respondents hear about arts, culture, and/or creative events from friends and family, whether it is in one-on-one conversation or through social media posts. This creates a unique set of challenges and opportunities for the producers of arts, culture, and creative programs and events. In one regard, it means that they need to spend a significant amount of time cultivating relationships with their communities, both on the ground/in-person and virtually. Then, the quality of the

programming, or the mission of the organization, must be such that others are excited and compelled to talk about it. Those two things—relationship building and having a compelling product—can be challenging enough on their own. Add to that the extra challenge of creating “Instagramable moments,” those picture-perfect moments in time that encapsulate the experience of being at an event and can then be captioned and shared on Instagram, Facebook, Twitter, and beyond.

#### 4.6 Market Conclusions

This research suggests the following about the market for arts, culture, and creativity in New Bedford:

- \* Arts, culture, and creative events and programs attract local and regional audiences. There does appear to be an opportunity to more deeply engage City of New Bedford audiences however, particularly those living outside of the 02740 zip code.
- \* Diversity in educational attainment, household income, age, and race suggest opportunities for both traditional (ballet, opera, theater, etc.) and non-traditional (hands-on and participatory programs, festivals, experiential theater, and the like) arts programs, including those that take place beyond the walls of traditional arts spaces. Linguistic diversity also suggests opportunities for non-English language programs.
- \* New Bedford is part of a larger, regional market. As that market grows, the city may be influenced by broader market forces, including growth and development from Greater Boston.
- \* Anecdotal research indicates that there is some fear of gentrification in certain New Bedford neighborhoods. While it is impossible to tell how the extension of the South Coast Rail will impact the city, it is possible that, combined with other new developments, it will put strain on New Bedford’s low-income communities, making those gentrification fears a reality.
- \* The non-resident market is largely comprised of local, regional, and state visitors, although the city’s compelling history does attract international visitors to the New Bedford Whaling Museum and Whaling National Historical Park.
- \* The Arts + Culture Plan Survey suggests that the New Bedford community feels strongly about the arts and believes that they have positive impact on the city. When it comes to City support for arts, culture, and creativity, the majority of survey respondents feel that local government could do more, whether it takes the shape of increased advocacy/funding or the inclusion of artists in city planning processes.

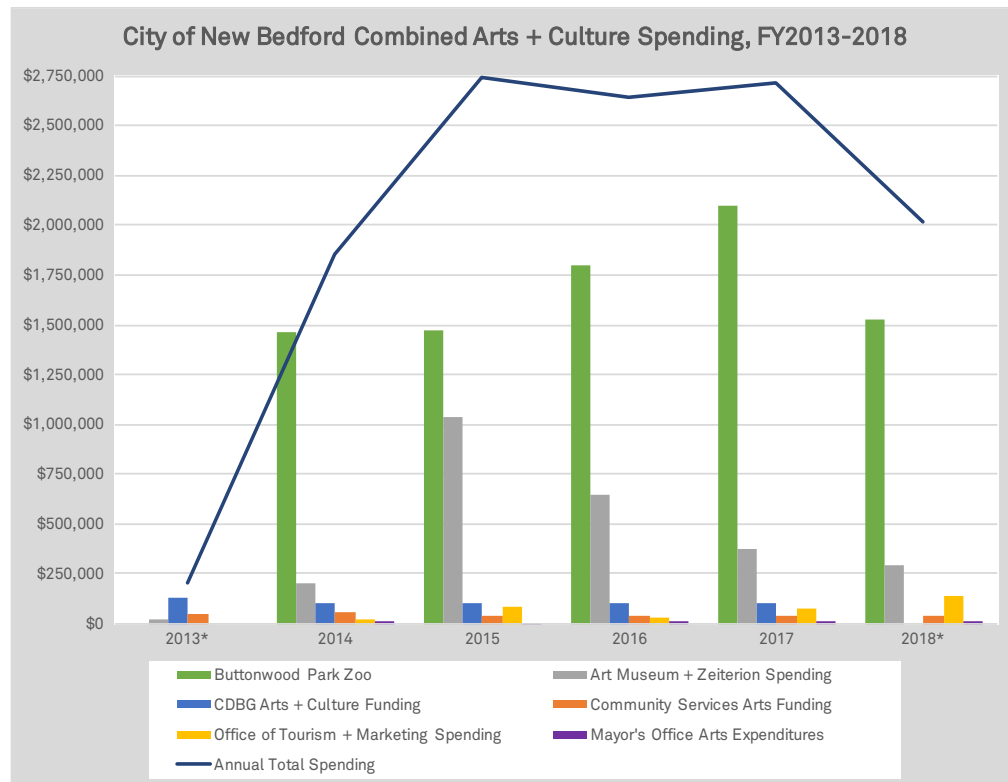
## 5. The City's Role in Arts, Culture + Creativity

Historically, arts, culture, and creativity have not had a formal and independent place in the City of New Bedford's government structure (for example, a designated department or division), but have been supported through programming, bricks and mortar, financial support, and in-kind contributions. This chapter will review the relationship between the City and the arts, culture, and creative sector. It will also benchmark New Bedford against five other comparable cities in the region.

### 5.1 Arts, Culture, Creativity + the City

The City of New Bedford is a strong proponent of arts, culture, and creativity. Currently, support for the sector is provided through the following:

- \* **Programming:** Along with promoting the City's open and recreational spaces, The Department of Parks, Recreation + Beaches offers participatory programs in areas like circus arts, Zumba, and ukulele. It also operates as the City's point of contact for public/private partnerships (including with groups like AHA!) and community events in parks and other outdoor, public spaces. Additionally, the Department of Tourism + Marketing provides programming and acts as a point of contact for non-Parks-related public/private partnerships. Programming includes the Summer Sound Series, End of Summer Movie Nights, and July 4<sup>th</sup> and New Year's Eve free events—nearly all of which take place in the Seaport Cultural District.
- \* **Bricks + Mortar:** The City owns multiple community cultural assets. Buttonwood Park Zoo and Fort Taber are both owned and operated by the City. The Zeiterion Performing Arts Center and New Bedford Art Museum/Artworks! are managed and operated by independent nonprofits. The City provides the basement and first floor of New Bedford Art Museum's building free of rent, with a future commitment to help expand to upper floors. The City has a management contract with the Zeiterion to operate and manage the building.
- \* **Financial + In-kind Contributions:** There are six funding streams through which the City contributes to arts, culture, and creativity in New Bedford. In addition, it has historically provided a significant number of services in-kind, such as police, road closures, and staging for community and cultural events. In sum, the City's financial contributions vary from year to year, as shown in the chart on the following page. In some cases, this variance is the result of major one-off events (for example, in 2014, the Charles W. Morgan Homecoming had a \$50,000 planning/marketing budget), while in others it is due to special capital projects.



*Note: Complete data not available for years 2013 and 2018.*

Anecdotally, there is a perception that the City does not provide enough funding for the arts. This might be due to the fact that the City's funding is quite targeted and is not distributed through grants or other distribution mechanisms.

In 2016, Mayor Jon Mitchell proposed the creation of an **Arts, Culture + Tourism Fund**. Signed into law in January 2017, the Fund dedicates revenue from the City's Hotel and Lodging Tax to arts, culture, and tourism, with an annual maximum of \$100,000 (indexed to inflation). The Fund is intended to "create a dedicated revenue stream to provide for additional planning, programmatic, and administrative capacity to allow the City of New Bedford to take full advantage of its cultural and tourism assets, and to catalyze and manage the growth of the cultural and tourism sectors in the years ahead."

After a public RFP process, the New Bedford Economic Development Council was charged with managing the Fund for three years. In its first year, funds were utilized to hire a part-time Creative Strategist for the City of New Bedford and to complete this arts and cultural plan.

## 5.2 Comparable Community Benchmarking

To assess the City's role within the arts, culture, and creative sector, five similar and/or aspirational communities were identified to compare to New Bedford. These communities were selected on the basis of their size and/or demographic characteristics and are shown in the table below. (The tables are also included as Appendix D.)

Benchmarking: Market Characteristics						
	New Bedford, MA	Worcester, MA	Lowell, MA	Manchester, NH	Portsmouth, NH	Portland, ME
Local Market Size	95,260	184,509	110,572	101,499	21,598	66,945
Regional Market Size	1,489,894	1,678,366	4,087,430	1,397,295	642,358	475,176
Population per Square Mile	4,723	4,912	8,028	3,347	1,383	3,156
Local Median Income	\$41,572	\$44,020	\$55,383	\$55,664	\$69,096	\$51,851
Local % Population Bachelors or higher	16%	30%	25%	30%	58%	50%
Local % Population Hispanic	21%	21%	17%	11%	3%	3%
Local % Population Black/African American	6%	13%	7%	4%	2%	9%

The next table compares infrastructure for the arts across all six markets. Lowell is the only city with a dedicated department for arts and culture. In the remaining markets, arts, culture, and creativity are either housed within economic development or managed by a city-designated arts body, usually a nonprofit. Notably, New Bedford has the least infrastructure for the arts. Anecdotally, interviewees expressed a lack of leadership in the arts, culture, and creativity community, which could, in part, be attributed to a lack of arts leadership at the city level. This may change with the recent addition of the Creative Strategist position.

Benchmarking: City Arts Infrastructure						
	New Bedford, MA	Worcester, MA	Lowell, MA	Manchester, NH	Portsmouth, NH	Portland, ME
Department	No official office	Economic Development: Cultural Development Office	Cultural Affairs + Special Events	Leisure + Entertainment: Manchester Arts Commission	Art-Speak: Nonprofit organization	Economic Development: Creative Portland (Nonprofit organization)
Staff	Arts + Culture Strategist (under oversight of the New Bedford Economic Development Council; funded through Arts, Culture + Tourism Promotion Fund)	Cultural Development Office: 3	Cultural Affairs + Special Events: 3	Manchester Arts Commission: 5; Manchester Cultural District Coalition: 15	Art-Speak: 1 staff, 13 board members; Pro Portsmouth: 2	Creative Portland: 2 staff, 16 board members.
Department Roles + Responsibilities	-	The department administers the cultural development agenda and supports equal access to arts and culture throughout the city. By executing programs and administering the affairs of the Worcester Arts Council, the department provides grants, public art, and event planning resources for the community.	The office works in partnership with other City Departments, provides logistical support for major events such as the Lowell Folk Festival, Bay State Marathon, and the Southeast Asian Water Festival. For smaller community organizations and independent event organizers, CASE provides assistance with the public event permitting process.	Dedicated to promoting all forms of arts and culture within the City of Manchester. MAC coordinates the display of local artists' works through the Art on the Wall @ City Hall program, National Arts Program Exhibition, and works with companies, organizations, educational institutions, and individuals to commission public sculpture and public art displays	Serves as the City of Portsmouth Cultural Commission. As a 501(c)(3) nonprofit, it was created to support Portsmouth's arts, historical, and cultural sector following a recommendation by the Mayor's Blue Ribbon Committee on Arts and Culture in the 2002 Portsmouth Cultural Plan.	The Creative Portland Corporation (CPC), established November 2008, is a nonprofit organization created to receive donations, grants, and contributions in support of the City of Portland's economic development efforts, which enhance and create business in the creative economy, arts district development, and employment opportunities.
Local Cultural Councils	Cultural Council	Arts Council	Cultural Council	-	-	-
State Appropriation to Local Arts (FY18)	\$70,700	\$103,100	\$64,700	-	-	-
Arts Council Grants Awarded (FY17)	80 recipients, \$87,295	44 recipients, \$106,690	40 recipients, \$70,232	NH State Council on the Arts (FY16): 6 recipients, \$37,850	NH State Council on the Arts (FY16): 7 recipients, \$57,750	-
Arts Oversight Roles + Responsibilities	Funds programs that promote excellence, access, education, and diversity in the Arts, Humanities, and Interpretive Sciences to improve the quality of life for New Bedford city residents. NBCC ensures that New Bedford's share of Massachusetts Cultural Council funds are administered fairly and in the best interests of the community.	Active participation in meetings; review grant proposals; vote and allocate funds to approved grant applications; review grant reimbursement requests; keep track of the Worcester Arts Council budget; attend grant funded events; promote & market grant funded projects and events; plan and coordinate annual Worcester Arts Council initiated events.	Promotes excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the quality of life for all Lowell residents.	-	-	-

When it comes to owning and operating arts and cultural facilities (inclusive of libraries), New Bedford—which owns and/or operates nine—is on par with Portland, which owns and operates 10. Worcester, Manchester, and Portsmouth own and operate three facilities and, in Lowell, the City owns four facilities and operates two.

#### Benchmarking: City-Owned + Operated Arts Facilities

	New Bedford, MA	Worcester, MA	Lowell, MA	Manchester, NH	Portsmouth, NH	Portland, ME
<b>Indoor Performing Arts</b>	Owned: 1	Owned + Operated: 1	Owned: 1	-	-	Owned + Operated: 1
<b>Outdoor Performing Arts</b>	-	-	Owned: 1	-	-	Owned + Operated: 1
<b>Art Museum</b>	Owned: 1	-	-	-	-	-
<b>Community Center</b>	Owned + Operated: 3	Owned + Operated: 1	Owned + Operated: 1	Owned + Operated: 1	-	Owned + Operated: 4
<b>Cultural Heritage</b>	Owned: 2	-	-	-	-	-
<b>Historical Complex (Indoor/Outdoor)</b>	Owned + Operated: 1	-	Owned: 2	-	Owned + Operated: 1	Owned + Operated: 1
<b>Other Government Facility</b>	Owned + Operated: 1	Owned + Operated: 1	Owned + Operated: 1	Owned + Operated: 1	Owned + Operated: 1	Owned + Operated: 3

The last component of this research benchmarks city granting programs for artists and arts organizations and city program offerings. This suggests that, like New Bedford, Manchester, Portsmouth, and Portland provide artists and organizations with in-kind contributions, but do not directly grant funds to programs or operations. It is important to note, however, that the City has a management contract with Zeiterion Theatre, Inc. under which the City pays The Z \$210,000 per year to operate and manage the building as a performing arts center. Worcester and Lowell, on the other hand, provide funds in the form of scholarships and/or programming/operations support.

Similarities were also found in city-offered programs. Festivals and events are offered in all five benchmark communities. In addition to New Bedford, both Worcester and Lowell offer museum exhibitions. New Bedford, however, is the only city to offer programs in science and creative design.

#### Benchmarking: Granting Programs for Artists + Arts Organizations

	New Bedford, MA	Worcester, MA	Lowell, MA	Manchester, NH	Portsmouth, NH	Portland, ME
<b>Granting</b>						
<i>College Arts Scholarships</i>			X			
<i>In-Kind Contributions (Space, Services, etc.)</i>	X	X		X	X	X
<i>Programming/Operations</i>		X	X			

#### Benchmarking: City Offerings

	New Bedford, MA	Worcester, MA	Lowell, MA	Manchester, NH	Portsmouth, NH	Portland, ME
<b>Theatre</b>						
<i>Education: Youth</i>						
<i>Education: Adult</i>						
<i>Performances</i>						X
<b>Music</b>						
<i>Education: Youth</i>						
<i>Education: Adult</i>						
<i>Performances</i>		X				X
<b>Dance</b>						
<i>Education: Youth</i>						
<i>Education: Adult</i>						
<i>Performances</i>						X
<b>Visual Arts</b>						
<i>Education: Youth</i>	X	X				
<i>Education: Adult</i>						
<i>Exhibition</i>		X				
<b>Museum</b>						
<i>Exhibition</i>	X	X	X			
<b>Science + Creative Design</b>						
<i>Education: Youth</i>	X					
<i>Education: Adult</i>						
<b>Festivals (2+ days)</b>	X		X	X	X	X
<b>Events (1 day)</b>	X	X	X	X	X	X

### **5.3 Conclusions on the City's Role in the Arts**

The City supports arts, culture, and creativity in New Bedford through programming, bricks and mortar, financial support, and in-kind contributions. There is a perception that the City does not contribute enough to arts and culture in the community, which may be due to the fact that City funding is targeted towards a handful of organizations and programs and that the City's true financial and in-kind contributions are not widely publicized. In fact, since 2015, the City's actual financial contributions to the arts and culture have exceeded \$2 million.

Regardless of perception, when benchmarked against other New England communities, the arts infrastructure in New Bedford is quite comparable. The most noticeable difference is in the lack of an overseeing arts body, whether it is a governmental department or a City-designated arts entity.

## 6. New Bedford's Creative Community

New Bedford's cultural community is vibrant, dynamic, and diverse. It is a community comprised of organizations large and small, independent artists and performers, a multitude of cultures, historians, fishing and whaling enthusiasts, creative entrepreneurs, foodies, and beyond.

This chapter will assess the needs of the City's arts, culture, and creative communities, specifically considering demand for funding, professional development, programming, and facilities.

### 6.1 New Bedford's Cultural Fabric

#### *6.1.a The Nonprofit Community*

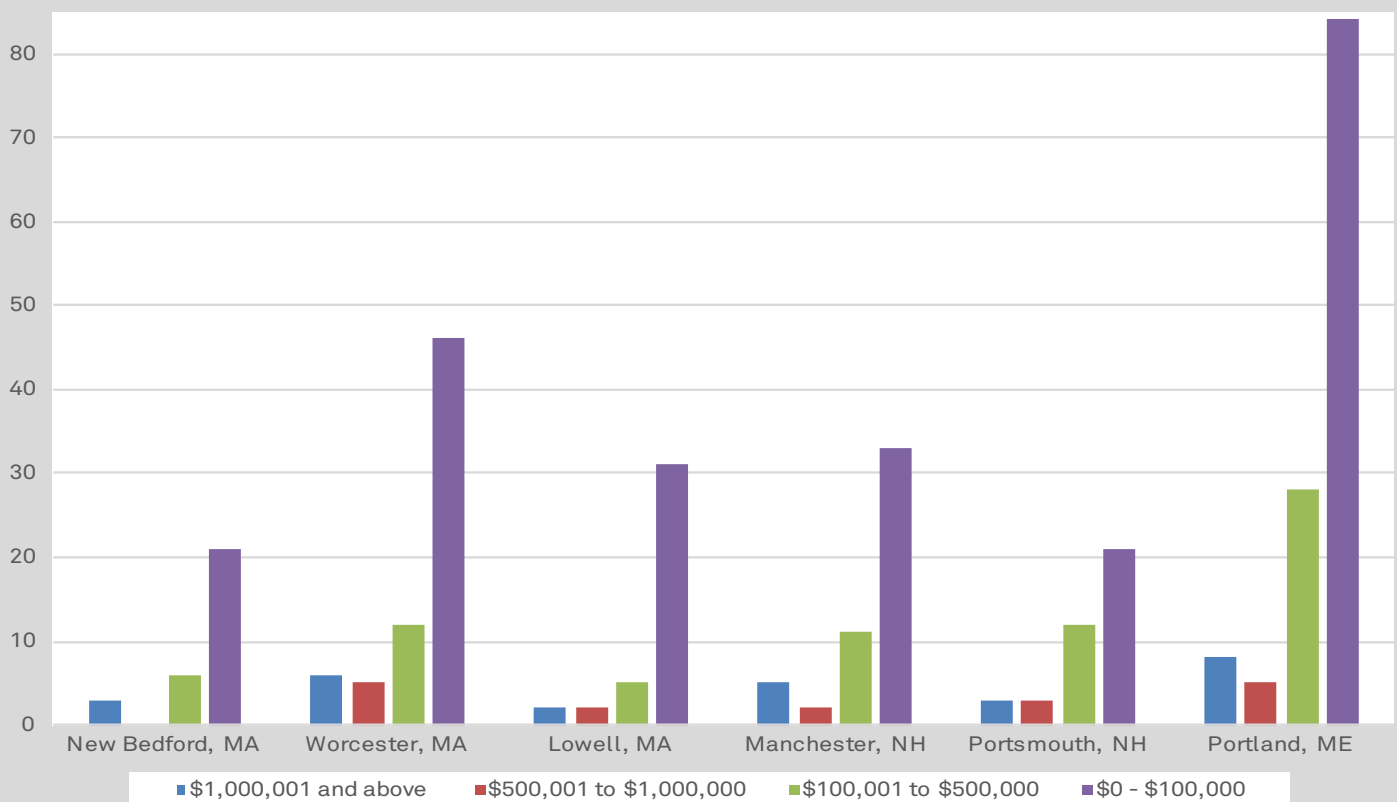
Initial impressions and research findings suggested that New Bedford's cultural community is comprised of a handful of large, relatively stable, nonprofit arts organizations, but that the majority are quite small, struggling each year to raise funds for operations. In order to test this theory, the consulting team collected revenue data from the National Center for Charitable Statistics for all New Bedford nonprofit organizations listed under National Taxonomy of Exempt Entities (NTEE) Code A: Arts, Culture, and Humanities. That same data was then collected for benchmark community (Worcester, Lowell, Manchester, Portsmouth, and Portland) in order to compare the financial breakdown of nonprofit arts organizations across markets.

It is important to note that data on annual operating budgets for nonprofit arts organizations was not available through the National Center for Charitable Statistics. Thus, in using annual revenue, it is broadly assumed that each nonprofit organization's annual operating costs match their annual revenue. Second, an organization's NTEE code is self-selected by that organization (for example, the Cape Verdean Association in New Bedford is registered under Code N64: Soccer Club/League). As such, the numbers in the table are not representative of the *total number* of nonprofits in the market, but rather those nonprofits that are registered under Code A: Arts, Culture, and Humanities.

The results of this research are shown in the following table and bar graph.

<b>Benchmarking: Nonprofit Arts Financial Capacity</b>						
<b>Annual Organization Revenue</b>	<b>New Bedford, MA</b>	<b>Worcester, MA</b>	<b>Lowell, MA</b>	<b>Manchester, NH</b>	<b>Portsmouth, NH</b>	<b>Portland, ME</b>
<b>\$1,000,001 and above</b>	3	6	2	5	3	8
<b>\$500,001 to \$1,000,000</b>	0	5	2	2	3	5
<b>\$100,001 to \$500,000</b>	6	12	5	11	12	28
<b>\$0 - \$100,000</b>	21	46	31	33	21	84

Number of Nonprofit Arts Organizations per Revenue Bracket, by Market



When it comes to large nonprofits, those with revenues of \$1,000,001 or more, New Bedford has fewer registered under NTEE Code A than Worcester, Manchester, or Portland, but one more than in Lowell and just as many as in Portsmouth. When it comes to small nonprofits registered under NTEE Code A, those with revenues between \$0 and \$100,000, New Bedford and Portsmouth have the least (21 each). Most notably, however, New Bedford lags behind the other benchmark communities when it comes to mid-sized nonprofits, those with budgets between \$100,001 and \$500,000 and \$500,001 and \$1 million. While six New Bedford organizations registered under NTEE Code A do have budgets between \$100,001 and \$500,000, it is a significantly smaller number than in Worcester, Manchester, Portsmouth, or Portland. Further, none of the nonprofits registered under Code A have revenues between \$500,001 and \$1.0 million. While this suggests a fairly significant gap in the market for mid-

sized nonprofits, it also suggests that New Bedford nonprofits like the New Bedford Art Museum/Artworks!, New Bedford Historical Society, the New Bedford Fishing Heritage Center, 3<sup>rd</sup> EyE Unlimited, Your Theatre, Gallery X, AHA!, and more are doing a herculean amount of work with very few operating dollars.

In addition to benchmarking organization revenues, key arts organizations and non-city program offerings were compared, by genre, across all six comparable markets. This research found that New Bedford is largely on par with other comparable markets in terms of the number and type of organizations and programs it supports. It does indicate a gap for an adult education program in theatre and suggests an opportunity for amateur music groups (like a community band).

Interestingly, none of the Massachusetts benchmark communities are home to either amateur or pre-/professional dance groups, although all three do have dance education opportunities for youth and adults.

Benchmarking: Key Organizations + Non-City Offerings						
	New Bedford, MA	Worcester, MA	Lowell, MA	Manchester, NH	Portsmouth, NH	Portland, ME
<b>Theatre</b>						
Education: Youth	2	2	1	1	1	1
Education: Adult	-	3	-	1	1	-
Amateur Group(s)	2	-	1	1	2	2
Pre-/Professional Group(s)	1	-	1	1	2	2
<b>Music</b>						
Education: Youth	2	2	-	1	1	1
Education: Adult	2	1	-	-	1	1
Amateur Group(s)	-	2	1	1	1	-
Pre-/Professional Group(s)	1	1	-	2	1	4
<b>Dance School</b>						
Education: Youth	3	1	2	1	1	1
Education: Adult	2	1	1	1	1	-
Amateur Group(s)	-	-	-	1	-	-
Pre-/Professional Group(s)	-	-	-	1	-	1
<b>Visual Arts</b>						
Education: Youth	1	3	1	1	2	1
Education: Adult	1	4	-	2	1	1
<b>Science + Creative Design</b>						
Education: Youth	2	1	-	1	3	4
Education: Adult	2	1	1	-	-	2
<b>Non-Profit Arts Council</b>	1	1	1	1	2	1
<i>Non-Profit Historical Society</i>	1	1	1	1	1	1
<b>Total</b>	<b>23</b>	<b>24</b>	<b>11</b>	<b>18</b>	<b>21</b>	<b>23</b>

### 6.1.b Independent Artists

Along with nonprofit arts organizations, New Bedford has a thriving community of independent artists working in both the visual and performing arts fields. In part, this is due to the presence of UMass Dartmouth's College of Visual and Performing Arts, but it is also connected to the city's supply of affordable space—both for living and for working.

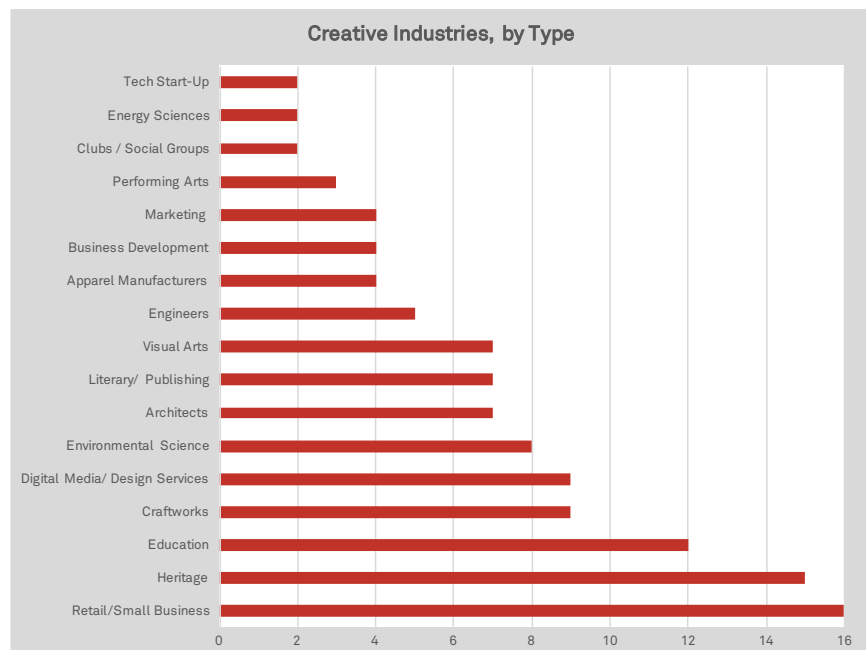
Anecdotal evidence suggests that there is demand on the part of New Bedford's artist community for additional facilities like Hatch Collaborative, a former mill that now serves as studio space for 75 artists, and the Ropeworks, a dye shed and factory that has been converted into 13 units of artist live/work space. There is also demand for small exhibition and performance space. Currently, this

demand is primarily being met by Groundwork!, New Bedford's first co-working space, which has hosted everything from urban contemporary art shows to small music festivals, and the recently opened Co-Creative Center in the heart of the downtown. While both spaces are working fine for those uses, making them 'concert-ready', for example, can require a fair amount of work, which can be taxing on both the event producer and Groundwork! and Co-Creative Center leadership.

Finally, multiple interviewees suggested a need and interest in professional development opportunities. While the New Bedford Economic Development Council, Groundwork!, and others in the city currently offer professional development workshops and classes, artists are specifically interested in opportunities focused on 'the arts as business.' In addition to those already offering professional development, this is something that could potentially be done through UMass Dartmouth's Charlton College of Business and the College of Visual and Performing Arts, Bristol Community College, or New Bedford's arm of Entrepreneurship for All (EforAll), a small business/nonprofit accelerator.

### 6.1.c The Creative Industries

The creative industries make up the third component of New Bedford's arts, culture, and creative community. In effort to understand the kinds of businesses and entities that comprise them, the consulting team created an inventory of creative industry enterprises. For the purposes of this analysis, the City's nonprofit arts organizations and independent artists have been removed so that focus could be placed on those businesses that are not traditionally incorporated into conversations about arts, culture, and creativity.



In total, 96 creative industries enterprises were inventoried. These ranged from apparel manufacturers like Better Image Apparel to environmental science organizations like the Buzzard Bay Coalition. The majority of the organizations inventoried are either retail/small businesses or heritage organizations. Then, there are educational entities and what the consulting team has labeled as 'craftworks', organizations like Buzzards Bay Embroidery and Daniel Kamman Industrial Jewelry. On the other end of the spectrum, there are organizations like the New Bedford Chess Club and tech start-ups like Pidalia.

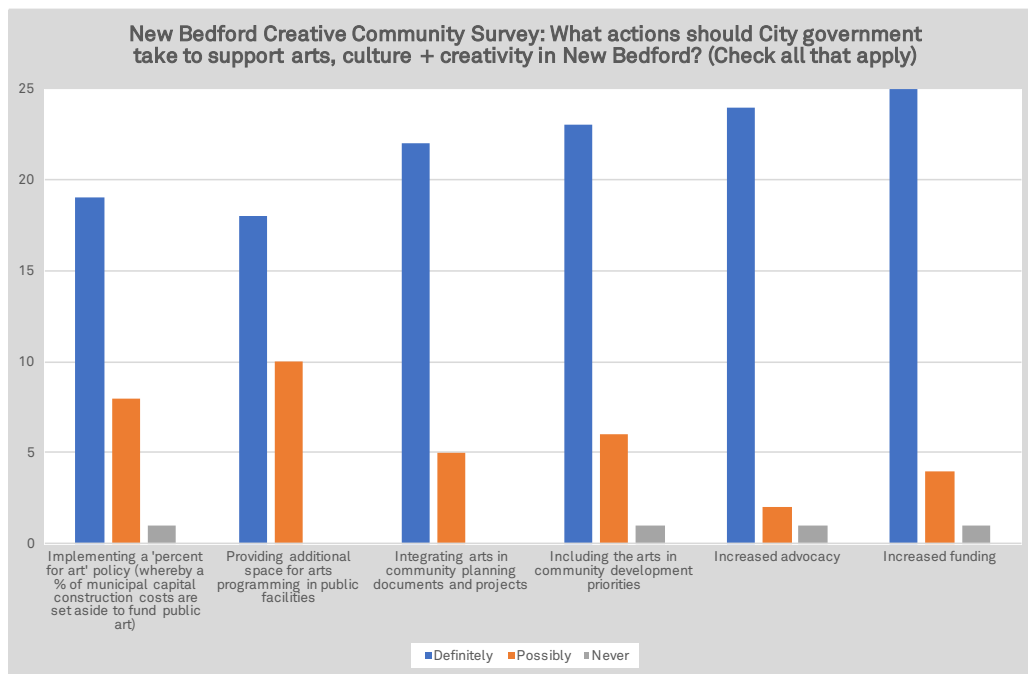
Overall, the inventory suggests that New Bedford's creative industries sector is diverse and has the potential to grow in areas like technology and the energy sciences. There are opportunities to expand efforts to target this sector for greater economic impact in the years ahead.

## 6.2 New Bedford Creative Community Survey

In addition to the broader Arts + Culture Plan Survey, the New Bedford Economic Development Council released a Creative Community Survey, inviting artists, artisans, crafters, performers, and professional creatives to supply information for a citywide arts directory. The survey was sent directly to artists listed in the current artist database and was also shared by cultural liaisons who were asked to distribute it to other creative communities. Survey respondents included artists that live and work in New Bedford as well as artists that live outside of New Bedford but exhibit or present work in the city. In total, 43 responses were received. Of these, 73.7% classified themselves as visual and applied artists and makers. In addition to questions related specifically to their artistic practice, respondents were asked to answer the same questions as those asked in the Arts + Culture Plan Survey. Responses were as follows:

- \* The majority of respondents agreed that arts, culture, and creativity in New Bedford celebrate the unique history and heritage of the city and contribute to New Bedford's economy.
- \* Nearly 80.0% of respondents agreed that arts, culture, and creativity in New Bedford provide lifelong learning opportunities for adults. Further, nearly 80.0% believed that arts, culture, and creativity in New Bedford educate youth.
- \* The majority of respondents agreed that arts, culture, and creativity in New Bedford bring communities together and that they increase quality of life and livability.
- \* When asked to rate on a scale of 1 (low) to 5 (high) how strongly they agreed with the statement, 'Arts, culture, and creativity in New Bedford represent our diverse communities', 45.5% selected 5 and 33.3% selected 4.
- \* Sixty-four percent (64%) of respondents strongly agreed that arts, culture, and creativity in New Bedford support and create active and unique neighborhoods, and 87.9% strongly agree that arts, culture, and creativity in New Bedford provide a point of distinction from other regional communities.
- \* Sixty-seven percent (67%) of respondents scored the statement, 'Arts, culture, and creativity in New Bedford attract tourism' with a 5.
- \* The top three things that the creative community would like to see for New Bedford's art, culture, and creative community are 'arts education for every child in every school' (52.9%), 'more corporate support' (44.1%), and 'greater partnership between the city government and the arts, culture, and creative community'/'centralized resource for finding out about arts, cultural, and creative events and programs in New Bedford' (both 29.4%).

- \* When asked what types of cultural activities should be added to what is already offered in New Bedford, at least 50% of respondents scored the following with a 5: film, visual arts exhibitions, work by local artists, and artist open studios.
- \* When asked where they get their information about arts, culture, and creativity in New Bedford, 82.4% selected ‘social media—posts by friends, family, groups I follow’ and 58.8% selected ‘social media—ads (Facebook ads, Google ads, etc.)’. Respondents were allowed to select more than one answer.
- \* When asked what actions City government should take to support arts, culture, and creativity in New Bedford, 25 respondents selected ‘increased funding’, 24 selected ‘increased advocacy’, 23 selected ‘including the arts in community development priorities’, and 22 selected ‘integrating arts in community planning documents and projects’.



- \* Free text responses to questions indicated that artists would like to see fair compensation for their work. As one respondent wrote: “I would like to see ‘the arts’ not being used solely as a marketing tool to gentrify the city with no benefit to the artists themselves or the rest of the underserved residents of New Bedford. ‘Creative economy’ mostly just means city government and real estate leveraging free labor of artists to beautify and gentrify neighborhoods. It’s a one-way street.” Others voiced interest in greater collaboration between the business and art/culture/creative communities and in artist housing for seniors and students, particularly on the second and third floors of empty downtown buildings.

In short, the results of this survey were quite similar to the results of the broader Arts + Culture Plan Survey. As in that survey, access to arts education was a primary interest for New Bedford’s creative community, followed by greater incorporation of the arts in city planning. Also of note is the fact that the majority of respondents find out about arts, cultural, and creative events and programs through

social media, which further emphasizes the important role that tools like Facebook, Twitter, Snapchat, and Instagram play in marketing an event.

### 6.3 Local Arts Community Needs

Funding is the primary need for many of New Bedford's arts, culture, and creative entities. Anecdotal research suggested that it is a complex challenge driven by multiple factors, including:

- \* Arts nonprofits have limited staffing and resources. Some of the city's largest organizations have a development staff of one.
- \* The private funding pool is limited locally and suffering from some fatigue. More than one organization indicated that its individual donor base was largely located outside of New Bedford in communities like Marion and Mattapoisett.
- \* There are few grants available. While there is a New Bedford Cultural Council, it does not have the capacity to award large amounts. In 2017, for example, \$87,295 was dispersed among 80 recipients (an average award of \$1,091). Of those funds, nearly all came from the Massachusetts Cultural Council. (New Bedford organizations can also apply for grant funds directly through the Massachusetts Cultural Council for facilities, festivals, and support of some programs.)
- \* Some interviewees perceived that there is a fundraising skillset that needs to be developed and professionalized within the arts, culture, and creative community in order for issues of funding to be alleviated. That perception was countered, however, with the point that multiple nonprofits are fundraising for their full annual operating budget every year, suggesting tremendous skill at fundraising.

Other needs that emerged throughout the interview process included:

*Unified Marketing:* Because of its proximity to Providence and Boston, New Bedford is in a media dead zone. Further, the City of New Bedford's Department of Tourism + Marketing is charged with destination marketing and is limited in its ability to highlight small and/or locally-driven events. Multiple interviewees expressed interest in a unified branding and marketing effort dedicated to arts, culture, and creativity in New Bedford. Ideally, this would include an arts-focused publication that centralized all of the city's arts and culture events in one place and, perhaps, a one-stop shop for buying tickets to the New Bedford Whaling Museum, shows at The Z, and so on.

*Strong Leadership + Increased Collaboration:* There is a perception that the arts, culture, and creative sector lacks leadership and direction. While the city has a rich body of nonprofit organizations and individual artists, they all appear to be pursuing their own initiatives, which has created an impression that there is redundancy in programming. Thus, there is interest in a strong leader or leadership entity that can create a sense of community within the nonprofit community and prevent the duplication of efforts. Leadership could also help to alleviate funding issues by establishing more effective and strategic fundraising practices and services.

*Maintaining Flexibility in the Pursuit of Professionalization + Stability:* Part of what has made New Bedford an attractive city for so many artists is the looseness of the arts infrastructure—it is still a place where an artist can “just do stuff” with limited risk involved. The question, then, is how does a growing, vibrant cultural community maintain that flexibility while pursuing professionalization and stability? In part, this comes down to establishing policies and practices that protect best interests without placing strict limitations on the creative process. It might also be about creating spaces specifically for artist use. In Nashua, NH, for example, the local police force worked with area artists to create a ‘legal wall’, a designated space for graffiti.

*More Diversity:* Despite the diversity of New Bedford’s population, the mainstream arts, culture, and creative community is relatively homogenous. Interviewees expressed interest in seeing more spaces like the former UGLY Gallery, an urban contemporary art gallery that closed in 2015, and more events like Reggae on West Beach. (During interviews, the Reggae events were cited more than once as the only event to successfully bring the entire New Bedford community together.) There is also an opportunity, and need, to diversify the make-up of the nonprofit community’s arts leadership, particularly at the executive and board levels. There is a growing body of evidence that suggests that organizations with staff and leadership that are representative of the city are more successful at building diverse arts programs and attracting more diverse audiences.

*Incorporation of Artists into Public Works and City Planning:* Multiple interviewees indicated that they would like to see more artist involvement in city planning efforts, whether it is a public works project, the redevelopment of the waterfront, a housing project, or something other.

#### **6.4 The Arts, Culture + Creative Community Conclusions**

New Bedford has a complex arts, culture, and creative community that activates the city with a broad array of programs, events, and activities. Key takeaways from this analysis suggest:

- \* New Bedford’s nonprofit ecosystem lacks mid-tier organizations. While there are a few organizations with annual revenues above \$1,000,001, and a multitude with annual revenues between \$0 and \$100,000, just six NTEE Code A-registered organizations have revenues between \$100,001 and \$1 million. This is fewer than in any of the benchmark communities studied. Despite having limited revenue streams, however, a number of New Bedford’s nonprofits are operating like mid-tier nonprofit organizations. This suggests a need for a funding mechanism that can help propel some of New Bedford’s small nonprofits into mid-tier positioning, bringing greater stability to their operations.
- \* The independent artists community is comprised of both visual and performing artists. In addition to studios and live/work space, there is demand for a small exhibition and performance space. There is also interest in professional development opportunities, particularly in areas like business management, networking, and marketing.
- \* The creative industries are, in many ways, the least visible piece in New Bedford’s cultural fabric. Research suggests that creative industries enterprises are diverse, covering everything from apparel manufacturing to tech start-ups and energy sciences companies.

- \* Findings from the Creative Community Survey indicate that arts, culture, and creativity are perceived as a positive for the community. Overall, respondents would like to see more City support in the form of funding and advocacy as well as the opportunity to be more deeply involved in city planning processes. They would also like to be fairly compensated for their efforts and viewed as an integral part of the city, rather than a tool for economic success.
- \* Funding is a top priority for New Bedford's arts, culture, and creative community. Other needs include marketing support, leadership and collaboration, flexible policies and practices, and greater incorporation of artists into public works and city planning processes.
- \* There is strong demand for more diverse arts programming that is representative of New Bedford's various cultural communities. Additionally, there is need for more representative leadership at both the board and executive levels.

## 7. New Bedford's Cultural Assets

This chapter will explore New Bedford's cultural assets, as well as the Seaport Cultural District, New Bedford Whaling National Historical Park, and the International Marketplace. In total, seven inventories were created to assess 400 individual cultural assets. All of these inventories were then mapped in order to understand the proximity and relationships between existing cultural resources. The inventories were reviewed with the client team and are included as Appendix E.

### 7.1 Cultural Asset Inventories

In order to understand how arts, culture, and creative facilities and programs and public art support cultural participation and community involvement in the arts, inventories were created for:

- \* Indoor performance facilities;
- \* Visual arts facilities;
- \* Museums and heritage attractions;
- \* Rehearsal and participatory program spaces;
- \* Local parks;
- \* Festivals and events; and,
- \* Public art.

An analysis of each inventory follows.

#### *7.1.a New Bedford Regional Performance Facilities Inventory*

The Regional Performance Facilities inventory logs the programming, features, amenities, and availability of 42 local and regional facilities that are used four or more times a year for live performances. Local facilities are defined as those located in New Bedford. In total, 22 were inventoried. Regional facilities are defined as those located beyond New Bedford but within Southeastern Massachusetts. In total, 20 were inventoried.

The overall quality of each facility has been rated using eight variables:

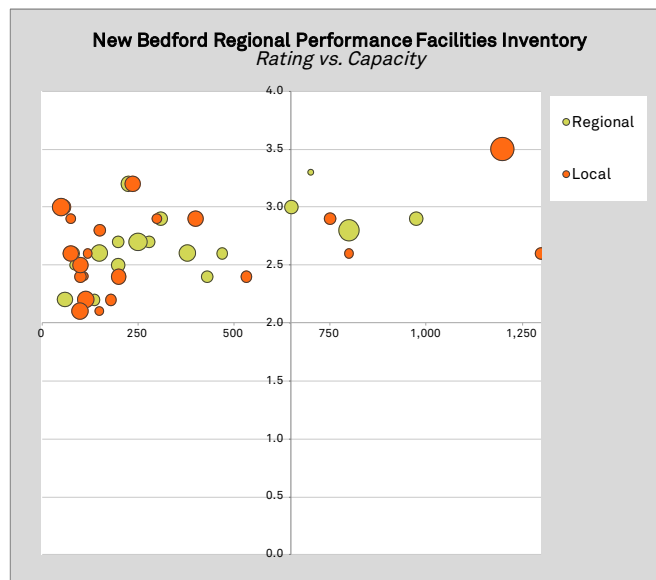
1. Facility Condition
2. Staff + Support
3. Theatrical Functionality
4. Acoustics
5. Customer Amenities
6. User Amenities
7. Atmosphere + Character
8. Suitability for Users

Variables are rated on a scale of 1 to 4, with 4 being the best possible score. In our experience, the 'facility condition' and quality of the 'staff and support' greatly impact the overall quality and effectiveness of the facility. Therefore, these variables carry the most weight in our rating system. Some of these facilities were visited by the consulting team while other ratings are based on information from facility managers and users. Because of that, this exercise is somewhat subjective, but provides a good basis to compare and contrast facilities and identify gaps in programs, amenities, and features.

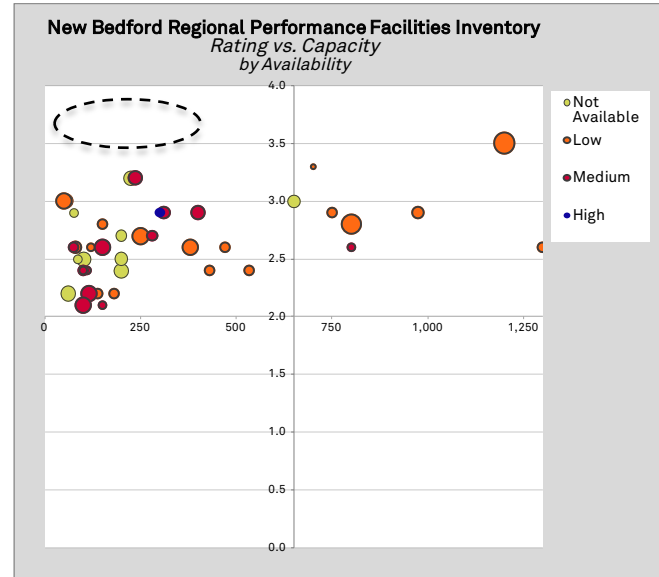
The Zeiterion Performing Arts Center is the primary presenter of arts and cultural activity in New Bedford. Owned by the City, the facility is managed by the nonprofit Zeiterion Performing Arts Center. Until recently, The Z was the administrative and performance home of both the New Bedford Festival Theatre and the New Bedford Symphony Orchestra, the latter of which has since moved into administrative space of its own. In addition to The Z, cultural activity takes place in a number of churches and community centers. Music is the most commonly presented activity, although a handful of facilities are also presenting film, lectures, or culturally specific activities. Regionally, presented activity is far more limited, although a greater number of facilities are presenting headliner/popular music and comedy.

Within the region, there is significantly more producing activity than in New Bedford. Whereas regional producing activity largely takes place in performance facilities, local producing largely occurs in schools and other non-traditional facilities like churches or community facilities (the Cape Verdean Vets Hall, for example). This is important to note as, throughout the interview process, a number of interviewees stated that the performing arts in New Bedford seemed to be less visible than the visual arts. This could be, in part, because these activities take place in non-traditional facilities as opposed to a dedicated performing arts facility like The Z.

Anecdotal research suggested demand and interest in a small, creative space. This could be something in the style of a listening room that could be used for open mic nights, performances, a storytelling series, or other casual creative and community events. To get a sense of gaps in the current supply of facilities for such a space, each of the inventoried facilities has been plotted in the graph at right according to its capacity and a quality rating (quality ratings have been assigned by the consulting team according to eight variables). This suggests that there are a number of smaller-capacity facilities in New Bedford, but that many have low quality ratings. In fact, The Z has the highest quality rating of any inventoried facility at 3.5.



In the second matrix, the facilities have been shaded according to their availability. Availability is determined by whether or not a space can be easily booked by an outside user on a prime day of the week—Thursday, Friday, or Saturday. The matrix suggests that very few facilities have availability for outside use, indicating a gap for a high-quality, low-capacity cultural venue.



#### *Performance Facility Projects in Development:*

The Waterfront Historic Area League (WHALE) is a nonprofit, community development corporation dedicated to restoration and preservation projects in New Bedford. Over the last 50 years, the organization has completed more than 50 projects, including the restoration and preservation of The Z, the Rotch-Jones Duff House + Garden Museum, and the Nathan + Polly Johnson House. Most recently, WHALE developed the Co-Creative Center, a 10,000 square foot facility housing collaborative retail, living, and arts space, including a community gallery, education center, and makerspace. The facility opened in early 2018. In addition to the Co-Creative Center, WHALE has two performance space-related projects in the works:

- \* *Cape Verdean Cultural Center:* Working with the Cape Verdean Association, WHALE has recently embarked on an effort to transform the former Strand Theater, an historic vaudeville house, into a home for Cape Verdean culture.
- \* *First Baptist Church Renovation:* Working with Your Theatre, Inc., a community theater group, WHALE has begun efforts to convert the historic First Baptist Church into a 150 to 200-seat theater. Your Theatre, Inc. will operate the space, also making it available for use by outside groups and individuals. As part of the plan, the church congregation will continue to hold mass in a side wing of the building.

#### *7.1.b Local Visual Arts Facilities Inventory*

The Local Visual Arts Facilities Inventory features 22 New Bedford galleries, studios, and artist live/work spaces. Nearly all of these facilities display 2D art forms (either paintings or prints/drawings). Far fewer display or exhibit sculpture, digital media, jewelry, or other 3D mediums. Further, most facilities are quite traditional when it comes to programs and activities. Several offer hands-on programs for youth or adults, only one offers a residency, and just two are available for private rentals.

Nearly 60% of the visual arts facilities inventoried exhibit the work of local and/or regional artists. Nevertheless, anecdotal evidence suggests that there is demand for additional gallery and exhibition space. In part, this could have something to do with the fact that 59% of the inventoried facilities are artist-owned and/or operated. While some of these facilities show the work of local and regional

artists, eight are primarily dedicated to showing the work of the artists that own or operate them. However, demand for additional gallery/exhibition space might also have to do with the genre of art the inventoried galleries display. None, for example, regularly display urban contemporary art, a niche that was briefly filled by UGLY Gallery.

#### *7.1.c Local Museums + Heritage Attractions Inventory*

The Local Museums + Heritage Attractions Inventory features 14 museums and heritage attractions that range from the Buttonwood Park Zoo and Seamen's Bethel to the New Bedford Fire Museum and the Museum of Glass. These facilities vary in size and programming, although 79% are oriented towards history/heritage. Nearly all of these facilities offer programs and activities for schools or youth and many offer programs for adults and families. Six host festivals or major events and two offer residencies. Only one of these facilities, however, has food service or a café and only one has catering facilities.

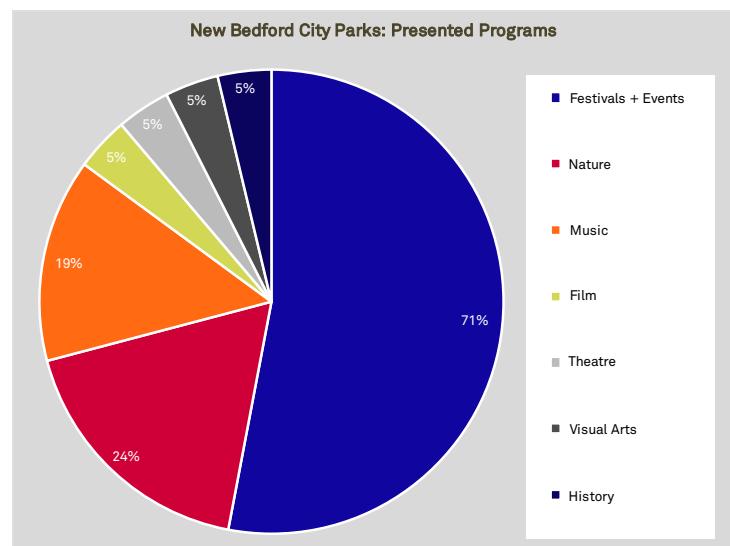
#### *7.1.d Local Participatory Program Space Inventory*

Twenty-two New Bedford facilities offer hands-on or participatory programs. Of these, 50% offer programs in dance. An additional 36% offer programs in visual arts and 32% offer programs in music. Few facilities offer hands-on programs in history (9%) or food (14%), indicating an opportunity for such programming. Most of the facilities have limited features and quality ratings below 2.5, suggesting opportunities for high quality program space.

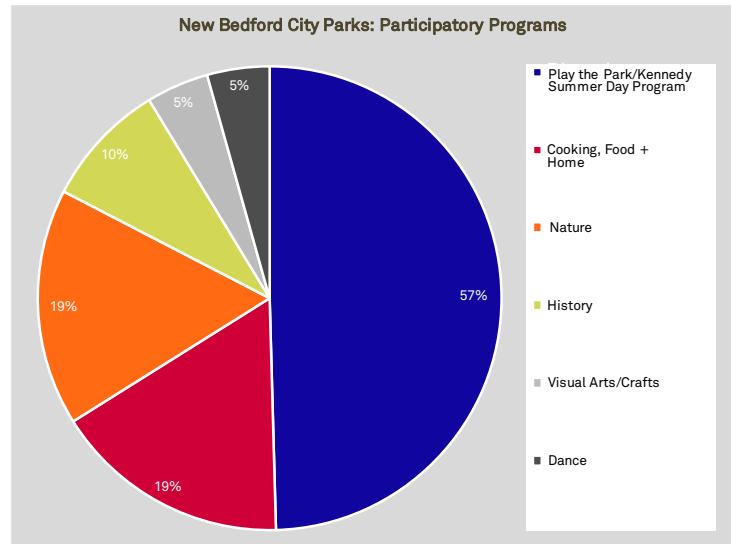
#### *7.1.d City Parks Cultural Programming Inventory*

The City of New Bedford's Parks Recreation + Beaches Department manages more than 30 parks, playgrounds, beaches, and recreational facilities. Of these, 21 are activated with arts and culture-related programs.

This first pie chart breaks down presented programs that take place in New Bedford parks. These are fully produced events like Shakespeare in Buttonwood Park, concerts, exhibitions, or films that are presented either by Parks, Recreation + Beaches or other outside users. More than half of these activities are festivals or events (71%). Nature programs make up 24% of all presented activities, followed by music events at 19%. None of the parks are used for presented dance, 'other performance' (like comedy, magic shows, etc.), or culturally specific activities.



This second pie chart breaks down participatory programs. These are hands-on or educational programs that actively engage participants. Play the Park and the Kennedy Summer Day Program are the most commonly offered participatory programs, followed by programs in cooking/food/home and nature. Very few parks are used for arts and culture-related hands-on activities.



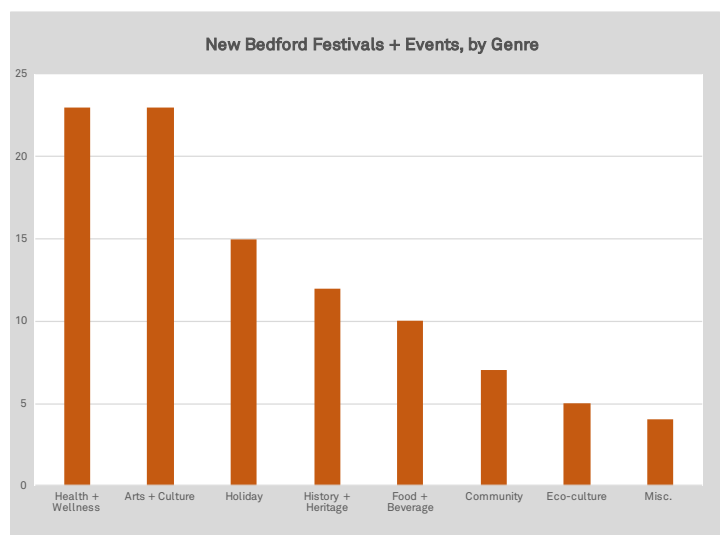
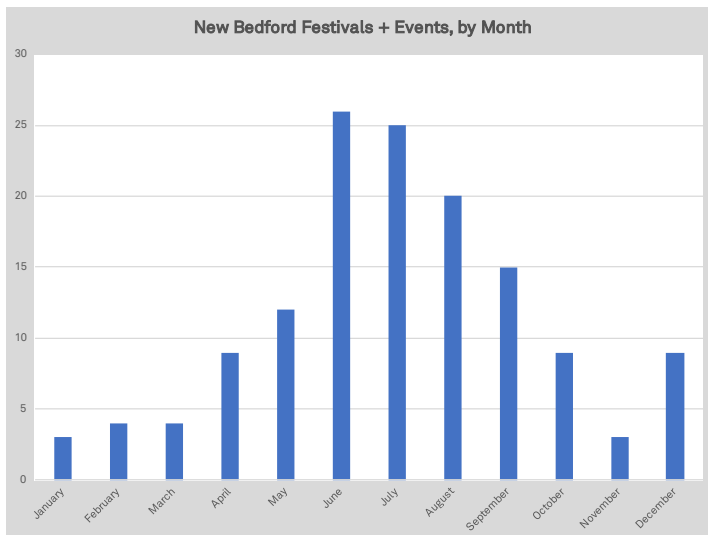
When it comes to the frequency of offerings, only three parks offer programs with high frequency and five offer programs with medium frequency. The remainder offer programs with low frequency.

### 7.1.e Local Festivals + Events Inventory

Each year, New Bedford is the backdrop to more than 100 festivals and events. Combined, these happenings bring 303 days of activity to the city from January through December. June is the busiest month for events (there are 26), followed by July (25 events) and August (20 events). January, February, March, and November are the least busy.

Organizing the Festivals + Events Inventory by genre suggests that health and wellness events (e.g. The Fort Taber 5K and Tour de Crème) and arts and culture events are most common—for each genre, there are 23 events. In addition, there are 15 holiday events (Memorial Day Parade, Loretta Bourque Tree Lighting), 12 events connected to history and heritage (Moby-Dick Marathon, What to the Slave is the 4<sup>th</sup> of July), and 10 events with food and/or beverage as their focus (Red White + Brew, Chowderfest, Feast in the Wild).

Most events are annual and last only a day. Others might occur multiple times over a period of months. Summer Sound Series, for example, is offered multiple times from July through August.



AHA! is the only monthly event and has been in operation for 20 years.

#### *7.1.f Public Art Inventory*

There has been a resurgence of public art in New Bedford over the last decade resulting in a robust collection of public art works, primarily murals. The Public Art Inventory catalogues 32 public art pieces. Of those, 22 are murals, nine are sculptures, and one is a sculpture relief. While some of these efforts have been driven by the City, others have been completed through the private sector. A mural festival is currently in the works for 2019, although it is in early planning stages.

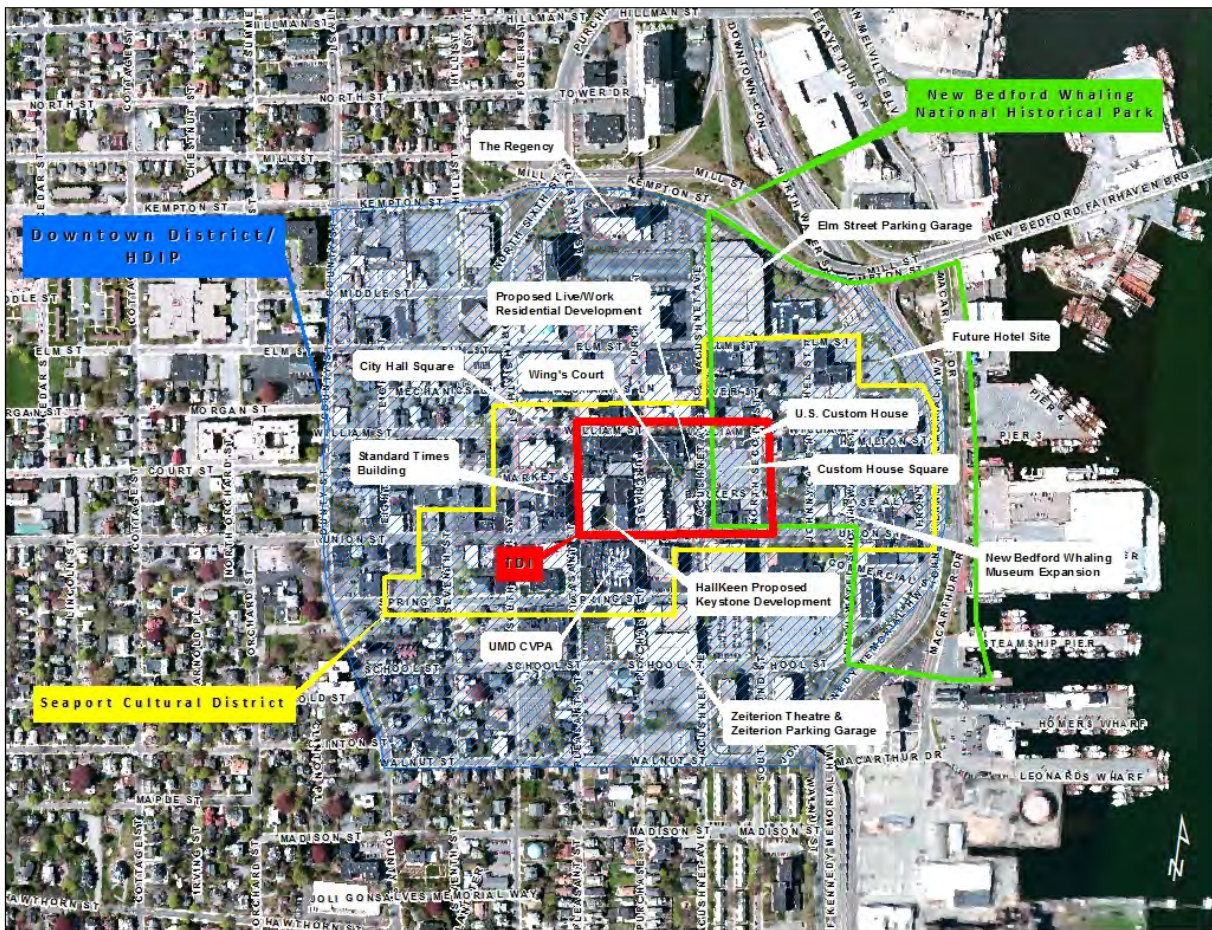
### **7.2 The New Bedford Whaling National Historical Park + New Bedford's Formal + Informal Districts**

A cultural district is defined by Americans for the Arts as a “well-recognized, labeled area of a city in which a high concentration of cultural facilities and programs serve as the main anchor of attraction.” In New Bedford, there are four such areas.

*New Bedford Whaling National Historical Park:* The New Bedford Whaling National Historical Park (NBWNHP) was established in 1996 when Congress designated 34 acres of downtown New Bedford a national park. Today, NBWNHP is a destination for local, regional, and international tourists and an important community asset. Programs include tours of the park, exhibitions, concerts, a maritime crafts series, and a newly created artist residency program. NBWNHP also houses a maker space, which features a sound and audio production center.

*Seaport Cultural District:* Formally recognized by the Massachusetts Cultural Council, the Seaport Cultural District encompasses over 20 blocks of downtown New Bedford, including The Z, New Bedford Whaling Museum, NBWNHP, and the New Bedford Art Museum. It is programmed in part by the Department of Tourism + Marketing, as well as through private-sector events and initiatives, most notably the monthly AHA! Nights. Anecdotal research suggests a desire to have a more formal operating and funding structure brought to the district that could support events like the Seaport Art Walk, which has struggled with funding and leadership fatigue, as well as the 80+ partners and organizations within the district.

*Union + Purchase Innovation District:* Through Mass Development's Transformative Development Initiative, the City of New Bedford has designated a portion of downtown that includes Union and Purchase Streets an innovation district. The aim of the effort is to transform the area into an active and thriving heart of downtown. Priorities include creating new market-rate housing through mixed-use developments, small business recruitment and support, and creating opportunities for job growth through innovation in the arts, design, and tech sectors.



Source: City of New Bedford

**The International Marketplace:** The International Marketplace is the informal designation of Acushnet Avenue, a strip of road just north of I-195 known for its concentration of international restaurants, cafes, bakeries, and shops, some of which have been in the district for 90 years. The area is an active and exciting place where events like the Feast of the Blessed Sacrament, Day of Portugal, and the Annual Polish Fest take place. For some, however, it is perceived as unsafe. To combat that perception, the Community Economic Development Center has established Love the Ave, a campaign that aims to bring more people to Acushnet Avenue to live, shop, and play. Through partnerships with local businesses and artists, the group is working to create and promote events in the North End, bring more public art to the community, and create a safe and festive environment. In interviews, the International Marketplace was frequently cited as one of New Bedford's best assets.

### 7.3 Asset Mapping

To understand the physical relationships between New Bedford's cultural assets, the consulting team completed two exercises. First, using the map below as a reference, each inventoried asset was assigned a neighborhood classification.



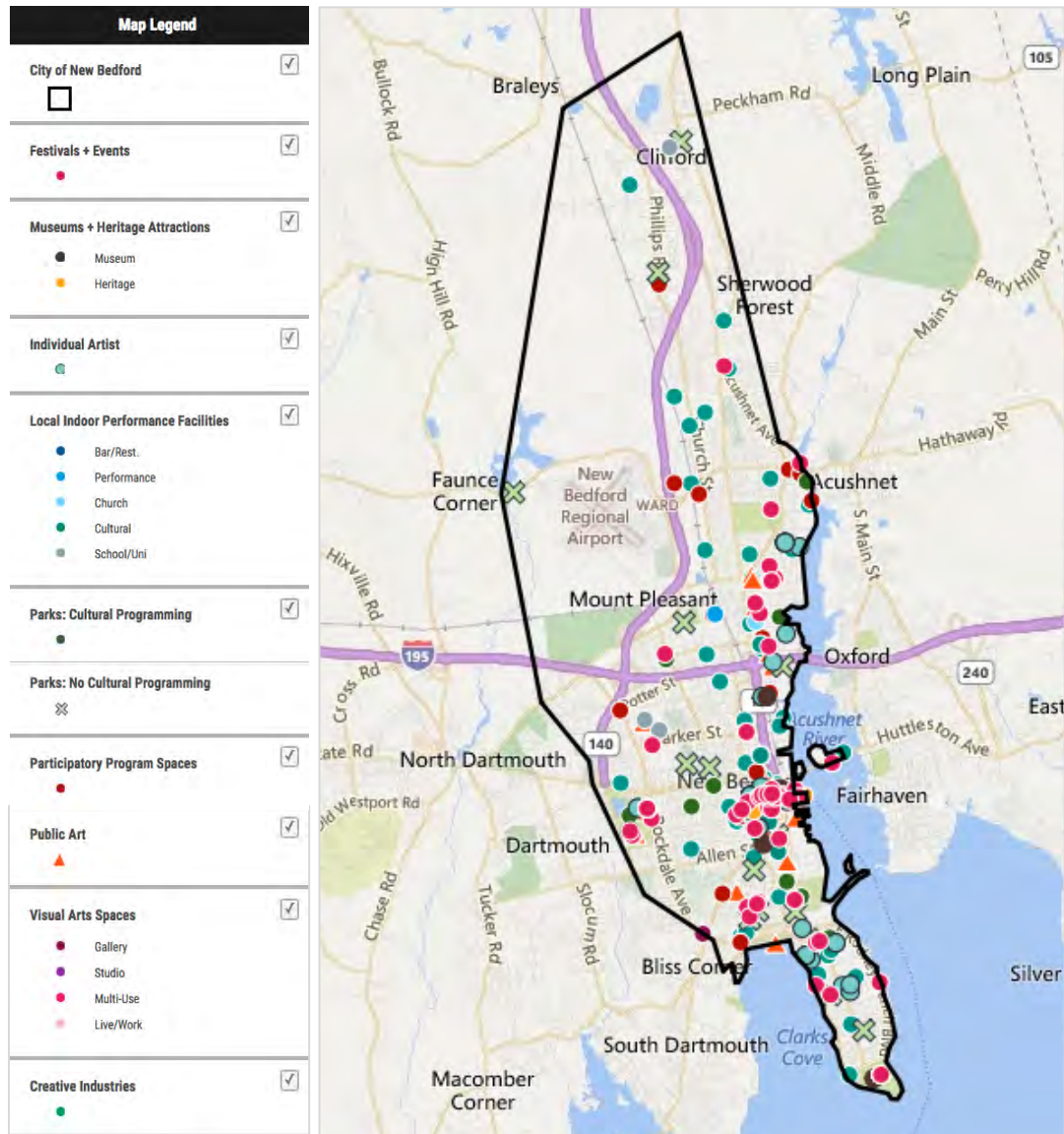
*Source: New Bedford 2020*

As the following table indicates, this suggested that almost 40% of New Bedford's arts, culture, and creative assets are located or take place in the downtown. Fifteen percent (15%) are located or take place in the South End and 11% are located or take place in the Near North End. Four neighborhoods have no cultural assets and two, Hicks Logan-Sawyer and Rockdale North, have just 1% of all facilities, programs, festivals, or events.

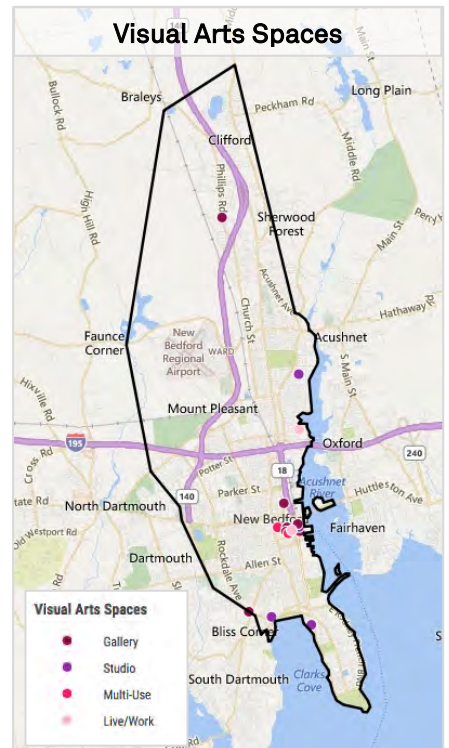
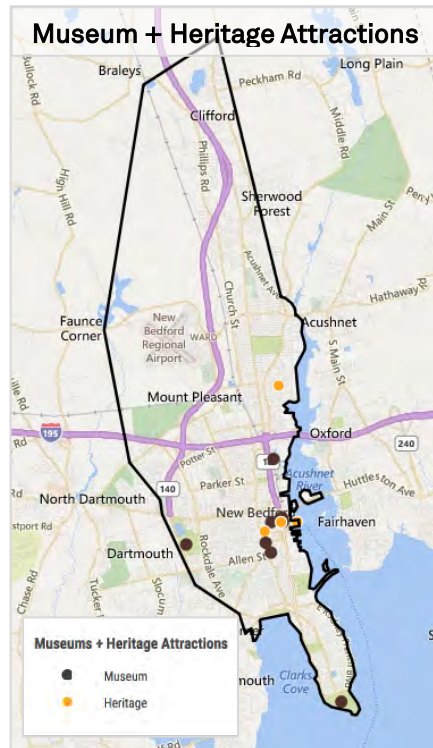
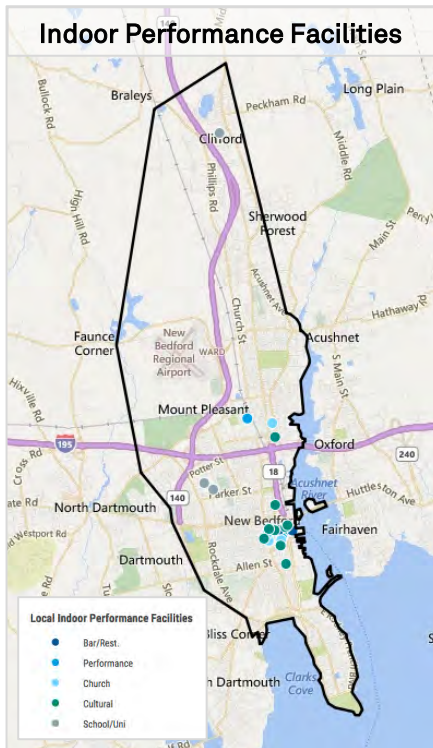
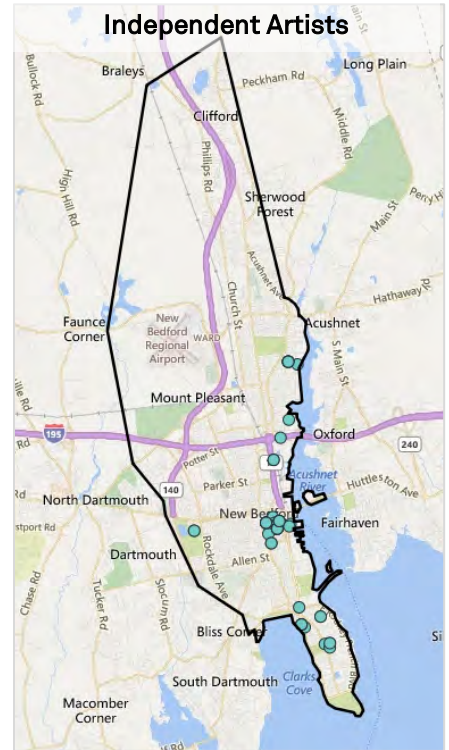
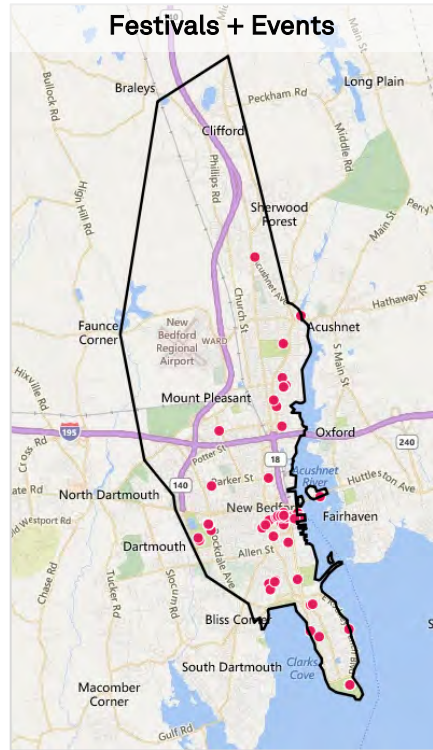
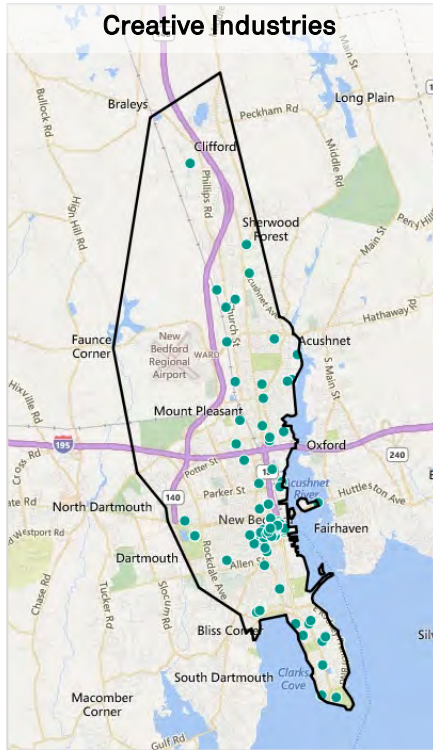
Cultural Assets by Neighborhood										
	Creative Industries*	% Creative Industries in Neigh.	Festivals + Events	% Festivals + Events in Neigh.	Public Art	% Public Art in Neigh.	Indoor Performing Arts	% Indoor Performing Arts in Neigh.	Visual Arts Facilities	% Visual Arts in Neigh.
Downtown	80	49%	26	25%	15	47%	13	59%	13	59%
South End	23	14%	24	24%	1	3%	0	0%	3	14%
Near North End	18	11%	8	8%	4	13%	2	9%	3	14%
West End	3	2%	22	22%	2	6%	1	5%	0	0%
Working Waterfront	7	4%	17	17%	3	9%	0	0%	0	0%
North End	11	7%	3	3%	1	3%	2	9%	0	0%
South Central	7	4%	1	1%	3	9%	1	5%	2	9%
Acushnet Heights	12	7%	1	1%	1	3%	1	5%	1	5%
Hicks Logan-Sawyer	2	1%	0	0%	1	3%	0	0%	0	0%
Rockdale North	1	1%	0	0%	1	3%	2	9%	0	0%
Airport	0	0%	0	0%	0	0%	0	0%	0	0%
Acushnet Acedar Swamp	0	0%	0	0%	0	0%	0	0%	0	0%
Business Park	0	0%	0	0%	0	0%	0	0%	0	0%
Far North End	0	0%	0	0%	0	0%	0	0%	0	0%
Sassaquin	0	0%	0	0%	0	0%	0	0%	0	0%
	164	100%	102	100%	32	100%	22	100%	22	100%
	Museums + Heritage Attractions	% Museum + Heritage in Neigh.	City Parks w/Cultural Programs	% Parks w/ Programming in Neigh.	Participatory Program Facilities	% Participatory Program in Neigh.	City Parks w/o Cultural Programs	% Parks w/o Programming. In Neigh.	Total Assets	% of Assets in Neigh.
Downtown	6	43%	4	19%	4	18%	0	0%	161	39%
South End	1	7%	5	24%	0	0%	6	40%	63	15%
Near North End	1	7%	4	19%	3	14%	1	7%	44	11%
West End	3	21%	3	14%	1	5%	0	0%	35	8%
Working Waterfront	1	7%	1	5%	1	5%	0	0%	30	7%
North End	0	0%	2	10%	5	23%	2	13%	26	6%
South Central	1	7%	2	10%	3	14%	2	13%	22	5%
Acushnet Heights	0	0%	0	0%	2	9%	2	13%	20	5%
Hicks Logan-Sawyer	1	7%	0	0%	1	5%	1	7%	6	1%
Rockdale North	0	0%	0	0%	1	5%	0	0%	5	1%
Airport	0	0%	0	0%	1	5%	1	7%	2	0%
Acushnet Acedar Swamp	0	0%	0	0%	0	0%	0	0%	0	0%
Business Park	0	0%	0	0%	0	0%	0	0%	0	0%
Far North End	0	0%	0	0%	0	0%	0	0%	0	0%
Sassaquin	0	0%	0	0%	0	0%	0	0%	0	0%
	14	100%	21	100%	22	100%	15	100%	414	100%

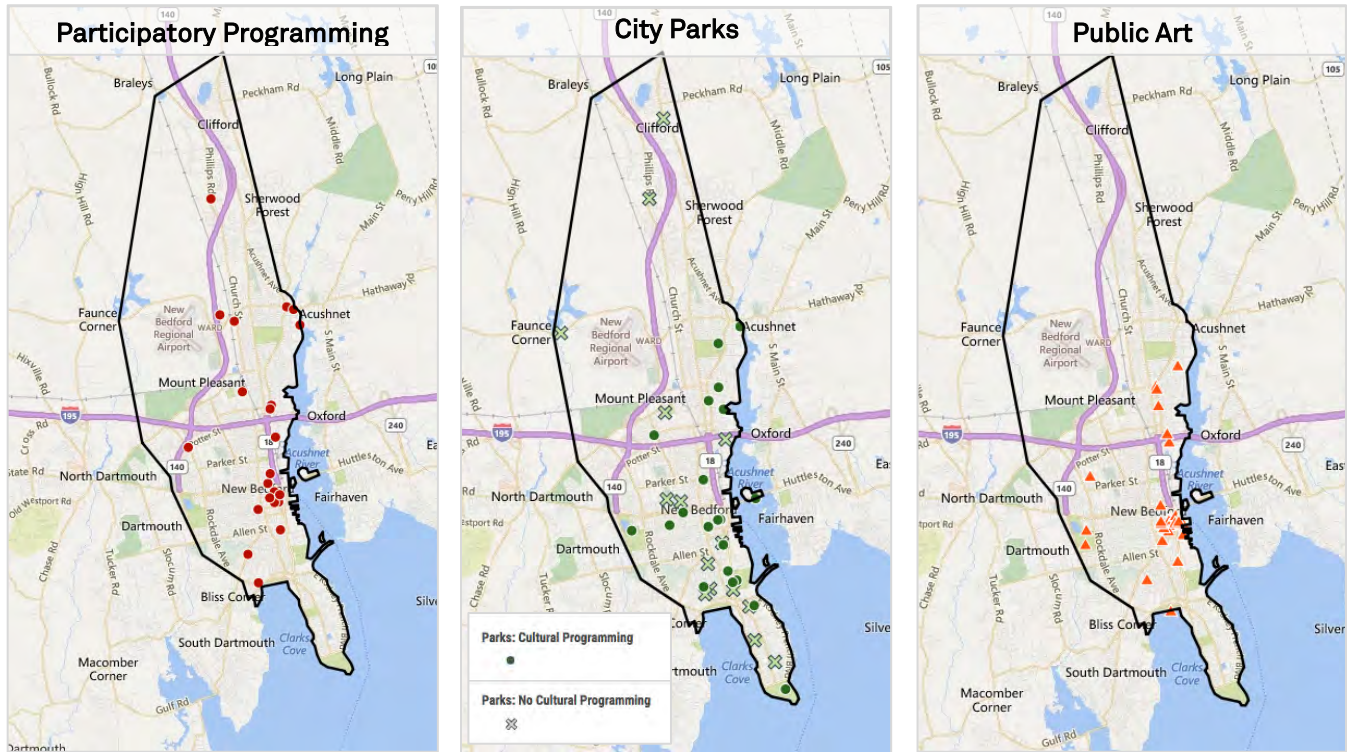
\*inclusive of artists and nonprofits

Physically mapping each asset further illustrated these findings. As indicated in the map below, there is a heavy concentration of facilities in New Bedford's downtown. While there is some density of assets to the immediate north and south of this area, the number of cultural assets tends to disperse the further north, south, or west of the downtown one goes.



The following pages include maps that show the distribution of each individual asset type. The creative industries have the widest distribution, followed by festivals and events. Performance, museum, heritage, and visual arts facilities appear to be the most concentrated—largely within the downtown. City parks and public art have a similar distribution throughout the city. Both are concentrated south of I-195, with a smattering of public art works and parks with cultural activity to the north. Neither, however, penetrate the area north of the airport. The south end of the city, below Cove Street, is also quite desolate, particularly when it comes to arts, culture, and creative facilities and public art.





## 7.4 Cultural Assets Conclusions

The City of New Bedford has a broad array of cultural assets, from performing arts and participatory programming facilities to the Whaling National Historical Park, public art works, and three districts. Most of these assets, however, are concentrated in the downtown, creating gaps for facilities and programs in neighborhoods to the far north, south, and west of the city center. In interviews, multiple individuals spoke to a desire to see a greater distribution of assets throughout the city. Other findings include:

- \* Anecdotal research indicated that there is demand for a small creative space, a facility that could be utilized for open mics, performances, a storytelling series, or other creative and community events. The Regional Performance Facilities matrix suggests that there is a gap for such a space in the market, particularly one that is high in quality. The Co-Creative Center, Cape Verdean Cultural Center, and/or Your Theatre's renovation of the First Baptist Church might help to meet this demand.
- \* The Local Visual Arts Facilities Inventory, combined with anecdotal research, suggests that an opportunity might exist for less traditional gallery and exhibition space. Ideally, this would be a space that could accommodate 3D work, installations, and urban contemporary art.
- \* The inventory of city parks suggests that they could be activated through more diverse arts and cultural programs. This could potentially be done through the hiring of local artists on a contract or part-time basis.

- \* Overall, the facility inventories suggest that New Bedford lacks high quality arts and culture facilities. Across inventories, The Z had the highest quality rating at 3.5.
- \* New Bedford is home to a multitude of festivals and events, many of which have a health/wellness focus and take place in June and July.
- \* Anecdotally, interest was expressed in seeing more formalized operations of the Seaport Cultural District. Multiple interviewees also expressed an interest in seeing more investment in the International Marketplace, which is viewed by many to be one of New Bedford's best assets.
- \* Asset mapping illustrates the magnitude and diversity of New Bedford's art, culture, and creative assets and highlights their concentration in the downtown area. This is particularly true for the city's arts facilities (performing, museum, heritage, and visual), cultural programming in the parks, and public art.

## 8. Observations on the State of the Arts in New Bedford

In his 2017 State of the City Address, Mayor Jon Mitchell outlined a vision for New Bedford that positioned it as a regional hub recognized for its diverse, adaptable, innovative, and creative economy. This assessment suggests that New Bedford's arts, culture, and creative community has the pieces needed to make this vision a reality: top notch museums, a national park, artists and artist live/work spaces, tech start-ups and engineers, a multitude of cultures and ethnicities, a busy performing arts center, festivals and events for almost every day of the year, and much, much more. Before that can happen, however, there is some work to be done. Key findings and conclusions that informed part two of the cultural planning effort, Visioning, are as follows:

- \* The City of New Bedford's master plan, New Bedford 2020, set a number of priorities for the New Bedford community ranging from continuing to revitalize and regenerate the downtown to ensuring environmental sustainability. In addition, five key goals were established for culture and creativity, each with the intention of addressing broader city issues such as inclusion, diversity, and public participation; economic and tourism development; organizational sustainability; community identity; and education and workforce development.
- \* Audiences to New Bedford's arts, culture, and creative activities tend to travel from within the city or the surrounding region. Within these populations, however, there are gaps—there are noticeably fewer attendees from New Bedford zip codes 02744, 02745, and 02746 at events like the New Bedford Folk Festival, for example, than there are from zip code 02740. The New Bedford Whaling Museum and Whaling National Historical Park, on the other hand, have broad visitorship, attracting visitors from around the country and around the world in addition to their surrounding communities.
- \* Locally and regionally, the market for the arts is diverse in educational attainment, household income, age, and race. This suggests demand for both traditional and non-traditional arts and culture programs.
- \* The City government supports arts, culture, and creativity in New Bedford through programming, bricks and mortar, financial support, and in-kind contributions. Total spending on arts, culture, and creativity varies from year-to-year (in 2014, for example City spending on the arts was \$1.8 million; in 2017, it was \$2.7 million) and is fairly targeted at specific organizations and programs. Aside from the City (and, of course, private donors), New Bedford's primary funding source is The Massachusetts Cultural Council. MCC funds all of the New Bedford Cultural Council, which distributed \$87,295 to 67 applicants in 2017; and, for nearly 20 years, the MCC's Adams Grant was the primary funder of AHA! (it discontinued the program in 2017). Other MCC funds are available for New Bedford organizations to

directly apply, including their Cultural Facilities Fund, Festivals Program, Big Yellow School Bus, and more.

- \* A comparable city benchmarking exercise suggests that New Bedford is quite similar to other New England communities when it comes to city-owned and operated arts facilities, granting, and program offerings. However, New Bedford is the only city without a formalized governance structure overseeing arts, culture, and creativity in the community.
- \* New Bedford lacks mid-sized arts nonprofits. Most organizations have very small operating budgets and are in a constant battle to fundraise for each year's operations. This suggests a need for an arts organization stabilization program of some kind that can propel groups with operating budgets of \$0 to \$1,000 into the \$100,001 to \$500,000 or \$500,001 to \$1 million operating budget brackets.
- \* The independent artists community includes both visual and performing artists. Within this community, there is demand for additional live/work space and a small creative space that can be utilized for a multitude of arts and cultural events.
- \* The creative industries are dominated by retail/small business and heritage organizations. The Creative Industries Inventory suggests that there are few tech start-ups or energy sciences entities. With New Bedford's positioning as a center for off-shore wind energy, this could indicate an opportunity for targeted recruitment efforts or a partnership with E4All that is focused on growing these sectors locally.
- \* The Citywide Arts + Culture Plan Survey and the Creative Community Survey yielded similar results—respondents would like to see more arts education opportunities for students and greater involvement of artists in city planning processes.
- \* Funding is the primary need of New Bedford's arts, culture, and creative entities. Other needs include unified marketing, strong leadership and increased collaboration, policies that protect the best interests of the community-at-large without limiting the creative process, more diversity in programming and arts leadership, and more artist involvement at the city level.
- \* New Bedford has hundreds of cultural assets that range from performing and visual arts facilities to museums and heritage attractions, city parks, and public art installations. These assets are largely concentrated in downtown New Bedford and in the neighborhoods to its south and north (the South End and Near North End). They become more dispersed the further north, south, and west one goes. This is particularly true for performing, visual arts, and museum/heritage facilities.
- \* Most arts and cultural facilities have low to medium quality ratings. This is primarily because many of the facilities currently used for arts and cultural activities in the city also serve other purposes—they are either churches, veterans halls, schools, or social clubs. In addition, there is limited availability of space, meaning that a facility is not available for outside use (rent) on a prime day of the week (Thursday/Friday/Saturday). Performing arts facilities, in

particular, have limited availability for outside users. In short, this suggests an opportunity for physical and operational improvements to New Bedford's arts and cultural spaces.

- \* Festivals and events bring more than 300 days of activity to New Bedford. Most take place in June and July and the majority are either health and wellness or arts and culture related. Given the Department of Tourism + Marketing's mandate to market events that drive tourism in New Bedford, there might be an opportunity to package all of the city's summer programming under one name and brochure, designating New Bedford as a summer destination for arts, culture, creativity, health, and wellness in New England.
- \* The New Bedford Whaling National Historical Park and Seaport Cultural District help bring identity and activity to downtown New Bedford. While the density of restaurants, cafes, bakeries, and shops brings a similar vibe to the International Marketplace, there is still more work to be done in terms of arts activation and branding. The first Love the Ave Restaurant Week, launching in September 2018, is an opportunity to build partnerships and collaborations between food retail and the arts and culture community.

In closing, this analysis indicates that New Bedford has the pieces needed to advance arts, culture, and creativity in a way that benefits the city overall. The key is to identify opportunities for increased engagement in traditionally underserved neighborhoods and to strategically invest in the city's arts, culture, and creative assets.

## 9. Developing a Vision for Arts + Culture in New Bedford

The City of New Bedford has all the makings of a vibrant arts community: top notch museums, a national park, artists and artist live/work spaces, tech start-ups and engineers, a multitude of cultures and ethnicities, an array of festivals, and a busy performing arts center all existing amongst a backdrop of vibrant commercial hubs and historic neighborhoods. Still, there are opportunities for growth. To set a path for that growth, the New Bedford Economic Development Council, with the support of the consulting team, conducted a series of community outreach exercises in the spring of 2018 in an effort to establish a vision for the arts in New Bedford.

### 9.1 Community Outreach

Building on the community engagement conducted as part of the Assessment Phase, the New Bedford Economic Development Council reached out to the people of greater New Bedford with the question, “What role should arts play in moving New Bedford forward?” Input was collected through a number of channels:

1. Poster boards placed at venues and events around the city, encouraging passersby to anonymously leave their thoughts on the role of the arts in moving New Bedford forward;
2. One-on-one interviews and small group meetings with community members;
3. Media coverage encouraging readers/viewers to provide comments and thoughts via email; and,
4. A targeted group of meetings with the project’s Steering Committee at which a draft vision and cultural development opportunities were tested and refined.

Combined, it is estimated that these efforts reached approximately 10,000 community members and resulted in hundreds of responses. Emerging themes were as follows:

- \* There is broad support for arts, culture, and creativity as a community and economic development tool for New Bedford. There is also concern that the effort’s success could catalyze gentrification, eventually displacing the artists that contributed to the effort in the first place.
- \* Authenticity is important. Interest was expressed in programs and events that highlight the history and heritage of the community—its famous people, moments, events, landmarks, and industries.
- \* There is a desire for arts, culture, and creativity to contribute to New Bedford’s identity. Efforts that result in the beautification of the city are of strong interest, whether they involve

the creation of new murals, improved wayfinding signage, or tree and festival lighting. Such efforts, it is believed, can transform perceptions of New Bedford, attracting new residents and visitors, and promoting the city as a destination.

- \* Intergenerational programs and opportunities for children and youth to engage in culture and creativity have vast appeal, especially those that directly integrate with schools or other youth/family conveners and program providers.
- \* There is interest in providing more access, exposure, and support to New Bedford's various cultural communities, events, and activities. It was suggested, for example, that the New Bedford Folk Festival include performances by local folk musicians from South and Central America.

## 9.2 Vision + Goals

Based on findings from community outreach, plus the findings of phase one, a draft vision for the arts, culture, and creativity in New Bedford was created:

***In New Bedford, the creative community is an engaged and powerful partner, inspiring social, economic, and cultural growth. In this authentic seaport city, each and every person enjoys an opportunity to experience a diversity of cultures. Art is everywhere, encouraging fun, provoking thought and nurturing the soul.***

In response to the vision, this planning process has identified a set of cultural needs and opportunities for the city, many of which are aligned with broader community development issues and the desires described above. They are driven by the following principals:

- \* Performing and visual artists, plus creative entities, should play a lead role in the implementation of whatever plan is put in place.
- \* All efforts should aim at strengthening the arts sector to be self-sustaining so as to be able to deliver more value to the city in the long term.
- \* Cultural programs and facilities should play a role in driving neighborhood and community development.
- \* New Bedford should become known as a city where "art is everywhere."

# 10. Needs + Opportunities

Investments in the cultural sector must be justified in terms of potential need and value delivered to the city—not just in terms of having more and better arts and culture present, but by showing how investments in the arts and culture support the economic and community development goals of the City of New Bedford. Here, then, is a set of opportunities that this planning process has identified for New Bedford, all of which start with a cultural “need” but then extend to a city investment opportunity. Each of these opportunities has been refined and tested throughout this planning process.

## 10.1 Establishing Leadership

A common theme to emerge over the course of the study and community engagement process is that the arts and cultural community is in need of strong strategic leadership. While there is the New Bedford Cultural Council, it operates solely as a funding body. Then there is the Seaport Cultural District, which is overseen by a consortium of arts leaders but has limited oversight—literally, the boundaries of the district itself. The various other creative leadership bodies in the city are either tied to a specific organization or a specific project. This lack of citywide strategic leadership has resulted in a cultural community that is siloed, lacks strategic action and planning, and limits the ability for organizations to share resources and knowledge of the field. It is also a challenge when we begin to think about the Arts + Culture Plan and its implementation: Who, or what, is responsible for driving the implementation of the plan’s recommendations forward? Who, or what, determines success?

## 10.2 Strengthening + Stabilizing the Arts, Culture + Creative Community

Research from the Assessment Phase found that, compared to other markets of its size, New Bedford lacks mid-sized nonprofits (those with budgets between \$100,001 and \$500,000 and \$500,001 and \$1 million). While the city has a few large, relatively stable nonprofit arts organizations, the majority are quite small, struggling each year to raise funds for operations. It must be noted that, despite having limited budgets, many of these nonprofits are doing a tremendous amount of work in the city. The Arts + Culture Plan, then, should aim to begin to build the staffing, operating, and fundraising capacity of New Bedford’s nonprofit arts organizations so that eventually some of them grow to fill those mid-sized budget gaps.

While this is, in part, a matter of funding, nonprofit arts leaders have also indicated a need for professional development and technical assistance services—opportunities to improve grantwriting skills, implement new technologies, or, simply, stay up-to-date about forces and trends in the sector. This suggests that there are opportunities for strengthening the arts, culture, and creative community through professional development and/or, perhaps, mechanisms for sharing resources (administrative and marketing costs, for example).

### 10.3 Engaging the Private Sector

New Bedford is home to the nation's #1 value commercial fishing port and is set to become a national epi-center for the offshore wind industry. While there are a few private sector champions of the arts and culture in the city already, leadership must work to grow this pool, reducing reliance on the City and the Cultural Council. The key will be to develop innovative strategies that directly engage the private sector through partnerships with local and regional artists, organizations, and institutions. New Bedford already has one example of what such a partnership might look like with Bristol County Savings Bank's new Candleworks office. Here, a New Bedford-based artist, Denn Santoro of S&G Project Gallery, worked with bank executives to outfit the Candleworks site with the work of other local artists. Opportunities exist to create more programs like this as well as those that may be more donor-based or sponsorship-based in nature.

### 10.4 Taking a Strategic Approach to Programming

Dozens of events, festivals, and programs, of varying scale and scope, are offered in New Bedford every month. Many of these events happen independently of one another, reflecting the siloed nature of the broader arts and cultural community. Further, most events take place at the grassroots level, with funding for that year's activities in place but no guarantee of continued operations going forward; have limited resources for marketing; and, are fueled by volunteers and thus struggle with volunteer fatigue. On the flip side, many of the activities offered are quite unique to New Bedford, reflecting the city's various cultural communities, histories, and character.

In order to ensure long-term program success, sustainability, and growth, there is an opportunity to adopt a more strategic approach to programming. This goes beyond simply developing a community events calendar (an oft cited need in community input sessions) and requires thinking about how programs are packaged, funded, and sustained. In one regard, this requires a level of curation. For example, rather than marketing all of New Bedford's summer programs independently of one another, there may be an opportunity to market some or all of them as one large series of events connected by an overarching theme.

A strategic programming approach might also require thinking more critically about where to focus growth. It is not an easy task, but it is a question of impact: which programs offer, or have the potential to offer, the most value to the city and thereby warrant increased support? Value can be defined in any number of ways, from a program's ability to serve an otherwise underserved population to its ability to attract visitors or spur economic activity and enhance the quality of life for residents. Ultimately, it's a matter of elevating a selection of existing programs so that they can best contribute to New Bedford's cultural identity, giving the city regional, national, and global recognition, all while maintaining a porous environment that continues to allow grassroots and new program initiatives to take place.

### 10.5 Increasing Engagement with CVPA + BCC

New Bedford has two strong assets in UMass Dartmouth's College of Visual + Performing Arts (CVPA) and Bristol Community College (BCC). Historically, there has been little interaction between both institutions and the city as a whole. This is beginning to change, particularly with CVPA's new

emphasis on social practice art. In moving forward, CVPA, BCC, and the cultural community-at-large have the opportunity to build synergy, collaborate on programming (including professional development offerings that are available to the public or the occasional co-production), share services (including facilities; CVPA has been in discussion with The Zeiterion about holding classes at the theater—a great use of the space during the day), and develop mechanisms that encourage and support graduating students to establish their artistic practices in New Bedford.

### **10.6 Highlighting New Bedford's Cultural Diversity, Heritage + History**

New Bedford is a city of immigrants. The diversity of the city's population, however, is not always reflected in its arts and culture offerings. Similarly, while the legacy of whaling blankets the city's landscape, there are comparatively few reminders of Frederick Douglass, the Underground Railroad, and the textile industry, all of which set New Bedford apart from other cities of its size in the market. As such, there is an opportunity to focus on highlighting the events and activities of the city's diverse cultural communities and develop the product needed to share its lesser known histories—both of which involve strategic programming and placemaking.

### **10.7 Creating Facilities to Support Creatives, Smaller-scale Performances + Non-traditional Visual Arts**

Individual artists of all disciplines have expressed a need for and interest in small creative spaces, ideally located in New Bedford's underutilized churches, warehouses, or empty storefronts. Ideally, these are highly flexible spaces suitable for one-off events or a series of small performances, 2D or 3D art shows and installations, spoken word or story-telling evenings, fundraiser or gala events, or casual social gatherings. Such spaces might also include private or shared studio space and/or artists' live/work space. While the First Baptist Church project currently underway by WHALE and Your Theatre is planned to serve as one of these spaces, it will likely be quite busy. Further, it is just one facility in one part of town. It is important to note that these types of spaces could exist throughout the city, functioning like mini cultural centers for the residents of New Bedford's various neighborhoods.

### **10.8 Developing Cultural Districts**

Along with the Seaport Cultural District, two additional opportunities exist for districts: the International Marketplace in the North End and the South End's peninsula. Both areas have a concentration of artists and cultural assets, naturally creating a district-like feel, and potential leadership bodies in Love the Ave and South End Engaged. Further, their geographic location on either end of the city could highlight the rich arts and culture of these communities; unify the city's north and south ends; and encourage use of The Blue Lane, a waterfront path that will extend from the CoveWalk and HarborWalk in the South End (already completed) to the RiverWalk in the North End (planned to be completed in 2025). Obviously, the effort to develop and maintain two additional cultural districts may be a huge undertaking, but it would contribute to New Bedford's uniqueness and to the city's goals around increased connectivity and accessibility.

## 10.9 Expanding Public Art Programming

To date, public art efforts in New Bedford have largely focused on murals, although two new organizations launched in 2018 will likely expand public art in the city. SUPERFLAT NB is a “culture-based, artist led, and neighborhood-driven community revitalization mural art project” ([superflatnb.org](http://superflatnb.org)) and the Massachusetts Design Art + Technology Institute (DATMA) is a “21<sup>st</sup> Century museum based downtown with a goal to present international exhibitions and programs showing the impact of new technologies in art and design, on educational, economic, and cultural life in the South Coast Region and beyond” ([datma.org](http://datma.org)).

In addition to this effort, the City, NBEDC, and the leadership body identified to implement the Arts + Culture Plan have an opportunity to look closely at any public and private real estate developments with an eye towards including public art projects as an important component. The most effective public art projects are planned and integrated into development projects during early design phases. These projects can and should be a powerful tool to create a strong identity for New Bedford and some of the neighborhoods within the city. Ideally, these public art projects are included during the budgeting process, allowing for funding for public art installations. The City and NBEDC should work with private developers to build support and interest in the inclusion of public art in their projects or in providing funding for public art in the community. There are numerous examples across the country on how public art has been used for placemaking and for building excitement for specific building projects. See Appendix F for more details about developing a public art program.

While we believe that physical public art installations can be a strong placemaking component for the city, we also believe that the vision for public art in New Bedford should include events, spaces, and public places that animate the proposed cultural districts and strategic growth areas, bringing the city together for unique public experiences centered around the arts, culture, and creativity.

## 10.10 Evaluating Cultural Development Opportunities

The following charts begin to evaluate the previously identified cultural development opportunities in terms of a set of criteria. Each opportunity is listed along the top or horizontal axis under ‘WHAT’ and is indicated as having no, low, medium, or high potential to meet the evaluation criteria. The Evaluation Criteria are listed along the left or vertical axis under ‘WHY’. The larger sized dots have the greater potential to meet the criteria. Criteria were identified as key goals coming from previously described research and community input. The consulting team rated all of these opportunities.

WHY	WHAT					
	Establishing Leadership	Strengthening + Stabilizing		Engaging the Private Sector	Strategic Programming	
		<i>Funding for Organizational Growth</i>	<i>Professional Development + Shared Services</i>		<i>Combined Marketing</i>	<i>Strategic Program Curation</i>
Supports economic, workforce + neighborhood development						
Celebrates + reflects New Bedford's diversity + heritage						
Builds identity + regional reputation						
Supports local artists + arts groups						
Responds to community challenges today + in the future						
It is accessible to all segments of the community						
It is achievable and sustainable						
Creates new opportunities for creative development, expression + education						
Supports tourism						
Key						
Low		Average		High		

WHY	WHAT					
	Increasing CVPA/BCC Engagement		Highlighting Diversity, Heritage + History	Small Creative Spaces	Cultural Districts	Public Art Programming
	<i>Shared Resources</i>	<i>Retention of Creatives</i>				
Supports economic, workforce + neighborhood development						
Celebrates + reflects New Bedford's diversity + heritage						
Builds identity + regional reputation						
Supports local artists + arts groups						
Responds to community challenges today + in the future						
It is accessible to all segments of the community						
It is achievable and sustainable						
Creates new opportunities for creative development, expression + education						
Supports tourism						
Key						
Low		Average		High		

This exercise aids in understanding and prioritizing cultural development opportunities, suggesting that particular initiatives (highlighting diversity, heritage, and history; cultural district development; and public art programming) have more potential to advance cultural and community goals than others. Next, these opportunities are further developed into more specific initiatives.

# 11. Cultural Development Strategies

Building on cultural development opportunities and community input, following are specific strategies to advance New Bedford's vision for arts, culture, and creativity.

## A. Establish a Leadership Organization for the Arts

Priority:	High
What:	<p>In order to move the arts forward and implement the Arts + Culture Plan, a group that has the ability, experience, expertise, and in-depth knowledge of arts, culture, and creativity in New Bedford is necessary. Ideally, this group is reflective of both the arts and the cultural diversity of New Bedford and represents a broad cross section of arts and cultural interests.</p> <p>The group could be a newly formed arts agency within the City structure, a private nonprofit arts council, or a consortium of people that are brought together and willing to embrace and commit to the mission of the group for a minimum of three years.</p> <p>At its inception, the group will need at least one staff member to provide leadership, administration, and facilitation of the various strategies that the group undertakes. Over time, and with budget growth, it is expected that additional staff will be required.</p>
Why:	<p>The Arts + Culture Plan calls for the implementation of numerous strategies, some of which will be happening concurrently. It is critical to have a well-coordinated group that is responsible and held accountable for realizing the plan and provide the vision and leadership for effective implementation of it. Without this group, it will be impossible to achieve most of the recommendations in the plan. This recommendation is the foundation on which all the other recommendations rest.</p>
How:	<p>Discussions with stakeholders indicated a strong interest in a consortium leadership model for the arts, which has proven to be successful for the Greater New Bedford Youth Alliance.</p> <p>Our recommendation is for a group of about 15 to 20 members with staggered terms. The group should be representative of the community in terms of the disciplines and organizations represented, as well as race, ethnicity, sexual orientation, and geography. This group can be formed through both an open nomination and an appointment process. Arts and cultural organizations and artists can nominate potential members, which helps build community trust and support for the</p>

	<p>consortium. A staff position should be appointed to perform coordination and administrative duties and provide appropriate leadership, specifically in the first year of operation.</p> <p>A written description of the leadership body which outlines the mission of the group and the duties of the members should be developed and given to potential members to ensure that they are aware of all aspects of the group's responsibilities and are enthusiastic about the work of the consortium. Members should freely choose to be part of the group and not be pressured to serve.</p> <p>The leadership body should form a number of small task force groups based on the recommendations. One or two members from the leadership body should lead/chair each task force, which may also include three or four other community members with some knowledge that is relevant to the strategy. These small groups will be the work force behind most of the recommendations in this plan.</p> <p>Once membership is secured, the leadership body should conduct initial meetings to formulate a first-year work plan using the Arts + Culture Plan as a guidepost.</p>
Models:	<p><b><i>The Cultural Alliance of Greater Washington / Washington, D.C.</i></b>  The Cultural Alliance of Greater Washington connects artists and audiences across the District of Columbia and surrounding counties through six program areas. Maintaining a website in partnership with Humanities D.C., CultureCapital.com is the one-stop shop for comprehensive ticket information about all theatre, dance, and music performances; classes and lectures; film screenings and exhibitions; and festivals. The Job Bank is a free service where arts management professionals can learn about job openings throughout the metropolitan area. Business Volunteers for the Arts provides a pro bono professional consultant to work with the management team of arts organizations in the areas of human resources, organizational development, marketing, and finance. Finally, the Alliance provides professional development workshops, member spotlights, and a ticket marketplace offering half-priced day-of and advance sale tickets.</p> <p><b><i>Commission on Culture + Fine Arts / East Hartford, CT</i></b>  A City-appointed group of artists, residents, and local business owners make up East Hartford's Commission on Culture + Fine Arts. In addition to stimulating general interest in arts and culture in the community, the Commission is charged with providing financial support and marketing content to arts organizations in the area. Some of the programs the Commission has recently supported include: a local film series, programs provided by the Raymond Library, a mini-grant program, curated music series, the Art League Festival, and art exhibitions.</p> <p><b><i>Boulder County Arts Alliance / Boulder, CO</i></b>  Founded in the 1960's, the nonprofit Boulder County Arts Alliance administers grant funds to local artists, operates as a fiscal sponsorship umbrella to arts organizations and individual artists, and collaborates with the Lyons Arts + Humanities Commission</p>

	on the Art @River Bend visual art festival. Acting as a connector for artists in the community, the Alliance hosts a facility database on their website that lists all rehearsal and performance spaces across Boulder County.
Financial Implications:	The costs for the staff position and incidental costs for group meetings and tasks should be funded through the Arts, Culture + Tourism Fund.
Next Steps:	Next steps are to create a written description of the leadership body, which outlines the mission of the group and the duties of the members, and then send out a nomination form with this information included. This will ensure that nominators and nominees are aware of all aspects of the group's responsibilities and are enthusiastic about the work of the consortium. The nomination form should be distributed citywide.

### **B. Increase Arts Funding, Collaboration + Resource Sharing to Grow the Operating Capacity of Arts Organizations + Artists**

Priority:	High
What:	<p>There is an opportunity for the established leadership body to implement a series of programs and services designed to build the operating capacity, income, and budgets of arts organizations and artists. These include:</p> <ol style="list-style-type: none"> <li>1. A proactive effort to implement strategies to raise new monies for overall arts development. Efforts could include a united arts fund; a percent for art program; in-depth research for <i>new</i> sources of grants from both public and private organizations; targeted fundraising for specific projects; a corporate sponsorship campaign that involves numerous organizations and/or artists; and/or a one-time-organized, citywide campaign to support the new vision and initiatives of the Arts + Culture Plan.</li> <li>2. Encouraging arts organizations, artists, and businesses open to working with creative enterprises to share resources (space, marketing dollars, technical equipment, expertise, supplies, and so on) and administering programs that make this possible.</li> <li>3. Administering programs designed to increase the earned income of artists and implementing programs that reduce arts production costs such as joint or co-op purchasing programs, affordable studio or rehearsal space, etc.</li> </ol>
Why:	As already mentioned in this plan, New Bedford has a few large arts organizations and numerous small arts organizations that are operating on a shoestring budget from year-to-year. A healthy arts community should have a few large groups, numerous mid-sized organizations, and ever emerging small groups, some of which are able to become mid-size after a number of years and some that fail. Conversations with arts

	<p>leaders indicate that most of the small groups are in a constant battle to keep afloat, and their frustration is evident. In addition, the individual artists struggle to make any kind of income from their art. They sometimes conceive of and implement interesting programs in the hope of securing funding and a source of income, but become discouraged and the programs are terminated.</p> <p>Creating a healthy environment where the arts can thrive is a long-term, multi-faceted undertaking and a crucial part of implementing a cultural plan that is, at its core, dependent on the programs, products, vision, and work of the creative community. Efforts to build funding and income for artists, as well as providing services and support systems that make being an artist more viable, are intrinsic to creating an environment where artists can thrive.</p>
How:	<p>As this is a critical strategy of this plan, two different task forces should be formed by the established leadership body to implement this recommendation. One task force would focus on fundraising and a second would look at the programs and services that could be offered to arts organizations and artists. Some examples of the kinds of services and shared resources that might be looked at for development have been provided; but, in addition, organizations and artists will identify additional needs and will be helpful in prioritizing services.</p> <p>Each task force should begin by studying the appropriate models that have been identified in the plan and meeting with members of the arts community to present the recommendations and get feedback. After further review and discussion, the task force should plan to implement one or two of the simplest initiatives.</p> <p>The fundraising task force would then need to develop a comprehensive plan for their goals, researching all of the sources for fundraising for arts programs.</p>
Models:	<p><b><i>Boulder County Arts Alliance Leadership Forum / Boulder, CO</i></b></p> <p>The Boulder County Arts Leadership Forum (BCALF) began in 2012. It was formed by Boulder County Arts Alliance, under the direction of the Boulder Arts Commission, to address issues impacting arts leaders and administrators. BCALF aims to increase the impact of the arts on the county by cultivating spaces and accessibility, fostering collaborations, and creating opportunities to experience art. Annually, the Forum hosts a panel discussion about hot topics impacting the arts community, such as cultivating funders, artist displacement, and reinventing how artists market their works. BCALF's Peer-to-Peer Support is a confidential process in which BCALF members or other community arts leaders present a problem or idea and use the combined knowledge and resources of the BCALF group to move that problem or idea forward.</p>

***Theatre Bristol / Bristol, UK***

Theatre Bristol is located two hours west of London, in the coastal city of Bristol. The organization receives annual support from the Arts Council of England to provide comprehensive support services to performing artists in the area. Over the last 13 years, Theatre Bristol has grown from a small advisory service to a producer in its own right; however, it



maintains its key role as a one-stop-shop for professional advice and artist training. It also plays a strategic role in the city, helping to bring venues and artists together and commissioning work where there are gaps in provision. Additional artist services include helping to grow/develop local artists with financial and legal advice, building strategies for program growth, and creating pathways towards collaboration.

***Business of Art Center / Manitou Springs, CO***

The Business of Art Center opened in 1988. The brainchild of a Manitou Springs city planner, the facility was designed to: “Facilitate the development of the artistic and business skills of artists by providing subsidized studio space, art classes, workshops, and business instruction;




increase public knowledge of art processes, art forms, and issues; and, provide a stimulating creative environment which will contribute to the understanding and pleasure of art.” The facility does this through a Business Incubator that offers low-cost, equipped, shared studio space and programs taught by professionals in the field; an Art Institute offering classes, workshops, and seminars by regional and national artists; and exhibition galleries, a gift shop, an educational facility, and a community center.

The BAC Studio Arts Program is a key component of the Business of Art Center, providing artists with space to create, educational programs, office equipment, and a resource library. The BAC offers 10 studios, all of which are available on a 24-hour

	<p>basis. Artists are required to commit to a 12-month lease, although the BAC will work with him or her to develop a customized plan to address any goals or needs. The facility also offers open studio use to artists looking for less commitment. However, these facilities are only available on regular business days during regular business hours.</p> <p><b><i>Arts Incubator / Arlington, VA</i></b></p> <p>The focus of the Arts Incubator was to encourage and manage the sharing of the resources artists need to create and present their work. Artists occupied low-cost, shared office spaces provided in various locations around the county, used shared pottery and printmaking studios, and utilized a shared scene shop and shared costume shop with an extensive inventory of costumes available for re-use. The Incubator began to operate a cooperative craft retail store in a local mall space that was negotiated for them by the County, and artists eventually established shared calendaring and marketing efforts for performances, festivals, and events.</p>
Financial Implications:	Low to start. Would increase as program needs are identified and implemented.
Next Steps:	Form the two task forces. Each group will develop a work plan which should then be approved by the whole leadership body.

**C. Using Funding from the Arts, Culture + Tourism Fund, Create an Arts Grant Program to Support Community Development and Arts Entrepreneurship**

Priority:	High
What:	<p>An arts grant program with identified goals, criteria, application procedures, deadlines, and review and decision-making processes should be established.</p> <ul style="list-style-type: none"> <li>* The grant program established should sync with the goals of the Arts + Culture Plan.</li> <li>* The grant program should be a written document and widely marketed in the region.</li> <li>* The program might be administered in partnership with the New Bedford Cultural Council so as to have a streamlined granting process across funding streams.</li> </ul>
Why:	<p>1. In 2017, the City of New Bedford established an Arts, Culture + Tourism Fund for the support of arts development. This fund provides annual support for ongoing investment in the arts. It is critical to establish how this money will be distributed within the arts community.</p>


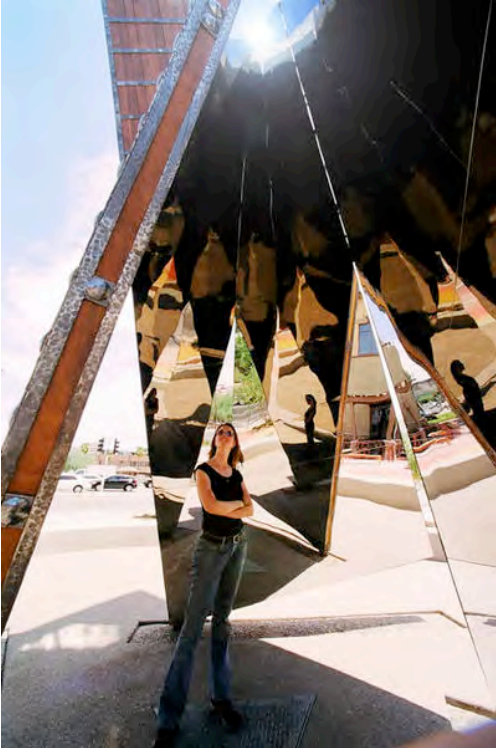
	<p>2. There is some expectation within the arts community that this new money will support the activities of arts organizations and artists. As such, it is important that the leadership body establish a transparent and objective process that elucidates the distribution of funds.</p> <p>3. A grants program could be designed to help address some of the goals in the Arts + Culture Plan.</p> <p>4. New Bedford has a strong history of arts entrepreneurship. Providing support to encourage this activity could be very effective and should be designed to increase collaboration.</p>
How:	<p>A small, representative task force should be established to implement the arts grant program.</p> <p>The task force would review the Arts + Culture Plan, the input received from the arts community for the plan's development, and other arts grants programs in order to determine the overall goals and procedures for the program. Efforts should be made to model the program (including the application process and submission requirements) after grants programs already in place for the area, as appropriate.</p> <p>A draft document of the program description and application process should be written and disseminated to the arts community for feedback through meetings and web-based comments. After the feedback process is completed, a final document should be approved and the program should be implemented in FY 2019. Once established, the New Bedford Cultural Council might serve as the body that oversees the program.</p> <p>After each year, the program should be evaluated and changes should be made as needed. Generally, numerous changes are made in the first few years after the establishment of a new arts grants program.</p> <p>Ongoing efforts should be made to increase the fund to support the growth of the arts community that will result from the implementation of the Arts + Culture Plan.</p>
Models:	<p><b><i>Bend Cultural Tourism Fund</i></b>  <b><i>/ Bend, OR</i></b>  Bend, Oregon's Cultural Tourism Fund is managed by the local Visitor + Convention Bureau.</p>  <p>Annually, the Fund distributes \$200,000 to artists, organizations, and projects that help drive cultural tourism to the area. A commission comprised of local arts organizations, the Downtown Bend Business Association, and two Bend residents manages the fund. Funding is offered through a Catalyst Grant and a Marketing and Project Grant. The Catalyst Grant prioritizes innovative proposals that are designed to</p>

	<p>generate incremental tourism activity during the shoulder seasons and winter months. All grants applications are scored based on the quality and thoroughness of the business plan, organizational capacity, ROI measurements, and collaboration, partnerships, and resource development.</p> <p><b><i>Broward County Cultural Tourism Program / Broward County, FL</i></b></p> <p>The Cultural Tourism Program (CTP) is open to local nonprofits, municipalities, agencies of the state, or a consortium of organizations. All activities funded under this program must be of high artistic quality and contribute to Broward County's reputation as an attractive destination for tourists. With an emphasis on tourist related attractions, the program may fund exhibitions, performances, or other cultural activities as well as projects and festivals which contain the development of new activities and marketing to attract tourists.</p>
Financial Implications:	The cost of publicizing and disseminating information about the grant program.
Next Steps:	Establish a sub-committee to focus on this task. Begin to identify goals and procedures for the program and develop initial funding criteria. Also start to develop a funding strategy to grow the amount of funds that are available for granting.

**D. Expand Public Art in New Bedford + Utilize it as a Tool for Placemaking + Enhancing the City's Identity as a Cultural Community**

Priority:	Medium
What:	<p>Recognizing that public art can play a dynamic role in the livability, energy, identity, and wayfinding strategy of a city is the first step in integrating the arts into the infrastructure of a community. A public art program can range from simply commissioning artists to create murals or sculptures at a specific location to creating a comprehensive policy, percent for art program, and/or developing a public art master plan for a jurisdiction. The arts activities funded can go beyond the visual arts to look at performing arts activities that can animate new spaces and developments. In expanding public art, New Bedford should start small, commissioning one or two projects and building the program as interest, familiarity, and support grow.</p> <p>The city should consider the inclusion of a public art component in all of its capital projects and try to have art amenities included in private building projects where possible. Public art can also play an important role in establishing a public wayfinding system, which can assist visitors in navigating the city.</p> <p>The leadership body should become knowledgeable about all aspects of public art and begin to build understanding and support for a public art program in New Bedford. Looking at the various ways public art is funded is also important, and conducting preliminary discussions about program design and funding is necessary if there is interest in developing a comprehensive program.</p>

Why:	<p>Public Art has become an exciting and dynamic component of placemaking in cities across America. Today, public art and public art funding can support many enhanced features in a building or development project that define the project and, sometimes, the city. Projects can include both temporary and permanent works, lighting and furniture design, paving or floor designs, landscaping, integrated art installations, sound installations, kinetic works, and more. Public art is not exclusively visual art installation but can include the development of creative spaces for arts presentations and various performing arts events.</p> <p>New Bedford already has many of the assets needed to implement a successful public art program, including a strong arts community, a unique history that can be used to anchor a public art program and further build the city's identity, unique and diverse communities that can serve to thematically ground public art projects, and an arts community that appears to be supportive of public art.</p>
How:	<p>The leadership body should review public art policies, master plans, and methods used to support and implement public art in the state and region. If possible, consortium members, City staff, and representatives from the NBEDC should attend a conference presented by the Public Art Network.</p> <p>We recommend developing a public art presentation with pictures and information on interesting and dynamic ways that public art has been used in communities. This presentation should be used to build understanding and support for public art.</p> <p>The City should look at every building project with an eye towards including public art amenities (if appropriate) and build the costs for this effort into the construction budget. Once a project is identified, the City should work with the arts leadership body to select an artist, commission the work, develop a review and approval process for the final design, and assist in the construction phase of the project.</p> <p>The City should encourage private developers to include public art amenities in their building projects and help as needed to make this happen.</p> <p>As expertise and support for public art grows, the leadership group and the City can work in partnership to develop a public art policy with funding recommendations.</p>

Models:	<p><b><i>WaterFire / Providence, RI</i></b>          In the 1990s, the City of Providence began holding annual First Night celebrations in an effort to draw families to its newly redeveloped waterfront. When the annual event did not draw people downtown, the City expanded its purview to include music and performances. They also commissioned artist Barnaby Evans to create a public work: First Fire, a series of bonfires lit upon Providence's three rivers. The event was so successful that, through a grassroots initiative, WaterFire became an independent 501(c)3, making the public art piece an annual event that attracts thousands.</p>  <p><b><i>Scottsdale Public Art / Scottsdale, AZ</i></b>          Scottsdale Public Art is a public art initiative funded by the City of Scottsdale and managed by the Scottsdale Cultural Council. The entity's mission is to "serve as a leader in defining art in the public realm through creative placemaking, signature cultural events, exhibitions, and installations—contributing to the community's creative, cultural, and economic vitality." Throughout the city, Scottsdale Public Art is responsible for the creation of permanent and temporary exhibitions, the conservation of artworks, and planning public events. Permanent works range from the decorative and experiential (Donald Lipski's <i>The Doors</i>—pictured here—and Jim Green's <i>Sound Passage</i>) to the functional (Kevin Berry's transit shelters). Temporary exhibitions have included Mary Lucking's <i>Picnic with a Fish</i>, in which she transformed a plaza along Scottsdale's Waterfront into a large picnic area with three large fish tanks. A DJ spinning custom-mixed, bubbly, lounge music, while picnic staff handed out oranges, added to the experience.</p> 
Financial Implications:	Funding for public art initiatives and/or a policy will need to be determined as projects move forward. Generally, funding would come from the capital construction budget for a specific project. Public art programs are usually funded through public dollars


	as part of a percent of a jurisdiction's capital budgets or a specific building project budget. Sometimes funding or the inclusion of art amenities can be negotiated from private developers. There are also some grant programs that support public art.
Next Steps:	<ol style="list-style-type: none"> <li>1. Within the first year of the leadership body's operations, a discussion on the role of public art in New Bedford should be organized.</li> <li>2. By the end of 2019, the City should proactively seek to undertake the integration of public art in one of its capital projects.</li> </ol>

### E. Strategically Enhance + Expand the Diversity of Programming

Priority:	Medium to High
What:	<p>There is an opportunity for the leadership body to establish a long-term strategy to enhance and expand programming in order to achieve community, tourism, and economic development goals. The strategy should be designed with the intent to minimize the city's role in public festivals and events; build the operating capacity and budgets of program providers and festival/event organizers; prevent the duplication of programming efforts; and support, promote, and, where necessary, develop greater diversity within the city's arts offerings, particularly in the area of culturally/ethnically specific arts and history-based programming. Specific tactics might include:</p> <ul style="list-style-type: none"> <li>* Establish a unified marketing plan whereby programs that are similar in theme, or that happen during the same time of year, are advertised under one brand or marketing message. For example, New Bedford's summer programs might be marketed as "Summer in New Bedford." Another idea might be to adopt an annual city "theme." One year could be 'The Year of the Whale', highlighting all of the whale-based programs that take place throughout the city, while the next might focus on events and activities in the city's Portuguese-speaking community.</li> <li>* Based on broader community goals, identify one or two programs, events, or festivals that have the potential to advance long-term City planning efforts. Work with program/event/festival administrators to grow those programs from grassroots initiatives to regionally/nationally distinctive offerings.</li> </ul>
Why:	<ol style="list-style-type: none"> <li>1. The number of events that take place in the community can be overwhelming. Often, it is difficult to get a grasp on what is happening and when. There has also been some duplication of programming efforts and most programs/events/festivals take place in New Bedford's downtown.</li> <li>2. Hundreds of programs, events, and festivals are offered in New Bedford every year. As with community's arts organizations, some of these offerings are well-</li> </ol>

	<p>established with sustainable operations. Others, however, might have been presented in one year only to have disappeared the next or have been forced to downsize offerings over time.</p> <p>3. New Bedford's diversity and history are an important part of its identity and are what set it apart from other New England communities and cities of its size.</p>
How:	<ul style="list-style-type: none"> <li>* First, the City of New Bedford should create an events policy and/or guidebook for event planners. It should outline how the City supports events through services and staffing, required permissions and permits/licenses, permit fees, contact information for various city departments, and so on. (As an example, the City of Worcester's Special Events Planning Guidebook: <a href="https://bit.ly/2LLSTHT">https://bit.ly/2LLSTHT</a>) Then, a programming task force formed from the leadership body should bring together program providers to discuss opportunities for partnership and collaboration. The task force should work with the New Bedford Department of Tourism + Marketing to create a marketing plan.</li> <li>* The task force should meet with City of New Bedford leadership to review critical planning goals for the future. The task force should then begin to identify the programs, events, or festivals that are most in line with those goals and work with their leadership to develop a strategic plan for their long-term growth and sustainability.</li> <li>* Fostering the development of diverse arts programming within a community is a long-term undertaking that demands professional knowledge, flexibility, and sensitivity to the cultural mores and practices of specific cultural groups. To advance culturally- and ethnically-specific programs, the established leadership body should partner with organizations like WHALE, Immigrants' Assistance Center, the Community Economic Development Center, and others. Specifically, the leadership organization should support WHALE in the development of the Cape Verdean Cultural Center and the Community Economic Development Center's placemaking initiatives on Acushnet Avenue. Other efforts might include the following: <ul style="list-style-type: none"> <li>o The New Bedford Folk Festival, presented by The Zeiterion, could include traditional folk artists from the local community.</li> <li>o Building on the success of Frederick Douglass 200, the New Bedford Historical Society, New Bedford Whaling National Historical Park, and the City's Department of Tourism + Marketing could put additional resources towards marketing the New Bedford Black History Trail and Black History events throughout the year.</li> <li>o A task force from the leadership body, along with representatives from the New Bedford Art Museum/Artworks!, New Bedford Preservation</li> </ul> </li> </ul>

	<p>Society, Spinner Publications, BCC History Department, UMass Dartmouth History Department, and City's Department of Tourism and Marketing, could work to identify and develop a curated series of programs and sites related to the history of textiles in New Bedford.</p> <ul style="list-style-type: none"> <li>○ There is an opportunity to develop the New Bedford Art Museum/Artworks! As a destination museum that continues to work with the City's Public Library to more fully exhibit the City's art collection.</li> </ul>
Models:	<p><b><i>Ann Arbor Summer Festival / Ann Arbor, MI</i></b></p> <p>Every year, the Ann Arbor Summer Festival brings an exhilarating combination of local and national artists to celebrate live music, dance, comedy, film, street art, and family entertainment to the streets of Ann Arbor. Throughout the summer, the Festival provides an opportunity for local musicians to perform and visual artists to display their works for thousands of people to see. Hosted on- and off-campus, the Festival is successful at creating an environment where students and residents alike enjoy the festivities. By doing so, it activates the restaurants and local businesses around Ann Arbor during a time of year when classes are not in session and most students have returned home. The Festival is co-produced by the University of Michigan and the City of Ann Arbor.</p>  <p><b><i>Johns Creek Arts Festival / Johns Creek, GA</i></b></p> <p>Initiated in 2007, the Johns Creek International Music &amp; Arts Festival was the brainchild of the Johns Creek Chamber of Commerce Arts &amp; Culture Committee. It started off very modestly, with a volunteer festival committee organizing the event and less than 10,000 people in attendance. Quickly, however, the Festival grew in popularity and, by 2010, over 100,000 were attending the two-day event. As the Festival continued to grow, it became apparent that the volunteer committee was no longer capable of managing the demands of such a large festival. In 2012, the City of Johns Creek and a regional</p> 


	<p>festival organizer began co-hosting the event. Since then, the City has managed the event and the original volunteer committee hosts a High School Art Exhibition and organizes a number of participatory children's art booths. This has allowed the founders to remain connected to the Festival while the City has been allowed to grow and promote it as a flagship arts and culture event that draws people from around the Atlanta metro.</p> <p><b><i>Philadelphia Folklore Project / Philadelphia, PA</i></b>  The Philadelphia Folklore Project is an independent, nonprofit organization that documents, supports, and presents the city's folk arts and culture—including both the arts of people that have been in the community for generations and those that have just arrived. The organization offers exhibitions, concerts, workshops, and assistance to artists and communities. They conduct field research into community-based local arts, history, and culture and preserve records in their archive. They also provide arts education opportunities to young people enabling them to study with diverse and amazing artists.</p>  <p><b><i>City Lore / New York, NY</i></b>  Founded in 1986, City Lore's mission is to foster New York City's living cultural heritage through education and public programs. The organization documents, presents, and advocates for the city's grassroots cultures to ensure their living legacy in stories and histories, places and traditions. A collaborative organization, City Lore partners with other groups and a wide range of community organizations on the development of program ideas and presentations, often serving as the fiscal sponsor for new and small community initiatives.</p>
Financial Implications:	<p>The Department of Tourism + Marketing is already responsible for marketing New Bedford's offerings. Marketing a package of events and activities should extend the value of the marketing dollar, although it might require a modest budget increase over time to support growth. There may also be costs associated with elevating the profile of culturally-specific and history-based programming in the city.</p>
Next Steps:	<ul style="list-style-type: none"> <li>* The City should establish an events policy that specifically outlines its role in supporting community events and festivals. This might also result in a guidebook for event planners.</li> <li>* The leadership body should establish an events/festivals task force. The task force should review and update, where needed, the Festivals + Events Inventory. It should then organize the main program providers to discuss</li> </ul>

	<p>opportunities for partnership and collaboration. Finally, the task force should meet with the Department of Tourism + Marketing to discuss marketing possibilities.</p> <ul style="list-style-type: none"> <li>* The New Bedford Folk Festival organizers should work with the Community Economic Development Center and Immigrant Assistance Center to begin to identify possible performers for next year's Folk Festival.</li> <li>* The Historical Society, AHA!, Department of Tourism + Marketing, and other partners should begin to develop a strategic marketing plan for New Bedford's lesser known histories.</li> </ul>
--	--

**F. Initiate Efforts + Opportunities that Engage UMASS Dartmouth's College of Visual and Performing Arts + Bristol Community College Faculty, Students + Staff in the Community**

Priority:	Low
What:	A partnership program that provides opportunities for CVPA + BCC faculty, students, and staff to actively engage with the broader New Bedford community and vice versa.
Why:	CVPA and BCC are tremendous community assets. They provide quality education and draw a young, creative, and active demographic to the downtown. While this is beginning to change, both CVPA and BCC have historically had a fairly isolated existence in the community. Few CVPA graduates stay in New Bedford post-graduation, and interviews with those that do suggest that they tend to belong to an arts community all their own. As such, efforts should be made to blur the town and gown divide, allowing all parties to benefit from the other's skills, spaces, and resources.
How:	<ol style="list-style-type: none"> <li>1. Leadership from CVPA and BCC should be on, and actively involved with, the leadership body. In addition, they should identify proactive and involved students from both schools to serve on a student task force, replacing graduating students with new members as needed. Members from the leadership body, CVPA/BCC, and student task force should meet regularly.</li> <li>2. As appropriate, New Bedford's cultural institutions, organizations, and program providers should work to engage and involve CVPA and BCC faculty, students, and staff—and vice versa. This may include providing students with part-time and seasonal employment opportunities or internships, developing agreements for facility access, sharing some services, and/or co-producing events, exhibitions, or programs.</li> <li>3. Taking advantage of their vast areas of expertise, CVPA and BCC should develop a regular workshop series for local artists that is focused on the business of the</li> </ol>

	arts. This could include workshops on personal finances, building a portfolio, writing a pitch, and so on.
Models:	<p><b><i>The Clarice Performing Arts Center at the University of Maryland / College Park, MD</i></b></p> <p>The Clarice Performing Arts Center on the University of Maryland's campus is committed to engaging the community and providing its students opportunities for professional development. Four programs stand out for their ability to bring together local artists, students pursuing artistic degrees, and residents of College Park, MD.</p> <p>The <b>Small Business/Big Art</b> program is a series of moderated conversations with students and entrepreneurial artists in casual settings that reveal the new and changing ways artists create business models that sustain them both operationally and artistically. At <b>Arte Vivo!</b>, a grassroots partnership with Latinx-focused organizations around the Clarice, they have created a number of engagement opportunities for Spanish-speaking audiences, including performances in the community and at The Clarice, shared meals with artists, and bi-lingual events that help provide access for many first- and second-generation families. <b>Do Good Dialogues</b> is an annual series that provides artists a platform to discuss how their social justice beliefs and the power of the human spirit inform the art they make. Through a series of panel discussions, public interviews, and audience roundtables, Do Good Dialogues tackles larger social issues, both locally and nationally, and encourages the arts community to weigh in on the matter. Finally, the <b>Clarice Community Action People (CCAP)</b> is a coalition of community members who are committed to meaningful engagement with artists and the community. They share their expertise, passion, familiarity, and perspective with the Clarice staff to help the performing arts center become a more inclusive, welcoming space.</p> 

	<p><b><i>Indiana University / Bloomington, IL</i></b></p> <p>In Bloomington, Indiana, students and faculty from Indiana University are constantly interacting with the community. Students from the School of Public and Environmental Affairs receive work study positions that place them with community organizations throughout their studies. These positions provide students with real world experience while supporting local nonprofits and small businesses that are often thin on resources. Another initiative, called the Fairview Project, comes from the School of Music. There, students and faculty lead a music education program at a low-income, ethnically diverse elementary school. Three times a week, students and faculty teach alongside the General Music teacher as every 1<sup>st</sup> and 2<sup>nd</sup> grade child is provided group and private violin lessons. As part of the program, University faculty gather attendance and academic performance data from the school in an effort to inform their research about the benefits of music education on young children. This furthers the research initiatives of the University while providing free, high-quality music education to a school with limited resources.</p>	
Financial Implications:	Financial implications should be minimal. All partnership or collaborative efforts should be focused on utilizing the resources available at hand.	
Next Steps:	Once the leadership organization is established, bring all major players to the table. Based on each player's available resources and needs, begin to identify where opportunities for partnership and collaboration might exist.	

### G. Incentivize the Retention of Creatives with Affordable Space to Live + Work

Priority:	Low
What:	<ul style="list-style-type: none"> <li>* The redevelopment of underutilized or vacant spaces into affordable artist live, work, and live/work facilities.</li> <li>* Small, casual gathering places where local and emerging artists can perform, exhibit, work, and create. During the day or on dark nights, these spaces could be used for casual gathering or for meetings and events.</li> </ul>
Why:	Community engagement suggested strong demand for both affordable live and work space for artists and small facilities where creatives of all types could gather.

How:	<ul style="list-style-type: none"> <li>* Where necessary, rezone key areas of the city for residential or commercial use.</li> <li>* Depending on the facility and proposed use, work with existing property owners to renovate, sell, and/or lease potential properties.</li> <li>* Partner with WHALE or a national organization like ArtSpace to pursue affordable live/work space development.</li> <li>* Work with the owners of empty storefronts, underutilized churches, or other spaces (like the event space at Hatch Street Studios) to turn their facilities into temporary or long-term creative gathering spaces. Where applicable, a local organization could become a resident tenant in the space, overseeing its management and operations.</li> <li>* Create artist-driven tax incentives and/or granting programs to catalyze housing rehabilitation projects and commercial activity.</li> <li>* Develop incentives to attract private sector development that includes art space.</li> </ul>
Models:	<p><b><i>The CAP Report: 30 Ideas for the Creation, Activation + Preservation of Cultural Space / Seattle, WA</i></b></p> <p>Throughout a multiyear process, the City of Seattle brought together community members, property owners and developers, City staff, elected officials, artists, architectural designers, real estate brokers, legal professionals, and cultural stakeholders to develop a strategy to create, activate, and preserve cultural spaces. The strategy includes tangible ways to support and encourage investment from the cultural community and support artists through public policy and communication. Some of the standout suggestions include an emphasis on code changes, easing burdens on the permitting process, incentivizing the use of older buildings, and providing technical assistance for capital fund investment. Additionally, the report recommended that the City serve as a matchmaker between developers and space-seeking cultural users, subsidizing permit fees, and elevating culture into neighborhood planning efforts.</p> 

***Art Space Assistance Program / Austin, TX***

In 2013, the City of Austin began investigating how to better support the artist community by conducting a space needs and preferences survey with ArtSpace. The survey was in response to Austin's dramatic growth over the past decade, with substantially higher rents and fewer spaces for local artists to rehearse, create, and perform. The ArtSpace report provided data to assist nonprofits, developers, businesses, the City of Austin, and others in the creation of affordable new space where creative individuals and artists of all disciplines could live, work, and pursue their art, as well as spaces where arts, cultural, and creative organizations and businesses could thrive.

As a result of the survey and other planning efforts, the City of Austin's Cultural Arts Division, part of the Economic Development Department, formed the Art Space Assistance Program (ASAP) in 2017. ASAP assists arts organizations facing displacement, those previously displaced, or those facing lease renewals at significantly higher rates with grants to be used for tenant improvements or rent stipends. The grants are made on a competitive basis, and priority is given to organizations confronting immediate and critical needs. Nonprofits serving high at-risk/disadvantaged communities, ALAANA (African-, Latino, Asian, Arab- and Native American) communities, and women are all encouraged to apply.

The ASAP pilot program was launched with \$200,000 in one-time funding. Organizations may apply for a financial assistance grant of up to \$50,000 for tenant improvements and up to \$35,000 for a rent stipend. A Grant Review Committee comprised of public and private sector leaders in the arts, banking, and real estate evaluate the applications and make final recommendations for awards.

***Project Storefronts / New Haven, CT***

New Haven wanted to bridge a gap, pairing artists in need of space with space in need of tenants. Hence, the City's Department of Arts, Culture and Tourism (DACT) developed "Project Storefronts," a program that




filled empty retail spaces with galleries, studios, and arts-related offices, creating low-budget ways for entrepreneurs to test business plans in real conditions. The City led the effort by reaching out to property owners and negotiating with them for existing and new retail spaces and for reduced or in-kind services. Once they selected entrepreneurs from a pool of applicants, DACT provided administrative and logistical support to develop their retail spaces, helping them to procure insurance and navigate legal issues. To promote the program throughout the city, DACT organized several events, including a citywide open studios program, an arts festival, and an exhibition.


	<p>Over 20,000 people participated in the events put on by DACT, representing a broad cross-section of people from the city throughout the year. During the grant cycle, DACT helped create four new businesses and the Ninth Square Merchants Association, which continues to help to organize activity since Project Storefront concluded.</p> <p><b><i>The Empty Space / Newcastle upon Tyne, UK</i></b></p> <p>Alongside its role as an agency advising, producing, and managing a group of performing artists based in the North East of England, The Empty Space helps to broker relationships between theater venues and companies/artists seeking space and support to develop and present their work. In particular, The Empty Space works with emerging artists to help them get access to administrative and creative spaces in the city, aiming to combine meeting the needs of artists with maximizing the current building provision in the North East. It facilitates an informal meeting each month for artists to meet and discuss issues of importance to them. Each meeting is held in a different venue across the city/region to help ensure that artists are familiar with the spaces available in the city. Finally, The Empty Space helps venues to understand the needs of particular artists and encourages artists to develop relationships with particular venues.</p>
Financial Implications:	<p>Potential costs associated with incentivizing property owners to redevelop or sell properties.</p> <p>Staffing costs associated with facility management and maintenance.</p> <p>Potential capital costs.</p>
Next Steps:	Bring together property owners, developers, and City officials to build support for the proposed concepts and identify potential opportunities.



#### H. Officially Designate the International Marketplace + South End as Cultural Districts

Priority:	Medium
What:	Support and promote the development of the International Marketplace and South End as destinations for art and culture.



Why:	<ol style="list-style-type: none"> <li>1. With so much programming taking place in the downtown and Seaport Cultural District, an arts district in these other locations could provide residents and visitors with interesting and different destinations within the community.</li> <li>2. District development would support utilization of the Blue Lane.</li> <li>3. Additional districts would support the positioning of New Bedford as a creative and unique arts destination.</li> <li>4. A city-wide focus on providing creative experiences and products can provide earned income opportunities for local artists and build the creative community.</li> <li>5. Both districts already have potential partners and creative assets in place.</li> </ol>
How:	<p>The major players within each district, along with a task force representing the leadership body, should be brought together to discuss the potential for developing a district. If the idea is supported, this same group should begin to develop a plan to activate, brand, and market the district. The leadership body and Department of Tourism + Marketing should also begin to market both areas as cultural districts and provide centralized marketing for the facilities and programs taking place within them. Both recommended districts and the Seaport Cultural District can and should be overseen by one management body. This strategy might also include the creation of a capital improvements fund that can be used to help fund facility repairs and improvements.</p>
Models:	<p><b><i>Canalway Cultural District / Lowell, MA</i></b></p> <p>Like most industrial cities in the post-industrial age, Lowell, a former mill town, had seen better days. With over 5 million square feet of mostly vacant mill space, the city's downtown had become a ghost town as inhabitants left for the suburbs. Although there was some turn around in the 1970s, it was not until then-Mayor Eileen Donoghue proposed a plan for a Lowell arts district in 1998 that the city began to see significant change. Through the development of public-private partnerships, the community was able to attract artists and establishments into Lowell's urban core. In one example, a finance agency offered special mortgage packages to artists purchasing homes in the city. In another, a private developer donated 3,000 square feet of space in a newly restored building to the Revolving Museum, which had at one point been based in Boston.</p> <p>Today, Lowell is home to seven festivals, multiple performance spaces, a number of</p> 

	<p>arts organizations and galleries, the Lowell National Historic Park, and the Whistler House Museum of Art. The District is one of 43 in the state, and is overseen by the Cultural Organization of Lowell and the Office of Cultural Affairs and Special Events.</p> <p><b><i>Dallas Arts District / Dallas, TX</i></b></p> <p>The 68-acre Dallas Arts District was first conceived as a development plan for downtown Dallas in 1977. The plan was designed around a series of cultural anchors, including the Dallas Museum of Art, the Meyerson Concert Hall, and a new performing arts center. Those anchors were planned to drive the development of large-scale office and residential projects, plus a series of smaller cultural components.</p>  <p>Completed in 2009, the District is now the largest contiguous arts district in the nation, home to 13 facilities and organizations, including The Annette Strauss Artists Square, Bello Mansion/Dallas Bar Association, Booker T. Washington High School for the Performing and Visual Arts, Cathedral Shrine of the Virgin of Guadalupe, Dallas Black Dance Theatre, Dallas Museum of Art, Dallas Symphony Orchestra, Dallas Theater Center, Meyerson Symphony Center, Nasher Sculpture Center, Trammel Crow Center, and the Crow Collection of Asian of Art, as well as a number of churches and parks. A number of other organizations perform in the district on an ongoing basis.</p>
Financial Implications:	The most successful arts districts are supported by a dedicated funding stream, which pays for marketing and signage, advocacy, public programming, and related administration and maintenance. The operation of the district might require an annual budget of \$100K to \$250K.
Next Steps:	The leadership organization should begin to initiate conversations with the major players within each district.

### **I. Develop Innovative Arts Programming at Fort Taber Park, Positioning it as an Arts Destination**

Priority:	Low
What:	While we realize that utilizing Fort Taber Park can be challenging due to weather conditions and costs, we believe that with some creative thought the site could accommodate a wide mix of arts activities that could result in building regional

	<p>tourism and increasing opportunities and income for local artists. Some of the programmatic concepts that have been discussed include:</p> <ul style="list-style-type: none"> <li>* The ongoing installation of site-specific temporary sculpture. Work on installations could be done while people are visiting, and times could be offered for public interaction with the artist during the installation process. Once completed, the work could be displayed for two to six months. Some of the works should speak to the history and culture of New Bedford and the Fort Taber site. Depending on resources, a number of projects could be installed simultaneously while other projects are completed and on display. Over time, as funding increases, the inventory of completed works and works under installation could increase and even grown in size and complexity. As the program matures, a volunteer docent program could be offered for visitor group tours and/or artist talks.</li> <li>* The installation/presentation of an artist designed interpretive program such as a walkway for adults and children that describes the site and/or local seafaring history or occasional demonstrations or reenactments.</li> <li>* The presentation of small, intimate programs, such as story-telling, music, and various hands on classes (historic crafts, painting, etc.).</li> <li>* One or two major arts presentations annually (symphony, theatre, world music, participatory heritage dance class, folk festival, etc.).</li> </ul> <p>These are just a few of the ideas that have been discussed; however, there are many other creative activities that might be offered at the site.</p>
Why:	<p>Fort Taber is a stunning and incredible asset. Cultural programming would raise the visibility of the site and afford exciting, new opportunities for local artists. Developing the site as a cultural destination supports the economic and tourism goals of the City as well as many of the goals in the Arts + Culture Plan. If this strategy is successful, it could also build interest in funding the renovation of the fort itself, which would increase local and tourist visitation. While this has a low priority within the plan, it is one that could have a significant impact on both the city and the arts community.</p>
How:	<p>There are many ways to go about developing this site as a cultural destination. Some of the implementation strategies depend on the programs being offered. When the leadership body is ready to work on this recommendation, a task force should be formed to formulate a vision, assess interest, and develop a specific plan for the site. In addition, it is possible that some regional arts organizations might be interested in utilizing the site to expand their programming reach into new locations. The task force might look for potential partners as part of this project. Regional and national organizations could be approached about the potential for partnerships.</p> <p>This project can only be accomplished as new funding is identified or programmatic</p>

	<p>partners are located. There are a number of potential funders, corporate sponsors, and program partners that might be interested, all dependent on the nature of what is offered.</p> <p>In the meantime, the City has made it a long-term goal to rehabilitate the Fort structure to become an active and contributing cultural resource.</p>
Models:	<p><b><i>Fort Adams / Newport, RI</i></b>          Located along the Narragansett Bay, Fort Adams was established as an Army post in 1799 and was the second largest bastioned fort in the country. In 1965, the fort and its surrounding land were given to the State of Rhode Island to be used as Fort Adams State Park.</p> <p>Although there was a 20-year period of disrepair, the fort is used today for a variety of purposes. Along with daily, guided tours, it is an educational resource and active site for outdoor recreation. It is perhaps most famous, however, for the Newport Jazz and Newport Folk Festivals and as the official venue for the America's Cup World Series. Fort Adams is available for private events, including overnight stays in the barracks or on the grounds in a tent.</p>  <p><b><i>Red Rocks Public Art Park / Morrison, CO</i></b>          The iconic outdoor music amphitheater at Red Rocks Park recently partnered with Denver Art + Venues to create permanent and semi-permanent artworks to be displayed outdoors in the park. The Park requested that Colorado artists incorporate their work into transitional areas of the park to help integrate natural and man-made areas at Red Rocks to “enhance the visitor experience.” In particular, the public art team requested that all artwork be unique, possibly interactive or kinetic, and durable. Each artist was given a budget of \$65,000 to complete their work. The commission is a result of the City of Denver’s One Percent for Art ordinance, which states that one percent of Capital Improvement Budgets be put towards public art.</p> 

***Governors Island / New York, NY***

Governors Island is a 172-acre island in the middle of the New York Harbor. Until 1996, the island was federally owned and served as a Coast Guard base. Twenty years later, it is a car-free destination for arts and cultural programming, picnicking, bike riding, and relaxation. Specifically:



- \* The island is home to site-specific, long-term artworks that have been commissioned for the park.
- \* Events include races, concerts, the Jazz Age Lawn Party, and Figment Festival, a participatory arts event that invites local artists of all genres to create and present participatory artworks.
- \* There is a teaching garden, arts education programs, and interactive educational activities provided by the Billion Oyster Project, which is working to restore oysters to the New York Harbor.
- \* Buildings on the island are occupied by a number of tenants like the Holocenter and New York Assembly Harbor School.

The island is owned by the City of New York and National Parks Service and operated by The Governors Island Corporation/The Trust for Governors Island, a nonprofit formed by the City to oversee the island and its programs.

Financial Implications:	Initial capital will be required to implement programming. Costs will increase over time as programs grow. An additional option would be to look for and develop programming partners.
Next Steps:	When ready, the leadership body should appoint a task force to develop the vision and begin implementation.

# 12. Plan Implementation

## 12.1 Establishing a Consortium + Its Role in Implementing the Cultural Plan

Based on community input and all of the data collected during the Assessment Phase, it is broadly believed that the consortium model is New Bedford's best option for advancing arts and culture in the community and implementing this plan. An ideal consortium would be comprised of approximately 15 to 20 members. All or most of the consortium members should be nominated by arts and cultural organizations, artists, and other creative stakeholders working in New Bedford. Based on those nominations, the Mayor should officially invite them to join. Ideally, members should have staggered, three-year terms, with the opportunity to re-up for a second term. A staff person should be identified to lead, organize, and facilitate the consortium. The number of staff may grow over time as needed, including the addition of an administrative assistant and a public art program manager.

Prior to forming the consortium, the City and/or NBEDC should convene to establish a mission and criteria for membership. Criteria should be publicly accessible and, at a minimum, should include the following:

- \* Consortium members should be representative of the city, reflecting diversity in artistic practice/professional interests, race, ethnicity, sexual orientation, age, and geography.
- \* Members should demonstrate some previous experience in the city as a volunteer and/or artist/creative.
- \* Members should be enthusiastic about, embrace the initiatives of, and be an advocate for the Arts + Culture Plan.
- \* Members should be asked to sign a letter of acknowledgement indicating that, while it is optional to accept or decline an appointment to the consortium, active participation is required.
- \* It should be made explicit that all members are expected to be involved with a task force that has been charged with pursuing a specific element of the cultural plan.

All criteria should be regularly reviewed to ensure that they remain relevant to the consortium's mission and the implementation of the cultural plan. At the beginning of each fiscal year, a meeting should be held to assess the prior year's progress and formulate a work plan for the year coming.

While the consortium should be led by a dedicated staff person, multiple task forces should be formed to pursue the Arts + Culture Plan's recommendations. These task forces should be comprised of at least two members of the consortium. Additional support could come from three or four volunteer community members with relevant expertise. These partners should be appointed by the consortium as task force members. Suggestion for specific task forces to be formed include the following:

- \* Fundraising + Distribution
- \* Public Art + Facilities
- \* Placemaking + Community

No one should sit on more than one task force at one time.

Appendix G features a critical path plan that outlines the steps the consortium and each task force should take to implement the plan over the next five years. The plan takes a phased approach that focuses on consortium development, fundraising, and creative community support and development in the early years, and public art, program enhancement, and facilities later on.

## 12.2 The Role of the City

The City should modify its role in advancing the arts and culture in New Bedford, taking a more proactive and visible approach to support in some areas and considering more efficient and financially sustainable ways to offer event set up and logistics. Actions could include playing an active part in the creation of a public art policy and a festivals and events policy that outlines how the City supports community-organized activities. The City may also want to play a role in establishing the criteria that determines how the Arts, Culture + Tourism Fund is distributed through a grants program. The objective in each of these actions is for City leadership to identify the specific city goals they would like to pursue and begin to use arts and culture as tools to address them. Not only does this help justify public investment in arts and culture, it also creates an outlet for constituents who might not typically engage with the City and city planning efforts to get involved.

One important role the City might play in advancing arts, culture, and creativity in New Bedford is in encouraging other City departments to participate in artistic and cultural development. For example, the Office of Planning might develop new character-based zoning changes that aim to incorporate public art into the landscape or create design guidelines for certain districts. The Department of Community Services might expand their partnerships with local nonprofit arts organizations or artists to provide programs and resources to adults and children, including participatory activities like a Dance for PD (Parkinson's Disease) class, after school programs for youth, or other activities related to health and wellness. Other departments that could participate in advancing arts, culture, and creativity in the community might include the Department of Facilities + Fleet Management, New Bedford Port Authority, Parks Recreation + Beaches, the Department of Public Infrastructure, and so on.

## 12.3 The Role of the New Bedford Cultural Council

New Bedford Cultural Council is the arts and cultural community's go-to funding organization. NBCC should continue to play this part, although perhaps with expanded responsibilities. The Economic Development Council has begun to develop a granting program using Arts, Culture + Tourism Fund monies. It may make sense for the program to be managed by NBCC, which has a grantmaking infrastructure in place.

## 12.4 Partnerships

Like strong leadership, partnerships with the City will be essential to the successful implementation of the Arts + Cultural Plan. Key partners will include:

- \* *The New Bedford Economic Development Council:* The NBEDC has oversight of the Arts, Culture + Tourism Fund for (at least) the next two years. The organization will be critical to moving this plan forward in that time. Further down the road, however, the NBEDC can also play a role as a connector, building pathways between the cultural community, developers, and business owners, and developing and harnessing the potential of New Bedford's creative economy.
- \* *The City of New Bedford Department of Marketing + Tourism:* The Department of Marketing + Tourism is the primary marketing channel for New Bedford. As such, Marketing + Tourism will be crucial to establishing the city as a regional, and national, arts destination through creative marketing partnerships with the leadership consortium and the community's arts and cultural entities.
- \* *The Community Foundation of Southeastern Massachusetts:* The Community Foundation, through its partnership with the Barr Foundation, is poised to become a driver of arts and culture in the Greater New Bedford region. In this first year of the partnership, the Foundation will be funding public art. This program may serve as the basis for a future city public art program in New Bedford. The Foundation may also play an important role in guiding the actions of the leadership consortium, providing valuable insight on fundraising and community engagement.
- \* *Waterfront Historic Area League:* The plan includes recommendations for the adaptive reuse of empty or underutilized spaces into artist live/work space and small creative space. Working with WHALE will be crucial to pursuing these projects successfully when historic structures are targeted.
- \* *Love the Ave + South End Engaged:* Love the Ave, in New Bedford's Near North End, and South End Engaged, in the South End, are cross-sector groups working to promote to their respective neighborhoods. Establishing each area as a cultural district will require the participation and support of both organizations.

## 12.5 Funding Cultural Development

Finally, and perhaps most critically, new funding sources need to be established to support the implementation of this plan and further cultural development in New Bedford. Appendix H includes a pro-forma operating budget that shows how expenses, income, and annual funding requirements increase over a five-year period of implementing the plan. To fill the annual funding requirement, the leadership consortium should pursue funding through a three-pronged approach. While not all of these recommendations should or can be pursued, a number of ideas have been provided for the consortium to consider as it works to increase support for arts development.

## Strategy 1: State + Regional Funding

There are multiple state and regional funding bodies with granting programs for the arts and culture in Massachusetts and New England. These include:

- \* **Mass Cultural Council:** Mass Cultural Council is a state agency promoting excellence, inclusion, education, and diversity in the arts. The Council receives an annual appropriation from the state as well as funds from the National Endowment for the Arts and others. These funds support a wide range of initiatives and grant programs, including artist fellowships, a Festivals Program, the Cultural Facilities Fund, the Local Cultural Councils granting program, and a number of additional grants that support educational or community initiatives.
- \* **MassDevelopment:** MassDevelopment is the state's economic development and finance authority. Working with the Mass Cultural Council, MassDevelopment administers the Cultural Facilities Fund. Additionally, it oversees Commonwealth Places, which provides creative funding to advance community placemaking projects, and it funds real estate and equipment projects for nonprofit organizations.
- \* **Mass Humanities:** Mass Humanities is an independent grant-making organization funded by the National Endowment for the Humanities and the Mass Cultural Council. The organization conducts and supports programs that use history, literature, philosophy, and other humanities disciplines to deepen public understanding of current social, political, and economic issues. With funding from the National Endowment for the Humanities and Mass Cultural Council, Mass Humanities works to fund small- and medium-sized nonprofits, historical organizations, libraries, and community organizations. The entity's three granting programs support lectures, reading, and discussion series (Project Grants); face-to-face conversations (Discussion Grants); and small organizations working with historical collections (Local History Grants: Research Inventory and Scholar in Residence Grants).
- \* **New England Foundation for the Arts:** The New England Foundation for the Arts (NEFA) is one of six regional arts organizations funded by the National Endowment for the Arts to strengthen the arts at a regional level. NEFA offers grants and programs in dance, international engagement, music, Native American Arts, presenting and touring, public art, and theater.

Many of New Bedford's larger and more established cultural organizations (like the New Bedford Whaling Museum, The Zeiterion Performing Arts Center, New Bedford Historical Society, New Bedford Whaling Museum, Rotch-Jones-Duff House, and others) have successfully applied to these entities and their assorted granting programs. However, one task of the established leadership consortium should be to inform the city's smaller nonprofits and community groups about such opportunities, helping them find a fiscal sponsor (where necessary) and coaching them through the application process. In fact, in some circumstances, it might be required that local arts groups, especially those that receive funding from the Arts, Culture + Tourism Fund, also apply for funding from state and/or regional granters.

Beyond the funding bodies listed above, the consortium should research other potential national, regional, and local foundations and corporate funders that support the arts and begin to apply for suitable funding as the arts continue to grow. The Foundation Center provides comprehensive information on most foundations in the country. They also publish books and directories that can help identify potential funders for New Bedford arts programs. As the arts and cultural community grows, New Bedford may be well positioned to be competitive in applying for some of these grants.

## **Strategy 2: Grow the Arts, Culture + Tourism Fund**

A portion of the Arts, Culture + Tourism Fund will be used to develop a granting program for the arts and culture. Given that the Fund is capped at \$100,000 (indexed for inflation), it is absolutely necessary that the leadership consortium begin to identify ways to grow the funding pool.

In fact, when the use of the Fund proves successful in leveraging private resources, it is recommended that the \$100,000 cap be removed altogether in order to mirror program and creative community growth. The Fund could be structured so the percentage of revenue determines annual fund availability rather than a fixed amount so that it would increase when the overall hotel and meals tax revenue increases and decrease in times when those revenues decrease. The better the revenues from hotel and meals taxes, the more resources that can be invested in the very arts and cultural activities that attract visitors to those hospitality venues.

To supplement the Fund today and in the years to come, the strategies proposed in this plan could be funded through a secure public mechanism, such as a Public Art Fund, Sin Tax, Hotel Surtax, Cable Company Franchise Fees, Utility Late Fees, Real Estate Tax, or a Cultural Tax District. The possibilities should be explored based on existing legislation. Here are a few examples of funding mechanisms utilized in other communities across the country:

### *Sin Tax / Deadwood, SD + Cleveland, OH*

In Deadwood, a portion of a 9% gaming tax on adjusted gross proceeds of gaming goes to the arts. In Cleveland, a 30-cent tax per pack of cigarettes sold provides about \$15M annually to the arts.

### *Hotel Surtax / Tucson, AZ*

The Arts, Culture + Tourism Fund is already funded by a lodging tax. The City of Tucson, however, in addition to a 6% hotel/motel tax, imposes an additional surtax of \$2 per day per rented room which then funds the arts.

### *Cable Company Franchise Fees / New Orleans, LA*

The federal government allows municipalities to collect a fee of up to 5% from cable companies. Most cities collect the full 5%, some (like New Orleans) allocate a portion to the arts.

### *Cultural Tax District / St. Louis, MO*

A property tax levy of 23.3 cents per \$100 of assessed valuation supports the arts, with 6.3 cents to the Zoo and Art Museum, 3.3 cents to the Science Center and Botanical Gardens, and 4 cents for the history museum. All funds offset facilities' operating expenses.

There may be some funds required for public relations and communications related to the development of funding streams. As a next step, the consortium should test the viability of an additional arts funding stream as part of its advocacy efforts and work with the City to understand realistic options.

### **Strategy 3: Create Incentives for Private Sector Investment**

While there are a few major corporate players already involved in the arts, the private sector has not historically been fully engaged in supporting New Bedford's arts and cultural communities. There are opportunities in this regard:

1. Create opportunities and incentives for commercial property owners to bring cultural activity into their spaces. This might include pop-up or temporary installations, or longer-term leases that give favorable terms to non-profit cultural organizations.
2. Develop a program with EforAll, the SouthCoast Chamber, and/or NBEDC to teach local businesses how and why to sponsor cultural programs, showing how sponsorship deals are made and how to maximize the value of sponsorships to local businesses.
3. Develop a program with the NBEDC that helps key local groups form relationships with regional businesses and industries.
4. Create a membership program, such as a *New Bedford Friends of the Arts* group, to encourage participation and contributions for individuals and small businesses. The consortium can implement a program that offers membership with various levels of pricing and special benefits that build interest in and support for the arts in the city.
5. Develop sponsorships for specific programs and activities. Sponsorships might be developed for festivals and outdoor events, public art projects, various types of receptions and fundraisers, and even newly developed facilities. The consortium will be in an ideal position to offer interesting quid pro quo services in exchange for financial contributions from local and regional businesses.
6. Create programs designed to increase in-kind services, supplies, and volunteer expertise in support of the arts. Sponsorships do not have to always be about money but can be barter for supplies or professional services. Connect with national support organizations (Volunteer Lawyers for the Arts or Business Volunteers for the Arts) to learn about and access their services.
7. Implement an annual giving campaign at arts events and cultural institutions to raise funding for the grants program.
8. Research the possibility of, and if appropriate consider starting, a United Arts Fund in New Bedford.
9. Start an annual awards event drawing attention to individuals who give to the arts, publicly thanking them for their contributions. The event should also acknowledge volunteers, emerging young leaders, and youth who have shown interest and aptitude in the arts.

## **appendix a: civic engagement**

# civic engagement

The City of New Bedford, NBEDC, Arts and Culture Plan Steering Committee, and Webb Management Services, Inc. conducted the planning process as an inclusive community planning effort, believing that a community's greatest resources are its local residents, where every citizen is viewed as a stakeholder and encouraged to participate.

The civic engagement process employed by the Arts and Culture Plan generated a creative energy and cooperative environment that not only helped to create a better-informed and enlightened community, but better realized goals and objectives.

## Project Team

To help prepare the Arts and Culture Plan, a project team was formed and included the following individuals and firms:

- \* **Webb Management Services, Inc.:** A firm of national reputation with extensive cultural planning experience for cities similar in size to New Bedford
- \* **The City of New Bedford:** Christina Connelly, COO; Anne Louro, Preservation Planner; and Dagny Ashley, Director of Marketing and Tourism
- \* **NBEDC:** Derek Santos, Executive Director; Angela Johnston, Director of Business Development, Marketing and Communications; Margo Saulnier, Creative Strategist
- \* **Community Foundation of Southeastern Massachusetts:** John Vasconcellos, President

## Arts and Culture Plan Steering Committee

The committee was a dynamic, well-balanced, informed steering committee tasked with guiding the visioning process and overall direction of the Arts and Culture Plan. Committee members were chosen based on their expertise and knowledge of various aspects of city life and the creative industries. Following is a list of individuals on the Arts and Culture Plan Steering Committee.

- |  |  |
|--|--|
| * Karen Anderson, First Unitarian Church                                 | * Scott Dubois, Pidalia  |
| * Teri Bernert, Waterfront Historic Area League                          | * Steven Froias, New Bedford Now/New Bedford Standard Times        |
| * Lee Blake, New Bedford Historical Society                              | * Valerie Garnett, New Bedford Tattoo Company                      |
| * Jessica Bregoli, Sculptor/Local Cultural Council/Seaport Art Walk      | * Rosemary Gill, The Zeiterion Performing Arts Center              |
| * Brandon Cabral, Photographer   | * Jeff Glassman, Darn It!/Hatch Street Studios                     |
| * Shelley Cardoos, EforAll/Hippo   | * Rayana Grace, Community Foundation of Southeastern Massachusetts |
| * Helena DaSilva Hughes, Immigrants' Assistance Center/South End Engaged |  |
| * Amanda DeGrace, Waterfront Historic Area League (former)               |  |

- \* Dena Haden, Co-Creative Center/SuperflatNB
- \* Candace Lee Heald, AHA! New Bedford
- \* Jeremiah Hernandez, EforAll/SuperflatNB
- \* Alex Jardin, Artist/Muralist
- \* Cedric Josey, Musician
- \* Rick Kidder, SouthCoast Chamber of Commerce
- \* Meghan Kish, New Bedford Whaling National Historical Park (former)
- \* David Klamen, UMass Dartmouth College of Visual and Performing Arts (former)
- \* Venessa Kollars, New Bedford Tattoo Company
- \* Fitzcarmel LaMarre, Artist/Local Cultural Council
- \* Denis Lawrence, New Bedford City Council
- \* Jim Lopes, Law office of James J. Lopes
- \* Tina Malott, New Bedford Whaling Museum
- \* Nicole Downing Merusi, The Zeiterion Performing Arts Center
- \* Ashely Occhino, New Bedford Art Museum/ArtWorks!
- \* Eric Paradis, Your Theatre/New Bedford JazzFest
- \* Kim Rioux, Rotch-Jones-Duff House + Garden Museum
- \* Mary Ann Rogers, Cape Verdean Recognition Committee, Inc.
- \* Sarah Rose, New Bedford Whaling Museum (former)
- \* Rebecca Schade, Culture\*Park
- \* Tracy Silva Barbosa, Tracy Silva Barbosa Studio/Duende Glass
- \* Colton Simmons, Faces of New Bedford
- \* Jennifer Smith, New Bedford Whaling National Historical Park
- \* Bernadetta Souza, Youth Opportunities Unlimited/South End Engaged
- \* Patty Thomas, Culture\*Park
- \* Ian Trombly, Congressman Bill Keating, U.S. Rep 9<sup>th</sup> District of MA
- \* Anthony Ucci, Bristol Community College
- \* Nathan Vaughan, Bristol Community College
- \* Corinn Williams, Community Economic Development Center/Love the Ave
- \* Terry Wolkowicz, New Bedford Symphony Orchestra Association

### Steering Committee Meetings

The Steering Committee met in large and small groups a total of seven times over the course of six months. Following is a complete list of meetings.

Date	Location
January 3, 2018 @ 11:00am	Zeiterion Performing Arts Center
March 1, 2018 @ 6:00pm	City Hall
May 2, 2018 @ 4:30pm (Leadership & Management)	Quest Center
May 3, 2018 @ 12:00pm (Facility/City Priorities)	Quest Center
May 3, 2018 @ 6:30pm (Programming & Placemaking)	Quest Center
June 1, 2018 @ 12:00pm	Quest Center

June 28, 2018 @ 12:30pm

Zeiterion Performing Arts Center

### One-on-One Interviews

During the Assessment Phase, the team from Webb Management Services conducted over 50 one-on-one interviews. Most interviews took place in New Bedford on January 2, 3, 4 and 5, 2018, and some were scheduled by phone. Interviews were conducted with the following individuals:

Name	Organization
John Alves	Portuguese Feast
Benares Angeley	Art Lab
Dagny Ashley	City of New Bedford Dept. of Marketing and Tourism
Arthur Bennet	Downtown New Bedford Inc.
Joseph Booth	JMBA+Architects
Jessica Bregoli	Sculptor, Seaport Art Walk, SuperflatNB, NB Cultural Council
Shelley Cardoos	Hippo, EforAll
George Charbonneau	Festival Theatre
Christina Connelly	City of New Bedford, Office of the Mayor
Caroline Conzatti	Community Boating Center
Keri Cox	mediumstudio
Sarah da Silva Quintal	Azorean Maritime Heritage Society
Helena DaSilva Hughes	Immigrants' Assistance Center, South End Engaged
Amanda DeGrace	Waterfront Historic Area League (WHALE) (former)
Yaniv Dinur	New Bedford Symphony
Steven Duarte	Portuguese Feast
Rosemary Gill	Zeiterion Performing Arts Center
Jeff Glassman	Darn It!, Hatch Street Studios
Dena Haden	Co-Creative Center, SuperflatNB
Chuck Hauck	Gallery X
Lee Heald	AHA! New Bedford
Jeremiah Hernandez	EforAll, SuperflatNB
Emily Johns	Friends of the New Bedford Waterfront Gardens
Angela Johnston	New Bedford Economic Development Council
Rick Kidder	SouthCoast Chamber of Commerce
David Klamen	UMASSD College of Visual & Performing Arts (former)
Anne Louro	City of New Bedford
Tina Malott	New Bedford Whaling Museum
Roger Mandle	Massachusetts Institute of Design, Art and Technology
Armand Marchand	Festival Theatre
James McKeag	MassDevelopment
Olivia Melo	New Bedford Free Public Library

Nicole Merusi	Zeiterion Performing Arts Center, co-chair NB Cultural Council
Mike Metzler	Mike Metzler Consulting
Ashley Occhino	NBAM/ArtWorks! Partners for the Arts Community
Laura Orleans	New Bedford Fishing Heritage Center
Eric Paradis	Your Theatre, Inc., New Bedford JazzFest
Penny Pimentel	Zeiterion Performing Arts Center
Dave Prentiss	New Bedford Symphony Orchestra
Emily G. Prigot	New Bedford Whaling National Historical Park
Mary Raposa	City of New Bedford Dept. of Beaches, Parks + Recreation
Kim Rioux	Rotch Jones Duff House and Garden Museum
Mary Ann Rogers	Cape Verdean Recognition Committee, Inc.
Sarah Rose	New Bedford Whaling Museum (former), co-chair of NB Cultural Council
Denn Santaro	S & G Project Gallery @ Hatch Street Studios
Derek Santos	New Bedford Economic Development Council
Margo Saulnier	New Bedford Economic Development Council
Lauren Savoia	Artist, New Bedford Boys and Girls Club
Tracy Silva Barbosa	Artist, Duende Glass, Ropeworks, Love the Ave
Lynn Souza	New Bedford Public Schools
Patricia Thomas	Culture*Park
John Vasconcellos	Community Foundation of Southeastern Massachusetts
Laura Vaughan	Writer, NB Cultural Council
Corinn Williams	Community Economic Development Center; Love the Ave

### Focus Groups

Early on in the planning process, the Project Team agreed to implement the use of focus groups to aide in the visioning and planning public process.

In this setting, a focus group is described as an ensemble of people who are gathered and asked specific questions to gather information regarding their opinions about an identified topic.

### Public Outreach

Date	Focus Group or Topic	Location
February 28 @ 3:30pm	Performing Artists and Musicians	The Whaling Museum
February 28 @ 6:00pm	Visual Artists and Makers	Hatch Street Studios
March 1 @ 4:00pm	Pop Art, Culture & Music	Groundwork!
March 1 @ 5:00pm	Indigenous and World Artists	Global Learning Charter School
April 13 @ 2:00pm	UMASSD CVPA students	UMASSD CVPA Star Store

## Public Meetings

May 31 @ 5:30pm	Hatch Street Studios
June 1 @ 5:30pm	Fort Taber Community Center
May 5 @ 12:00pm	Viva Portugal Festival
June 28 @ 5:00pm	Zeiterion Performing Arts Center

## Poster Boards

Poster boards were placed at approximately 20 venues and events around the city, encouraging passersby to leave their thoughts anonymously on the board.

AHA! Nights in April and May

Co-Creative Center

Community Economic Development Council

Demello International Center

Destination Soups

Dennison Memorial Community Center

First Unitarian Church

Gallery X

Global Learning Charter School

Groundwork!

Hippo

NBcreative City Celebration of Arts and

Culture

New Bedford Art Museum

New Bedford City Hall

New Bedford Vocational Technical High School

New Bedford Public Schools City-Wide Art  
Show

New Bedford Whaling National Historical Park  
Visitor Center

Rotch-Jones-Duff House and Garden Museum

Seaport Cultural District Annual Meeting

Viva Portugal Fest

## Facebook Page

A Facebook page -- <https://www.facebook.com/ArtsNewBedford> -- was created as a public resource for those interested in following the process. The focus groups and public meetings were posted on this page, as well as a request for comments and suggestions. By the completion of the planning process the page had over 250 followers.

## E-blasts

E-blasts were sent out to the following lists, asking recipients to answer the question: "What role should arts play in moving New Bedford forward?":

- \* AHA! Partners
- \* Community Foundation of Southeastern Massachusetts
- \* Destination New Bedford
- \* EforAll
- \* Groundwork!

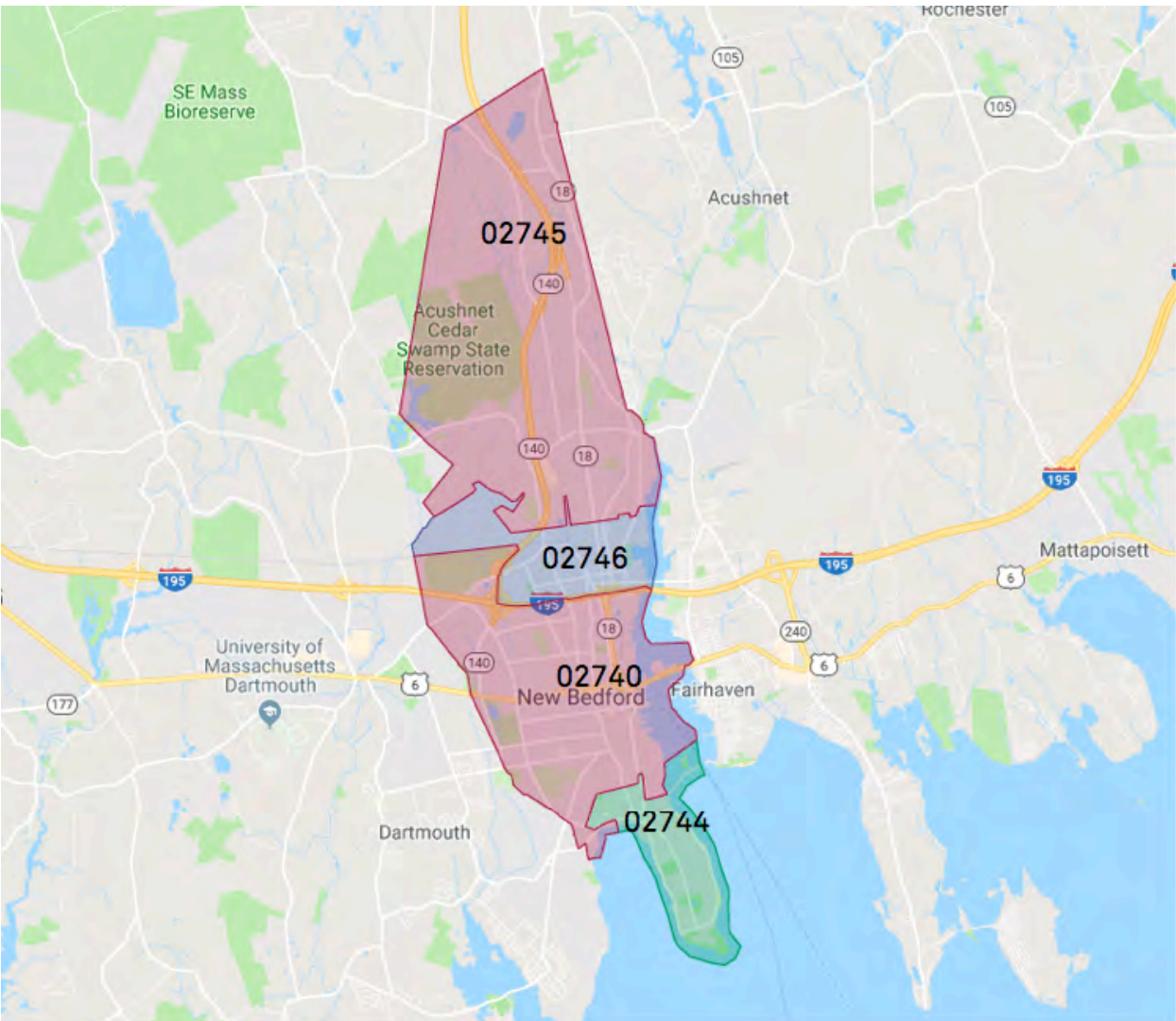
- \* Hatch Street Studios
- \* Kilburn Mills
- \* Love the Ave
- \* NBEDC
- \* New Bedford Seaport Cultural District
- \* Southend Engaged
- \* Southcoast Chamber of Commerce
- \* UMASSD CVPA students, staff and faculty

### **Traditional and Social Media**

Traditional and social media coverage encouraging readers/viewers to provide comments and thoughts. Most notable are posts on FUN-107 and several articles in the Standard-Times' *Coastin' Magazine* chronicling the planning process. Six articles to note include:

- \* February 8, 2018: "Under-construction Arts Plan crucial for our creative community"
- \* February 22, 2018: "Planning how we can go 'farther, faster, together'"
- \* March 8, 2018: "New Bedford Arts and Culture Plan three months away from final brushstrokes"
- \* April 19, 2018: "What role should arts play in moving New Bedford forward?"
- \* June 28, 2018: "New Bedford Arts & Culture: 'It can be bloody'"
- \* July 7, 2018: "Past experiences shaping how arts plan is perceived"

## **appendix b: New Bedford zip code map**



## **appendix c: Nielsen market data**

# Pop-Facts Demographics Snapshot | Summary

Trade Area: 1 New Bedford, MA (city)

Population		Households		Family Households	
2000 Census	93,713	2000 Census	38,158	2000 Census	24,069
2010 Census	95,072	2010 Census	38,761	2010 Census	23,334
2018 Estimate	96,260	2018 Estimate	39,623	2018 Estimate	23,815
2023 Projection	97,771	2023 Projection	40,406	2023 Projection	24,261
Population Growth		Household Growth		Family Household Growth	
Percent Change: 2000 to 2010	1.45	Percent Change: 2000 to 2010	1.58	Percent Change: 2000 to 2010	-3.05
Percent Change: 2010 to 2018	1.25	Percent Change: 2010 to 2018	2.22	Percent Change: 2010 to 2018	2.06
Percent Change: 2018 to 2023	1.57	Percent Change: 2018 to 2023	1.98	Percent Change: 2018 to 2023	1.87

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Population & Race

Trade Area: 1 New Bedford, MA (city)

Total Population: 96,260 | Total Households: 39,623

	Count	%
<b>2018 Est. Population by Single-Classification Race</b>		
White Alone	67,902	70.54
Black/African American Alone	7,403	7.69
American Indian/Alaskan Native Alone	1,479	1.54
Asian Alone	1,141	1.19
Native Hawaiian/Pacific Islander Alone	64	0.07
Some Other Race Alone	12,057	12.53
Two or More Races	6,214	6.46
<b>2018 Est. Population by Hispanic or Latino Origin</b>		
Not Hispanic or Latino	75,589	78.53
Hispanic or Latino	20,671	21.47
Mexican Origin	971	4.70
Puerto Rican Origin	12,289	59.45
Cuban Origin	168	0.81
All Other Hispanic or Latino	7,243	35.04
<b>2018 Est. Pop by Race, Asian Alone, by Category</b>		
Chinese, except Taiwanese	301	26.38
Filipino	101	8.85
Japanese	22	1.93
Asian Indian	92	8.06
Korean	79	6.92
Vietnamese	239	20.95
Cambodian	58	5.08
Hmong	0	0.00
Laotian	33	2.89
Thai	2	0.17
All Other Asian Races Including 2+ Category	214	18.75
<b>2018 Est. Population by Ancestry</b>		
Arab	349	0.36
Czech	0	0.00
Danish	10	0.01
Dutch	84	0.09
English	3,657	3.80
French (Excluding Basque)	4,876	5.07
French Canadian	3,082	3.20
German	948	0.98
Greek	488	0.51
Hungarian	43	0.04
Irish	4,549	4.73
Italian	2,453	2.55
Lithuanian	53	0.06
Norwegian	266	0.28
Polish	1,795	1.86
Portuguese	28,250	29.35
Russian	185	0.19
Scotch-Irish	73	0.08
Scottish	224	0.23
Slovak	18	0.02
Sub-Saharan African	8,664	9.00
Swedish	213	0.22
Swiss	13	0.01
Ukrainian	50	0.05
United States or American	1,657	1.72
Welsh	6	0.01
West Indian (Excluding Hispanic groups)	759	0.79
Other ancestries	23,009	23.90
Ancestries Unclassified	10,486	10.89
<b>2018 Est. Pop Age 5+ by Language Spoken At Home</b>		
Speak Only English at Home	56,856	62.98
Speak Asian/Pacific Isl. Lang. at Home	664	0.74
Speak Indo-European Language at Home	19,677	21.80
Speak Spanish at Home	12,805	14.19
Speak Other Language at Home	267	0.30
<b>2018 Est. Hisp. or Latino Pop by Single-Class. Race</b>		
White Alone	8,141	39.38
Black/African American Alone	1,520	7.35
American Indian/Alaskan Native Alone	1,073	5.19
Asian Alone	15	0.07
Native Hawaiian/Pacific Islander Alone	47	0.23
Some Other Race Alone	8,263	39.97
Two or More Races	1,612	7.80

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Population & Race

ENVIRONICS  
ANALYTICS

Trade Area: 1 New Bedford, MA (city)

Total Population: 96,260 | Total Households: 39,623

	Count	%
<b>2018 Est. Population by Sex</b>		
Male	46,347	48.15
Female	49,913	51.85
<b>2018 Est. Population by Age</b>		
Age 0 - 4	5,991	6.22
Age 5 - 9	6,167	6.41
Age 10 - 14	6,153	6.39
Age 15 - 17	3,605	3.75
Age 18 - 20	3,295	3.42
Age 21 - 24	4,552	4.73
Age 25 - 34	13,854	14.39
Age 35 - 44	13,186	13.70
Age 45 - 54	11,931	12.39
Age 55 - 64	11,688	12.14
Age 65 - 74	8,395	8.72
Age 75 - 84	4,655	4.84
Age 85 and over	2,788	2.90
Age 16 and over	76,759	79.74
Age 18 and over	74,344	77.23
Age 21 and over	71,049	73.81
Age 65 and over	15,838	16.45
Median Age	—	38.35
Average Age	—	39.60
<b>2018 Est. Pop Age 15+ by Marital Status</b>		
Total, Never Married	32,579	41.80
Male, Never Married	16,950	21.75
Female, Never Married	15,629	20.05
Married, Spouse Present	25,300	32.46
Married, Spouse Absent	4,908	6.30
Widowed	5,927	7.60
Male, Widowed	1,153	1.48
Female, Widowed	4,774	6.13
Divorced	9,235	11.85
Male, Divorced	3,595	4.61
Female, Divorced	5,640	7.24
<b>2018 Est. Male Population by Age</b>		
Male: Age 0 - 4	3,067	6.62
Male: Age 5 - 9	3,130	6.75
Male: Age 10 - 14	3,110	6.71
Male: Age 15 - 17	1,838	3.97
Male: Age 18 - 20	1,708	3.69
Male: Age 21 - 24	2,326	5.02
Male: Age 25 - 34	6,775	14.62
Male: Age 35 - 44	6,464	13.95
Male: Age 45 - 54	5,849	12.62
Male: Age 55 - 64	5,610	12.10
Male: Age 65 - 74	3,775	8.14
Male: Age 75 - 84	1,853	4.00
Male: Age 85 and over	842	1.82
Median Age, Male	—	36.84
Average Age, Male	—	38.00
<b>2018 Est. Female Population by Age</b>		
Female: Age 0 - 4	2,924	5.86
Female: Age 5 - 9	3,037	6.08
Female: Age 10 - 14	3,043	6.10
Female: Age 15 - 17	1,767	3.54
Female: Age 18 - 20	1,587	3.18
Female: Age 21 - 24	2,226	4.46
Female: Age 25 - 34	7,079	14.18
Female: Age 35 - 44	6,722	13.47
Female: Age 45 - 54	6,082	12.19
Female: Age 55 - 64	6,078	12.18
Female: Age 65 - 74	4,620	9.26
Female: Age 75 - 84	2,802	5.61
Female: Age 85 and over	1,946	3.90
Median Age, Female	—	39.81
Average Age, Female	—	41.00

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Housing & Households

Trade Area: 1 New Bedford, MA (city)

Total Population: 96,260 | Total Households: 39,623

	Count	%
<b>2018 Est. Households by Household Type</b>		
Family Households	23,815	60.10
NonFamily Households	15,808	39.90
<b>2018 Est. Group Quarters Population</b>		
2018 Est. Group Quarters Population	2,036	2.12
<b>2018 HHs By Ethnicity, Hispanic/Latino</b>		
2018 HHs By Ethnicity, Hispanic/Latino	6,258	15.79
<b>2018 Est. Family HH Type by Presence of Own Child.</b>		
Married Couple Family, own children	5,163	21.68
Married Couple Family, no own children	8,359	35.10
Male Householder, own children	1,147	4.82
Male Householder, no own children	1,219	5.12
Female Householder, own children	4,938	20.73
Female Householder, no own children	2,989	12.55
<b>2018 Est. Households by Household Size</b>		
1-Person Household	13,120	33.11
2-Person Household	11,682	29.48
3-Person Household	6,750	17.04
4-Person Household	4,779	12.06
5-Person Household	2,091	5.28
6-Person Household	771	1.95
7-or-more-person	430	1.08
2018 Est. Average Household Size	-	2.38
<b>2018 Est. Households by Number of Vehicles</b>		
No Vehicles	8,347	21.07
1 Vehicle	16,736	42.24
2 Vehicles	11,008	27.78
3 Vehicles	2,587	6.53
4 Vehicles	580	1.46
5 or more Vehicles	365	0.92
2018 Est. Average Number of Vehicles	-	1.30
<b>2018 Est. Occupied Housing Units by Tenure</b>		
Housing Units, Owner-Occupied	16,618	41.94
Housing Units, Renter-Occupied	23,005	58.06
<b>2018 Owner Occ. HUs: Avg. Length of Residence</b>		
2018 Owner Occ. HUs: Avg. Length of Residence	-	20.80
<b>2018 Renter Occ. HUs: Avg. Length of Residence</b>		
2018 Renter Occ. HUs: Avg. Length of Residence	-	7.60
<b>2018 Est. Owner-Occupied Housing Units by Value</b>		
Value Less Than \$20,000	322	1.94
Value \$20,000 - \$39,999	158	0.95
Value \$40,000 - \$59,999	40	0.24
Value \$60,000 - \$79,999	117	0.70
Value \$80,000 - \$99,999	322	1.94
Value \$100,000 - \$149,999	1,295	7.79
Value \$150,000 - \$199,999	3,713	22.34
Value \$200,000 - \$299,999	7,531	45.32
Value \$300,000 - \$399,999	1,925	11.58
Value \$400,000 - \$499,999	642	3.86
Value \$500,000 - \$749,999	326	1.96
Value \$750,000 - \$999,999	107	0.64
Value \$1,000,000 - \$1,499,999	14	0.08
Value \$1,500,000 - \$1,999,999	36	0.22
Value \$2,000,000 or more	70	0.42
2018 Est. Median All Owner-Occupied Housing Value	-	228,320.91

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Housing & Households

Trade Area: 1 New Bedford, MA (city)

Total Population: 96,260 | Total Households: 39,623

	Count	%
<b>2018 Est. Housing Units by Units in Structure</b>		
1 Unit Attached	999	2.27
1 Unit Detached	13,858	31.48
2 Units	7,594	17.25
3 to 4 Units	12,715	28.89
5 to 19 Units	5,171	11.75
20 to 49 Units	951	2.16
50 or More Units	2,600	5.91
Mobile Home or Trailer	116	0.26
Boat, RV, Van, etc.	13	0.03
<b>2018 Est. Housing Units by Year Structure Built</b>		
Built 2014 or Later	1,185	2.69
Built 2010 to 2013	287	0.65
Built 2000 to 2009	1,418	3.22
Built 1990 to 1999	1,779	4.04
Built 1980 to 1989	2,555	5.80
Built 1970 to 1979	3,772	8.57
Built 1960 to 1969	3,790	8.61
Built 1950 to 1959	4,442	10.09
Built 1940 to 1949	3,419	7.77
Built 1939 or Earlier	21,370	48.55
<b>2018 Housing Units by Year Structure Built</b>		
2018 Est. Median Year Structure Built	—	1,940.55
<b>2018 Est. Households by Presence of People Under 18</b>		
2018 Est. Households by Presence of People Under 18	12,593	31.78
<b>Households with 1 or More People under Age 18</b>		
Married Couple Family	5,625	44.67
Other Family, Male Householder	1,311	10.41
Other Family, Female Householder	5,487	43.57
NonFamily Household, Male Householder	126	1.00
NonFamily Household, Female Householder	44	0.35
<b>2018 Est. Households with No People under Age 18</b>		
Households with No People under Age 18	27,030	68.22
<b>Households with No People under Age 18</b>		
Married Couple Family	7,901	29.23
Other Family, Male Householder	1,061	3.92
Other Family, Female Householder	2,435	9.01
NonFamily, Male Householder	7,228	26.74
NonFamily, Female Householder	8,405	31.09

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Affluence & Education

ENVIRONICS  
ANALYTICS

Trade Area: 1 New Bedford, MA (city)

Total Population: 96,260 | Total Households: 39,623

	Count	%
<b>2018 Est. Pop Age 25+ by Edu. Attainment</b>		
Less than 9th Grade	11,032	16.59
Some High School, No Diploma	7,262	10.92
High School Graduate (or GED)	21,383	32.16
Some College, No Degree	11,539	17.35
Associate's Degree	4,709	7.08
Bachelor's Degree	6,982	10.50
Master's Degree	2,746	4.13
Professional Degree	380	0.57
Doctorate Degree	464	0.70
<b>2017 Est. Pop Age 25+ by Edu. Attain., Hisp./Lat.</b>		
High School Diploma	5,193	48.37
High School Graduate	2,647	24.66
Some College or Associate's Degree	2,286	21.29
Bachelor's Degree or Higher	610	5.68
<b>2018 Est. Households by HH Income</b>		
Income < \$15,000	7,414	18.71
Income \$15,000 - \$24,999	5,557	14.03
Income \$25,000 - \$34,999	4,189	10.57
Income \$35,000 - \$49,999	5,773	14.57
Income \$50,000 - \$74,999	6,455	16.29
Income \$75,000 - \$99,999	4,137	10.44
Income \$100,000 - \$124,999	2,567	6.48
Income \$125,000 - \$149,999	1,448	3.65
Income \$150,000 - \$199,999	1,246	3.15
Income \$200,000 - \$249,999	462	1.17
Income \$250,000 - \$499,999	265	0.67
Income \$500,000+	110	0.28
2018 Est. Average Household Income	-	57,204.00
2018 Est. Median Household Income	-	41,572.29
<b>2018 Median HH Inc. by Single-Class. Race or Eth.</b>		
White Alone	-	43,841.35
Black or African American Alone	-	39,242.22
American Indian and Alaskan Native Alone	-	28,268.54
Asian Alone	-	49,846.10
Native Hawaiian and Other Pacific Islander Alone	-	118,126.64
Some Other Race Alone	-	28,105.66
Two or More Races	-	36,522.79
Hispanic or Latino	-	29,240.04
Not Hispanic or Latino	-	44,129.46
<b>2018 Est. Families by Poverty Status</b>		
2018 Families at or Above Poverty	19,298	81.03
2018 Families at or Above Poverty with children	8,307	34.88
2018 Families Below Poverty	4,517	18.97
2018 Families Below Poverty with children	3,447	14.47

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Education & Occupation

ENVIRONICS  
ANALYTICS

Trade Area: 1 New Bedford, MA (city)

Total Population: 96,260 | Total Households: 39,623

	Count	%
<b>2018 Est. Employed Civilian Population 16+ by Occupation Classification</b>		
White Collar	20,018	47.44
Blue Collar	11,777	27.91
Service and Farming	10,403	24.65
<b>2018 Est. Workers Age 16+ by Travel Time to Work</b>		
Less than 15 Minutes	14,783	36.49
15 - 29 Minutes	14,227	35.12
30 - 44 Minutes	4,880	12.05
45 - 59 Minutes	2,411	5.95
60 or more Minutes	4,209	10.39
2018 Est. Avg Travel Time to Work in Minutes	—	27.00
<b>2018 Est. Workers Age 16+ by Transp. to Work</b>		
2018 Est. Workers Age 16+ by Transp. to Work	41,321	100.00
Drove Alone	29,869	72.28
Carpooled	6,444	15.60
Public Transport	1,141	2.76
Walked	2,004	4.85
Bicycle	93	0.23
Other Means	885	2.14
Worked at Home	885	2.14
<b>2018 Est. Civ. Employed Pop 16+ by Class of Worker</b>		
2018 Est. Civ. Employed Pop 16+ by Class of Worker	42,198	100.00
For-Profit Private Workers	30,248	71.68
Non-Profit Private Workers	4,795	11.36
Local Government Workers	2,808	6.65
State Government Workers	1,470	3.48
Federal Government Workers	550	1.30
Self-Employed Workers	2,295	5.44
Unpaid Family Workers	32	0.08
<b>2018 Est. Civ. Employed Pop 16+ by Occupation</b>		
Architecture/Engineering	449	1.06
Arts/Design/Entertainment/Sports/Media	492	1.17
Building/Grounds Cleaning/Maintenance	1,563	3.70
Business/Financial Operations	1,156	2.74
Community/Social Services	946	2.24
Computer/Mathematical	323	0.77
Construction/Extraction	3,201	7.59
Education/Training/Library	2,427	5.75
Farming/Fishing/Forestry	617	1.46
Food Preparation/Serving Related	2,594	6.15
Healthcare Practitioner/Technician	2,365	5.61
Healthcare Support	2,482	5.88
Installation/Maintenance/Repair	1,037	2.46
Legal	141	0.33
Life/Physical/Social Science	244	0.58
Management	2,575	6.10
Office/Administrative Support	5,069	12.01
Production	4,792	11.36
Protective Services	989	2.34
Sales/Related	3,831	9.08
Personal Care/Service	2,158	5.11
Transportation/Material Moving	2,747	6.51
<b>2018 Est. Pop Age 16+ by Employment Status</b>		
In Armed Forces	19	0.03
Civilian - Employed	42,823	55.79
Civilian - Unemployed	4,678	6.09
Not in Labor Force	29,239	38.09

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Summary Trends

Trade Area: 1 New Bedford, MA(city)

	2000	2010	2018	2023
	Census	Census	Estimate	Projection
Population	93,713	95,072	96,260	97,771
Households	38,158	38,761	39,623	40,406
Families	24,069	23,334	23,815	24,261
Housing Units	41,490	42,933	44,017	44,855
Group Quarters Population	1,979	1,966	2,036	2,085

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Percent Change Trends

Trade Area: 1 New Bedford, MA(city)

	2000-2010	2010-2018	2018-2023
	%	%	%
Population Count Change (%)	1.45	1.25	1.57
Household Count Change (%)	1.58	2.22	1.98
Family Count Change (%)	-3.05	2.06	1.87
Housing Unit Count Change (%)	3.48	2.52	1.90
Group Quarters Population Change (%)	-0.66	3.56	2.41

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Population & Household Trends

Trade Area: 1 New Bedford, MA(city)

	2000* / 2010**		2018		2023	
	Census	%	Estimate	%	Projection	%
<b>Population by Age**</b>						
Age 0 - 4	6,560	6.90	5,991	6.22	5,941	6.08
Age 5 - 9	5,859	6.16	6,167	6.41	5,945	6.08
Age 10 - 14	5,856	6.16	6,153	6.39	6,151	6.29
Age 15 - 17	3,788	3.98	3,605	3.75	3,843	3.93
Age 18 - 20	3,873	4.07	3,295	3.42	3,494	3.57
Age 21 - 24	5,697	5.99	4,552	4.73	4,646	4.75
Age 25 - 34	13,894	14.61	13,854	14.39	12,133	12.41
Age 35 - 44	12,168	12.80	13,186	13.70	14,169	14.49
Age 45 - 54	12,983	13.66	11,931	12.39	11,936	12.21
Age 55 - 64	10,491	11.04	11,688	12.14	11,736	12.00
Age 65 - 74	6,371	6.70	8,395	8.72	10,032	10.26
Age 75 - 84	4,884	5.14	4,655	4.84	4,929	5.04
Age 85 and over	2,648	2.79	2,788	2.90	2,816	2.88
Age 15 and over	76,797	80.78	77,949	80.98	79,734	81.55
Age 16 and over	75,580	79.50	76,759	79.74	78,470	80.26
Age 18 and over	73,009	76.79	74,344	77.23	75,891	77.62
Age 21 and over	69,136	72.72	71,049	73.81	72,397	74.05
Age 25 and over	63,439	66.73	66,497	69.08	67,751	69.30
Age 65 and over	13,903	14.62	15,838	16.45	17,777	18.18
Median Age	—	36.60	—	38.35	—	39.75
<b>Population by Sex**</b>						
Male	45,593	47.96	46,347	48.15	47,175	48.25
Female	49,479	52.04	49,913	51.85	50,596	51.75
<b>Households by Age of Householder**</b>						
Householder Under 25 Years	2,075	5.35	1,707	4.31	1,801	4.46
Householder Age 25 - 34	6,676	17.22	6,510	16.43	5,637	13.95
Householder Age 35 - 44	6,800	17.54	7,244	18.28	7,732	19.14
Householder Age 45 - 54	7,680	19.81	6,937	17.51	6,891	17.05
Householder Age 55 - 64	6,566	16.94	7,194	18.16	7,172	17.75
Householder Age 65 - 74	4,109	10.60	5,320	13.43	6,292	15.57
Householder Age 75 - 84	3,241	8.36	3,041	7.67	3,203	7.93
Householder Age 85 Years and Over	1,614	4.16	1,670	4.21	1,678	4.15
Median Age of Householder	—	49.97	—	51.28	—	52.29
<b>Pop. by Single-Class. Race by Hispanic/Latino**</b>						
Hispanic/Latino	15,916	16.74	20,671	21.47	23,939	24.48
White Alone	6,201	6.52	8,141	8.46	9,450	9.66
Black/African American Alone	1,164	1.22	1,520	1.58	1,769	1.81
American Indian/Alaskan Native Alone	811	0.85	1,073	1.11	1,259	1.29
Asian Alone	14	0.01	15	0.02	17	0.02
Native Hawaiian/Pacific Islander Alone	35	0.04	47	0.05	60	0.06
Some Other Race Alone	6,407	6.74	8,263	8.58	9,543	9.76
Two or More Races	1,284	1.35	1,612	1.68	1,841	1.88
Not Hispanic/Latino	79,156	83.26	75,589	78.53	73,832	75.52
White Alone	64,598	67.95	59,761	62.08	57,064	58.37
Black/African American Alone	4,919	5.17	5,883	6.11	6,548	6.70
American Indian/Alaskan Native Alone	409	0.43	406	0.42	414	0.42
Asian Alone	879	0.93	1,126	1.17	1,290	1.32
Native Hawaiian/Pacific Islander Alone	15	0.02	17	0.02	23	0.02
Some Other Race Alone	4,224	4.44	3,794	3.94	3,584	3.67
Two or More Races	4,112	4.33	4,602	4.78	4,909	5.02

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Income Trends

Trade Area: 1 New Bedford, MA(city)

	2000		2018		2023	
	Census	%	Estimate	%	Projection	%
<b>Households by Household Income</b>						
Income Less Than \$15,000	11,249	29.48	7,414	18.71	6,610	16.36
Income \$15,000 - \$24,999	6,407	16.79	5,557	14.03	5,497	13.60
Income \$25,000 - \$34,999	4,605	12.07	4,189	10.57	4,162	10.30
Income \$35,000 - \$49,999	6,122	16.04	5,773	14.57	5,704	14.12
Income \$50,000 - \$74,999	5,941	15.57	6,455	16.29	6,413	15.87
Income \$75,000 - \$99,999	2,281	5.98	4,137	10.44	4,372	10.82
Income \$100,000 - \$124,999	956	2.50	2,567	6.48	2,919	7.22
Income \$125,000 - \$149,999	277	0.73	1,448	3.65	1,850	4.58
Income \$150,000 - \$199,999	146	0.38	1,246	3.15	1,603	3.97
Income \$200,000 - \$249,999	149	0.39	462	1.17	697	1.73
Income \$250,000 - \$499,999	83	0.22	265	0.67	418	1.03
Income \$500,000 or more	4	0.01	110	0.28	161	0.40
Median Household Income	—	27,875.17	—	41,572.29	—	45,015.25
Average Household Income	—	36,924.00	—	57,204.00	—	63,468.00
<b>Median HH Inc. by Single-Classification Race</b>						
White Alone	—	30,186.94	—	43,841.35	—	47,572.41
Black/African American Alone	—	21,952.99	—	39,242.22	—	42,956.58
American Indian/Alaskan Native Alone	—	21,195.66	—	28,268.54	—	29,966.78
Asian Alone	—	28,129.98	—	49,846.10	—	52,265.34
Native Hawaiian/Pacific Islander Alone	—	24,202.49	—	118,126.64	—	138,233.83
Some Other Race Alone	—	18,544.91	—	28,105.66	—	32,350.59
Two or More Races	—	21,680.24	—	36,522.79	—	41,772.71
Hispanic/Latino	—	15,116.10	—	29,240.04	—	32,388.28
Not Hispanic/Latino	—	29,232.24	—	44,129.46	—	48,535.76

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Map

Trade Area: 1 New Bedford, MA (city)



Leaflet (<http://leafletjs.com>) | Powered by Esri (<https://www.esri.com>) | Esri, HERE, Garmin, NGA, USGS, NPS

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Summary

Trade Area: 2 Greater New Bedford

Population		Households		Family Households	
2000 Census	164,904	2000 Census	64,525	2000 Census	43,062
2010 Census	170,812	2010 Census	66,758	2010 Census	42,809
2018 Estimate	174,392	2018 Estimate	68,713	2018 Estimate	44,079
2023 Projection	177,848	2023 Projection	70,302	2023 Projection	45,110
Population Growth		Household Growth		Family Household Growth	
Percent Change: 2000 to 2010	3.58	Percent Change: 2000 to 2010	3.46	Percent Change: 2000 to 2010	-0.59
Percent Change: 2010 to 2018	2.10	Percent Change: 2010 to 2018	2.93	Percent Change: 2010 to 2018	2.97
Percent Change: 2018 to 2023	1.98	Percent Change: 2018 to 2023	2.31	Percent Change: 2018 to 2023	2.34

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Population & Race

Trade Area: 2 Greater New Bedford

Total Population: 174,392 | Total Households: 68,713

	Count	%
<b>2018 Est. Population by Single-Classification Race</b>		
White Alone	140,787	80.73
Black/African American Alone	9,019	5.17
American Indian/Alaskan Native Alone	1,598	0.92
Asian Alone	2,395	1.37
Native Hawaiian/Pacific Islander Alone	83	0.05
Some Other Race Alone	12,890	7.39
Two or More Races	7,620	4.37
<b>2018 Est. Population by Hispanic or Latino Origin</b>		
Not Hispanic or Latino	151,985	87.15
Hispanic or Latino	22,407	12.85
Mexican Origin	1,155	5.16
Puerto Rican Origin	13,019	58.10
Cuban Origin	215	0.96
All Other Hispanic or Latino	8,018	35.78
<b>2018 Est. Pop by Race, Asian Alone, by Category</b>		
Chinese, except Taiwanese	1,066	44.51
Filipino	144	6.01
Japanese	56	2.34
Asian Indian	241	10.06
Korean	126	5.26
Vietnamese	290	12.11
Cambodian	120	5.01
Hmong	0	0.00
Laotian	34	1.42
Thai	5	0.21
All Other Asian Races Including 2+ Category	313	13.07
<b>2018 Est. Population by Ancestry</b>		
Arab	1,043	0.60
Czech	36	0.02
Danish	11	0.01
Dutch	247	0.14
English	10,514	6.03
French (Excluding Basque)	11,340	6.50
French Canadian	7,022	4.03
German	2,406	1.38
Greek	832	0.48
Hungarian	65	0.04
Irish	10,755	6.17
Italian	5,686	3.26
Lithuanian	151	0.09
Norwegian	761	0.44
Polish	4,258	2.44
Portuguese	53,153	30.48
Russian	408	0.23
Scotch-Irish	214	0.12
Scottish	823	0.47
Slovak	28	0.02
Sub-Saharan African	9,787	5.61
Swedish	597	0.34
Swiss	32	0.02
Ukrainian	101	0.06
United States or American	3,388	1.94
Welsh	53	0.03
West Indian (Excluding Hispanic groups)	987	0.57
Other ancestries	29,394	16.86
Ancestries Unclassified	20,300	11.64
<b>2018 Est. Pop Age 5+ by Language Spoken At Home</b>		
Speak Only English at Home	119,390	72.11
Speak Asian/Pacific Isl. Lang. at Home	2,013	1.22
Speak Indo-European Language at Home	29,676	17.02
Speak Spanish at Home	13,898	8.39
Speak Other Language at Home	601	0.36
<b>2018 Est. Hisp. or Latino Pop by Single-Class. Race</b>		
White Alone	9,375	41.84
Black/African American Alone	1,600	7.14
American Indian/Alaskan Native Alone	1,097	4.90
Asian Alone	31	0.14
Native Hawaiian/Pacific Islander Alone	48	0.21
Some Other Race Alone	8,532	38.08
Two or More Races	1,724	7.69

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Population & Race

Trade Area: 2 Greater New Bedford

Total Population: 174,392 | Total Households: 68,713

	Count	%
<b>2018 Est. Population by Sex</b>		
Male	84,971	48.72
Female	89,421	51.28
<b>2018 Est. Population by Age</b>		
Age 0 - 4	8,814	5.05
Age 5 - 9	9,248	5.30
Age 10 - 14	9,786	5.61
Age 15 - 17	6,317	3.62
Age 18 - 20	8,445	4.84
Age 21 - 24	9,863	5.66
Age 25 - 34	22,418	12.86
Age 35 - 44	21,119	12.11
Age 45 - 54	22,857	13.11
Age 55 - 64	23,418	13.43
Age 65 - 74	17,647	10.12
Age 75 - 84	9,277	5.32
Age 85 and over	5,183	2.97
Age 16 and over	144,475	82.84
Age 18 and over	140,227	80.41
Age 21 and over	131,782	75.57
Age 65 and over	32,107	18.41
Median Age	—	40.85
Average Age	—	41.31
<b>2018 Est. Pop Age 15+ by Marital Status</b>		
Total, Never Married	56,065	38.26
Male, Never Married	29,833	20.36
Female, Never Married	26,232	17.90
Married, Spouse Present	55,929	38.16
Married, Spouse Absent	7,435	5.07
Widowed	10,651	7.27
Male, Widowed	2,201	1.50
Female, Widowed	8,450	5.77
Divorced	16,464	11.23
Male, Divorced	6,736	4.60
Female, Divorced	9,728	6.64
<b>2018 Est. Male Population by Age</b>		
Male: Age 0 - 4	4,512	5.31
Male: Age 5 - 9	4,703	5.54
Male: Age 10 - 14	4,988	5.87
Male: Age 15 - 17	3,236	3.81
Male: Age 18 - 20	4,421	5.20
Male: Age 21 - 24	5,221	6.14
Male: Age 25 - 34	11,331	13.34
Male: Age 35 - 44	10,436	12.28
Male: Age 45 - 54	11,241	13.23
Male: Age 55 - 64	11,223	13.21
Male: Age 65 - 74	8,143	9.58
Male: Age 75 - 84	3,867	4.55
Male: Age 85 and over	1,649	1.94
Median Age, Male	—	38.88
Average Age, Male	—	39.91
<b>2018 Est. Female Population by Age</b>		
Female: Age 0 - 4	4,302	4.81
Female: Age 5 - 9	4,545	5.08
Female: Age 10 - 14	4,798	5.37
Female: Age 15 - 17	3,081	3.44
Female: Age 18 - 20	4,024	4.50
Female: Age 21 - 24	4,642	5.19
Female: Age 25 - 34	11,087	12.40
Female: Age 35 - 44	10,683	11.95
Female: Age 45 - 54	11,616	12.99
Female: Age 55 - 64	12,195	13.64
Female: Age 65 - 74	9,504	10.63
Female: Age 75 - 84	5,410	6.05
Female: Age 85 and over	3,534	3.95
Median Age, Female	—	42.75
Average Age, Female	—	42.63

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Housing & Households

ENVIRONICS  
ANALYTICS

Trade Area: 2 Greater New Bedford

Total Population: 174,392 | Total Households: 68,713

	Count	%
<b>2018 Est. Households by Household Type</b>		
Family Households	44,079	64.15
NonFamily Households	24,634	35.85
<b>2018 Est. Group Quarters Population</b>		
2018 Est. Group Quarters Population	8,200	4.70
<b>2018 HHs By Ethnicity, Hispanic/Latino</b>		
2018 HHs By Ethnicity, Hispanic/Latino	6,626	9.64
<b>2018 Est. Family HH Type by Presence of Own Child.</b>		
Married Couple Family, own children	10,880	24.68
Married Couple Family, no own children	18,721	42.47
Male Householder, own children	1,632	3.70
Male Householder, no own children	1,914	4.34
Female Householder, own children	6,353	14.41
Female Householder, no own children	4,579	10.39
<b>2018 Est. Households by Household Size</b>		
1-Person Household	20,650	30.05
2-Person Household	21,619	31.46
3-Person Household	11,884	17.30
4-Person Household	9,060	13.19
5-Person Household	3,616	5.26
6-Person Household	1,249	1.82
7-or-more-person	635	0.92
2018 Est. Average Household Size	—	2.42
<b>2018 Est. Households by Number of Vehicles</b>		
No Vehicles	10,136	14.75
1 Vehicle	25,456	37.05
2 Vehicles	22,836	33.23
3 Vehicles	6,955	10.12
4 Vehicles	2,304	3.35
5 or more Vehicles	1,026	1.49
2018 Est. Average Number of Vehicles	—	1.56
<b>2018 Est. Occupied Housing Units by Tenure</b>		
Housing Units, Owner-Occupied	39,428	57.38
Housing Units, Renter-Occupied	29,285	42.62
<b>2018 Owner Occ. HUs: Avg. Length of Residence</b>		
2018 Owner Occ. HUs: Avg. Length of Residence	—	20.59
<b>2018 Renter Occ. HUs: Avg. Length of Residence</b>		
2018 Renter Occ. HUs: Avg. Length of Residence	—	7.60
<b>2018 Est. Owner-Occupied Housing Units by Value</b>		
Value Less Than \$20,000	494	1.25
Value \$20,000 - \$39,999	395	1.00
Value \$40,000 - \$59,999	114	0.29
Value \$60,000 - \$79,999	148	0.38
Value \$80,000 - \$99,999	409	1.04
Value \$100,000 - \$149,999	1,651	4.19
Value \$150,000 - \$199,999	4,964	12.59
Value \$200,000 - \$299,999	14,639	37.13
Value \$300,000 - \$399,999	7,531	19.10
Value \$400,000 - \$499,999	4,175	10.59
Value \$500,000 - \$749,999	2,910	7.38
Value \$750,000 - \$999,999	1,066	2.70
Value \$1,000,000 - \$1,499,999	502	1.27
Value \$1,500,000 - \$1,999,999	184	0.47
Value \$2,000,000 or more	246	0.62
2018 Est. Median All Owner-Occupied Housing Value	—	276,936.94

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Housing & Households

Trade Area: 2 Greater New Bedford

Total Population: 174,392 | Total Households: 68,713

	Count	%
<b>2018 Est. Housing Units by Units in Structure</b>		
1 Unit Attached	1,914	2.50
1 Unit Detached	39,631	51.88
2 Units	9,463	12.39
3 to 4 Units	13,769	18.02
5 to 19 Units	6,494	8.50
20 to 49 Units	1,384	1.81
50 or More Units	3,229	4.23
Mobile Home or Trailer	486	0.64
Boat, RV, Van, etc.	25	0.03
<b>2018 Est. Housing Units by Year Structure Built</b>		
Built 2014 or Later	2,415	3.16
Built 2010 to 2013	557	0.73
Built 2000 to 2009	4,177	5.47
Built 1990 to 1999	5,398	7.07
Built 1980 to 1989	5,720	7.49
Built 1970 to 1979	8,799	11.52
Built 1960 to 1969	7,293	9.55
Built 1950 to 1959	8,529	11.16
Built 1940 to 1949	5,106	6.68
Built 1939 or Earlier	28,401	37.18
<b>2018 Housing Units by Year Structure Built</b>		
2018 Est. Median Year Structure Built	—	1,955.63
<b>2018 Est. Households by Presence of People Under 18</b>		
2018 Est. Households by Presence of People Under 18	21,110	30.72
<b>Households with 1 or More People under Age 18</b>		
Married Couple Family	11,849	56.13
Other Family, Male Householder	1,888	8.94
Other Family, Female Householder	7,128	33.77
NonFamily Household, Male Householder	182	0.86
NonFamily Household, Female Householder	63	0.30
<b>2018 Est. Households with No People under Age 18</b>		
Households with No People under Age 18	47,603	69.28
<b>Households with No People under Age 18</b>		
Married Couple Family	17,760	37.31
Other Family, Male Householder	1,669	3.51
Other Family, Female Householder	3,796	7.97
NonFamily, Male Householder	10,940	22.98
NonFamily, Female Householder	13,438	28.23

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Affluence & Education

ENVIRONICS  
ANALYTICS

Trade Area: 2 Greater New Bedford

Total Population: 174,392 | Total Households: 68,713

	Count	%
<b>2018 Est. Pop Age 25+ by Edu. Attainment</b>		
Less than 9th Grade	15,374	12.61
Some High School, No Diploma	11,494	9.43
High School Graduate (or GED)	38,288	31.40
Some College, No Degree	21,230	17.41
Associate's Degree	9,527	7.81
Bachelor's Degree	16,128	13.23
Master's Degree	7,251	5.95
Professional Degree	1,319	1.08
Doctorate Degree	1,308	1.07
<b>2017 Est. Pop Age 25+ by Edu. Attain., Hisp./Lat.</b>		
High School Diploma	5,554	47.82
High School Graduate	2,867	24.69
Some College or Associate's Degree	2,470	21.27
Bachelor's Degree or Higher	723	6.22
<b>2018 Est. Households by HH Income</b>		
Income < \$15,000	9,786	14.24
Income \$15,000 - \$24,999	7,989	11.63
Income \$25,000 - \$34,999	6,082	8.85
Income \$35,000 - \$49,999	8,511	12.39
Income \$50,000 - \$74,999	11,086	16.13
Income \$75,000 - \$99,999	8,360	12.17
Income \$100,000 - \$124,999	5,934	8.64
Income \$125,000 - \$149,999	3,958	5.76
Income \$150,000 - \$199,999	3,952	5.75
Income \$200,000 - \$249,999	1,651	2.40
Income \$250,000 - \$499,999	1,041	1.51
Income \$500,000+	363	0.53
2018 Est. Average Household Income	-	73,395.01
2018 Est. Median Household Income	-	53,960.02
<b>2018 Median HH Inc. by Single-Class. Race or Eth.</b>		
White Alone	-	58,021.45
Black or African American Alone	-	40,015.80
American Indian and Alaskan Native Alone	-	28,248.42
Asian Alone	-	65,665.30
Native Hawaiian and Other Pacific Islander Alone	-	115,613.92
Some Other Race Alone	-	29,480.62
Two or More Races	-	38,715.57
Hispanic or Latino	-	29,846.27
Not Hispanic or Latino	-	57,540.59
<b>2018 Est. Families by Poverty Status</b>		
2018 Families at or Above Poverty	38,615	87.60
2018 Families at or Above Poverty with children	15,659	35.52
2018 Families Below Poverty	5,464	12.40
2018 Families Below Poverty with children	4,006	9.09

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Education & Occupation

ENVIRONICS  
ANALYTICS

Trade Area: 2 Greater New Bedford

Total Population: 174,392 | Total Households: 68,713

	Count	%
<b>2018 Est. Employed Civilian Population 16+ by Occupation Classification</b>		
White Collar	44,149	54.01
Blue Collar	19,686	24.08
Service and Farming	17,913	21.91
<b>2018 Est. Workers Age 16+ by Travel Time to Work</b>		
Less than 15 Minutes	25,517	33.04
15 - 29 Minutes	28,573	36.99
30 - 44 Minutes	10,400	13.46
45 - 59 Minutes	4,990	6.46
60 or more Minutes	7,759	10.04
2018 Est. Avg Travel Time to Work in Minutes	—	27.40
<b>2018 Est. Workers Age 16+ by Transp. to Work</b>		
2018 Est. Workers Age 16+ by Transp. to Work	79,829	100.00
Drove Alone	61,850	77.48
Carpooled	9,352	11.71
Public Transport	1,549	1.94
Walked	3,085	3.87
Bicycle	139	0.17
Other Means	1,146	1.44
Worked at Home	2,708	3.39
<b>2018 Est. Civ. Employed Pop 16+ by Class of Worker</b>		
2018 Est. Civ. Employed Pop 16+ by Class of Worker	81,748	100.00
For-Profit Private Workers	56,183	68.73
Non-Profit Private Workers	8,582	10.50
Local Government Workers	5,996	7.33
State Government Workers	3,682	4.50
Federal Government Workers	1,294	1.58
Self-Employed Workers	5,929	7.25
Unpaid Family Workers	82	0.10
<b>2018 Est. Civ. Employed Pop 16+ by Occupation</b>		
Architecture/Engineering	1,131	1.38
Arts/Design/Entertainment/Sports/Media	1,177	1.44
Building/Grounds Cleaning/Maintenance	2,371	2.90
Business/Financial Operations	2,706	3.31
Community/Social Services	1,944	2.38
Computer/Mathematical	983	1.20
Construction/Extraction	5,515	6.75
Education/Training/Library	5,196	6.36
Farming/Fishing/Forestry	869	1.06
Food Preparation/Serving Related	5,043	6.17
Healthcare Practitioner/Technician	5,359	6.56
Healthcare Support	3,938	4.82
Installation/Maintenance/Repair	2,328	2.85
Legal	505	0.62
Life/Physical/Social Science	679	0.83
Management	6,177	7.56
Office/Administrative Support	10,059	12.30
Production	7,121	8.71
Protective Services	2,080	2.54
Sales/Related	8,233	10.07
Personal Care/Service	3,612	4.42
Transportation/Material Moving	4,722	5.78
<b>2018 Est. Pop Age 16+ by Employment Status</b>		
In Armed Forces	19	0.01
Civilian - Employed	82,573	57.15
Civilian - Unemployed	7,498	5.19
Not in Labor Force	54,385	37.64

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Summary Trends

Trade Area: 2 Greater New Bedford

	2000	2010	2018	2023
	Census	Census	Estimate	Projection
Population	164,904	170,812	174,392	177,848
Households	64,525	66,758	68,713	70,302
Families	43,062	42,809	44,079	45,110
Housing Units	70,083	74,154	76,395	78,063
Group Quarters Population	5,616	7,780	8,200	8,465

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Percent Change Trends



Trade Area: 2 Greater New Bedford

	2000-2010	2010-2018	2018-2023
	%	%	%
Population Count Change (%)	3.58	2.10	1.98
Household Count Change (%)	3.46	2.93	2.31
Family Count Change (%)	-0.59	2.97	2.34
Housing Unit Count Change (%)	5.81	3.02	2.18
Group Quarters Population Change (%)	38.53	5.40	3.23

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Population & Household Trends

Trade Area: 2 Greater New Bedford

	2000* / 2010**		2018		2023	
	Census	%	Estimate	%	Projection	%
<b>Population by Age**</b>						
Age 0 - 4	9,532	5.58	8,814	5.05	8,797	4.95
Age 5 - 9	9,598	5.62	9,248	5.30	8,905	5.01
Age 10 - 14	10,246	6.00	9,786	5.61	9,381	5.28
Age 15 - 17	6,656	3.90	6,317	3.62	6,309	3.55
Age 18 - 20	8,871	5.19	8,445	4.84	8,598	4.83
Age 21 - 24	10,201	5.97	9,863	5.66	10,065	5.66
Age 25 - 34	20,706	12.12	22,418	12.86	21,562	12.12
Age 35 - 44	22,213	13.00	21,119	12.11	22,079	12.41
Age 45 - 54	24,763	14.50	22,857	13.11	21,536	12.11
Age 55 - 64	21,024	12.31	23,418	13.43	23,987	13.49
Age 65 - 74	13,023	7.62	17,647	10.12	21,393	12.03
Age 75 - 84	9,091	5.32	9,277	5.32	9,891	5.56
Age 85 and over	4,888	2.86	5,183	2.97	5,345	3.00
Age 15 and over	141,436	82.80	146,544	84.03	150,765	84.77
Age 16 and over	139,295	81.55	144,475	82.84	148,697	83.61
Age 18 and over	134,780	78.91	140,227	80.41	144,456	81.22
Age 21 and over	125,909	73.71	131,782	75.57	135,858	76.39
Age 25 and over	115,708	67.74	121,919	69.91	125,793	70.73
Age 65 and over	27,002	15.81	32,107	18.41	36,629	20.60
Median Age	—	39.43	—	40.85	—	41.92
<b>Population by Sex**</b>						
Male	82,966	48.57	84,971	48.72	86,761	48.78
Female	87,846	51.43	89,421	51.28	91,087	51.22
<b>Households by Age of Householder**</b>						
Householder Under 25 Years	2,433	3.65	2,071	3.01	2,155	3.06
Householder Age 25 - 34	8,929	13.38	9,207	13.40	8,529	12.13
Householder Age 35 - 44	11,677	17.49	11,044	16.07	11,447	16.28
Householder Age 45 - 54	13,944	20.89	12,617	18.36	11,791	16.77
Householder Age 55 - 64	12,593	18.86	13,767	20.04	13,893	19.76
Householder Age 65 - 74	8,173	12.24	10,848	15.79	12,939	18.41
Householder Age 75 - 84	5,957	8.92	5,973	8.69	6,283	8.94
Householder Age 85 Years and Over	3,052	4.57	3,186	4.64	3,265	4.64
Median Age of Householder	—	52.41	—	54.56	—	55.92
<b>Pop. by Single-Class. Race by Hispanic/Latino**</b>						
Hispanic/Latino	17,176	10.05	22,407	12.85	26,018	14.63
White Alone	7,060	4.13	9,375	5.38	10,957	6.16
Black/African American Alone	1,220	0.71	1,600	0.92	1,866	1.05
American Indian/Alaskan Native Alone	828	0.48	1,097	0.63	1,286	0.72
Asian Alone	25	0.01	31	0.02	34	0.02
Native Hawaiian/Pacific Islander Alone	35	0.02	48	0.03	60	0.03
Some Other Race Alone	6,643	3.89	8,532	4.89	9,834	5.53
Two or More Races	1,365	0.80	1,724	0.99	1,981	1.11
Not Hispanic/Latino	153,636	89.94	151,985	87.15	151,830	85.37
White Alone	135,409	79.27	131,412	75.35	129,556	72.85
Black/African American Alone	5,998	3.51	7,419	4.25	8,409	4.73
American Indian/Alaskan Native Alone	501	0.29	501	0.29	513	0.29
Asian Alone	1,807	1.06	2,364	1.36	2,738	1.54
Native Hawaiian/Pacific Islander Alone	34	0.02	35	0.02	45	0.03
Some Other Race Alone	4,774	2.79	4,358	2.50	4,158	2.34
Two or More Races	5,113	2.99	5,896	3.38	6,411	3.60

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Income Trends

Trade Area: 2 Greater New Bedford

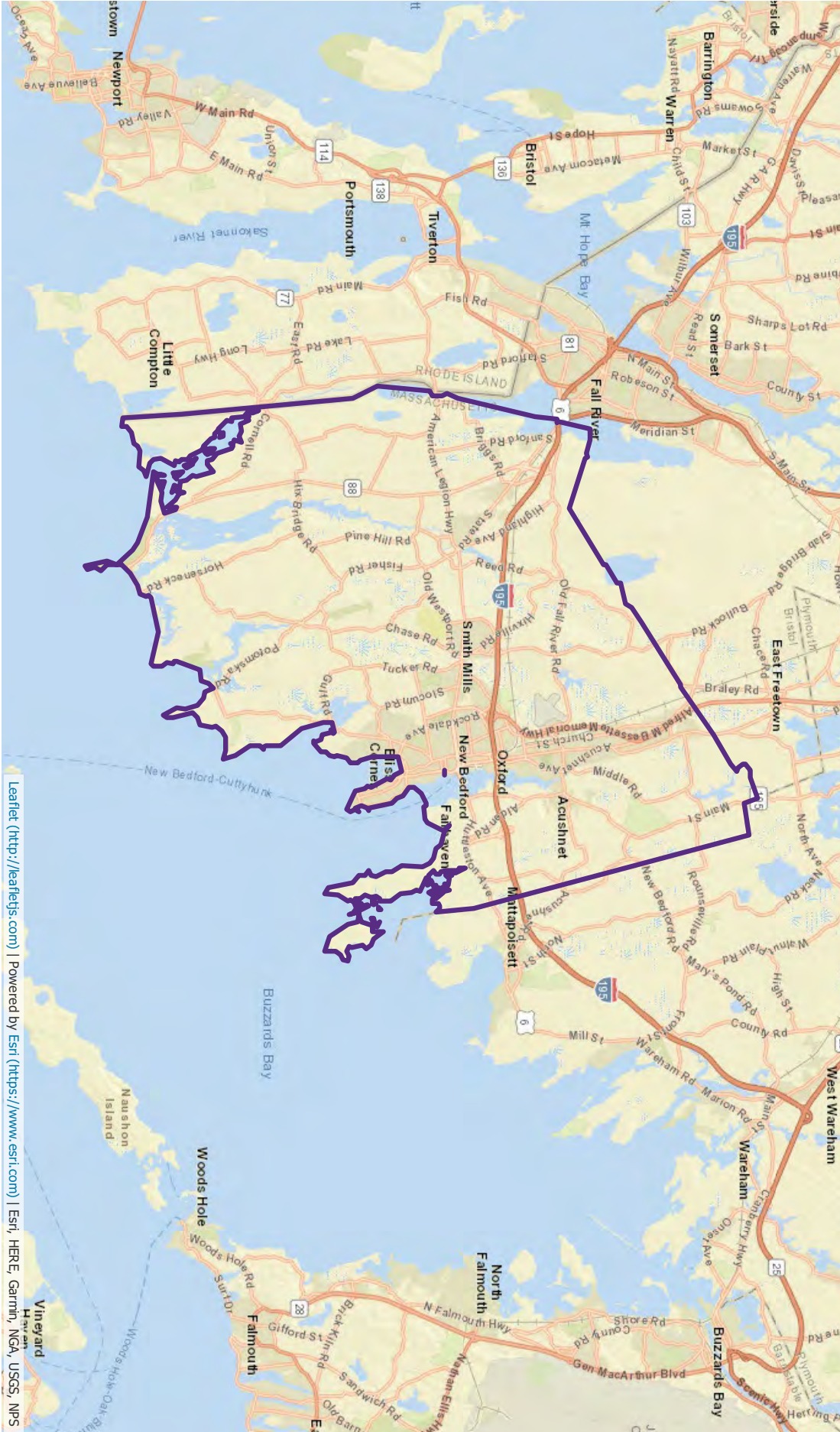
	2000		2018		2023	
	Census	%	Estimate	%	Projection	%
<b>Households by Household Income</b>						
Income Less Than \$15,000	14,896	23.09	9,786	14.24	8,647	12.30
Income \$15,000 - \$24,999	9,191	14.24	7,989	11.63	7,802	11.10
Income \$25,000 - \$34,999	7,266	11.26	6,082	8.85	5,967	8.49
Income \$35,000 - \$49,999	10,340	16.02	8,511	12.39	8,286	11.79
Income \$50,000 - \$74,999	12,042	18.66	11,086	16.13	10,572	15.04
Income \$75,000 - \$99,999	5,804	8.99	8,360	12.17	8,506	12.10
Income \$100,000 - \$124,999	2,579	4.00	5,934	8.64	6,377	9.07
Income \$125,000 - \$149,999	956	1.48	3,958	5.76	4,644	6.61
Income \$150,000 - \$199,999	624	0.97	3,952	5.75	4,856	6.91
Income \$200,000 - \$249,999	429	0.67	1,651	2.40	2,411	3.43
Income \$250,000 - \$499,999	321	0.50	1,041	1.51	1,654	2.35
Income \$500,000 or more	124	0.19	363	0.53	580	0.82
Median Household Income	—	36,288.04	—	53,960.02	—	59,633.70
Average Household Income	—	46,790.32	—	73,395.01	—	82,533.80
<b>Median HH Inc. by Single-Classification Race</b>						
White Alone	—	38,466.98	—	58,021.45	—	64,894.09
Black/African American Alone	—	23,230.12	—	40,015.80	—	44,263.52
American Indian/Alaskan Native Alone	—	24,494.12	—	28,248.42	—	30,305.20
Asian Alone	—	45,298.56	—	65,665.30	—	70,990.53
Native Hawaiian/Pacific Islander Alone	—	24,202.49	—	115,613.92	—	132,982.11
Some Other Race Alone	—	19,339.17	—	29,480.62	—	33,745.19
Two or More Races	—	23,682.47	—	38,715.57	—	45,020.81
Hispanic/Latino	—	15,391.43	—	29,846.27	—	33,089.43
Not Hispanic/Latino	—	37,491.38	—	57,540.59	—	64,765.46

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Map

Trade Area: 2 Greater New Bedford



Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Summary

Trade Area: 3 Bristol + Plymouth Counties, MA

Population		Households		Family Households	
2000 Census	1,007,229	2000 Census	373,665	2000 Census	262,966
2010 Census	1,043,204	2010 Census	394,136	2010 Census	269,263
2018 Estimate	1,079,322	2018 Estimate	411,842	2018 Estimate	281,682
2023 Projection	1,108,131	2023 Projection	424,467	2023 Projection	290,479
Population Growth		Household Growth		Family Household Growth	
Percent Change: 2000 to 2010	3.57	Percent Change: 2000 to 2010	5.48	Percent Change: 2000 to 2010	2.40
Percent Change: 2010 to 2018	3.46	Percent Change: 2010 to 2018	4.49	Percent Change: 2010 to 2018	4.61
Percent Change: 2018 to 2023	2.67	Percent Change: 2018 to 2023	3.06	Percent Change: 2018 to 2023	3.12

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Population & Race

ENVIRONICS  
ANALYTICS

Trade Area: 3 Bristol + Plymouth Counties, MA

Total Population: 1,079,322 | Total Households: 411,842

	Count	%
<b>2018 Est. Population by Single-Classification Race</b>		
White Alone	910,084	84.32
Black/African American Alone	68,200	6.32
American Indian/Alaskan Native Alone	3,790	0.35
Asian Alone	21,073	1.95
Native Hawaiian/Pacific Islander Alone	404	0.04
Some Other Race Alone	40,807	3.78
Two or More Races	34,964	3.24
<b>2018 Est. Population by Hispanic or Latino Origin</b>		
Not Hispanic or Latino	1,013,434	93.89
Hispanic or Latino	65,888	6.11
Mexican Origin	5,207	7.90
Puerto Rican Origin	34,312	52.08
Cuban Origin	1,542	2.34
All Other Hispanic or Latino	24,827	37.68
<b>2018 Est. Pop by Race, Asian Alone, by Category</b>		
Chinese, except Taiwanese	5,626	26.70
Filipino	1,443	6.85
Japanese	397	1.88
Asian Indian	4,304	20.42
Korean	1,248	5.92
Vietnamese	2,737	12.99
Cambodian	2,615	12.41
Hmong	109	0.52
Laotian	140	0.66
Thai	184	0.87
All Other Asian Races Including 2+ Category	2,270	10.77
<b>2018 Est. Population by Ancestry</b>		
Arab	7,946	0.74
Czech	525	0.05
Danish	1,100	0.10
Dutch	2,068	0.19
English	78,506	7.27
French (Excluding Basque)	52,726	4.88
French Canadian	33,227	3.08
German	30,620	2.84
Greek	6,069	0.56
Hungarian	1,235	0.11
Irish	185,153	17.16
Italian	96,579	8.95
Lithuanian	4,381	0.41
Norwegian	4,101	0.38
Polish	24,352	2.26
Portuguese	145,273	13.46
Russian	5,510	0.51
Scotch-Irish	3,880	0.36
Scottish	14,148	1.31
Slovak	386	0.04
Sub-Saharan African	39,099	3.62
Swedish	9,816	0.91
Swiss	1,110	0.10
Ukrainian	1,385	0.13
United States or American	34,129	3.16
Welsh	976	0.09
West Indian (Excluding Hispanic groups)	20,467	1.90
Other ancestries	147,239	13.64
Ancestries Unclassified	127,306	11.79
<b>2018 Est. Pop Age 5+ by Language Spoken At Home</b>		
Speak Only English at Home	856,058	83.66
Speak Asian/Pacific Isl. Lang. at Home	10,293	1.01
Speak Indo-European Language at Home	113,065	11.05
Speak Spanish at Home	37,944	3.71
Speak Other Language at Home	5,891	0.58
<b>2018 Est. Hisp. or Latino Pop by Single-Class. Race</b>		
White Alone	31,498	47.80
Black/African American Alone	5,050	7.67
American Indian/Alaskan Native Alone	1,643	2.49
Asian Alone	201	0.30
Native Hawaiian/Pacific Islander Alone	140	0.21
Some Other Race Alone	21,498	32.63
Two or More Races	5,858	8.89

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Population & Race

ENVIRONICS  
ANALYTICS

Trade Area: 3 Bristol + Plymouth Counties, MA

Total Population: 1,079,322 | Total Households: 411,842

	Count	%
<b>2018 Est. Population by Sex</b>		
Male	524,429	48.59
Female	554,893	51.41
<b>2018 Est. Population by Age</b>		
Age 0 - 4	56,071	5.20
Age 5 - 9	59,525	5.51
Age 10 - 14	66,036	6.12
Age 15 - 17	42,908	3.98
Age 18 - 20	45,612	4.23
Age 21 - 24	56,811	5.26
Age 25 - 34	124,585	11.54
Age 35 - 44	126,372	11.71
Age 45 - 54	156,340	14.48
Age 55 - 64	155,727	14.43
Age 65 - 74	112,162	10.39
Age 75 - 84	52,061	4.82
Age 85 and over	25,112	2.33
Age 16 and over	883,614	81.87
Age 18 and over	854,782	79.20
Age 21 and over	809,170	74.97
Age 65 and over	189,335	17.54
Median Age	—	42.13
Average Age	—	41.19
<b>2018 Est. Pop Age 15+ by Marital Status</b>		
Total, Never Married	301,268	33.56
Male, Never Married	158,330	17.64
Female, Never Married	142,938	15.92
Married, Spouse Present	405,112	45.13
Married, Spouse Absent	36,145	4.03
Widowed	56,694	6.32
Male, Widowed	12,118	1.35
Female, Widowed	44,576	4.97
Divorced	98,471	10.97
Male, Divorced	39,817	4.43
Female, Divorced	58,654	6.53
<b>2018 Est. Male Population by Age</b>		
Male: Age 0 - 4	28,746	5.48
Male: Age 5 - 9	30,567	5.83
Male: Age 10 - 14	33,816	6.45
Male: Age 15 - 17	21,922	4.18
Male: Age 18 - 20	23,013	4.39
Male: Age 21 - 24	29,085	5.55
Male: Age 25 - 34	62,571	11.93
Male: Age 35 - 44	61,509	11.73
Male: Age 45 - 54	76,030	14.50
Male: Age 55 - 64	74,789	14.26
Male: Age 65 - 74	52,033	9.92
Male: Age 75 - 84	22,263	4.25
Male: Age 85 and over	8,085	1.54
Median Age, Male	—	40.43
Average Age, Male	—	39.94
<b>2018 Est. Female Population by Age</b>		
Female: Age 0 - 4	27,325	4.92
Female: Age 5 - 9	28,958	5.22
Female: Age 10 - 14	32,220	5.81
Female: Age 15 - 17	20,986	3.78
Female: Age 18 - 20	22,599	4.07
Female: Age 21 - 24	27,726	5.00
Female: Age 25 - 34	62,014	11.18
Female: Age 35 - 44	64,863	11.69
Female: Age 45 - 54	80,310	14.47
Female: Age 55 - 64	80,938	14.59
Female: Age 65 - 74	60,129	10.84
Female: Age 75 - 84	29,798	5.37
Female: Age 85 and over	17,027	3.07
Median Age, Female	—	43.68
Average Age, Female	—	42.39

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Housing & Households

ENVIRONICS  
ANALYTICS

Trade Area: 3 Bristol + Plymouth Counties, MA

Total Population: 1,079,322 | Total Households: 411,842

	Count	%
<b>2018 Est. Households by Household Type</b>		
Family Households	281,682	68.40
NonFamily Households	130,160	31.60
<b>2018 Est. Group Quarters Population</b>		
2018 Est. Group Quarters Population	29,019	2.69
<b>2018 HHs By Ethnicity, Hispanic/Latino</b>		
2018 HHs By Ethnicity, Hispanic/Latino	19,206	4.66
<b>2018 Est. Family HH Type by Presence of Own Child.</b>		
Married Couple Family, own children	87,776	31.16
Married Couple Family, no own children	120,261	42.69
Male Householder, own children	8,539	3.03
Male Householder, no own children	10,435	3.71
Female Householder, own children	30,034	10.66
Female Householder, no own children	24,637	8.75
<b>2018 Est. Households by Household Size</b>		
1-Person Household	108,839	26.43
2-Person Household	129,721	31.50
3-Person Household	71,685	17.41
4-Person Household	61,290	14.88
5-Person Household	26,817	6.51
6-Person Household	9,246	2.25
7-or-more-person	4,244	1.03
2018 Est. Average Household Size	—	2.55
<b>2018 Est. Households by Number of Vehicles</b>		
No Vehicles	35,772	8.69
1 Vehicle	134,600	32.68
2 Vehicles	160,004	38.85
3 Vehicles	56,416	13.70
4 Vehicles	19,349	4.70
5 or more Vehicles	5,701	1.38
2018 Est. Average Number of Vehicles	—	1.79
<b>2018 Est. Occupied Housing Units by Tenure</b>		
Housing Units, Owner-Occupied	284,248	69.02
Housing Units, Renter-Occupied	127,594	30.98
<b>2018 Owner Occ. HUs: Avg. Length of Residence</b>		
2018 Owner Occ. HUs: Avg. Length of Residence	—	18.50
<b>2018 Renter Occ. HUs: Avg. Length of Residence</b>		
2018 Renter Occ. HUs: Avg. Length of Residence	—	7.33
<b>2018 Est. Owner-Occupied Housing Units by Value</b>		
Value Less Than \$20,000	2,828	0.99
Value \$20,000 - \$39,999	2,841	1.00
Value \$40,000 - \$59,999	1,737	0.61
Value \$60,000 - \$79,999	1,991	0.70
Value \$80,000 - \$99,999	2,373	0.83
Value \$100,000 - \$149,999	7,521	2.65
Value \$150,000 - \$199,999	19,041	6.70
Value \$200,000 - \$299,999	77,545	27.28
Value \$300,000 - \$399,999	69,336	24.39
Value \$400,000 - \$499,999	43,513	15.31
Value \$500,000 - \$749,999	34,549	12.15
Value \$750,000 - \$999,999	12,527	4.41
Value \$1,000,000 - \$1,499,999	5,035	1.77
Value \$1,500,000 - \$1,999,999	1,479	0.52
Value \$2,000,000 or more	1,932	0.68
2018 Est. Median All Owner-Occupied Housing Value	—	335,300.70

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Housing & Households

Trade Area: 3 Bristol + Plymouth Counties, MA

Total Population: 1,079,322 | Total Households: 411,842

	Count	%
<b>2018 Est. Housing Units by Units in Structure</b>		
1 Unit Attached	17,740	3.94
1 Unit Detached	276,541	61.47
2 Units	34,969	7.77
3 to 4 Units	48,881	10.87
5 to 19 Units	39,628	8.81
20 to 49 Units	8,046	1.79
50 or More Units	15,404	3.42
Mobile Home or Trailer	8,587	1.91
Boat, RV, Van, etc.	56	0.01
<b>2018 Est. Housing Units by Year Structure Built</b>		
Built 2014 or Later	18,777	4.17
Built 2010 to 2013	4,244	0.94
Built 2000 to 2009	36,404	8.09
Built 1990 to 1999	40,332	8.97
Built 1980 to 1989	50,090	11.13
Built 1970 to 1979	59,944	13.32
Built 1960 to 1969	45,236	10.06
Built 1950 to 1959	45,240	10.06
Built 1940 to 1949	23,259	5.17
Built 1939 or Earlier	126,326	28.08
<b>2018 Housing Units by Year Structure Built</b>		
2018 Est. Median Year Structure Built	--	1,966.87
<b>2018 Est. Households by Presence of People Under 18</b>		
2018 Est. Households by Presence of People Under 18	139,076	33.77
<b>Households with 1 or More People under Age 18</b>		
Married Couple Family	93,541	67.26
Other Family, Male Householder	9,995	7.19
Other Family, Female Householder	34,341	24.69
NonFamily Household, Male Householder	903	0.65
NonFamily Household, Female Householder	296	0.21
<b>2018 Est. Households with No People under Age 18</b>		
Households with No People under Age 18	272,766	66.23
<b>Households with No People under Age 18</b>		
Married Couple Family	114,525	41.99
Other Family, Male Householder	8,998	3.30
Other Family, Female Householder	20,321	7.45
NonFamily, Male Householder	57,212	20.98
NonFamily, Female Householder	71,710	26.29

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Affluence & Education

ENVIRONICS  
ANALYTICS

Trade Area: 3 Bristol + Plymouth Counties, MA

Total Population: 1,079,322 | Total Households: 411,842

	Count	%
<b>2018 Est. Pop Age 25+ by Edu. Attainment</b>		
Less than 9th Grade	42,359	5.63
Some High School, No Diploma	47,095	6.26
High School Graduate (or GED)	223,045	29.65
Some College, No Degree	140,157	18.63
Associate's Degree	70,232	9.34
Bachelor's Degree	146,340	19.45
Master's Degree	61,901	8.23
Professional Degree	13,353	1.77
Doctorate Degree	7,877	1.05
<b>2017 Est. Pop Age 25+ by Edu. Attain., Hisp./Lat.</b>		
High School Diploma	11,826	34.35
High School Graduate	9,688	28.14
Some College or Associate's Degree	8,795	25.55
Bachelor's Degree or Higher	4,117	11.96
<b>2018 Est. Households by HH Income</b>		
Income < \$15,000	39,468	9.58
Income \$15,000 - \$24,999	34,157	8.29
Income \$25,000 - \$34,999	30,278	7.35
Income \$35,000 - \$49,999	44,764	10.87
Income \$50,000 - \$74,999	63,218	15.35
Income \$75,000 - \$99,999	52,358	12.71
Income \$100,000 - \$124,999	43,424	10.54
Income \$125,000 - \$149,999	31,513	7.65
Income \$150,000 - \$199,999	34,642	8.41
Income \$200,000 - \$249,999	16,321	3.96
Income \$250,000 - \$499,999	15,361	3.73
Income \$500,000+	6,338	1.54
2018 Est. Average Household Income	-	97,434.83
2018 Est. Median Household Income	-	72,427.53
<b>2018 Median HH Inc. by Single-Class. Race or Eth.</b>		
White Alone	-	76,672.11
Black or African American Alone	-	46,731.23
American Indian and Alaskan Native Alone	-	35,107.77
Asian Alone	-	89,945.44
Native Hawaiian and Other Pacific Islander Alone	-	114,257.51
Some Other Race Alone	-	39,859.52
Two or More Races	-	52,346.42
Hispanic or Latino	-	37,719.86
Not Hispanic or Latino	-	74,577.44
<b>2018 Est. Families by Poverty Status</b>		
2018 Families at or Above Poverty	259,065	91.97
2018 Families at or Above Poverty with children	113,518	40.30
2018 Families Below Poverty	22,617	8.03
2018 Families Below Poverty with children	17,128	6.08

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Education & Occupation

Trade Area: 3 Bristol + Plymouth Counties, MA

Total Population: 1,079,322 | Total Households: 411,842

	Count	%
<b>2018 Est. Employed Civilian Population 16+ by Occupation Classification</b>		
White Collar	331,527	61.19
Blue Collar	104,852	19.35
Service and Farming	105,401	19.45
<b>2018 Est. Workers Age 16+ by Travel Time to Work</b>		
Less than 15 Minutes	123,705	24.19
15 - 29 Minutes	163,897	32.05
30 - 44 Minutes	99,603	19.48
45 - 59 Minutes	47,498	9.29
60 or more Minutes	76,698	15.00
2018 Est. Avg Travel Time to Work in Minutes	—	33.44
<b>2018 Est. Workers Age 16+ by Transp. to Work</b>		
2018 Est. Workers Age 16+ by Transp. to Work	529,876	100.00
Drove Alone	430,629	81.27
Carpooled	41,006	7.74
Public Transport	21,728	4.10
Walked	10,943	2.06
Bicycle	1,063	0.20
Other Means	5,443	1.03
Worked at Home	19,064	3.60
<b>2018 Est. Civ. Employed Pop 16+ by Class of Worker</b>		
2018 Est. Civ. Employed Pop 16+ by Class of Worker	541,780	100.00
For-Profit Private Workers	377,606	69.70
Non-Profit Private Workers	52,276	9.65
Local Government Workers	40,522	7.48
State Government Workers	20,264	3.74
Federal Government Workers	8,578	1.58
Self-Employed Workers	41,958	7.74
Unpaid Family Workers	576	0.11
<b>2018 Est. Civ. Employed Pop 16+ by Occupation</b>		
Architecture/Engineering	8,746	1.61
Arts/Design/Entertainment/Sports/Media	8,766	1.62
Building/Grounds Cleaning/Maintenance	17,679	3.26
Business/Financial Operations	26,130	4.82
Community/Social Services	10,427	1.93
Computer/Mathematical	13,345	2.46
Construction/Extraction	29,130	5.38
Education/Training/Library	33,884	6.25
Farming/Fishing/Forestry	1,609	0.30
Food Preparation/Serving Related	33,349	6.16
Healthcare Practitioner/Technician	36,089	6.66
Healthcare Support	18,995	3.51
Installation/Maintenance/Repair	16,109	2.97
Legal	5,375	0.99
Life/Physical/Social Science	3,812	0.70
Management	53,600	9.89
Office/Administrative Support	71,419	13.18
Production	29,438	5.43
Protective Services	13,396	2.47
Sales/Related	59,934	11.06
Personal Care/Service	20,373	3.76
Transportation/Material Moving	30,175	5.57
<b>2018 Est. Pop Age 16+ by Employment Status</b>		
In Armed Forces	359	0.04
Civilian - Employed	543,324	61.49
Civilian - Unemployed	42,946	4.86
Not in Labor Force	296,985	33.61

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Snapshot | Map

Trade Area: 3 Bristol + Plymouth Counties, MA

Total Population: 1,079,322 | Total Households: 411,842



Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Summary Trends

Trade Area: 3 Bristol + Plymouth Counties, MA

	2000 Census	2010 Census	2018 Estimate	2023 Projection
Population	1,007,229	1,043,204	1,079,322	1,108,131
Households	373,665	394,136	411,842	424,467
Families	262,966	269,263	281,682	290,479
Housing Units	398,329	430,696	449,852	462,911
Group Quarters Population	25,389	27,689	29,019	29,872

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Percent Change Trends

Trade Area: 3 Bristol + Plymouth Counties, MA

	2000-2010	2010-2018	2018-2023
	%	%	%
Population Count Change (%)	3.57	3.46	2.67
Household Count Change (%)	5.48	4.49	3.06
Family Count Change (%)	2.40	4.61	3.12
Housing Unit Count Change (%)	8.13	4.45	2.90
Group Quarters Population Change (%)	9.06	4.80	2.94

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Population & Household Trends

Trade Area: 3 Bristol + Plymouth Counties, MA

	2000* / 2010** Census	%	2018 Estimate	%	2023 Projection	%
<b>Population by Age**</b>						
Age 0 - 4	59,813	5.73	56,071	5.20	56,897	5.13
Age 5 - 9	66,454	6.37	59,525	5.51	57,208	5.16
Age 10 - 14	71,009	6.81	66,036	6.12	61,001	5.50
Age 15 - 17	44,608	4.28	42,908	3.98	42,541	3.84
Age 18 - 20	42,245	4.05	45,612	4.23	46,496	4.20
Age 21 - 24	49,619	4.76	56,811	5.26	60,458	5.46
Age 25 - 34	113,814	10.91	124,585	11.54	131,469	11.86
Age 35 - 44	147,092	14.10	126,372	11.71	124,530	11.24
Age 45 - 54	168,585	16.16	156,340	14.48	140,230	12.65
Age 55 - 64	133,240	12.77	155,727	14.43	165,298	14.92
Age 65 - 74	76,992	7.38	112,162	10.39	137,556	12.41
Age 75 - 84	47,156	4.52	52,061	4.82	58,393	5.27
Age 85 and over	22,577	2.16	25,112	2.33	26,054	2.35
Age 15 and over	845,928	81.09	897,690	83.17	933,025	84.20
Age 16 and over	831,296	79.69	883,614	81.87	919,063	82.94
Age 18 and over	801,320	76.81	854,782	79.20	890,484	80.36
Age 21 and over	759,075	72.76	809,170	74.97	843,988	76.16
Age 25 and over	709,456	68.01	752,359	69.71	783,530	70.71
Age 65 and over	146,725	14.06	189,335	17.54	222,003	20.03
Median Age	—	40.27	—	42.13	—	42.92
<b>Population by Sex**</b>						
Male	506,231	48.53	524,429	48.59	538,615	48.61
Female	536,973	51.47	554,893	51.41	569,516	51.39
<b>Households by Age of Householder**</b>						
Householder Under 25 Years	9,876	2.51	9,456	2.30	9,921	2.34
Householder Age 25 - 34	46,029	11.68	47,713	11.59	47,999	11.31
Householder Age 35 - 44	75,502	19.16	64,553	15.67	63,186	14.89
Householder Age 45 - 54	93,064	23.61	84,642	20.55	75,338	17.75
Householder Age 55 - 64	77,960	19.78	89,465	21.72	93,769	22.09
Householder Age 65 - 74	47,708	12.10	68,050	16.52	82,417	19.42
Householder Age 75 - 84	30,471	7.73	33,101	8.04	36,530	8.61
Householder Age 85 Years and Over	13,526	3.43	14,862	3.61	15,307	3.61
Median Age of Householder	—	52.02	—	54.95	—	56.76
<b>Pop. by Single-Class. Race by Hispanic/Latino**</b>						
Hispanic/Latino	48,639	4.66	65,888	6.11	77,948	7.03
White Alone	23,242	2.23	31,498	2.92	37,273	3.36
Black/African American Alone	3,713	0.36	5,050	0.47	5,984	0.54
American Indian/Alaskan Native Alone	1,220	0.12	1,643	0.15	1,938	0.17
Asian Alone	148	0.01	201	0.02	237	0.02
Native Hawaiian/Pacific Islander Alone	104	0.01	140	0.01	166	0.01
Some Other Race Alone	15,893	1.52	21,498	1.99	25,416	2.29
Two or More Races	4,319	0.41	5,858	0.54	6,934	0.63
Not Hispanic/Latino	994,565	95.34	1,013,434	93.89	1,030,183	92.97
White Alone	884,685	84.81	878,586	81.40	877,751	79.21
Black/African American Alone	49,727	4.77	63,150	5.85	72,570	6.55
American Indian/Alaskan Native Alone	2,113	0.20	2,147	0.20	2,177	0.20
Asian Alone	16,068	1.54	20,872	1.93	24,239	2.19
Native Hawaiian/Pacific Islander Alone	237	0.02	264	0.02	283	0.03
Some Other Race Alone	18,853	1.81	19,309	1.79	19,684	1.78
Two or More Races	22,882	2.19	29,106	2.70	33,479	3.02

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Income Trends

Trade Area: 3 Bristol + Plymouth Counties, MA

	2000		2018		2023	
	Census	%	Estimate	%	Projection	%
<b>Households by Household Income</b>						
Income Less Than \$15,000	55,658	14.89	39,468	9.58	35,687	8.41
Income \$15,000 - \$24,999	40,394	10.81	34,157	8.29	32,682	7.70
Income \$25,000 - \$34,999	38,160	10.21	30,278	7.35	28,944	6.82
Income \$35,000 - \$49,999	55,931	14.97	44,764	10.87	43,621	10.28
Income \$50,000 - \$74,999	80,107	21.44	63,218	15.35	60,576	14.27
Income \$75,000 - \$99,999	49,386	13.22	52,358	12.71	51,950	12.24
Income \$100,000 - \$124,999	25,181	6.74	43,424	10.54	44,220	10.42
Income \$125,000 - \$149,999	11,836	3.17	31,513	7.65	35,084	8.27
Income \$150,000 - \$199,999	9,131	2.44	34,642	8.41	40,286	9.49
Income \$200,000 - \$249,999	3,908	1.05	16,321	3.96	21,857	5.15
Income \$250,000 - \$499,999	3,012	0.81	15,361	3.73	20,362	4.80
Income \$500,000 or more	1,196	0.32	6,338	1.54	9,198	2.17
Median Household Income	—	49,107.70	—	72,427.53	—	79,847.22
Average Household Income	—	60,872.40	—	97,434.83	—	108,184.94
<b>Median HH Inc. by Single-Classification Race</b>						
White Alone	—	50,576.38	—	76,672.11	—	85,050.04
Black/African American Alone	—	35,140.13	—	46,731.23	—	51,730.58
American Indian/Alaskan Native Alone	—	34,511.40	—	35,107.77	—	39,627.57
Asian Alone	—	52,302.81	—	89,945.44	—	98,849.06
Native Hawaiian/Pacific Islander Alone	—	24,638.22	—	114,257.51	—	120,854.85
Some Other Race Alone	—	25,863.16	—	39,859.52	—	43,618.06
Two or More Races	—	33,680.24	—	52,346.42	—	56,870.00
Hispanic/Latino	—	24,564.89	—	37,719.86	—	41,425.38
Not Hispanic/Latino	—	49,683.23	—	74,577.44	—	82,579.69

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

# Pop-Facts Demographics Trend | Map

Trade Area: 3 Bristol + Plymouth Counties, MA



Leaflet (<http://leafletjs.com>) | Powered by Esri (<https://www.esri.com>) | Esri, HERE, Garmin, NGA, USGS, NPS

Benchmark: USA

Copyright © 2018 by Environics Analytics (EA). Source: Claritas - Pop-Facts Premier 2018, Claritas.

## **appendix d: comparable markets**

## New Bedford Cultural Plan Comparable Markets

Benchmarking: Market Characteristics						
	New Bedford, MA	Worcester, MA	Lowell, MA	Manchester, NH	Portsmouth, NH	Portland, ME
Local Market Size	95,260	184,509	110,572	101,499	21,598	66,945
Regional Market Size	1,489,894	1,678,366	4,087,430	1,397,295	642,358	475,176
Population per Square Mile	4,723	6,912	8,028	3,347	1,383	3,156
Local Median Income	\$41,572	\$44,020	\$55,383	\$55,664	\$69,096	\$51,851
Local % Population Bachelors or higher	16%	30%	25%	30%	58%	50%
Local % Population Hispanic	21%	21%	17%	11%	3%	3%
Local % Population Black/African American	6%	13%	7%	6%	2%	9%

Benchmarking: City Arts Infrastructure						
	New Bedford, MA	Worcester, MA	Lowell, MA	Manchester, NH	Portsmouth, NH	Portland, ME
Department	No official office	Economic Development: Cultural Development Office	Cultural Affairs + Special Events	Leisure + Entertainment: Manchester Arts Commission	Art-Speak: Nonprofit organization	Economic Development: Creative Portland (Nonprofit organization)
Staff	Arts + Culture Strategist (under oversight of the New Bedford Economic Development Council; funded through Arts, Culture + Tourism Promotion Fund)	Cultural Development Office: 3	Cultural Affairs + Special Events: 3	Manchester Arts Commission: 5; Manchester Cultural District Coalition: 15	Art-Speak: 1 staff, 13 board members; Pro Portsmouth: 2	Creative Portland: 2 staff, 16 board members.
Department Roles + Responsibilities	-	The department administers the cultural development agenda and supports equal access to arts and culture throughout the city. By executing programs and administering the affairs of the Worcester Arts Council, the department provides grants, public art, and event planning resources for the community.	The office works in partnership with other City Departments, provides logistical support for major events such as the Lowell Folk Festival, Bay State Marathon, and the Southeast Asian Water Festival. For smaller community organizations and independent event organizers, CASE provides assistance with the public event permitting process.	Dedicated to promoting all forms of arts and culture within the City of Manchester. MAC coordinates the display of local artists' works through the Art on the Wall @ City Hall program, National Arts Program Exhibition, and works with companies, organizations, educational institutions, and individuals to commission public sculpture and public art displays.	Serves as the City of Portsmouth Cultural Commission. As a 501(c)(3) nonprofit, it was created to support Portsmouth's arts, historical, and cultural sector following a recommendation by the Mayor's Blue Ribbon Committee on Arts and Culture in the 2002 Portsmouth Cultural Plan.	The Creative Portland Corporation (CPC), established November 2008, is a nonprofit organization created to receive donations, grants, and contributions in support of the City of Portland's economic development efforts, which enhance and create business in the creative economy, arts district development, and employment opportunities.
Local Cultural Councils	Cultural Council	Arts Council	Cultural Council	-	-	-
State Appropriation to Local Arts (FY18)	\$70,700	\$103,100	\$64,700	-	-	-
Arts Council Grants Awarded (FY17)	80 recipients, \$87,295	44 recipients, \$106,690	40 recipients, \$70,232	NH State Council on the Arts (FY16): 6 recipients, \$37,850	NH State Council on the Arts (FY16): 7 recipients, \$57,750	-
Arts Oversight Roles + Responsibilities	Funds programs that promote excellence, access, education, and diversity in the Arts, Humanities, and Interpretive Sciences to improve the quality of life for New Bedford city residents. NBCC ensures that New Bedford's share of Massachusetts Cultural Council funds are administered fairly and in the best interests of the community.	Active participation in meetings; review grant proposals; vote and allocate funds to approved grant applications; review grant reimbursement requests; keep track of the Worcester Arts Council budget; attend grant funded events; promote & market grant funded projects and events; plan and coordinate annual Worcester Arts Council initiated events.	Promotes excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the quality of life for all Lowell residents.	-	-	-

Benchmarking: City-Owned + Operated Arts Facilities						
	New Bedford, MA	Worcester, MA	Lowell, MA	Manchester, NH	Portsmouth, NH	Portland, ME
Indoor Performing Arts	Owned: 1	Owned + Operated: 1	Owned: 1	-	-	Owned + Operated: 1
Outdoor Performing Arts	-	-	Owned: 1	-	-	Owned + Operated: 1
Art Museum	Owned: 1	-	-	-	-	-
Community Center	Owned + Operated: 3	Owned + Operated: 1	Owned + Operated: 1	Owned + Operated: 1	-	Owned + Operated: 4
Cultural Heritage	Owned: 2	-	-	-	-	-
Historical Complex (Indoor/Outdoor)	Owned + Operated: 1	-	Owned: 2	-	Owned + Operated: 1	Owned + Operated: 1
Other Government Facility	Owned + Operated: 1	Owned + Operated: 1	Owned + Operated: 1	Owned + Operated: 1	Owned + Operated: 1	Owned + Operated: 3

Benchmarking: Granting Programs for Artists + Arts Organizations						
	New Bedford, MA	Worcester, MA	Lowell, MA	Manchester, NH	Portsmouth, NH	Portland, ME
Granting						
College Arts Scholarships			X			
In-Kind Contributions (Space, Services, etc.)	X	X		X	X	X
Programming/Operations		X	X			

Benchmarking: City Offerings						
	New Bedford, MA	Worcester, MA	Lowell, MA	Manchester, NH	Portsmouth, NH	Portland, ME
Theatre						
Education: Youth						
Education: Adult						
Performances						X
Music						
Education: Youth						
Education: Adult						
Performances		X				X
Dance						
Education: Youth						
Education: Adult						
Performances						X
Visual Arts						
Education: Youth	X	X				
Education: Adult						
Exhibition		X				
Museum						
Exhibition	X	X	X			
Science + Creative Design						
Education: Youth	X					
Education: Adult						
Festivals (2+ days)	X		X	X	X	X
Events (1 day)	X	X	X	X	X	X

## Benchmarking: Nonprofit Arts Financial Capacity

<i>Annual Organization Revenue</i>	New Bedford, MA	Worcester, MA	Lowell, MA	Manchester, NH	Portsmouth, NH	Portland, ME
\$1,000,001 and above	3	6	2	5	3	8
\$500,001 to \$1,000,000	0	5	2	2	3	5
\$100,001 to \$500,000	6	12	5	11	12	28
\$0 - \$100,000	21	46	31	33	21	84

# New Bedford, MA - Nonprofit Organizations (NTEE Code A)

Tax Period*	Name	City	IRS Subsection	Total Revenue	Total Assets
2014	Old Dartmouth Historical Society	New Bedford	03	\$ 6,724,166	\$ 30,928,718
2015	Zeiterion Theatre Inc	New Bedford	03	\$ 2,821,928	\$ 756,922
2015	New Bedford Symphony Orchestra Association Inc	New Bedford	03	\$ 1,113,041	\$ 810,611
2015	New Bedford Museum and Art Center Inc	New Bedford	03	\$ 429,180	\$ 148,260
2015	Rotch Jones Duff House and Garden Museum Inc	New Bedford	03	\$ 366,278	\$ 2,533,977
2015	New Bedford Festival Theatre Inc	New Bedford	03	\$ 317,258	\$ 58,774
2015	New Bedford Ballet Foundation Inc	New Bedford	03	\$ 275,434	\$ 193,737
2015	New Bedford Historical Society	New Bedford	03	\$ 139,998	\$ 355,784
2015	Spinner Publications Inc	New Bedford	03	\$ 114,404	\$ 317,432
2014	New Bedford Museum of Glass Inc	New Bedford	03	\$ 91,702	\$ 1,087,803
2015	Your Theatre Inc	New Bedford	03	\$ 82,719	\$ 338,717
2014	Lithuanian Education Council of the USA	New Bedford	03	\$ 80,238	\$ 38,132
2015	Portuguese United for Education Inc	New Bedford	03	\$ 74,865	\$ 4,990
2015	Friendly Sons of St Patrick of New Bedford Inc	New Bedford	03	\$ 54,250	\$ 223,810
2014	Washington Social and Musical Club	New Bedford	07	\$ 53,397	\$ 6,440
2014	Gallery X Inc	New Bedford	03	\$ 44,953	\$ 58,930
2015	New Bedford Fishing Heritage Center Inc	New Bedford	03	\$ 40,517	\$ 14,362
2014	Culture Park Inc	New Bedford	03	\$ 18,125	\$ 875
2015	The Greater New Bedford Choral Society Inc	New Bedford	03	\$ 17,599	\$ 6,163
2015	New Bedford Preservation Society Inc	New Bedford	03	\$ 17,155	\$ 134,130
2015	The Greater New Bedford Regional Vocational Technical High School Hall of Fame	New Bedford	03	\$ 9,609	\$ 19,322
2015	Access Art Corp International	New Bedford	03	\$ -	\$ -
2015	Azorean Maritime Heritage Society	New Bedford	03	\$ -	\$ -
2015	Eddy Homestead Association Inc	New Bedford	03	\$ -	\$ -
2013	Fort Taber Historical Asso Inc	New Bedford	03	\$ -	\$ -
2013	Organization Maya Kiche USA	New Bedford	03	\$ -	\$ -
2015	Polish National 1667	New Bedford	08	\$ -	\$ -
2015	Quantum Prose Inc	New Bedford	03	\$ -	\$ -
	Shannon River Marine Heritage Foundation	New Bedford	03	\$ -	\$ -
2014	Whaling History Alliance Inc	New Bedford	03	\$ -	\$ -

# Worcester, MA - Nonprofit Organizations (NTEE Code A)

Tax Period*	Name	City	IRS Subsection	Total Revenue	Total Assets
2015	Worcester Art Museum	Worcester	03	\$ 11,601,549	\$ 113,660,456
2015	Worcester Center for Performing Arts Inc	Worcester	03	\$ 10,755,145	\$ 5,220,929
2014	Worcester Natural History Society	Worcester	03	\$ 4,152,850	\$ 21,393,612
2015	Worcester Historical Museum	Worcester	03	\$ 3,081,435	\$ 13,004,114
2015	Worcester County Mechanics Association	Worcester	03	\$ 2,405,703	\$ 9,824,567
2015	Joy of Music Program Inc	Worcester	03	\$ 1,351,184	\$ 2,485,245
2015	Music Worcester Inc	Worcester	03	\$ 956,215	\$ 3,412,822
2015	Audio Journal Inc	Worcester	03	\$ 909,548	\$ 704,376
2014	Worcester Community Cable Access Inc	Worcester	03-pf	\$ 842,603	\$ 1,414,708
2015	Worcester Center for Crafts Inc	Worcester	03	\$ 731,179	\$ 1,817,497
2014	Seven Hills Foundation Inc Vsa Massachusetts Inc	Worcester	03	\$ 576,519	\$ 416,820
2015	Massachusetts Symphony Orchestra Inc	Worcester	03	\$ 436,646	\$ 2,136,066
2015	Wicon Public Radio Inc	Worcester	03	\$ 428,384	\$ 406,263
2015	Worcester Chamber Music Society Inc	Worcester	03	\$ 318,861	\$ 135,734
2015	Preservation Worcester Inc	Worcester	03	\$ 256,288	\$ 1,540,084
2014	John Woodman Higgins Armyory Inc	Worcester	03	\$ 214,721	\$ 2,504,597
2013	Emmanuel Communications Inc	Worcester	03-pf	\$ 203,701	\$ 920,166
2015	Artsworcester Inc Arts Worcester	Worcester	03	\$ 178,213	\$ 138,447
2015	First Night Worcester Inc	Worcester	03	\$ 129,218	\$ 45,154
2014	Worcester Hibernian Cultural Foundation Inc	Worcester	03	\$ 114,974	\$ 798,110
2014	CO of Military Historians Treasurers Office	Worcester	03	\$ 113,616	\$ 664,735
2015	Concord Chamber Music Society Inc	Worcester	03	\$ 101,578	\$ 83,160
2015	Weuw Inc	Worcester	03	\$ 101,156	\$ 183,243
2014	Cultural Center Hrischorafton Alexander the Great Inc	Worcester	03	\$ 83,117	\$ 646,281
2015	Worcester County Saint Patricks Parade Inc	Worcester	03	\$ 65,019	\$ 2,213
2015	Stuart Highland Pipe Band Inc	Worcester	03	\$ 61,426	\$ 21,847
2015	Performing Arts School of Worcester Inc	Worcester	03	\$ 59,879	\$ 150,936
2015	Military Historical Society of Massachusetts	Worcester	04	\$ 58,567	\$ 828,959
2014	Stone Soup Artists Activists Community Resource Center Inc	Worcester	03	\$ 54,863	\$ 807,609
2015	Worcester County Poetry Association	Worcester	03	\$ 46,907	\$ 32,693
2013	Foundation for Modern Opera Hutchins Jeffrey D Ttee	Worcester	03-pf	\$ 45,500	\$ 5,898
2016	National Society of the Daughters of the American Revolution Colonel Timothy Bigelow DAR	Worcester	03	\$ 43,247	\$ 1,053,649
2015	Worcester Childrens Chorus Inc	Worcester	03	\$ 41,435	\$ 9,876
2015	Salisbury Singers Inc	Worcester	03	\$ 35,873	\$ 9,058
2015	Master Singers of Worcester Inc	Worcester	03	\$ 31,051	\$ 25,221
2014	S T A N D Inc	Worcester	03	\$ 29,873	\$ 189
2015	Worcester Womens History Project Inc	Worcester	03	\$ 17,836	\$ 33,366
2015	A Worcester Schubertiad Inc Stanley Foster Wilson Mbr	Worcester	03	\$ 15,211	\$ 1,704
2013	Aleksandr Solzhenitsyn Center Inc	Worcester	03-pf	\$ 11,500	\$ 1,382
2015	Harmony Club of Worcester C O Edward O Bourgault C P A	Worcester	07	\$ 10,662	\$ 23,547

# Worcester, MA - Nonprofit Organizations (NTEE Code A)

Tax Period*	Name	City	IRS Subsection	Total Revenue	Total Assets
2013	Kittedge Numismatic Foundation	Worcester	03-pf	\$ 7,714	\$ 662,682
2015	Leadership Program for Musicians Inc	Worcester	03	\$ 7,567	\$ 21,556
2015	Major Taylor Association Inc	Worcester	03	\$ 2,452	\$ 38,981
2015	Korean War Memorial of Central Mass Inc	Worcester	03	\$ 489	\$ 1,056,469
2014	New England Fiber Collective	Worcester	03	\$ 360	\$ 5,315
2015	American Guild of Organists 116 Worcester Chapter	Worcester	03	\$ -	\$ -
2015	Blacks in Government I Middlesex County	Worcester	03	\$ -	\$ -
	Casa Cultural Dominicana de Worcester	Worcester	03	\$ -	\$ -
2015	Common Place the Interactive Journal of Early American Life Inc	Worcester	03	\$ -	\$ -
2015	Connecticut Railroad Association	Worcester	06	\$ -	\$ -
2015	Council on Foreign Relations Worcester Committee Inc	Worcester	03	\$ -	\$ -
	Embroiderers Guild of America Inc Central Massachusetts Chapter	Worcester	03	\$ -	\$ -
	Greater Worcester Humanists Greater Worcester Humanists	Worcester	03	\$ -	\$ -
2015	Hellenic Arts Society Inc	Worcester	03	\$ -	\$ -
2015	Jubilee Career Center for the Performing Arts Inc	Worcester	03	\$ -	\$ -
	Liberian Association of Worcester	Worcester	03	\$ -	\$ -
2015	Massachusetts Railroad Association	Worcester	06	\$ -	\$ -
2013	Mulan Performing Arts Association	Worcester	03	\$ -	\$ -
	N Cite Media	Worcester	03	\$ -	\$ -
2014	Narragansett Indian Tribal Historic Preservation Tr Doug Harris Tee	Worcester	03	\$ -	\$ 350,000
	Salafi Masjid Publications Inc	Worcester	03	\$ -	\$ -
2015	St George Hellenic Benefit Society of Tsamanta Inc	Worcester	03	\$ -	\$ -
2015	Sweet Adelines International Post Road Chapter	Worcester	03	\$ -	\$ -
2014	Turks and Caicos PreservationFoundation Inc	Worcester	03	\$ -	\$ -
2014	Worcester Artist Group Inc	Worcester	03	\$ -	\$ -
2015	Worcester Caribbean American Carnival Association	Worcester	03	\$ -	\$ -
2014	Worcester Columbus Day Parade Inc	Worcester	03	\$ -	\$ -
2014	Worcester County Light Opera Club	Worcester	03	\$ -	\$ 109,312
2013	The Rotman Family Philanthropic Foundation Inc	Worcester	03-pf	\$ (12,769)	\$ 75,679

# Lowell, MA - Nonprofit Organizations (NTEE Code A)

Tax Period*	Name	City	IRS Subsection	Total Revenue	Total Assets
2015	Merrimack Repertory Theatre	Lowell	03	\$ 2,125,132	\$ 2,773,297
2015	Lowell Festival Foundation	Lowell	03	\$ 1,572,183	\$ 553,175
2014	American Textile History Museum	Lowell	03	\$ 958,906	\$ 7,619,328
2015	Lowell Telecommunications Corporation	Lowell	03	\$ 791,128	\$ 1,418,814
2015	New England Quilt Museum	Lowell	03	\$ 248,824	\$ 731,002
2015	Lowell Art Association Whistler House Museum of Art	Lowell	03	\$ 244,186	\$ 1,167,907
2015	Greater Lowell Polish National Home Assoc Inc	Lowell	07	\$ 196,405	\$ 209,835
2015	Angkor Dance Troupe Inc	Lowell	03	\$ 136,488	\$ 72,705
2015	Cultural Organization of Lowell	Lowell	03	\$ 110,541	\$ 241,883
2014	Jambo Radio Network	Lowell	03	\$ 95,480	\$ 13,754
2014	Greater Lowell Music Theatre	Lowell	03	\$ 90,780	\$ 6,860
2015	A Brush With History Inc	Lowell	03	\$ 80,675	\$ 98,094
2014	Arts League of Lowell	Lowell	03	\$ 55,382	\$ 39,481
2015	Boston and Maine Railroad Historical Society Inc	Lowell	03	\$ 35,398	\$ 140,599
2015	Loading Dock Arts Inc	Lowell	03	\$ 32,039	\$ 11,242
2015	Lowell Historical Society	Lowell	03	\$ 20,533	\$ 154,471
2014	Portuguese American Lowell Youth Center Inc	Lowell	03	\$ 18,345	\$ 15,187
2015	Lowell Heritage Partnership Inc	Lowell	03	\$ 15,783	\$ 39,129
2015	Cambodia Town Lowell Inc	Lowell	03	\$ 12,593	\$ 3,670
2014	American Southeast Asian Literary and Educational Counseling Inc	Lowell	03	\$ 12,262	\$ -
2014	Isso Nndym Inc	Lowell	03	\$ 5,000	\$ 43,342
	African Cultural Association Aca	Lowell	03	\$ -	\$ -
2015	American Federation of Musicians of the Us and Canada 300 Local	Lowell	05	\$ -	\$ -
2014	Art Ramalhos Lowell West End Gym Inc	Lowell	03	\$ -	\$ -
2015	Blacks in Government Ralph F Browne Jr Chapter	Lowell	03	\$ -	\$ -
2015	Dickens Society Southern Illinois School of Liberal Arts and Sciences	Lowell	03	\$ -	\$ -
2015	Friends of Debussys Music Inc	Lowell	03	\$ -	\$ -
2015	Heritage Summer Nights Inc	Lowell	03	\$ -	\$ -
2015	Image Theatre Inc	Lowell	03	\$ -	\$ -
2015	LA Societe Historique Franco Americaine Ltd	Lowell	03	\$ -	\$ -
	Lao Buddhist Art and Culture of Lowell Massachusetts Inc	Lowell	03	\$ -	\$ -
2015	Lowell Makes	Lowell	03	\$ -	\$ -
2014	Lowell Spinners Fan Club	Lowell	07	\$ -	\$ -
2015	Ludovico Ensemble Inc	Lowell	03	\$ -	\$ -
2015	Massachusetts Quilt Documentation Project Massquits	Lowell	03	\$ -	\$ -
2015	Nigerian Association of Merrimack Valley Namv	Lowell	03	\$ -	\$ -
	Organization of Sierra Leonean Americans in New England	Lowell	03	\$ -	\$ -
2015	The Lowell Philharmonic Orchestra Ltd	Lowell	03	\$ -	\$ -
	Woven International Ministries Inc	Lowell	03	\$ -	\$ -
2015	Zeitgeist Gallery Inc	Lowell	03	\$ -	\$ -

# Manchester, NH - Nonprofit Organizations (NTEE Code A)

Tax Period*	Name	City	IRS Subsection	Total Revenue	Total Assets
2015	New Hampshire Institute of Art	Manchester	03	\$ 14,173,170	\$ 48,992,015
2015	Currier Museum of Art	Manchester	03	\$ 7,056,487	\$ 101,474,323
2015	Palace Theatre Trust	Manchester	03	\$ 3,804,777	\$ 4,239,886
2014	Sophia Institute Press	Manchester	03	\$ 2,098,177	\$ 1,288,940
2015	Manchester Community Music School	Manchester	03	\$ 1,094,575	\$ 1,090,968
2014	Bhutanese Community of NH	Manchester	03	\$ 649,500	\$ 56,250
2014	See Science Center Inc	Manchester	03	\$ 552,539	\$ 284,882
2015	Manchester Public Television Service Inc	Manchester	03	\$ 473,948	\$ 16,654
2014	Franco American Centre Franco American	Manchester	03	\$ 433,070	\$ 473,118
2015	Manchester Historic Association	Manchester	03	\$ 417,546	\$ 6,455,141
2013	Americas Credit Union Museum Foundation	Manchester	03-pf	\$ 395,934	\$ 1,628,850
2014	New Hampshire Association of Broadcasters Inc	Manchester	06	\$ 248,251	\$ 391,004
2014	Majestic Theatre	Manchester	03	\$ 237,542	\$ 11,322
2015	Media Power Youth Mpower Youth	Manchester	03	\$ 177,899	\$ 10,659
2015	New England Quality Review Inc	Manchester	06	\$ 176,646	\$ 128,763
2014	Stay Work Play NH Inc	Manchester	03	\$ 122,218	\$ 103,910
2014	Association of Bosniaks of New Hampshire	Manchester	03	\$ 120,184	\$ 119,038
2015	New Hampshire Writers Project	Manchester	03	\$ 112,538	\$ 131,121
2015	Opera New Hampshire Inc	Manchester	03	\$ 97,971	\$ 258,746
2015	Manchester Choral Society	Manchester	03	\$ 94,760	\$ 74,874
2015	American Canadian Genealogical	Manchester	03	\$ 93,157	\$ 852,986
2015	New Hampshire Philharmonic Orchestra Incorporated	Manchester	03	\$ 62,670	\$ 83,145
2015	Communication Workers of America 31167 New Hampshire Newsguild	Manchester	05	\$ 55,839	\$ 78,045
2015	Turkish Cultural Center New Hampshire Inc	Manchester	03	\$ 50,900	\$ 14,081
2015	New Hampshire Professional Photographers Association	Manchester	06	\$ 42,422	\$ 99,869
2013	National Society of the Daughters of the American Revolution Molly Stark DAR	Manchester	03-pf	\$ 37,698	\$ 989,122
2015	Stage One Productions	Manchester	03	\$ 33,119	\$ 37,746
2015	New Hampshire Cultural Diversity Awareness Council	Manchester	03	\$ 20,938	\$ 4
2013	Bring Home the Fox	Manchester	03	\$ 6,606	\$ -
2015	Inner Harmony Music	Manchester	03	\$ 550	\$ 782
2015	Amoskeag Quilters Guild	Manchester	07	\$ -	\$ -
2016	Daughters of Isabella 1374 St Anthony Circle	Manchester	08	\$ -	\$ -
	Embroiderers Guild of America Inc Northern New England Chapter	Manchester	03	\$ -	\$ -
2015	Eucilde Gilbert French Language Foundation Inc	Manchester	03	\$ -	\$ -
2015	Friends of Art Manchester	Manchester	03	\$ -	\$ -
2013	Granite State Costume Center	Manchester	03	\$ -	\$ -
2014	Hellas Alive	Manchester	03	\$ -	\$ -
2015	India Association of New Hampshire	Manchester	03	\$ -	\$ -
2015	Manchester Community Theatre Players Inc	Manchester	03	\$ -	\$ -
2015	Manchester Performing Arts Association	Manchester	03	\$ -	\$ -

# Manchester, NH - Nonprofit Organizations (NTEE Code A)

Tax Period*	Name	City	IRS Subsection	Total Revenue	Total Assets
	Napo Inc Greater Manchester NH Chapter	Manchester	03	-	-
2015	National American Glass Club Founders Chapter Nagc	Manchester	03	\$ -	-
	National Football Foundation and College Hall of Fame Inc Jack Grinold Eastern MA Chapter	Manchester	03	\$ -	-
2016	National Society of the Daughters of the American Revolution New Boston DAR	Manchester	03	\$ -	-
2014	National Society of the Daughters of the American Revolution NH State Organization DAR	Manchester	03	\$ -	128,150
2015	National Society of the Sons of the American Revolution New Hampshire Society Sar	Manchester	03	\$ -	-
2015	New Hampshire Art Educators Assn	Manchester	03	\$ -	-
2015	NH Theatre Factory	Manchester	03	\$ -	-
	Potters House Christian Center	Manchester	03	\$ -	-
2015	Theatre Kapow	Manchester	03	\$ -	-
2015	Lake Winnepesaukee Antique Museum	Manchester	03	\$ (74,340)	1,057,648

# Portsmouth, NH - Nonprofit Organizations (NTEE Code A)

Tax Period*	Name	City	IRS Subsection	Total Revenue	Total Assets
2015	Friends of the Music Hall	Portsmouth	03	\$ 4,705,617	\$ 8,072,694
2015	Strawbery Banke Museum	Portsmouth	03	\$ 4,071,138	\$ 10,501,636
2014	Prescott Park Arts Festival Inc	Portsmouth	03	\$ 1,394,495	\$ 1,781,065
2014	Seacoast Repertory Theatre Seacoast Repertory Company	Portsmouth	03	\$ 962,779	\$ 615,269
2015	Portsmouth Music and Arts Center Inc	Portsmouth	03	\$ 676,992	\$ 1,501,389
2014	Portsmouth Historical Society	Portsmouth	03	\$ 594,183	\$ 1,384,021
2014	National Society of Colonial Dames of America in the State of NH	Portsmouth	03	\$ 321,667	\$ 2,576,758
2015	Portsmouth Submarine Memorial Association	Portsmouth	03	\$ 234,536	\$ 2,228,349
2015	Pro Portsmouth Inc	Portsmouth	03	\$ 198,792	\$ 9,596
2015	Seacoast Community Chamber Orchestra Portsmouth Symphony Orchestra	Portsmouth	03	\$ 194,669	\$ 120,564
2015	Arts in Reach Encouraging Growth Through the Arts	Portsmouth	03	\$ 168,354	\$ 70,107
2015	Players Ring Company	Portsmouth	03	\$ 153,004	\$ 73,676
2015	New Hampshire Theatre Project	Portsmouth	03	\$ 152,282	\$ 7,222
2015	Portsmouth Public Media Inc	Portsmouth	03	\$ 148,662	\$ 193,431
2016	New Hampshire Art Association Inc	Portsmouth	03	\$ 133,165	\$ 230,855
2015	New Hampshire Film Expo Nhfx	Portsmouth	03	\$ 120,871	\$ 45,569
2015	New Hampshire Mime Company Pontine Movement Theater	Portsmouth	03	\$ 114,765	\$ 50,638
2015	Warner House Association	Portsmouth	03	\$ 102,598	\$ 933,029
2014	Piscataqua Maritime Commission Inc	Portsmouth	03	\$ 86,417	\$ 131,953
2015	New Museum of Portsmouth Inc	Portsmouth	03	\$ 67,073	\$ 53,272
2014	Wentworth Coolidge Commission Inc	Portsmouth	03	\$ 64,236	\$ 118,118
2015	The Portsmouth Womens Chorus Inc Portsmouth Pro Music	Portsmouth	03	\$ 59,469	\$ 37,413
2015	Little Harbor Chapel Trust U W Arthur A Carey Art 13	Portsmouth	03	\$ 49,821	\$ 425,300
2014	Coruway Film Institute	Portsmouth	03	\$ 48,758	\$ 4,331
2013	Tarbell Charitable Tr Margaret M Rhineland Ttee	Portsmouth	03-pf	\$ 47,921	\$ 3,119,590
2014	Seacoast Arts and Cultural Alliance	Portsmouth	03	\$ 27,453	\$ 17,722
2013	James E Whalley Museum Library	Portsmouth	03-pf	\$ 22,174	\$ 340,716
2015	Seacoast African American Cultural Center Association	Portsmouth	03	\$ 12,980	\$ 5,558
2014	City Cultural Commission	Portsmouth	03	\$ 7,625	\$ -
2014	Japan Society of New Hampshire	Portsmouth	03	\$ 2,960	\$ 41,449
2015	Artists Building Capacity As World Citizens ABC World Citizens	Portsmouth	03	\$ -	\$ -
2014	Friends of the South End	Portsmouth	04	\$ -	\$ -
2014	Isles of Shoals Historical and Research Association Ishra	Portsmouth	03	\$ -	\$ -
2015	Market Square Steeple Fund	Portsmouth	03	\$ -	\$ -
2015	National Society of the Children of the American Revolution Bonne Homme Richard Society	Portsmouth	03	\$ -	\$ -
2015	Piscataqua Pioneers	Portsmouth	03	\$ -	\$ -
2014	Portsmouth Historic House Associates Inc	Portsmouth	03	\$ -	\$ -
2015	Portsmouth Poet Laureate Program	Portsmouth	03	\$ -	\$ -
2014	The Clean Government Alliance	Portsmouth	04	\$ -	\$ -

# Portland, ME - Nonprofit Organizations (NTEE Code A)

Tax Period*	Name	City	IRS Subsection	Total Revenue	Total Assets
2016	Portland Museum of Art	Portland	03	\$ 5,782,615	\$ 46,995,275
2015	Portland Maine Symphony Orchestra	Portland	03	\$ 3,487,563	\$ 6,936,639
2015	Maine Historical Society	Portland	03	\$ 2,099,973	\$ 14,310,917
2015	Portland Stage Company Inc	Portland	03	\$ 2,018,094	\$ 2,898,580
2015	Portland Ovations	Portland	03	\$ 1,620,606	\$ 1,499,069
2015	Maine Humanities Council	Portland	03	\$ 1,343,948	\$ 3,482,924
2015	Childrens Museum and Theatre of Maine	Portland	03	\$ 1,216,362	\$ 2,185,984
2015	Institute for Doctoral Studies Inthe Visual Arts	Portland	03	\$ 1,149,624	\$ 229,827
2015	Salt Inc	Portland	03	\$ 736,930	\$ 1,131,222
2014	Maine Heritage Policy Center	Portland	03	\$ 557,262	\$ 44,991
2014	Sail Maine Inc	Portland	03	\$ 549,208	\$ 338,729
2015	Victoria Mansion	Portland	03	\$ 540,317	\$ 5,993,564
2015	Maine and Company	Portland	06	\$ 510,533	\$ 195,180
2015	One Longfellow Square Inc	Portland	03	\$ 479,196	\$ 50,815
2014	Presence Radio Network Inc the Presence	Portland	03	\$ 449,459	\$ 456,091
2015	Portland School of Ballet	Portland	03	\$ 423,685	\$ 210,197
2015	Friends of the Koltzschmar Organ Inc	Portland	03	\$ 417,068	\$ 565,442
2013	Richard C Paine Jr Automobile Collection Charitable Trust	Portland	03-pf	\$ 402,636	\$ 13,865,317
2015	Greater Portland Landmarks Inc	Portland	03	\$ 398,922	\$ 2,841,267
2014	The Maine Narrow Gauge Railroad and Industrial Heritage Trust Narrow Gauge Railroad C	Portland	03	\$ 386,082	\$ 1,179,113
2014	Circus Conservatory of America	Portland	03	\$ 353,218	\$ 135,198
2014	Portland Opera Repertory Theatre	Portland	03	\$ 352,308	\$ 103,320
2015	Portland Conservatory of Music	Portland	03	\$ 322,416	\$ 178,413
2014	Maine Jewish Museum	Portland	03	\$ 298,739	\$ 915,539
2015	Community Television Network	Portland	03	\$ 291,998	\$ 149,790
2015	Speak About It	Portland	03	\$ 265,574	\$ 94,869
2015	Portland Players Inc	S Portland	03	\$ 259,444	\$ 174,619
2014	Womans Literary Union	Portland	03-pf	\$ 252,453	\$ 410,432
2015	Portland Lyric Theater	S Portland	03	\$ 238,778	\$ 314,057
2015	Maine Academy of Modern Music	Portland	03	\$ 204,195	\$ 19,676
2015	Portland Chamber Music Festival	Portland	03	\$ 171,091	\$ 44,395
2015	Maine Writers and Publishers Alliance	Portland	03	\$ 167,831	\$ 65,615
2015	A Company of Girls	Portland	03	\$ 148,518	\$ 44,728
2015	Maine Brewers Guild	Portland	06	\$ 143,507	\$ 33,635
2014	Maine Center for Creativity	Portland	03	\$ 138,964	\$ 54,468
2014	Maine Project for Fine Art Conservation	Portland	03	\$ 134,835	\$ 6,132
2015	Communication Workers of America 31128 Portland Newspaper Guild	Portland	05	\$ 134,234	\$ 302,993
2014	Roil	Portland	03	\$ 128,064	\$ 14,952
2015	New England Suzuki Institute	Portland	03	\$ 120,869	\$ 18,354
2015	Choral Art Society	Portland	03	\$ 114,534	\$ 109,486
2015	July 4th Portland	Portland	03	\$ 108,609	\$ 100,626
2015	Tate House Museum	Portland	03	\$ 89,086	\$ 97,199
2015	National Society of Colonial Dames	Portland	03	\$ 86,488	\$ 1,227,997
2015	Mad Horse Theatre Company	S Portland	03	\$ 86,237	\$ 88,926

# Portland, ME - Nonprofit Organizations (NTEE Code A)

Tax Period*	Name	City	IRS Subsection	Total Revenue	Total Assets
2015	Center for Ethics in Action	Portland	03	\$ 83,358	\$ 5,887
2015	Portland Society for Architecture	Portland	03	\$ 67,531	\$ 34,882
2014	South Portland Historical Society	S Portland	03	\$ 66,974	\$ 505,416
2014	International Cryptozoology Museum	Portland	03	\$ 65,675	\$ 7,232
2015	International Alliance Theatrical Stage Employees and Moving Picture 114 Local	Portland	05	\$ 62,338	\$ 57,257
2015	Society for Preservation and Encourmt of Barbershop Quartet Singing Amer K015 Portland	Portland	03	\$ 60,903	\$ 35,741
2014	Maine Irish Heritage Center	Portland	03	\$ 58,906	\$ 285,233
2014	The Committee To Restore the Abyssinian Meetinghouse	Portland	03	\$ 53,136	\$ 14,750
2015	Lark Society for Chamber Music	Portland	03	\$ 52,456	\$ 41,345
2014	Girne Studios	Portland	03	\$ 48,297	\$ 27,778
2015	Architaix	Portland	03	\$ 44,889	\$ 69,951
2015	Terra Moto Inc	S Portland	03	\$ 41,399	\$ 15,045
2013	Portland Youth Dance	Portland	03	\$ 38,627	\$ 12,096
2015	Acom Productions	Portland	03	\$ 35,654	\$ 3,454
2015	Longfellow Chorus	Portland	03	\$ 34,836	\$ 1,557
2015	Tr U Art 7 Owo Mary A Falvey Bo Hawthorne House and Ecumenical Ctr H	Portland	03	\$ 26,058	\$ 428,310
2014	Peregrine Press	Portland	03	\$ 18,702	\$ 36,504
2014	Maine Museum of Photographic Arts Mmpa	Portland	03	\$ 17,500	\$ 66
2014	Maine Military Museum and Learning Center	S Portland	03	\$ 5,000	\$ 400
2014	Japan America Society of Maine Inc	Portland	03-pf	\$ 3,541	\$ 5,027
2013	Portland Performing Arts Festival	Portland	03	\$ 1,822	\$ 1,900
2013	Colossus of Boston H 9	Portland	03-pf	\$ 350	\$ 1
	240 Strings	Portland	03	\$ -	\$ -
2015	Aire Aire	S Portland	03	\$ -	\$ -
2011	All Inclusive	Portland	03	\$ -	\$ -
2014	Alliance of Young African Patriots Inc	Portland	03	\$ -	\$ -
2015	American Institute of Graphic Arts Maine	S Portland	03	\$ -	\$ -
2015	Armenian Cultural Association of Maine	Portland	03	\$ -	\$ -
2014	Beau Jest Moving Theatre Corporation	Portland	03	\$ -	\$ -
2014	Berg Jones and Sarvis	Portland	03	\$ -	\$ -
2015	Boy Singers of Maine	Portland	03	\$ -	\$ -
2015	Casco Bay Concert Band	Portland	03	\$ -	\$ -
2015	Celebrating Human Creativity Inc	Portland	03	\$ -	\$ -
2014	Center for Cultural Exchange	Portland	03	\$ -	\$ -
2015	Chinese and American Friendship Association of Maine	Portland	03	\$ -	\$ -
2014	Claddagh Mhor Pipe Band Inc	Portland	03	\$ -	\$ -
2015	Community Television Association of Maine Sally Ann Hebert	Portland	03	\$ -	\$ -
2015	Crowbait Club	Portland	03	\$ -	\$ -
2015	Dark Horse Films	Portland	03	\$ -	\$ -
2015	Design Inquiry	Portland	03	\$ -	\$ -
2014	Dramatic Repertory Company	Portland	03	\$ -	\$ -
2014	Fenix Theatre Company Green Theater Project	S Portland	03	\$ -	\$ -
	Friends of Fort Gorges	Portland	03	\$ -	\$ -
2015	Friends of Shinagawa	Portland	03	\$ -	\$ -

# Portland, ME - Nonprofit Organizations (NTEE Code A)

Tax Period*	Name	City	IRS Subsection	Total Revenue	Total Assets
	Kino Inc	Portland	03	\$ -	-
2015	Lively Arts Downtown Foundation	Portland	03	\$ -	-
2015	Maine Alliance of Media Arts	Portland	03	\$ -	-
2015	Maine Art Education Association	Portland	06	\$ -	-
2014	Maine Artist Collective	Portland	03	\$ -	-
2015	Maine Association of Museums	Portland	03	\$ -	-
2015	Maine Blues Society	Portland	03	\$ -	-
2014	Maine Dietetic Association	Portland	06	\$ -	-
2015	Maine Gay Mens Chorus Incorporated	Portland	03	\$ -	-
2014	Maine Illustrators Collective Inc	Portland	03	\$ -	-
2014	Maine Newspapers in Education Fund Inc	Portland	03	\$ -	-
2013	Maine Suzuki Association Do Not Change Fym, Do Not Change Fym--	Portland	03	\$ -	-
2013	Maine Volunteer Lawyers for the Arts Maine Via	Portland	03	\$ -	-
	Make Music Portland	Portland	03	\$ -	-
2015	National Society of the Daughters of the American Revolution Elizabeth Wadsworth DAR	Portland	03	\$ -	-
2015	National Society of the Daughters of the American Revolution National Officers Club DAR	Portland	03	\$ -	-
2015	Native Future	Portland	03	\$ -	-
	Omar Cultural Center	Portland	03	\$ -	-
	Phoenix Chorale Portland Inc	Portland	03	\$ -	-
2014	Port Veritas	Portland	03	\$ -	-
2015	Portland Arts and Cultural Alliance	Portland	04	\$ -	-
2015	Portland Camera Club	Portland	03	\$ -	-
2015	Portland Community Dance	Portland	03	\$ -	-
	Portland Youth Theater	Portland	03	\$ -	-
2014	Reindeer Group Inc	Portland	03	\$ -	-
2015	Renaissance Voices Inc	Portland	03	\$ -	-
	Safe Space Radio	Portland	06	\$ -	-
2015	Sea Strokes of Maine Decorative Pnt	Portland	03	\$ -	-
2015	Shoesting Theatre Inc	Portland	03	\$ -	-
2014	Snowlion Repertory Company	Portland	03	\$ -	-
2014	South Sudanese Group of Friends	Portland	03	\$ -	-
2015	Stageright	Portland	03	\$ -	-
2015	Tempoart Portnad	Portland	03	\$ -	-
2014	The Museum of African Culture	Portland	03	\$ -	-
	Tophat Miniature Theater	Portland	03	\$ -	-
2015	Uss John F Kennedy Museum Bring the Jfk To ME	Portland	03	\$ -	-
2015	Women in Harmony	Portland	03	\$ -	-

Benchmarking: Key Organizations + Non-City Offerings

	New Bedford, MA	Worcester, MA	Lowell, MA	Manchester, NH	Portsmouth, NH	Portland, ME
<b>Theatre</b>						
Education: Youth	2	2	1	1	1	1
Education: Adult	-	3	-	1	1	-
Amateur Group(s)	2	-	1	1	2	2
Pre-/Professional Group(s)	1	-	1	1	2	2
<b>Music</b>						
Education: Youth	2	2	-	1	1	1
Education: Adult	2	1	-	-	1	1
Amateur Group(s)	-	2	1	1	1	-
Pre-/Professional Group(s)	1	1	-	2	1	4
<b>Dance School</b>						
Education: Youth	3	1	2	1	1	1
Education: Adult	2	1	1	1	1	-
Amateur Group(s)	-	-	-	1	-	-
Pre-/Professional Group(s)	-	-	-	1	-	1
<b>Visual Arts</b>						
Education: Youth	1	3	1	1	2	1
Education: Adult	1	4	-	2	1	1
<b>Science + Creative Design</b>						
Education: Youth	2	1	-	1	3	4
Education: Adult	2	1	1	-	-	2
<b>Non-Profit Arts Council</b>	1	1	1	1	2	1
Non-Profit Historical Society	1	1	1	1	1	1
<b>Total</b>	<b>23</b>	<b>24</b>	<b>11</b>	<b>18</b>	<b>21</b>	<b>23</b>
<b>Festivals</b>						
Cultural	13	6	8	1	7	8
Heritage	4	4	7	1	-	1
Music	5	1	2	-	-	1
Visual Art	2	2	2	1	2	1
Theatre	1	1	-	-	-	-
Food + Beverage	4	1	3	3	4	1

## New Bedford Cultural Plan Comparable Markets Selection Criteria

Comparable Markets Analysis: Selection Worksheet	Local Population	Population per square mile	Local Median Income	Local Educational Attainment (Bachelors and above)	Local % Pop. Hispanic	Local % Pop. African American	Local Median Age	Nearest Metro Area	Distance to Metro Area	Key Industry(ies)	Key Arts Groups	Key Local Arts Facilities	Other Characteristics
New Bedford, MA	95,260	4,723	\$47,572	15%	21.0%	6.0%	36	Boston	67mi	Fishing	AHA, NB Symphony	Zeilerion Center, Whaling Museum	
Worcester, MA*	184,509	4,912	\$44,020	30%	21.0%	13.0%	35	Boston	37mi	Manufacturing	MA Symphony, Arts Worcester	Hanover Theatre for the Performing Arts, Mechanics Hall	Cultural Development office housed in Econ Dev. Dept. works with Arts Council, Cultural Coalition, Public Art, Event Planning, Grants, and city wayfinding.
Lowell, MA*	110,572	8,028	\$53,383	23%	17.0%	7.0%	32	Boston	25mi	Manufacturing	Lowell Cultural Council, UMass Lowell Center for the Arts + Ideas	Middlesex Comm. College PAC, Merrimack Rep. Theatre	Office of Cultural Affairs + Special Events. Provides logistical support for festivals, promotes and markets Lowell to visitors. Issues special event and film permits
Manchester, NH*	101,499	3,347	\$59,664	30%	11.0%	4.0%	36	Boston	59mi	Retail Trade	Currer Art Center, Manchester Artists Association	Palace Theatre, Dana Center-Koonz Theatre	Manchester Arts Commission, at exhibitions, public art commissions, works with Manchester Connects and the Manchester Cultural District Committee.
Portland, ME*	66,946	3,156	\$51,831	50%	3.0%	7.0%	35	Boston	102mi	Finance + Insurance	Portland symphony orchestra, SPAC gallery	Portland Museum of Art, Port City Music Hall	Creative Portland, leverages, grows, and sustains Portland's Creative industries.
Portsmouth, NH*	21,398	1,383	\$69,076	56%	3.0%	2.0%	42	Boston	54mi	Professional, Scientific, Tech Services	Portsmouth Music + Arts Center, Seacoast Rep Theatre	The Music Hall, Strawberry Bank Museum	Pra Portsmouth is a non-profit organization dedicated to celebrating and sustaining the vitality of Portsmouth's arts, culture and history through events and community collaboration.
New Haven, CT	129,939	6,893	\$40,457	32%	32.0%	30.0%	31	North Hempstead	54	Educational Services	Arts Council of Greater New Haven	Lyman Center, Student Theatre	Dept. of Arts, Culture + Tourism: Public art, Grant program, film industry support, produces community events.
Warwick, RI	81,576	2,298	\$59,372	32%	5.0%	1.0%	46	Boston	45mi	Finance + Insurance		Warwick Center for the Arts	Dept. of Tourism, Culture, and Development
Lynn, MA	92,708	8,572	\$56,711	17%	42.0%	10.0%	36	Boston	13mi	Administrative, Support + Waste Mgmt. Services	Lynn Arts Inc., Raw Art Works	Lynn Museum, Lynn Auditorium	Cultural Council

Comparable Markets Analysis: Selection Worksheet	Local Population	Population per square mile	Local Median Income	Local Educational Attainment (Bachelors and above)	Local % Pop. Hispanic	Local % Pop. African American	Local Median Age	Nearest Metro Area	Distance to Metro Area	Key Industry(s)	Key Arts Groups	Key Local Arts Facilities	Other Characteristics
New Bedford, MA	95,260	4,723	\$41,572	16%	21.0%	4.8%	36	Boston	47mi	Fishing	MAA, NB Symphony	Zepherion Center, Whaling Museum	
Hartford, CT	123,287	7,124	\$36,637	17%	43.0%	35.0%	31	North Hempstead	89mi	Healthcare + Social Assistance	Hartford Symphony, Greater Hartford Arts Council, Open Studio Hartford	Bushnell PAC, Austin Arts Center	Commission on Cultural Affairs: development of city art policy, assess needs in community, advise funding proposals by the Development Services Dept. Review the purchase of any art by the City
Brockton, MA	95,623	4,454	\$50,034	17%	12.0%	39.0%	36	Boston	17mi	Healthcare + Social Assistance	Brockton Arts	Buckley PAC	Cultural Council, Responsible for distributing grants, the local funding arm of Mass. Cultural Council.
Lawrence, MA	80,216	11,326	\$38,455	11%	82.0%	3.0%	31	Boston	27mi	Manufacturing	Elevate Thought, Addison Gallery of American Art	Essex Art Center, Discovery Museums	Cultural Council, grant programs, partnerships, and services for nonprofit cultural organizations, schools, communities, and artists.
Nashua, NH	87,889	2,845	\$49,769	31%	13.0%	3.0%	42	Boston	36mi	Manufacturing	Symphony NH	Nashua Community College Auditorium	Nashua Arts Commission, facilitate, advocate, coordinate and educate on all arts/culture assets. Mix of mayoral appointments and aldermen

## **appendix e: facility inventories**



## Indoor performance facilities within New Bedford + Southeastern Massachusetts

## Indoor performance facilities within New Bedford + Southeastern Massachusetts

Indoor performance facilities within New Bedford + Southeastern Massachusetts										Availability									
					Facility Rating														
Event Types Supported					Rating					Not Available									
Facility Condition					Film/Projection					Low									
Staff and Support					Equipment					Medium									
Theatrical Functionality					Ticketing Services					High									
Acoustics																			
Customer Amenities																			
User Amenities																			
Atmosphere/Character																			
Suitability for Users																			
Type	Neighborhood	Facility	Capacity	3	5	9	2	3	3	2	3	2	3	2,6					
School/Uni	Rockdale North	New Bedford High School	Auditorium	1,300	3	9	2	3	3	2	3	2	3	2,6					
Performance	Downtown	Zeiterion Performing Arts Center		1,200	11	3	2	4	3	4	3	4	3	3,5					
Church	Near North End	St. Anthony's of Padua*		800	2	2	3	3	3	2	3	2	4	2	2,6				
School/Uni	Rockdale North	Keith Middle School		750	3	3	2	4	3	3	3	3	3	2,9					
School/Uni	North End	Pulaski Elementary School		533	3	3	2	2	2	2	3	3	3	2,4					
Bar/Fest.	Downtown	Greasy Luck Brew Pub		400	5	3	3	2	3	3	3	3	3	2,9					
Church	Downtown	Grace Episcopal Church*		300	2	3	3	2	3	2	3	3	3	2,9					
Cultural	Downtown	New Bedford Whaling Museum		237	5	3	3	3	4	3	3	4	3	3,2					
Church	Downtown	First Baptist Church (in-development)		200	5	2	3	2	2	2	2	3	3	2,4					
Cultural	South Central	Bisca Tournament Club		180	3	2	2	2	2	2	2	3	3	2,2					
Church	Downtown	Pilgrim United Church of Christ, UCC*		150	2	2	2	2	2	2	2	3	2	2,1					
Cultural	Aushnet Heights	Groundwork!		150	3	3	3	2	2	2	3	3	2	2,8					
Performance	North End	New Bedford Balzer Community Theatre		120	2	3	3	2	2	2	3	2	3	2,6					
Church	Downtown	First Unitarian Church of New Bedford*		115	6	2	2	2	2	2	3	3	2	2,2					
Bar/Fest.	Downtown	Cork Wine + Tapas Bar		110	2	3	2	2	2	2	3	2	3	2,2					
Cultural	Downtown	Cape Verdean Vets Hall*		100	6	2	2	2	2	2	2	3	2	2,1					
Cultural	Downtown	New Bedford Free Public Library*		100	3	2	2	2	2	2	2	2	2	2,4					
Cultural	Near North End	Cape Verdean Cultural Center		100	5	2	3	2	2	2	3	2	3	2,5					
Cultural	Downtown	Gallery X*		75	5	2	3	2	2	2	3	3	3	2,3					
Cultural	West End	Wamunta Club*		75	2	3	3	2	2	2	3	3	4	3	2,9				
Cultural	Downtown	New Bedford Whaling National Historical Park		55	5	3	3	3	3	2	3	4	3	3,0					
Cultural	Downtown	New Bedford Fishing Heritage Center		50	6	3	3	3	2	2	4	3	4	3	3,0				
*Indicates that some estimations have been made					35% 14%					14% 47%					47% 5%				
Regiona	School/Uni.	BSU Rondineau Campus Center	Auditorium	1,320	3	3	3	3	3	4	3	3	3	3,1					
School/Uni.	Duxbury Performing Arts Center			975	4	3	3	3	3	2	3	3	3	2,8					
School/Uni.	UMASS Dartmouth: Main Auditorium			800	9	3	3	3	3	2	3	3	3	2,9					
School/Uni.	Briston College: Margaret L. Jackson Arts Center			700	1	3	3	4	3	4	3	3	3	3,3					
Performance	Tabor Academy: Fremen Performing Arts Center			650	4	3	3	3	3	2	4	3	3	3,0					
School/Uni.	BSU Horace Mann Auditorium			470	3	3	2	3	2	3	3	2	3	2,6					
School/Uni.	Buckley Performing Arts Center			430	3	3	2	3	2	2	2	3	2	2,4					
Performance	The Company Theatre			370	6	3	3	3	2	2	2	3	2	2,6					
Performance	Laura's Center for the Arts			310	4	3	3	3	2	3	3	3	3	2,9					
Performance	Narrow Center for the Arts			280	3	3	2	2	3	3	3	3	3	2,7					
Performance	MMAS Arts Center at Great Woods			250	7	3	2	3	3	3	3	3	3	3,2					
Performance	Spire Center for the Performing Arts			225	5	3	3	4	4	3	3	3	3	3,2					
Performance	UMASS Dartmouth: Pectall Hall			200	3	3	2	3	3	2	3	2	3	2,7					
Performance	Priscilla Beach Theatre			199	4	2	3	3	3	2	3	2	3	2,5					
Performance	The Alley Theatre			150	6	2	3	2	3	3	3	3	2	2,5					
Performance	Applause Academy MA			137	2	3	2	2	2	2	2	2	2	2,2					
Performance	Pembroke School of Performing Arts			100	2	3	2	2	2	2	2	2	2	2,4					
Performance	The Firearm			85	2	3	2	3	3	3	2	2	2	2,5					
Performance	Marion Arts Center			60	4	2	3	3	2	3	2	3	2	2,5					
Performance	MMAS Black Box Theatre			50	5	2	2	3	2	2	2	2	3	2,2					

\*Indicates that some estimations have been made

Combined:	52%	33%	21%	43%	31%	2%
	70%	55%	30%	45%	20%	0%

Local Visual Arts Inventory: New Bedford, MA

Visual Arts Facilities	Cat.	Neighborhood	Rating										Size*			Discipline				Genre														Activity									
			Building Condition	Staff and Support	Program Space	Technology	Customer Amenities	Accessibility	Atmosphere/Character	Suitability for Users	Rating	Small	Medium	Large	Visual Art	Science/ Living Collections	History/ Culture	Children/Family	Paintings	Prints/ Drawings	Photos	Sculpture	Digital Media	Cultural Artifacts	Crafts	Textiles	Jewelry	Blown Glass	Furniture	Display Own Work	Local/Regional Artists	National/International Artists	School/Youth Programs/Events	Adult Programs/ Events	Summer Camps	University/Academic	Festivals/Major Events	Residencies	Commissions	Design/Decorating Consulting	Conservation/Restoration/Preservation		
Alison Weiss Fine Art Studio + Gallery	Gallery	Downtown	3	3	3	2	2	2	3	3	3	2.8																															
Arthur Moritz Gallery	Gallery	Downtown	3	3	3	2	2	2	2	3	3	2.7																															
Colo Colo Gallery	Gallery	South End	3	2	2	2	2	3	2	3	2	2.4																															
Duff Gallery	Gallery	Downtown	3	3	3	2	2	3	2	3	2	2.7																															
Gallery X	Multi-Use	Downtown	3	2	3	3	3	3	3	3	3	2.8																															
Groundwork! Gallery	Gallery	Acushnet Heights	3	3	3	2	3	2	3	2	3	2.8																															
Judith Klein Gallery	Gallery	South End	3	2	2	2	2	3	3	3	3	2.5																															
Painting with a Splash	Studio	Downtown	3	3	3	2	2	2	2	3	3	2.7																															
Paradise McFee Gallery	Gallery	Downtown	2	2	3	2	2	3	3	3	3	2.5																															
Robert Hunt Gallery	Gallery	Downtown	3	2	3	2	2	2	3	3	3	2.6																															
TL6 The Gallery	Gallery	Downtown	2	3	3	2	2	2	2	3	3	2.5																															
Gatlin's Framing + Photography	Studio	Downtown	3	2	2	3	3	3	3	3	3	2.7																															
Mare Studios + Gallery	Studio	Downtown	2	3	3	3	2	2	2	2	2	2.4																															
B. Leiger Studio + Gallery	Gallery	Downtown	3	2	3	3	2	2	2	3	3	2.5																															
CVPA Star Store Campus	Multi-Use	Downtown	3	3	4	4	4	3	3	4	3	3.3																															
Ropeworks	Live/Work	Near North End	3	2	3	2	3	3	3	3	4	2.8																															
Hatch Street Studios	Studio	Near North End	3	3	3	2	3	3	3	4	3	3.0																															
Co-Creative Center (In Development)	Live/Work	Downtown	4	3	4	3	3	3	3	4	3	3.4																															
Vault Gallery of Fine Art	Gallery	South Central	2	3	3	2	3	3	3	4	3	2.8																															
Tracy Silva Barbosa Studio	Gallery	Near North End	3	3	3	2	3	2	3	3	3	2.8																															
Art Scapes	Studio	South Central	2	3	3	4	3	3	3	3	3	2.9																															
Kilburn Mill	Studio	South End	2	3	3	2	3	3	3	3	3	2.7																															
			82% 0% 18%										100%			5% 5%				82% 64% 45% 36% 23% 0% 23% 5% 27% 14% 5% 59% 59% 14%														18% 45% 0% 5% 0% 0% 18% 5%									

\* S= less than 20,000 s.f; M= 20,000 - 59,999 s.f; L=60,000+ sf

Local Visual Arts Inventory: New Bedford, MA

Visual Arts Facilities	Cat.	Neighborhood	Rating										Facility Features									
			Bldg	Staff	Program	Tech	Cost	Access	Atmos	Storage	Rating	Rotating Exhib	Private Use	Auditorium	Classroom	Meeting	Reception	Gallery	Housing	Artists' Studios	Food Service	Cafe
Alison Wells Fine Art Studio + Gallery	Gallery	Downtown	3	3	3	2	2	2	3	3	3	2.8										
Arthur Moniz Gallery	Gallery	Downtown	3	3	3	2	2	2	2	3	3	2.7										
Colo Colo Gallery	Gallery	South End	3	2	2	2	2	3	2	3	2.4											
Duff Gallery	Gallery	Downtown	3	3	3	2	2	3	2	3	2.7											
Gallery X	Multi-Use	Downtown	3	2	3	3	3	3	3	3	2.8											
Groundwork! Gallery	Gallery	Acushnet Heights	3	3	3	2	3	2	3	3	2.8											
Judith Klein Gallery	Gallery	South End	3	2	2	2	2	3	3	3	2.5											
Painting with a Splash	Studio	Downtown	3	3	3	2	2	2	3	3	2.7											
Paradise McFee Gallery	Gallery	Downtown	2	2	3	2	2	3	3	3	2.5											
Robert Hunt Gallery	Gallery	Downtown	2	3	3	2	2	3	3	3	2.6											
TL6 The Gallery	Gallery	Downtown	2	3	3	2	2	2	3	3	2.5											
Gatlin's Framing + Photography	Studio	Downtown	3	2	2	3	3	3	3	3	2.7											
Mare Studios + Gallery	Studio	Downtown	2	3	3	2	2	2	2	2	2.4											
B. Lager Studio + Gallery	Gallery	Downtown	3	2	3	2	2	2	3	3	2.5											
C/PA Star Store Campus	Multi-Use	Downtown	3	3	4	4	3	3	3	4	3.3											
Ropeworks	Live/Work	Near North End	3	2	3	2	3	3	3	4	2.8											
Hatch Street Studios	Studio	Near North End	3	3	3	2	3	3	3	4	3.0											
Co-Creative Center (In Development)	Live/Work	Downtown	4	3	4	3	3	3	3	4	3.4											
Vault Gallery of Fine Art	Gallery	South Central	2	3	3	2	3	3	3	4	2.8											
Tracy Silva Barbosa Studio	Gallery	Near North End	3	3	3	2	3	2	3	3	2.9											
Art Scapes	Studio	South Central	2	3	3	4	3	3	3	3	2.8											
Kilburn Mill	Studio	South End	2	3	3	2	3	3	3	3	2.7											

\* S=less than 20,000 sf; M=20,000 - 59,999 sf; L=60,000+ sf

32% 9% 5% 50% 18% 45% 82% 9% 41% 5% 0%

Local Museums + Heritage Attractions Inventory: New Bedford, MA

Heritage + Cultural Attractions	Category	Neighborhood	Rating										Size*	Discipline	Collection												School/Youth Programs/Events				
			Building Condition	Staff and Support	Program Space	Technology	Customer Amenities	Accessibility	Atmosphere/Character	Suitability for Users	Rating	Small			Medium	Large	Visual Art	Science/Living Collections	History/Heritage	Children/Family	Paintings	Prints/Drawings	Photographs	Sculpture	Installation/New Media	Cultural Artifacts		Pottery	Textiles	Furniture	Nature/Animals
Fort Taber Military Museum	Museum	South End	3	2	3	2	3	3	4	3	2.8																				
Museum of Madeiran Heritage	Museum	Near North End	2	2	2	2	3	3	3	3	2.4																				
New Bedford Fire Museum	Museum	South Central	2	2	3	2	3	3	4	3	2.6																				
New Bedford Fishing Heritage Center	Museum	Downtown	3	3	3	3	3	3	4	3	3.1																				
New Bedford Art Museum / Artworks!	Museum	Downtown	3	3	3	2	3	3	3	3	2.9																				
New Bedford Museum of Glass	Museum	Hicks Logan-Sawyer	2	3	2	2	2	3	2	3	2.4																				
New Bedford Whaling Museum	Museum	Downtown	3	3	4	3	4	3	4	3	3.3																				
Schooner Ernestina	Heritage	Downtown	2	3	2	2	3	2	4	3	2.6																				
Buttomwood Park Zoo	Museum	West End	3	3	2	2	3	3	2	4	3																				
	Museum	West End	3	3	4	2	3	3	3	3	3.0																				
Nathan + Polly Johnson House	Heritage	West End	2	2	2	2	2	2	4	3	2.3																				
New Bedford Whaling National Historical Park	Museum	Working Waterfront	3	3	3	3	2	3	4	3	3.0																				
Rotch-Jones-Duff House + Garden Museum	Museum	West End	2	3	3	2	3	3	4	3	2.8																				
Mariners Home	Heritage	Downtown	2	3	2	2	2	3	4	3	2.6																				
Seamen's Bethel	Heritage	Downtown	2	3	2	2	2	3	4	3	2.6																				

\* S= less than 20,000 sf; M=20,000 – 59,999 sf; L=60,000+ sf

Local Museums + Heritage Attractions Inventory: New Bedford, MA

Heritage & Cultural Attractions			Category	Neighborhood	Building Condition	Staff & Support	Program Space	Technology	Customer Amenities	Accessibility	Atmosphere/Character	Suitability for Users	Rating	Adult Programs/Events	Family-Friendly	Tours Available	University/Academic	Festivals/Major Events	Residencies	Private Use Rentals	Auditorium/Lecture Space	Classroom/Work Space	Meeting/Reception Space	Retail Space	Artist Studios	Outdoor Space	Food Service/Cafe	Catering Facilities
Fort Taber Military Museum	Museum	South End	3	2	3	2	3	3	4	3	2.8																	
Museum of Madeiran Heritage	Museum	Near North End	2	2	2	2	3	3	3	3	2.4																	
New Bedford Fire Museum	Museum	South Central	2	2	3	2	3	3	4	3	2.6																	
New Bedford Fishing Heritage Center	Museum	Downtown	3	3	3	3	3	3	4	3	3.1																	
New Bedford Art Museum / Artworks!	Museum	Downtown	3	3	3	2	3	3	3	3	2.9																	
New Bedford Museum of Glass	Museum	Hicks Logan-Sawyer	2	3	2	2	2	3	2	3	2.4																	
New Bedford Whaling Museum	Museum	Downtown	3	3	4	3	4	3	4	3	3.3																	
Schooner Ernestina	Heritage	Downtown	2	3	2	2	3	2	4	3	2.6																	
Buttomwood Park Zoo	Museum	West End	3	3	4	2	3	3	3	3	3.0																	
Nathan + Polly Johnson House	Heritage	West End	2	2	2	2	2	2	4	3	2.3																	
New Bedford Whaling National Historical Park	Museum	Working Waterfront	3	3	3	3	2	3	4	3	3.0																	
Roch-Jones-Duff House + Garden Museum	Museum	West End	2	3	3	2	3	3	4	3	2.8																	
Mariners Home	Heritage	Downtown	2	3	2	2	2	3	4	3	2.6																	
Seamen's Bethel	Heritage	Downtown	2	3	2	2	2	2	3	4	3	2.6																

\* S= less than 20,000 sf; M=20,000 – 59,999 sf; L=60,000+ sf

57% 50% 57% 14% 43% 14% 29% 7% 36% 43% 29% 0% 43% 7% 7%



Local Participatory Program Space Inventory: New Bedford, MA

Facility	Neighborhood	Rating										Frequency of Offerings			
		Building Condition	Staff and Support	Program Space	Technology	User Amenities	Accessibility	Atmosphere/Character	Suitability for Users	Rating		None	Low	Medium	High
Dance Xtreme	North End	3	2	2	2	2	3	2	3	2.5					
Center Stage Dance Studio	Airport	2	2	3	2	2	2	2	2	2.2					
Dance Clinic*	West End	2	3	3	2	2	2	2	2	2.3					
Gotta Dance Studio	South Central	2	3	3	2	2	3	2	2	2.4					
Illusion Academy of Dance	South End	2	3	2	3	3	2	2	2	2.4					
Stagelights Studio	Rockdale North	2	2	3	2	2	2	2	3	2.2					
Kathy Medina's Studio of Dance	Acushnet Heights	2	2	3	3	2	3	2	3	2.4					
TRIAD WaveCave	Hicks Logan-Sawyer	3	3	3	3	4	3	3	3	3.1					
Vocal Development Studio*	North End	2	2	3	2	2	2	2	2	2.1					
DeRosier Music School*	Near North End	2	2	2	2	2	2	2	1	1.9					
Christine's Studio of Performing Arts	North End	3	2	3	2	2	3	2	3	2.5					
DeMello International Center	Downtown	3	3	3	2	2	3	2	3	2.7					
New Bedford Ballet School	Near North End	3	3	3	2	2	3	2	2.6						
Cheryl McCormack Academy of Dance	North End	2	3	3	2	2	3	2	2.5						
Cape Verdan Cultural Center	Near North End	2	3	2	2	3	3	2	2.5						
Times Square Building	Downtown	2	2	3	1	1	3	2	2.3						
Center for undisciplined research	Downtown	3	3	4	4	3	3	4	3	3.3					
Groundwork!	Acushnet Heights	3	3	2	2	3	3	3	3	2.8					
New Bedford Whaling National Historical Park Visitor + Maritime Center	Working Waterfront	3	3	3	3	2	3	4	3	3.0					
Bisca Tournament Club	South Central	2	2	2	2	3	2	3	2	2.2					
New Bedford Free Public Library	Downtown	3	2	2	2	2	2	4	2	2.4					
Art Scapes*	South Central	2	2	2	2	2	3	2	3	2.3					

\* Sm less than 20,000 sf; M=20,000 - 59,999 sf; L=60,000+ sf

\*Indicates that some estimations have been made

0% 14% 32% 55%

## 1

[illegible]

City Parks Cultural Programming Inventory:

Frequency of Offerings				
Facility	Neighborhood			
		Low	Medium	High
Abolition Row Park (in-development)	Downtown			
Allen C. Haskell Public Gardens	Near North End			
Ashley Park	South End			
Baby Kenney Tot Lot	South Central			
Beauregard-Pina Playground	South End			
Ben Rose Field	South End			
Bonney St. Playground	South End			
Brooklawn Park	North End			
Buttomwood Park	West End			
Camara Field	South End			
Clasky Common Park	Downtown			
Custom House Square	Downtown			
Dias Field	Near North End			
Eddie James Playground	Acushnet Heights			
Flora B Pierce Nature Trail	Airport			
Fort Taber Park	South End			
Gomes School Park	South Central			
Harrington Park	West End			
Hazelwood Park	South End			
Loretta Bourque Park	South End			
Madeira Field	Near North End			
Magrrett Park	West End			
Marine Park at Pope's Island	Working Waterfront			
Monte Park	South Central			
Phillips Avenue Pocket Park	Near North End			
Pine Hill Park	North End			
Pulaski Park	North End			
River's End Park	North End			
Riverside Park	Near North End			
Roberto Clemente Park	South End			
Ruth St Common	South End			
Victory Park	South End			
Washburn Park	Hicks Logan-Sawyer			
Washington Square	South Central			
West End Playground	Acushnet Heights			
M = less than 25 acres; L = 25-50 acres; H = 50+ acres		78%	14%	8%

\* S= less than 25 acres; M=25-50 acres; L=50+ acres

78% 14% 8%

Creative Industries: New Bedford, MA																	
Name	Apparel Manufacturers	Architects	Business Development	Clubs / Social Groups	Craftworks	Digital Media/ Design Services	Education	Engineers	Energy Sciences	Environmental Science	Heritage	Literary/ Publishing	Marketing	Performing Arts	Retail/Small Business	Tech Start-Up	Visual Arts
Better Image Apparel																	
Gildan Garments																	
Joseph Abboud Manufacturing Corp.																	
Mother Freedom																	
Caldwell Architectural Associates, Inc.																	
Durland + Van Voorhis																	
JMBA+Architects																	
John Moniz Landscaping Inc.																	
Peccini Architecture																	
Ramao-Santos Architects																	
Studio of Architecture + Art																	
Christopher Andersen, LMHC, GCEC																	
EforALL																	
Interise																	
South End Business Association																	
New Bedford Chess Society																	
Greater New Bedford Regional Voc-Tech High School																	
University of Mass Dartmouth: College of Visual + Performing Arts																	
Judith Klein Studio																	
Susan Gilmore																	
Mark Millstein																	
Headcase Press																	
Brett Sylvia																	
Brad Eadie																	
Dana Bryce Carvalho																	
Don Hoaglund																	
Ebla Al Hawi																	
Helen Granger																	
Jessica Bregoli																	
Joshua Art Letourneau																	
Kathy Crowley																	
Kim Barry																	
Lori Bradley																	
Marcia Goodwin																	
Michelle T. Lapointe																	
Nived																	
Jeff Stryker																	
Susan Hauck																	
Brewer Banner Designs																	
Buzzards Bay Embroidery Inc.																	
Charles Hauck																	
Daniel Kamman Industrial Jewelry																	
Jim Lawton																	
JM Cabinets, Inc.																	
Kelly Lynn Daniels																	
Michael Pietragalla																	
New England Custom Woodworking, Inc.																	
Nicole St-Pierre																	
P & J Services, Inc.																	



Name	Apparel Manufacturers	Architects	Business Development	Clubs / Social Groups	Craftworks	Digital Media/ Design Services	Education	Engineers	Energy Sciences	Environmental Science	Heritage	Literary/ Publishing	Marketing	Performing Arts	Retail/Small Business	Tech Start-Up	Visual Arts
be jeweled																	
Bedford Merchant/Moby Dick Retail																	
Calico																	
Celia's Boutique																	
Cottage Antiques																	
Custom Closet Geeks																	
Ferreira Group, LTD																	
Folco Jewelers																	
Groundwork Creative Space, LLC																	
Hippo																	
New Bedford Tattoo Company																	
Purchase Street Records																	
Simply Sierra Jewelry																	
Subtext Bookshop																	
The Landing Gift Shop																	
INEX Advisors, LLC																	
4Ever Captured Photography																	
Adrian R. Tio																	
Alex Jardin																	
Alexandra Jordankova																	
Brandon Cabral																	
David C. Burr																	
Denn Santoro																	
Fitzcarmel LaMarre																	
Gallery X																	
Heather Berthelette																	
Imagemakers Photographic Artists																	
Jerrie K. Lyndon																	
John Havens Thornton																	
Katie Wild																	
Marc St-Pierre																	
Milton H. Brightman																	
MISS Z Photography																	
New Bedford Museum + Art Center																	
New Bedford Museum of Glass																	
Pamela Hoss																	
Pat Coomey Thornton																	
Patricia Gomes																	
Patti Foley																	
Robert Hunt																	
Roy St. Christopher Rossow																	
Ryan Santos																	
Sergio Dabdoub, Photographer																	
Thomas Grace																	
White Wall Art																	
Zachary Meunier																	
	4	7	4	1	33	15	12	5	2	8	16	8	4	19	16	2	51

Public Art Inventory: New Bedford, MA				
Title	Artist	Type	Medium	Neighborhood
"Bee" Friendly Flower Mural	Ryan McFee	mural	cement/brick	Near North End
54th Mass. Volunteer Regiment Mural	Jared Bader	mural	cement/brick	Downtown
Girl Walking Dogs Mural	Unknown	mural	cement/brick	North End
Gomes School Community Mural	India Russel, Charles Sorrento, ArtWorks! Teen Mural Crew	mural	cement/brick	South Central
Historical Artists of New Bedford Mural	Artworks! Teen Mural Crew	mural	cement/brick	Downtown
International Marketplace Mermaid Mural	Ryan McFee	mural	cement/brick	Near North End
Lion Knocker Mural	Unknown	mural	cement/brick	Downtown
NB Labor History Mural	refurbished by Lydia Stein	mural	cement/brick	South Central
NB's Waterfront Mural	Unknown	mural	cement/brick	Working Waterfront
Sharks Mural	Unknown	mural	cement/brick	Working Waterfront
Stand Tall Giraffe Mural	Tom BOB	mural	cement/brick	Near North End
Unity Mural	Unknown	mural	cement/brick	Acushnet Heights
Give Love, Get Love Mural	Ryan McFee and Todd Woodward	mural	concrete	South End
School of Cod Mural	Alex Jardin	mural	concrete	Hicks Logan-Sawyer
Silhouette of man and woman telescope out to the sea	Unknown	mural	concrete	Working Waterfront
Oreo Manhole	Tom BOB	mural	public utility	West End
Pac Man Street Art	Tom BOB	mural	public utility	Downtown
Whales Kissing Rooftop Mural	Tom BOB	mural	rooftop	Downtown
Brian Wilson Beach Boys Pet Sounds 50th	Tom BOB	mural	wood	Downtown
Owl of Knowledge Mural	Todd Woodward, Doug Motta, and Ryan Mcfee	mural	wood	South Central
Giant Portuguese Rooster Mural	Tom BOB	mural	wood paneling?	Near North End
Skaters Spicy Lime Mural	Tom BOB	mural	wood/cement	Downtown
Lewis Temple Statue	Jim Toatley	sculpture	bronze	Downtown
"Farewell" Fluke of a Whale	Cabot Lyford	sculpture	bronze on stone pedestal	Downtown
Memorial to the Whalemén and Fishermen	Anna Hyatt Huntington	sculpture	bronze/granite	Downtown
The Whaleman Statue	Artist: Bela Lyon Pratt sculptor; Architect: Nat C. Smith, architect	sculpture	bronze/granite	Downtown
"Mr. Steadfast" Eagle Sculpture	James Surls	sculpture	cement	Downtown
Seaflower Sculpture	Unknown	sculpture	Pine and steel	Rockdale North
"Habitat" Eelgrass Zostera Sculpture	Artist: John Magnan, Architect: Kathryn Duff, Horacio's Welding & Sheet Metal, & NB's Dept. of Public Facilities	sculpture	steel	Downtown
I am the Walrus, I am the Hunter	Eric Lintala	sculpture	steel	Downtown
Seaport Art Walk	Various - changes each year	sculpture	various	Downtown
Frederick Douglass Monument	Reno Pisano	sculpture relief	bronze/granite	Downtown

## Local Festivals + Events: New Bedford, MA

Name	Neighborhood	Duration	Frequency	Time of the year	Genre
AHA! Night	Downtown	Day	Monthly	January - December	Arts + Culture
3rd EyE Open	Downtown	Day	Annual	August	Arts + Culture
New Bedford LGBTQ Winter Film Series	Working Waterfront	Day	Annual	January - April	Arts + Culture
Pictures in the Park	West End	Day	Annual	July-September	Arts + Culture
Lunchtime Jazz in the Park	Downtown	Day	Annual	June - September	Arts + Culture
West Beach Reggae	South End	Day	Annual	June - September	Arts + Culture
Summer Sound Series on State Pier	Working Waterfront	Day	Annual	July - August	Arts + Culture
New Bedford Jazz Fest at Pier 3	Working Waterfront	Day	Annual	June	Arts + Culture
New Bedford Folk Festival	Downtown	2-days	Annual	June	Arts + Culture
Buttonwood Summer Concerts	West End	Day	Annual	August	Arts + Culture
Shakespeare in Buttonwood	West End	3-days	Annual	August-September	Arts + Culture
Seaport Art Walk	Working Waterfront	-	Annual	June - October	Arts + Culture
Cinco de Mayo	South End	Day	Annual	May	Arts + Culture
Viva Portugal	Downtown	Day	Annual	May	Arts + Culture
Annual Polish Festival	Near Northend	Day	Annual	June	Arts + Culture
Fiesta Tipica de Guatemala	Near Northend	Day	Annual	June	Arts + Culture
Day of Portugal	Near Northend	Day	Annual	June	Arts + Culture
Cape Verdean Recognition Parade + Week	West End - Downtown	Day	Annual	July	Arts + Culture
Festa do Chicharro	Near Northend	Day	Annual	July	Arts + Culture
Feast of the Blessed Sacrament	Near Northend	4-days	Annual	August	Arts + Culture
Senhor da Pedra Feast	Near Northend	Day	Annual	August	Arts + Culture
Odie Palooza 2	West End	Day	Annual	August	Arts + Culture
Unidos Por Puerto Rico	North End	Day	Annual	October	Arts + Culture
Our Lady of Mt Carmel Feast	South End	Day	Annual	June	Church
Holy Ghost Feast	Near Northend	Day	Annual	June	Church
Monte Pio Holy Ghost	South End	Day	Annual	July	Church
Our Lady of Mt. Carmel Feast	South End	Day	Annual	July	Church
New Life Block Party	Acushnet Heights	Day	Annual	June	Community
Arnold Place Block Party	West End	Day	Annual	June-August	Community
Summer on The Hill Series	Downtown	Day	Annual	July-August	Community
Thursday Downtown	Downtown	Day	July-August	July	Community
Celebrations for Children	West End	Day	Annual	August	Community
I love My City Feast	West End	Day	Annual	September	Community
Rock the Block	South End	Day	Annual	June	Community
Earth Eve Parade	Downtown	Day	Annual	April	Eco-culture
Acushnet River Herring Festival	North End	Day	Annual	May	Eco-culture
North Atlantic Monster Shark Tournament	Working Waterfront	Day	Annual	July	Eco-culture
Fishing for a Cause	Working Waterfront	Day	Annual	June	Eco-culture
Park Department Fishing Clinic	South End	Day	Annual	September	Eco-culture
Taste of SouthCoast Festival	Working Waterfront	Day	Annual	May	Food + Beverage
Red White + Brew	West End	Day	Annual	May	Food + Beverage
Annual Clam Bake with Lobster	Working Waterfront	Day	Annual	June	Food + Beverage
NB Food Truck + Craft Beer Festival	South End	Day	Annual	July	Food + Beverage
Live BBQ	South End	Day	Annual	July	Food + Beverage
WHALE Wine Festival + Auction	Working Waterfront	Day	Annual	September	Food + Beverage
Chowderfest	Working Waterfront	Day	Annual	October	Food + Beverage
Great Belgian Beer'd Feast	Downtown	Day	Annual	October	Food + Beverage
Oktoberfest at the State Pier	Working Waterfront	Day	Annual	October	Food + Beverage
Feast in the Wild	West End	Day	Annual	August	Food + Beverage
Festival of Health and Wellness	Downtown	Day	Annual	August	Health + Wellness
Fort Taber 5K	South End	Day	Annual	August	Health + Wellness
Ireland 5K	Working Waterfront	Day	Annual	March	Health + Wellness
New Bedford Half Marathon + Downtown Run	Downtown	Day	Annual	March	Health + Wellness
MS Dartmouth Walk	West End	Day	Annual	April	Health + Wellness
Run with Care	West End	Day	Annual	April	Health + Wellness
Annual Exercise Tiger Memorial	South End	Day	Annual	April	Health + Wellness
City on a Hill Field Day	West End	Day	Annual	May	Health + Wellness
Pet Fest + Dog Walk	West End	Day	Annual	May	Health + Wellness
Yoga at the Fort	South End	Day	Annual	June -	Health + Wellness
Buzzards Bay Open Water Challenge	South End	Day	Annual	June	Health + Wellness
505 North American Championship (Sailing)	South End	Day	Annual	June	Health + Wellness
Sail for the Kids	Working Waterfront	Day	Annual	June	Health + Wellness
Annual Buzzards Bay Swim	South End	Day	Annual	June	Health + Wellness
Free Family Fun Nights	West End	Day	Annual	July	Health + Wellness
Whaling City Triathlon	South End	Day	Annual	July	Health + Wellness

Schwartz Center Superhero Walk + 5K	South End	Day	Annual	September	Health + Wellness
Southeastern MA Walk to Alzheimers	South End	Day	Annual	September	Health + Wellness
Annual Buzzards Bay Watershed Ride	South End	Day	Annual	September	Health + Wellness
A21 Walk for Freedom	West End	Day	Annual	October	Health + Wellness
Olympic Day	South End	Day	Annual	June	Health + Wellness
Tour de Crème	North End	Day	Annual	May	Health + Wellness
Spooky 10K / 5K	West End	Day	Annual	October	Health + Wellness
Moby Dick Marathon	Downtown	3-days	Annual	January	History + Heritage
Annual Frederick Douglass Community Read-a-thon	Downtown	Day	Annual	February	History + Heritage
Yom Hashoah	West End	Day	Annual	April	History + Heritage
Civil War Artillery + Demonstration	South End	Day	Annual	April	History + Heritage
WWI Living History Camp + Demonstration	South End	Day	Annual	May	History + Heritage
Whaling City Harbor Tour	Working Waterfront	Day	Annual	June - September	History + Heritage
Annual WWII Living History Camp + Demonstration	South End	Day	Annual	June	History + Heritage
What to the Slave is the 4th of July	Working Waterfront	Day	Annual	July	History + Heritage
Civil War Living History	Downtown	Day	Annual	July	History + Heritage
50s Night	Downtown	Day	Annual	July	History + Heritage
Working Waterfront Festival	Working Waterfront	Day	Annual	September	History + Heritage
Preservation Society's Annual Holiday House Tour	Downtown	2-days	Annual	December	History + Heritage
Mardi Gras	Near Northend	Day	Annual	February	Holiday
Memorial Day Parade	Downtown	Day	Annual	May	Holiday
Independence Day Fireworks Display	Working Waterfront	Day	Annual	July	Holiday
Howl	West End	Day	Annual	October	Holiday
Veterans Day Parade	West End	Day	Annual	November	Holiday
NBHS Thanksgiving Pep Rally + Bonfire	West End	Day	Annual	November	Holiday
Loretta Burk Tree Lighting	South End	Day	Annual	December	Holiday
Downtown Christmas Tree Lighting	Downtown	Day	Annual	December	Holiday
Clasky Common Park Tree Lighting	Downtown	Day	Annual	December	Holiday
Monte Park Tree Lighting	South Central	Day	Annual	December	Holiday
Buttonwood Park Tree Lighting	West End	Day	Annual	December	Holiday
City Celebrates NYE	Downtown	Day	Annual	December	Holiday
Downtown Holiday Shop + Stroll	Downtown	2-days	Annual	December	Holiday
Santa Sighting Fun Run	Downtown	Day	Annual	December	Holiday
Whaling Museum July 4th Celebration	Downtown	Day	Annual	July	Holiday
Youth Day of Caring	Downtown	Day	Annual	April	Misc.
New Bedford Pride	West End	Day	Annual	June	Misc.
Memorial Day French Veterans Square	Near Northend	Day	Annual	June	Misc.
Annual Whaling City Motorcycle Ride	Downtown	Day	Annual	May	Misc.

## **appendix f: public art**

# developing a public art program

Strong support for public art in New Bedford was repeatedly voiced in initial interviews and at many group meetings. Establishing a successful and enduring public art program is an ambitious undertaking and requires a long-term commitment to creating a policy that identifies stable funding sources; has detailed guidelines that describe all aspects of artist and project selection, installation, and maintenance; and provides a vision for the role that public art should play throughout the city. It will take a number of years for New Bedford to work through all the aspects of implementing a comprehensive public art program. This plan calls for beginning that process, and over the next five to ten years, moving towards a fully realized public art program in the community.

The initial steps of creating a public art program include the creation of a public art task force, which should be made up of knowledgeable people that have some understanding of the role of contemporary public art, urban planning, real estate development, and/or construction. Once formed, the task force should focus on making sure that all members are familiarized with today's public art programs. Time should be taken early on to educate and ensure that all members are up to speed on the subject and understand the process of developing a public art program.

Once the task force is confident in its understanding of public art programs, it should undertake the process of building community appreciation, understanding, and support for public art in the city. The task force should create a PowerPoint presentation that showcases exciting public art installations across the country and around the world, highlighting the impacts of effective public art programs. The presentation should be shown as much as possible at locations and events around the city and be followed by questions and discussion. Ultimately, it should be used as an awareness building tool.

During this time, the task force should work with the NBEDC to develop a policy for private developer support of public art projects. This may take a number of meetings with various developers to make sure that they are supportive and familiar with the process. At this point, a part-time staff person with professional expertise should be hired to work with the task force. Then, when ready, the task force should oversee one or two projects. The task force should undertake the installation of these projects before developing a formal policy or guidelines, using the installation as a pilot to inform policy down the road. Generally, the policy would be a document that the City formally approves. It should identify how public art will be funded and have a broad description of the major aspects of public art that effect the city, including the approval process needed for public art installations on public property. Once a policy is approved, guidelines that cover the public art program in much greater detail should be created. These guidelines should be easily changeable and describe all aspects of installing public art in the city.

Once a policy and guidelines are completed, efforts should focus on the creation of a vision and master plan for public art. This plan should outline the goals for public art, prioritize funding and locations for installations, and suggest important thematic ideas for major public art pieces in the city for the next five to ten years. The planning process should look at current needs as well as

opportunities that might be part of future real estate development—both public and private. Usually, master plans are undertaken with the help of public art consultants and are often part of a city's planning documents. The plan should be updated every three or so years. Before undertaking a master planning process, it would be helpful for the task force to look at a number of public art master plans from other jurisdictions. Once the plan is completed, New Bedford will have a road map that shows where art installations should be situated, a general cost analysis for specific projects, and the type of project (media, theme, accessibility, etc.) that should be supported.

Americans for the Arts Public Art Network is an excellent source for information and assistance on all matters related to public art. They host an extensive database of photos and descriptions of the best public art installations and information that can be used to assist the task force in all the tasks outlined above. The Consortium should consider joining both Americans for the Arts and The Public Art Network to be able to fully access the organization's resources and assistance.

## **appendix g: critical path plan**

## New Bedford Citywide Arts + Culture Plan: Critical Path Plan

Consortium Development		
Goals + Objectives	Responsible Party	Timeframe
<b>1. Create a Leadership Consortium to be stewards of the Plan, advocating for and leading the implementatino of all goals and objectives.</b>		
a. Create a mission and set of goals for the Consortium	City, NBEDC, Steering Committee	Short Term
b. Establish criteria for members and for public nomination process	City, NBEDC, Steering Committee	Short Term
c. Prepare a written description of Consortium member roles and expectations	City, NBEDC, Steering Committee	Short Term
d. Select and approve nominated Consortium members	City, NBEDC, Steering Committee	Short Term
e. Organize into Fundraising + Distribution, Public Art + Facilities, and Placemaking + Community Task Forces	Consortium	Short Term
f. Create an annual work plan	Consortium	Ongoing
g. Complete annual evaluation	Consortium	Ongoing
Fundraising		
Goals + Objectives	Responsible Party	Timeframe
<b>2. Increase funding for arts, culture, and creativity in New Bedford, growing the Arts, Culture + Tourism Fund and increasing the pool of funds available to the city's arts nonprofits.</b>		
a. Research national, state, and local government and foundation funding sources	Fundraising + Distribution Task Force	Short Term
b. Research and develop plan for new source of local income to grow annual fund	Fundraising + Distribution Task Force	Short Term
c. Work with Consortium task forces to identify funding needs/goals for each group	Fundraising + Distribution Task Force	Short Term
d. Working closely with the Placemaking + Community Task Force, develop corporate sponsorship program for appropriate activities	Fundraising + Distribution Task Force	Medium Term
e. Working with the EDC and Chamber of Commerce, develop programs to build relationships between the arts community and the corporate community	Fundraising + Distribution Task Force	Medium Term
f. Meet with major potential sponsors to assess needs and interests and determine how the arts can be utilized to help	Fundraising + Distribution Task Force	Medium Term
g. Develop educational program for the business community on the value and methodology of corporate sponsorship	Fundraising + Distribution Task Force	Medium Term
h. Research and consider other methods for private fundraising from businesses and individuals (United Arts Fund, Friends of the Arts, Annual Campaign, etc.)	Fundraising + Distribution Task Force	Longer Term
i. Create annual awards event to spotlight donors	Fundraising + Distribution Task Force	Longer Term
j. Develop and submit grant proposals as determined by research, task force needs, and opportunities (rolling)	Fundraising + Distribution Task Force	Ongoing
k. Complete annual evaluation	Consortium and Fundraising + Distribution Task Force	Ongoing
Programs		
Goals + Objectives	Responsible Party	Timeframe
<b>3. Stabilize and strengthen the nonprofit arts community.</b>		
<i>Shared Services Program</i>		
a. Research program models presented in the cultural plan as well as others around the country	Placemaking + Community Task Force	Short Term
b. Share findings with creative community through survey or public meeting and collect feedback on preferred programs	Placemaking + Community Task Force	Short Term
c. Select one or two programs to implement on a trial basis	Placemaking + Community Task Force	Short Term
d. Implement program(s)	Placemaking + Community Task Force	Short Term
e. Evaluate success	Consortium and Placemaking + Community Task Force	Ongoing
f. Based on evaluation, tweak program(s) as necessary and begin to identify additional opportunities	Consortium and Placemaking + Community Task Force	Ongoing
<i>Granting Program</i>		
g. Working with the City, identify program goals	Fundraising + Distribution Task Force	Short Term
h. Establish grant program criteria	Fundraising + Distribution Task Force	Short Term
i. Meet with Cultural Council to collect feedback on program criteria and review submission/review process	Fundraising + Distribution Task Force	Short Term
j. Hold open forum on established grant program and procedures, collecting feedback from creative community	Fundraising + Distribution Task Force	Short Term
k. Implement program	Fundraising + Distribution Task Force	Short Term
l. Evaluate success	Fundraising + Distribution Task Force	Ongoing
m. Based on evaluation, tweak program as necessary and begin to identify additional granting streams	Consortium and Fundraising + Distribution Task Force	Ongoing
<i>Engage CVPA + BCC</i>		
n. Develop a CVPA/BCC student task force, inviting new students to participate as upperclassmen graduate	Placemaking + Community Task Force	Medium + Longer Term
o. Regularly convene the student task force, representatives from the City, leadership from CVPA/BCC, and community cultural organization heads to identify opportunities for partnership and collaboration	Placemaking + Community Task Force	Medium + Longer Term

## New Bedford Citywide Arts + Culture Plan: Critical Path Plan

Public Art		
Goals + Objectives	Responsible Party	Timeframe
<b>4. Expand public art in New Bedford, utilizing it as a tool for placemaking and enhancing the City's identity as a cultural community.</b>		
a. Create and educate public art task force	Consortium	Short Term
b. Develop PowerPoint presentation and program to build community support and understanding of public art	Public Art + Facilities Task Force	Short Term
c. Present PowerPoint and other events/activities that highlight public art	Public Art + Facilities Task Force	Short Term
d. Working with City, develop policy for private developer inclusion of public art projects and/or funding of public art	Public Art + Facilities Task Force	Medium Term
e. Hire a part-time staff person with expertise to manage public art program	Consortium, Public Art + Facilities Task Force	Medium Term
f. Identify, fund, and implement one or two public art projects (test case to build support)	Public Art Staff, Public Art + Facilities Task Force	Medium Term
g. Develop policy that identifies funding mechanism and criteria for public art in New Bedford and seek city approval	Public Art Staff, Public Art + Facilities Task Force	Longer Term
h. Develop guidelines outlining all aspects of public art implementation	Public Art Staff, Public Art + Facilities Task Force	Longer Term
i. Continue to implement public art projects as the policy is developed and approved	Public Art Staff, Public Art + Facilities Task Force	Longer Term
j. Create public art master plan that reflects future planned development in the City	Public Art Staff, Public Art + Facilities Task Force	Longer Term
k. Implement Plan	Public Art Staff, Public Art + Facilities Task Force	Longer Term
Placemaking Enhancement		
Goals + Objectives	Responsible Party	Timeframe
<b>5. Contribute to New Bedford's local, regional, and national identity establishing it as a city where "art is everywhere."</b>		
<i>Festival + Event Development</i>		
a. Meet with the City to review planning and economic/community development goals, identify festivals/events that are in-line with those goals, and, working with the City, develop a strategy for long-term growth	Placemaking + Community Task Force	Short Term
b. Working with City, create a city-wide policy for public festivals and events, clearly outlining the role of the City in festival/event implementation	Placemaking + Community Task Force	Short Term
c. Work with Fundraising Task Force to develop sponsorship opportunities to support festival and event planning and implementation	Placemaking + Community Task Force	Short + Medium Term
d. Work with event/festival organizers on marketing/implementation/partnership development	Placemaking + Community Task Force	Medium + Longer Term
e. Evaluate activities and make adjustments where necessary	Consortium and Placemaking + Community Task Force	Medium + Longer Term
<i>Program Development</i>		
f. Regularly convene program providers to discuss opportunities for partnership, collaboration, and/or shared services, including opportunities for shared marketing	Placemaking + Community Task Force	Ongoing
g. Work with the Department of Tourism + Marketing to develop a marketing plan for events with similar themes or that are happening during the same time of the year	Placemaking + Community Task Force	Ongoing
h. Meet with the leaders of New Bedford's multi-cultural community to understand their programming, marketing, and facilities needs	Placemaking + Community Task Force	Ongoing
i. Evaluate activities and adjust as necessary	Consortium and Placemaking + Community Task Force	Ongoing
<i>Fort Taber</i>		
j. Working with the City, identify ways to improve the cost of using the site and overall utilization	Placemaking + Community Task Force	Longer Term
k. Formulate a vision for activating Fort Taber through arts and cultural programming	Placemaking + Community Task Force	Longer Term
l. Share vision with South End community members and collect feedback	Placemaking + Community Task Force	Longer Term
m. Develop programming plan and work with fundraising committee to build financial support/sponsorships	Placemaking + Community Task Force	Longer Term
n. Identify potential partners	Placemaking + Community Task Force	Longer Term
o. Evaluate Activities	Consortium and Placemaking + Community Task Force	Longer Term
<i>Cultural Districts</i>		
p. Convene with community leaders, organizers, business owners, etc. to discuss district development in the South End and International Marketplace	Placemaking + Community Task Force	Medium Term
q. Working with Love the Ave and South End Engaged, establish community task forces in the South End and International Marketplace	Placemaking + Community Task Force	Medium Term
r. Develop annual plan for branding and programming each district, seeking approval from Consortium and City	Placemaking + Community Task Force	Medium + Longer Term
s. Evaluate activities and adjust as necessary	Consortium and Placemaking + Community Task Force	Medium + Longer Term
Facilities		
Goals + Objectives	Responsible Party	Timeframe
<b>6. Provide artists, nonprofits, and community members with access to safe, affordable arts spaces in which to live, learn, and work.</b>		
<i>Artist live/work space</i>		
a. Create database of facilities with the potential to be used for artist live/work space	Public Art + Facilities Task Force	Medium + Longer Term
b. Work with City to identify opportunities for tax incentives and/or rezoning	Public Art + Facilities Task Force	Longer Term
c. Pursue partnerships with private developers, WHALE, Mass Development, ArtSpace, etc.	Public Art + Facilities Task Force	Longer Term
<i>Small creative spaces pilot program</i>		
d. Create database of potential spaces to be used as temporary to permanent performance/exhibition spaces	Public Art + Facilities Task Force	Medium + Longer Term
e. Develop incentives package to encourage facility owners to donate or provide unused spaces at subsidized costs	Public Art + Facilities Task Force	Longer Term
f. Establish marketing campaign	Public Art + Facilities Task Force	Longer Term
g. Launch creative spaces pilot program to be (initially) managed by Consortium Executive Director	Public Art + Facilities Task Force	Longer Term
<i>Capital improvements fund</i>		
h. Create catalogue of required improvements to existing facilities	Public Art + Facilities Task Force	Medium Term
i. Prioritize facility improvements	Public Art + Facilities Task Force	Longer Term
j. Working with Fundraising Task Force, fundraise for facilities improvement fund	Public Art + Facilities Task Force	Longer Term
k. Begin distribution of funds	Public Art + Facilities Task Force	Longer Term
l. Evaluate activities and adjust as necessary	Consortium and Public Art + Facilities Task Force	Longer Term

## **appendix h: pro-forma operating budget**

# New Bedford City-wide Arts + Culture Plan Pro-forma

Operating Summary					
	FY2019	FY2020	FY2021	FY2022	FY2023
<i>Expenses</i>					
<i>Personnel</i>	\$58,000	\$108,000	\$177,800	\$180,800	\$232,800
<i>Administration</i>	\$8,500	\$8,700	\$9,945	\$12,033	\$24,854
<i>Marketing</i>	\$8,500	\$8,670	\$10,532	\$14,900	\$21,362
<i>Fundraising</i>	\$3,500	\$4,350	\$5,455	\$7,231	\$10,249
<i>Programs</i>	\$53,000	\$65,500	\$128,000	\$198,000	\$420,500
<b>Total Expenses</b>	<b>\$131,500</b>	<b>\$195,220</b>	<b>\$331,732</b>	<b>\$412,963</b>	<b>\$709,764</b>
<b>Total Earned Income</b>	<b>\$9,500</b>	<b>\$13,000</b>	<b>\$60,750</b>	<b>\$100,125</b>	<b>\$212,938</b>
<i>Contributed Income Summary</i>					
<i>City of New Bedford: Arts, Culture + Tourism Fund</i>	\$102,000	\$103,020	\$104,050	\$105,091	\$106,142
<i>Corporate/Foundation/State Grants</i>	\$45,000	\$90,000	\$135,000	\$168,750	\$253,125
<i>Individual Giving</i>	\$10,000	\$20,000	\$30,000	\$45,000	\$67,500
<i>In-kind Support</i>	\$0	\$7,000	\$14,000	\$21,000	\$31,500
<i>Capital Improvements Fund</i>	\$0	\$0	\$0	\$0	\$100,000
<b>Total Contributed Income</b>	<b>\$157,000</b>	<b>\$220,020</b>	<b>\$283,050</b>	<b>\$339,841</b>	<b>\$558,267</b>
<b>Result</b>	<b>\$35,000</b>	<b>\$37,800</b>	<b>\$12,069</b>	<b>\$27,002</b>	<b>\$61,440</b>

New Bedford City-wide Arts + Culture Plan Pro-forma							Notes:
OPERATING EXPENSES							
Personnel	FY2019		FY2020		FY2021		FY2023
Staff							
Director	\$ 48,000		\$ 48,000		\$ 72,800		\$ 72,800
Administrative Assistant	\$ 10,000		\$ 20,000		\$ 20,000		\$ 40,000
Marketing + Fundraising Staff	\$ -		\$ 40,000		\$ 60,000		\$ 60,000
Public Art Staff	\$ -		\$ -		\$ 25,000		\$ 28,000
<b>Total</b>	<b>\$ 58,000</b>		<b>\$ 108,000</b>		<b>\$ 177,800</b>		<b>\$ 232,800</b>
ADMINISTRATION							
Administration							
Office Rent + Occupancy	\$ -		\$ -		\$ -		\$ 10,000
Communications	\$ 5,000	2%	\$ 5,100	10%	\$ 5,610	10%	\$ 6,788
Supplies	\$ 2,000	2%	\$ 2,000	25%	\$ 2,500	50%	\$ 5,625
Postage	\$ 500	2%	\$ 500	25%	\$ 625	25%	\$ 977
Miscellaneous	\$ 1,000	10%	\$ 1,100	10%	\$ 1,210	10%	\$ 1,464
<b>Total</b>	<b>\$ 8,500</b>		<b>\$ 8,700</b>		<b>\$ 9,945</b>		<b>\$ 24,854</b>
Marketing							
Web Design and Maintenance	\$ 2,000	2%	\$ 2,040	25%	\$ 2,550	50%	\$ 3,825
Printing and Photography	\$ 1,500	2%	\$ 1,530	25%	\$ 1,913	50%	\$ 2,869
Advertising	\$ 3,000	2%	\$ 3,060	25%	\$ 3,825	50%	\$ 5,738
Miscellaneous	\$ 2,000	2%	\$ 2,040	10%	\$ 2,244	10%	\$ 2,468
<b>Total</b>	<b>\$ 8,500</b>		<b>\$ 8,670</b>		<b>\$ 10,532</b>		<b>\$ 14,900</b>
Fundraising							
Supplies + Mailings	\$ 500	10%	\$ 550	50%	\$ 825	50%	\$ 1,238
Annual Fund	\$ -	100%	\$ 500	100%	\$ 1,000	100%	\$ 2,000
Awards Event	\$ 1,500	10%	\$ 1,650	10%	\$ 1,815	10%	\$ 1,997
Miscellaneous	\$ 1,500	10%	\$ 1,650	10%	\$ 1,815	10%	\$ 1,997
<b>Total</b>	<b>\$ 3,500</b>		<b>\$ 4,350</b>		<b>\$ 5,455</b>		<b>\$ 7,231</b>
Programs							
Shared Services Program	\$ 5,000		\$ 5,000		\$ 7,500		\$ 15,000
Granting Program	\$ 40,000		\$ 40,000		\$ 65,000		\$ 85,000
Engage CVP/BOC	\$ 2,500		\$ 2,500		\$ 2,500		\$ 2,500
Public Art	\$ 2,500		\$ 5,000		\$ 30,000		\$ 60,000
Festival + Event Development	\$ -		\$ 5,000		\$ 10,000		\$ 15,000
Program Development	\$ 3,000		\$ 3,000		\$ 3,000		\$ 3,000
Fort Taber	\$ -		\$ -		\$ -		\$ 5,000
Cultural Districts	\$ -		\$ 5,000		\$ 10,000		\$ 15,000
Artist Live/work Space	\$ -		\$ -		\$ -		\$ -
Creative Spaces Pilot Program	\$ -		\$ -		\$ -		\$ 2,500
Capital Improvements Fund	\$ -		\$ -		\$ -		\$ -
<b>Total</b>	<b>\$ 53,000</b>		<b>\$ 65,500</b>		<b>\$ 128,000</b>		<b>\$ 198,000</b>
<b>Total Expenses</b>	<b>\$ 131,500</b>		<b>\$ 195,220</b>		<b>\$ 331,732</b>		<b>\$ 412,963</b>
OPERATING INCOME							
Earned Income							
Shared Services Fees	\$ 2,500		\$ 2,500		\$ 2,500		\$ 2,500
Public Art Income	\$ -		\$ -		\$ 42,500		\$ 74,000
Creative Spaces Pilot Program	\$ -		\$ -		\$ -		\$ -
Sponsorships	\$ 7,000	50%	\$ 10,500	50%	\$ 15,750	50%	\$ 23,625
<b>Total Income</b>	<b>\$ 9,500</b>		<b>\$ 13,000</b>		<b>\$ 60,750</b>		<b>\$ 100,125</b>
<b>Annual Funding Requirement</b>	<b>\$ 122,000</b>		<b>\$ 182,220</b>		<b>\$ 270,982</b>		<b>\$ 312,838</b>
							<b>\$ 496,827</b>

Costs may be incurred after year 5.

2 workshops annually at \$50/person.

Contributed Income										The Fund is indexed for inflation, which is estimated at 1%.
City of New Bedford: Arts, Culture + Tourism Fund	\$ 102,000	1%	\$ 103,020	1%	\$ 104,050	1%	\$ 105,091	1%	\$ 106,142	
Corporate/Foundation/State Grants	\$ 45,000	100%	\$ 90,000	50%	\$ 135,000	25%	\$ 168,750	50%	\$ 253,125	
Individual Giving	\$ 10,000	100%	\$ 20,000	50%	\$ 30,000	50%	\$ 45,000	50%	\$ 67,500	
In-kind Support	\$ -		\$ 7,000	100%	\$ 14,000	50%	\$ 21,000	50%	\$ 31,500	
Capital Improvements Fund	\$ -		\$ -		\$ -		\$ -		\$ 100,000	
<b>Total</b>	<b>\$ 157,000</b>		<b>\$ 220,020</b>		<b>\$ 283,050</b>		<b>\$ 339,841</b>		<b>\$ 558,267</b>	
<b>Result of Operations</b>	<b>\$ 35,000</b>		<b>\$ 37,800</b>		<b>\$ 12,069</b>		<b>\$ 27,002</b>		<b>\$ 61,440</b>	

