

JANUARY 2024

The Composition of the New Bedford Creative Economy AND ECONOMIC IMPACTS, 2018-2022



WITH UNDERWRITING FROM:





Nurturing the Creative Pulse of New Bedford

Nestled on the shores of Massachusetts' south coast, the City of New Bedford stands as a testament to resilience, innovation, and cultural richness. As a whaling port and abolition sanctuary that soared to global prominence in the 1800s, New Bedford's history is woven with threads of diversity, industry, and creative spirit.

In terms of economic development, the creative economy serves as the elemental thread that weaves through the fabric of our city, binding together our broader economic agenda. Studies consistently affirm the pivotal role of the creative sector in fostering vibrant communities and driving robust economies. The City's commitment to nurturing this vital sector is underscored by the initiatives outlined in the City of New Bedford's arts and culture plan, *New Bedford Creative: Our Art, Our Culture, Our Future* (2018), as well as the insights gleaned from this report, *The Composition of the New Bedford Creative Economy and Economic Impacts 2018-2022* (2024).

Behind the scenes, the New Bedford Creative Consortium acts as a beacon of leadership, guiding the city's creative ecosystem with wisdom and dedication. On behalf of the NBEDC board, we extend our deepest gratitude to the members of the Consortium, whose tireless efforts have been pivotal in shaping New Bedford's cultural landscape and fostering a community where creativity thrives.

This report affirms our steadfast commitment to fostering a creative economy where innovation flourishes, dreams are realized, and the spirit of New Bedford continues to thrive.

Sincerely,

Anthony Sapienza, President
New Bedford Economic Development Council

The New Bedford Historical Society welcomed more than 500 attendees on a glorious day for the opening of Abolition Row Park and the unveiling of the Frederick Douglass Memorial.

PHOTO COURTESY OF PETER LONELLE WALKER.

Executive Summary

The New Bedford Creative Economy is more diverse than many people realize.

It includes not only historic anchor institutions, such as the New Bedford Whaling Museum, the Zeiterion Performing Arts Center, and the New Bedford Symphony Orchestra, but also companies such as Ahead, Poyant, and ROTHTEC®, as well as numerous independent creatives, like poet Iva Brito, ceramicist Corrin Jusell, filmmaker Ethan de Aguiar, and musician Sarah Donner. It also includes smaller non-profit institutions, many of whom are exploring new forms of creative production, often by finding new ways to collaborate.

Together, these make up a fascinating and dynamic creative ecosystem that contributes numerous social and economic benefits to the broader community of New Bedford and beyond.

Methodology

Using a new research approach developed specifically for the city scale, this report defines the composition of New Bedford's Creative Economy by aggregating data from a variety of sources to build an inventory of known contributing establishments.

It reviews establishments' industry classification codes and then classifies them into 20 code groups, based on a grouping methodology developed by the New England Foundation for the Arts (NEFA) using North American Industry Classification System (NAICS) code groups. These groups are organized into core, peripheral, and New Bedford-specific creative industries, with the intention that this inventory can be updated over time.

Results are used to calculate direct revenue and direct job contributions to the New Bedford Economy, for the years 2017–2022 for non-profit organizations and for all others, for the years 2019–2022. Year 2022 findings are presented stylistically in Figure 1.

Key Findings

The Creative Economy is diverse by sector. As of 2022, the composition of New Bedford's Creative Economy included:

- 33 non-profit organizations
- 2 public institutions
- 383 private companies with employees
- 181 independent creatives / sole proprietors

Results for all industry code groups included in this study show that in 2022 there were at least 599 establishments directly participating in the New Bedford Creative Economy, generating approximately \$300 million in direct revenue and resulting in 3,370 direct jobs in the New Bedford Economy (see Table 1). These results represent 7.2% of the 2022 New Bedford civilian workforce.

Compared to prior study findings, this suggests an increase in creative jobs as a portion of the city's workforce. Data also suggests an increase in total establishments and job counts as the pandemic recovery takes place. Identifying establishments founded 2018 or after reveals notable increases in the number of establishments engaged in culinary design (48%), marketing (33%), materials manufacturing (33%), publishing (33%), and hair and body art (27%).

TABLE 1. SUMMARY OF FINDINGS: NEW BEDFORD ESTABLISHMENTS

NAICS Code Groups	Groups	All Establishments	2022 Revenue*	2022 Jobs*
Core Creative Industries	1–14	340	\$188,621,944	1,937
Peripheral Creative Industries	15–17	51	\$32,043,022	234
New Bedford-Specific Industries	18–20	208	\$79,772,000	1,199
All Groups	1–20	599	\$300,436,966	3,370

*YEAR 2022 TAX REPORTING FOR NON-PROFITS IS INCOMPLETE.

Fluctuations in revenue reveal COVID-19 pandemic effects on establishments. As of 2022, revenue recovery was still underway; total revenue had not yet surpassed 2019 total results.

Future research on induced and indirect jobs and revenue impacts would bring the total economic impact of the New Bedford Creative Economy much higher. The economic output of the Whaling Museum alone, for instance, was estimated to be \$10.1 million in 2019 based on museum spending as well as visitor spending in the region.¹

Other findings, which are elaborated upon in Parts Two and Three of this report, include:

- From a production standpoint, the New Bedford Creative Economy is diverse. Examining activity across code groups sheds light on the range of activity taking place, as well as important differences among the code groups.
- Visually representing establishments by job count helps reveal important characteristics, including production driven by larger employers, as well as areas of production in which many independent creatives / non-employers can be found.
- It is possible to see shared themes and core competencies across industries, suggesting the flow of talent, knowledge, and ideas.
- Non-profit organizations are bouncing back from pandemic disruptions.
- The New Bedford Creative Economy shows signs of broadening while it recovers.
- Comparisons with prior study findings suggest that creatives are growing as a portion of New Bedford's economy.
- Creative establishments have catalytic impacts on New Bedford real estate.

Collectively, these findings build understanding about the roles of arts, culture, and creativity in New Bedford—not only where creative production helps drive other forms of economic activity, but also how it is contributing to education, public health, infrastructure, equity, and other goals.



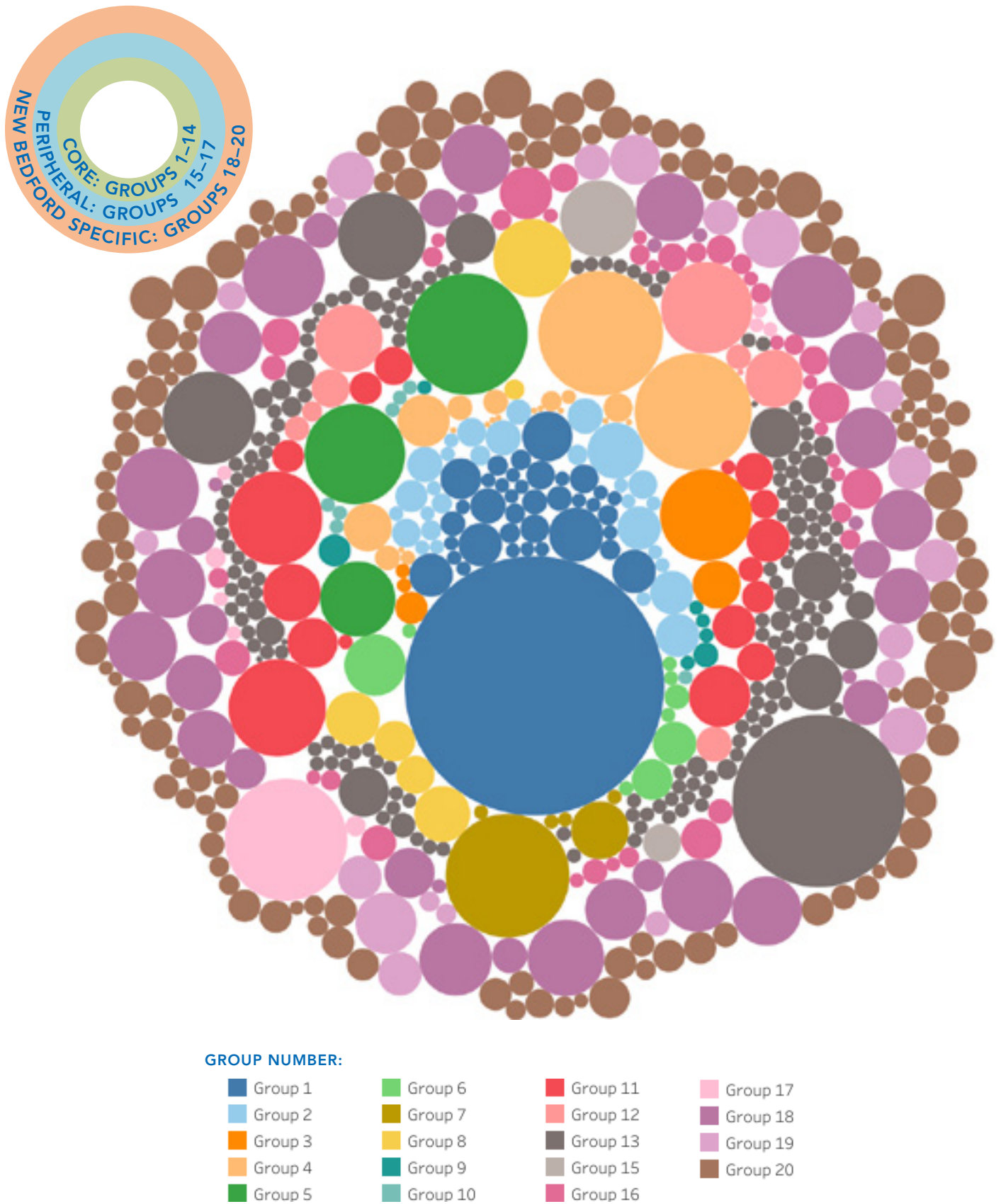


FIGURE 1. A STYLIZED VIEW OF CREATIVE ESTABLISHMENTS (2022), KEY ACTORS IN NEW BEDFORD'S CREATIVE ECOSYSTEM.

Recommendations

The findings of this report provide strong evidence that New Bedford has built a diverse creative economy with significant revenue and labor impacts. On a percentage basis, these likely rank among the highest in New England. To support continued economic and social development, including contributions to the region, New Bedford and its partners can:

- 1 Continue making the City Arts, Culture, and Tourism (ACT) funds available. Every dollar of ACT funding has resulted in an additional \$3.71 in philanthropic support. This funding is the foundation for sustaining and building creative economy infrastructure.
- 2 Continue to track and visualize New Bedford's Creative Economy to understand research and development needs and to market creative talent locally.
- 3 Use the data collected in this report as a baseline. While refining establishment data in the future, build understanding about:
 - a) The movement of creative talent across all New Bedford industries, including creative jobs and wages in industries that sit beyond what is constituted as the creative economy.
 - b) The impact of creative establishments on real estate rents, real estate development and revitalization, and neighborhood revitalization.These will be helpful for calculating the broader economic impacts of New Bedford's Creative Economy, as well as for understanding key forces in the New Bedford Economy overall.
- 4 Assert New Bedford's role as the creative hub for the Blue Economy, showcasing innovators and storytellers working across material and media.
- 5 Expand and promote loan and investment programs in Creative Economy industries. There is likely unmet demand for capital.

Additional recommendation details can be found in Part Four of this report.



New Bedford Performing Arts Center



WNB One Radio



Cape Verdean Association in New Bedford

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PART
1



What is the Creative Economy and its Context?

"New Bedford: Our Woven Story"
by Maxwell Emcays for DATMA, Shelter 2023

Background and Research Context

There is not one agreed upon definition of the *Creative Economy*.

The concept has been studied in various interpretations since the 1970s, with New England being a leader in defining research methodology and articulating the importance of creativity in an economic context. This includes decades of research led by the New England Foundation for the Arts (NEFA).

In the 2000s, scholarship around the creative economy expanded significantly. This includes Richard Florida's *The Rise of the Creative Class* (2002), a key study in that it advocated for an expanded approach to categorizing types of production in a creative economy, reflecting in part the impact of digital technology on a wide array of artistic and cultural production, including new products and services. It also identified "technology, talent, and tolerance" as three key ingredients for a robust creative community, the basis for creative economic production.

Subsequently, a 2007 NEFA report and related 2008 academic paper, *Defining the Creative Economy: Industry and Occupational Approaches*, focused on defining the New England creative economy more broadly than cultural institutions and independent artists to include the contributions of architects, graphic designers, film producers, and art-related manufacturing, among others.

This evolving Creative Economy scholarship has inspired many cities, states, and regions within states to define their specific creative economies and develop policy to support them. The City of Boston produced its first creative economy report in 2005 and an update in 2017. In 2007, the Berkshire Creative launched. In 2008, the Massachusetts Creative Economy Council, an advisory Council to the Legislature and Executive Office of Housing and Economic Development (EOHED), was called to action by a law signed by then Governor Deval Patrick.

Under the leadership of EOHED, the Creative Economy Network was formed in 2011 to develop statewide strategy to support the creative economy. In 2012, the CreativeNEXT report categorized creative industries across Massachusetts, the first report to do so based upon a large statewide survey.

In 2017, the pioneering report, *The Jobs in New England's Creative Economy and Why They Matter*, was produced for NEFA by the Economic and Public Policy Research Group of the UMass Donahue Institute.

In collaboration with the U.S. Bureau of Economic Analysis, the National Assembly of State Arts Agencies (NASAA) has assembled a wide array of research on the creative economy of each state, with key data on total value added by arts and cultural industries. Research based on 2021 data reports that "artist and cultural production accounts for \$27,245,018,000 and 4.2% of the Massachusetts economy, contributing 135,181 jobs."² This methodology is based on 35 key industries, including educational services as a major category, an industry for which Massachusetts is particularly competitive.

Most of this prior research has based findings on the categorization and analysis of federal data. While this approach has been useful for many purposes, it also has limitations. Because the data has been made anonymous, it is difficult to ground truth or tie to specific establishments in the real world.

Now, using a wide array of alternative sources, it is possible to build a new lens on New Bedford's Creative Economy, in which we can see and learn from the *actual* participating establishments and refine our view of this activity over time. This report focuses on tracking the growth of direct revenue and direct jobs, just two aspects of the economic impact of establishments producing creative work.

Knowledge and, in turn, the creative production it supports are ever evolving. By looking at data that represents actual establishments, it is possible not only to confirm their existence but also to look at what they are producing, how it relates to other parts of the New Bedford economy, and what it suggests about future economic potential.

What Is the New Bedford Creative Economy? Why Does It Matter?

The New Bedford Economic Development Council (NBEDC) has been actively supporting its creative economy since the Creative Economy Task Force (2008) and Steering Committee (2009) produced a series of reports outlining the importance of the city's creative arts sector, including expanded creative economy leadership within the NBEDC. Also in 2008, the first inventory of the New Bedford Creative Economy appeared as part of a larger report, *Market and Economic Analysis for New Bedford*, published by HR&A for the NBEDC. Explicit findings from that report will be compared in Part Three of this report.

From the start of his tenure in 2012, Mayor Jon Mitchell prioritized the cultivation of the city's creative sector as an "integral component of economic, social and cultural development."³ In 2016, with City Council and legislative support, he established the Commonwealth of Massachusetts' first-ever special revenue fund for the promotion of Arts, Culture, and Tourism (ACT). This funding made possible the City of New Bedford's first Arts + Culture Plan (2018), developed by Webb Management, on behalf of the NBEDC. The plan, *New Bedford Creative: Our Art, Our Culture, Our Future* (Figure 2), begins with the vision statement:

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.

The plan outlines nine strategies to strengthen the arts + culture and creative sectors, which set in motion New Bedford Creative and the New Bedford Creative Consortium, who have worked arduously across multiple channels, including programs, grant making, advocacy, and communications to strengthen New Bedford's creative community.



FIGURE 2. COVER, NEW BEDFORD ARTS + CULTURE PLAN (2018).

Defining the Creative Economy

Most reports define the creative economy by identifying specific industry classification codes as well as occupational classifications codes that are deemed related to creative and culture work and then organize these into groups. Though an imperfect process, this allows codes and code groups to be used to filter a large amount of economic data.

The degree to which any type of production is creative, however, is largely subjective. Scholar David Parrish suggests: "**Creative Industries describes businesses with creativity at their heart**—for example design, music, publishing, architecture, film and video, crafts, visual arts, fashion, TV and radio, advertising, literature, computer games and the performing arts."⁴

In certain industries this is rather clear. In others, such as manufacturing, retail, and food service industries, it is more nuanced to determine if creativity is "at their heart." What this means is that classifying establishments, particularly those that deliver a new product or service, requires some examination of the activity actually taking place.

Creative Workers Are Found Across Sectors.

How Can We See Them?

Creative Economy jobs, as defined by the NEFA 2017 report, are found across *employment* sectors (Table 2) as well as across *industry* sectors (Table 3). Many creative jobs are found under the codes associated with *Arts, Entertainment, and Recreation* as well as *Accommodation and Food Service* (grouped in U.S. Census results), but creative economy jobs are also found in other code groups.

Examining the NAICS codes associated with actual establishments (as presented in subscription datasets) reveals that codes, which are self-selected by the establishment, are often inaccurate at best and erroneous at worst.

Employment Sector, Total	Estimate	Percent
Employed Civilian Population 16 Years and Over	46,870	100.0%
Private wage and salary workers	40,110	85.6%
Government workers	4,885	10.4%
Self-employed in own not incorporated business workers	1,875	4.0%
Unpaid family workers	0	0.0%

SOURCE: U.S. CENSUS BUREAU. AMERICAN COMMUNITY SURVEY 2022 (1-YEAR ESTIMATES)

NAICS 2-Digit	Industry	Employment Estimate
11, 21	Agriculture, forestry, fishing and hunting, and mining	1,287
23	Construction	4,303
31–33	Manufacturing	5,926
42	Wholesale trade	1,312
44, 45	Retail trade	5,210
48–49, 22	Transportation and warehousing, and utilities	3,166
51	Information	977
52, 53	Finance and insurance, and real estate and rental and leasing	1,582
54–56	Professional, scientific, and management, and administrative and waste management services	3,635
61, 62	Educational services, and health care and social assistance	11,416
71, 72	Arts, entertainment, and recreation, and accommodation and food services	4,596
81	Other services, except public administration	1,993
92	Public administration	1,467

SOURCE: U.S. CENSUS BUREAU. AMERICAN COMMUNITY SURVEY 2022 (1-YEAR ESTIMATES)

How Can Activity Be Categorized?

A. CULTURAL AND NATURAL HERITAGE



D. BOOKS AND PRESS



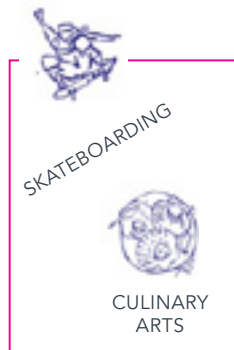
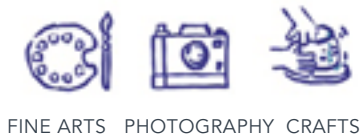
B. PERFORMANCE AND CELEBRATION



E. AUDIO-VISUAL AND INTERACTIVE MEDIA



C. VISUAL ARTS AND CRAFTS



F. DESIGN AND CREATIVE SERVICES



FIGURE 3. INDUSTRIES AND GROUPINGS, BASED ON UNESCO (2009), BUT AMENDED TO INCLUDE SOME SPECIFIC NEW BEDFORD CATEGORIES (PINK BOX), AS PART OF THE BUSINESS OF ART FEASIBILITY STUDY, PHASE II (2023).

Hence it is necessary to filter results, confirm codes, and categorize them to code groups, and sometimes field verify the data to get a more accurate picture of creative economy activity.

In contrast to research that relies on federal data that has been made anonymous, “bottom up” approaches are usually built on survey data. This is helpful but misses those establishments that do not respond. It can also produce an incomplete picture of the breadth of creative production.

During the development of the *Business of Art Feasibility Study, Phase II (2023)*⁵, the “first pass” of a stylized view of industries and groupings was created, building upon a visual table created by the Policy Circle⁶ based on UNESCO (2009), amending it to include icons representative of the SouthCoast and including some New Bedford–specific categories (see Figure 3). This prompted questions: How many creative establishments can be observed in each category? And how well do these categories align with what is actually taking place?

Research Methodology

Projects such as *Faces of New Bedford*, a community member profile project created by Colton Simmons in 2015, and *The Southcoast Artists Index*, a “collaborative community digital archive” launched in 2012 by Ron Fortier and Jeff Wotton (in turn inspired by Mary Jean Blasdale’s *Artists of New Bedford: A Biographical Dictionary*, 1990), help elucidate the range of creative activity taking place in New Bedford and the broader region.

Building one profile at a time, these projects provide rich description that is helpful for understanding nuances in creative activity and, importantly, connections between and among creative establishments. They do not, however, include specific annual revenue, employment, or jobs data that would allow them to be easily compared with other research.

Another resource, the New Bedford Creative Directory, launched in 2018 by New Bedford Creative, has also been important to this study. As a database built from profiles written and submitted directly by creatives, it has been particularly useful for identifying independent creatives who can be difficult to observe in many types of data.

A Mixed Methods Approach

The task of this report is to bridge the anonymous data and survey-based approaches: to create an inventory of establishments in the creative economy that reflect New Bedford’s specific industries and knowledge, confirming the composition and scale of this activity. From those results, it will also be possible to refine the stylized view of New Bedford’s creative economy to more accurately reflect its composition.

This report methodology utilizes the code groups established by NEFA and used also in the Boston report as a starting point. But instead of using federal data as its primary source, it utilizes subscription datasets, assembled by private companies for various marketing and customer relationship management purposes, scrutinizes and supplements this data with the help of a variety of sources to aggregate details about known establishments, including independent creatives. Because these are known entities, the data can be more easily verified. Findings are contextualized with insights from interviews and site visits with select creative economy participants.

Research Questions

What establishments are found in New Bedford’s Creative Economy?

What can be said about their economic impacts?

How has the New Bedford Creative Economy evolved, in particular, from 2018 to 2022?

Can we see in the data specific impacts of the COVID-19 pandemic?

Research Caveats

In this report, the term “establishment” is being used to include single entity locations of companies and non-profit organizations, as well as “non-employers”: independent creatives and/or sole proprietors.

The focus is on identifying establishments in New Bedford that contribute directly to New Bedford’s Creative Economy. It does not explicitly pursue identifying creatives working in establishments outside of the creative sectors, though data regarding these jobs are discussed in the Appendix to this report. Understanding more about these jobs would be an important follow-up study. Similarly, not all jobs associated with a creative establishment will be creative in the conventional sense; some large companies employ bookkeepers. For the sake of this study, they are understood as contributing to the establishment’s overall creative output.

Because non-employers (independent creatives) have more limited federal tax reporting requirements, they can be harder to trace in many types of data. An increasing range of digital tools from Google Maps to social media, however, is making it easier than even five years ago to confirm their existence within an economy.

Using these digital tools to expand and refine data is important both for understanding the origins of economic activity, including “startup” activity, and for acknowledging the role of independent professional creatives, who, in the aggregate, can make significant contributions to an economy. With the profound changes brought about by the COVID-19 pandemic, there are also anecdotal indications that the number of independent creatives is growing.

A Mixed Methods Approach

Code Groups Based on NAICS Codes

This study utilizes the 17 code groups used in the NEFA 2017 report and the Boston 2017 report, plus three additional groups created specifically for New Bedford (see Table 4 on page 15). It's important to note that Groups are not in any ranking order. For example, Group 17 is just as important to the New Bedford Creative Economy as Group 4. These include:

Core (Groups 1–14)

- 14 codes following the NEFA 2017 report strategy, which considers categories here based on sectors that, at a national level, “focus on the production and distribution of cultural goods, services, and intellectual property.”

Peripheral (Groups 15–17)

- Three additional code groups, also from the NEFA 2017 report, which describes these as activities that are “peripheral,” meaning they are “without a categorical focus at the national level but have the possibility of it” at a smaller geography, such as the city level in this report. As the data will show, some of the establishments that appear in these groups are very important to the New Bedford Creative Economy.

New Bedford Specific Code Groups (Groups 18–20)

- The NEFA 2017 report methodology details that each location-specific study should identify (and add) codes for activities that it deems to be uniquely part of its creative economy. Three additional code groups have been included to reflect important aspects of New Bedford's creative activity, including particular characteristics reflecting its role as a Gateway City.

Why Start with Such a Complex Set of Code Groups?

Tying codes to actual, known establishments in New Bedford (not merely anonymous, quantitative data) is the basis by which a more streamlined set of activity groups can be suggested. It also provides a baseline of data to address important questions in the future: Do these specific establishments still exist? Have they grown? Have they changed focus? What does this mean for the broader economy?

In the following section, Part Two, findings related to each code group are presented. Part Three of this report summarizes these findings and discusses economic impacts, focusing on revenue and job impacts within the creative economy establishments identified. It also discusses some findings about the nature and locations of creative production in New Bedford, and outlines recommendations for economic development policy, including how to present a stylized view of the New Bedford Creative Economy based upon the findings.

The Appendix to this report includes the full list of code groups utilized. It discusses in more detail the research methodology and data sources and makes some suggestions for future research.



PART
2

Creative Economy Establishments: What Does Data Reveal?

Corrinn Jusell at work on ceramics production
at Made By Corrinn

New Bedford's Creative Economy: The View by Code Group

TABLE 4. CODE GROUPS UTILIZED, BASED ON NEFA REPORT (2017)	
CORE CODE GROUPS	
Group 1	1) Architecture and Design
Group 2	2) Art and Electronics-Related Retail
Group 3	3) Arts and Architectural Manufacturing
Group 4	4) Culture and Preservation
Group 5	5) Machinery and Communications Manufacturing
Group 6	6) Marketing
Group 7	7) Materials Manufacturing
Group 8	8) Media
Group 9	9) Motion Picture and Teleproduction
Group 10	10) Music Recording
Group 11	11) Printing
Group 12	12) Publishing
Group 13	13) Visual Arts, Music, and Other Performing Arts
Group 14	14) Wholesale Art Stores
PERIPHERAL CODE GROUPS	
Group 15	15) Cultural Goods Production (NEFA)
Group 16	16) Cultural Goods Distribution (NEFA)
Group 17	17) Intellectual Property Production and Distribution (NEFA)
NEW BEDFORD-SPECIFIC CODE GROUPS	
Group 18	18) NB1: Restaurants and Bars with Exhibits and/or Performance Venues
Group 19	19) NB2: Culinary Design (Specialty Food and Beverage)
Group 20	20) NB3: Barbers, Hair Salons, Nail Salons, and Tattoo Parlors (Hair and Body Art)

Following the NEFA report methodology, each of 20 code groups (Table 4) includes between three and eight individual NAICS 6-digit codes.

For example, Group 1 (Table 5), titled by NEFA as “Architecture and Design,” includes NAICS codes for several types of design services, including graphic design. The code “541490” is used for other specialized design services, including fashion design and costume design services, among others.

As zero results were found for Group 14, it is not included in the summary that follows.

TABLE 5. GROUP 1	
NAICS	1) Architecture and Design
541310	Architectural Services
541320	Landscape Architectural Services
541340	Drafting Services
541410	Interior Design Services
541420	Industrial Design Services
541430	Graphic Design Services
541490	Other Specialized Design Services

New Bedford's Creative Economy:

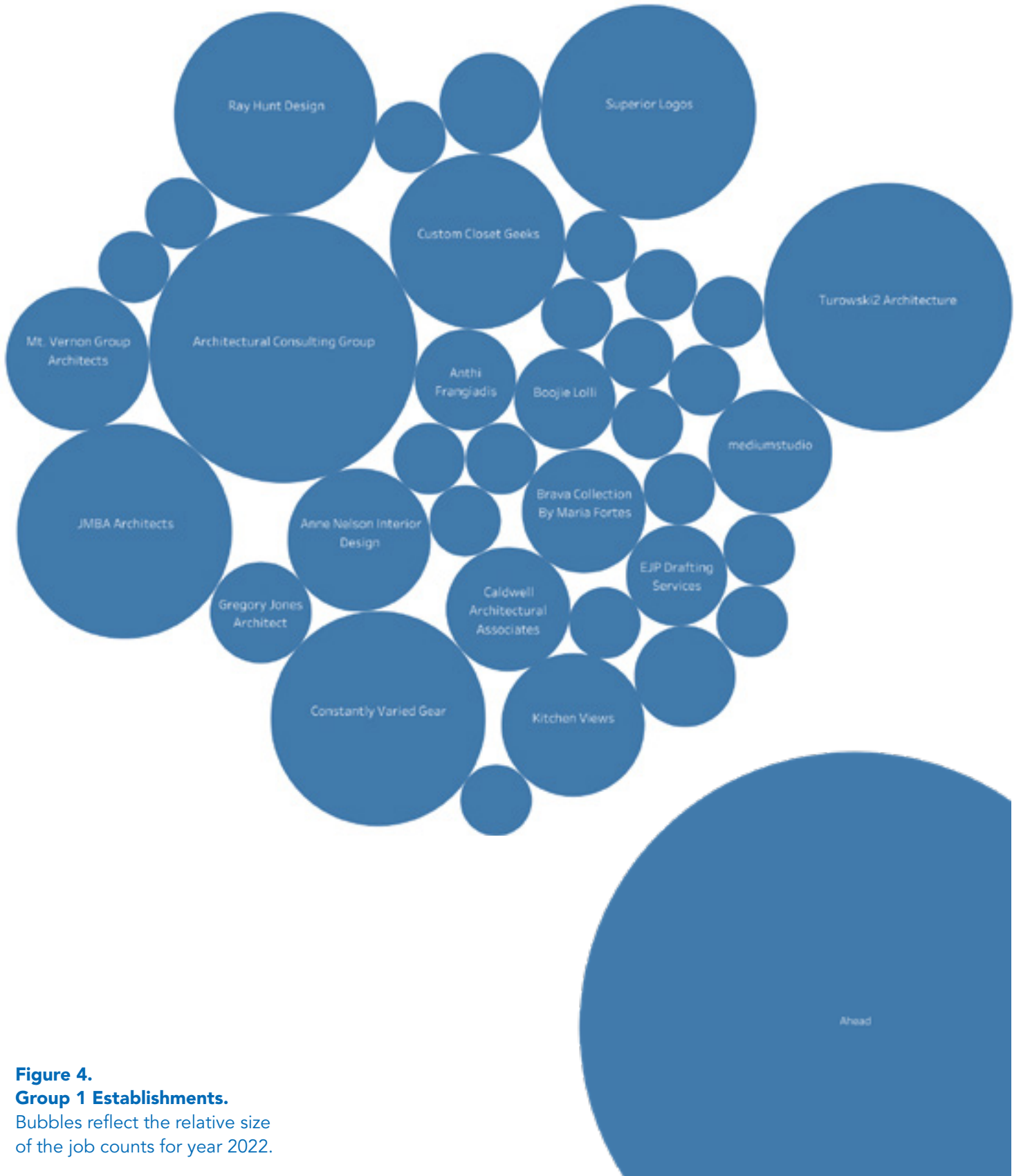


Figure 4.
Group 1 Establishments.
Bubbles reflect the relative size
of the job counts for year 2022.

Architecture and Design (GROUP 1)

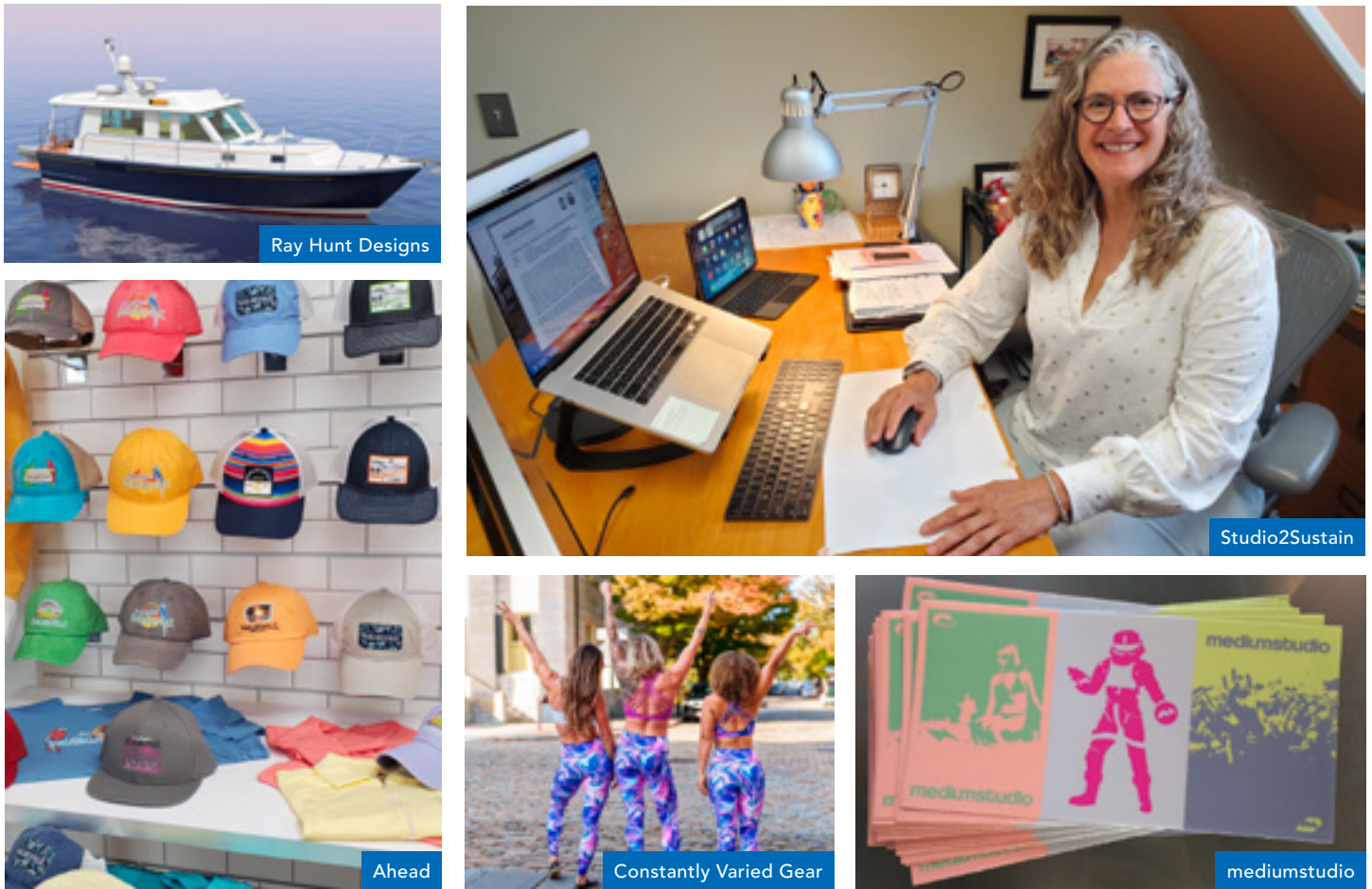


FIGURE 5. SOME GROUP 1 ESTABLISHMENTS.

Group 1 clusters together many different types of design. This includes large companies such as Ahead, involved in design and manufacturing of custom headware, apparel, and accessories, as well as Constantly Varied Gear, which has been designing workout apparel in New Bedford since 2014. A number of other fashion and apparel designers are included in the 541490 code group. Several are emerging brands—sometimes even sole proprietors—producing fitness/athleisure and urban streetwear apparel. Many can be seen as having ties to New Bedford’s historic textile industry; some are also making new use of mill space.

This group also includes several architecture firms, including firms such as Studio2Sustain working at the crossroads between historic preservation and climate resilient design.

NAICS	1) Architecture and Design	Count
541310	Architectural Services	12
541320	Landscape Architectural Services	0
541340	Drafting Services	1
541410	Interior Design Services	6
541420	Industrial Design Services	1
541430	Graphic Design Services	3
541490	Other Specialized Design Services	15
Total Establishments:		38
Founded 2018 or later: at least 8 (21%)		

Notably, this group includes Ray Hunt Designs, a premier naval architecture company, reflecting New Bedford’s maritime heritage.

New Bedford's Creative Economy:

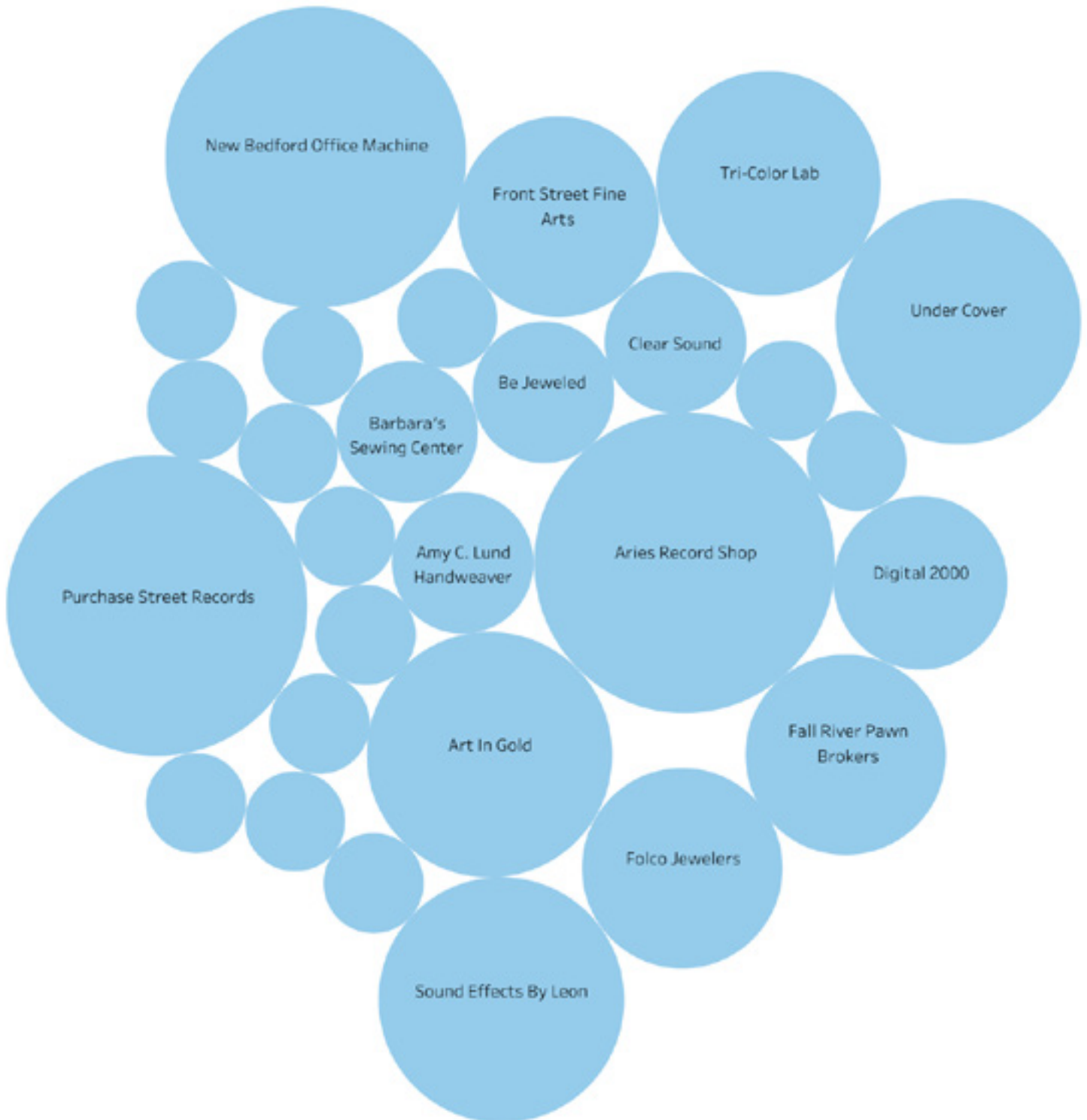


Figure 6.
Group 2 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Art and Electronics-Related Retail

(GROUP 2)

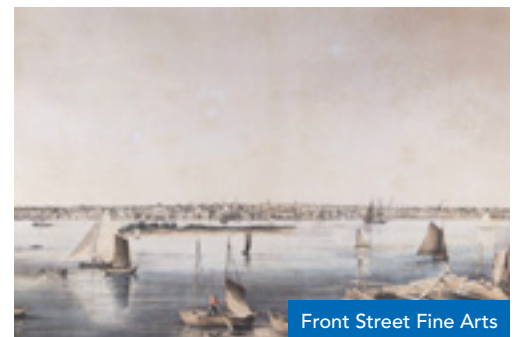
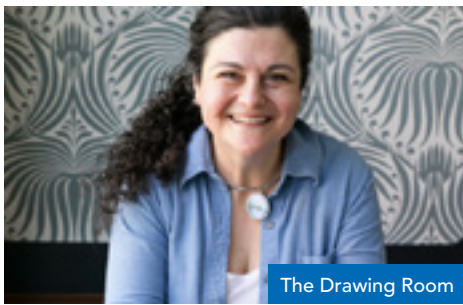


FIGURE 7. SOME GROUP 2 ESTABLISHMENTS.

Group 2 includes entities such as The Drawing Room, a purveyor of works of fine art by regional artists and a carefully curated selection of gifts that also offers design services and consultations, as well as classes and events. It is a prime example of the progressive approach that many New Bedford Creatives are taking to business conceptualization, which can also make classification challenging.

Tri-Color Lab offers services geared toward professional photographers, as well as museum quality giclée reproductions for established and emerging artists.

To note: Most artist-owned galleries (that also function as studios) appear in Group 13. Some jewelry retailers also appear in codes assigned to Group 16.

TABLE 7. GROUP 2 COMPOSITION		
NAICS	2) Art and Electronics-Related Retail	Count
449210	Electronics and Appliance Retailers	4
448310	Jewelry Retailers	6
459130	Sewing, Needlework, and Piece Goods Retailers	1
459140	Musical Instrument and Supplies Retailers	1
459210	Book Retailers and News Dealers	5
459920	Art Dealers	12
812921	Photofinishing Laboratories (except One-Hour)	1
812922	One-Hour Photofinishing	0
Total Establishments:		30
Founded 2018 or later: at least 6 (20%)		

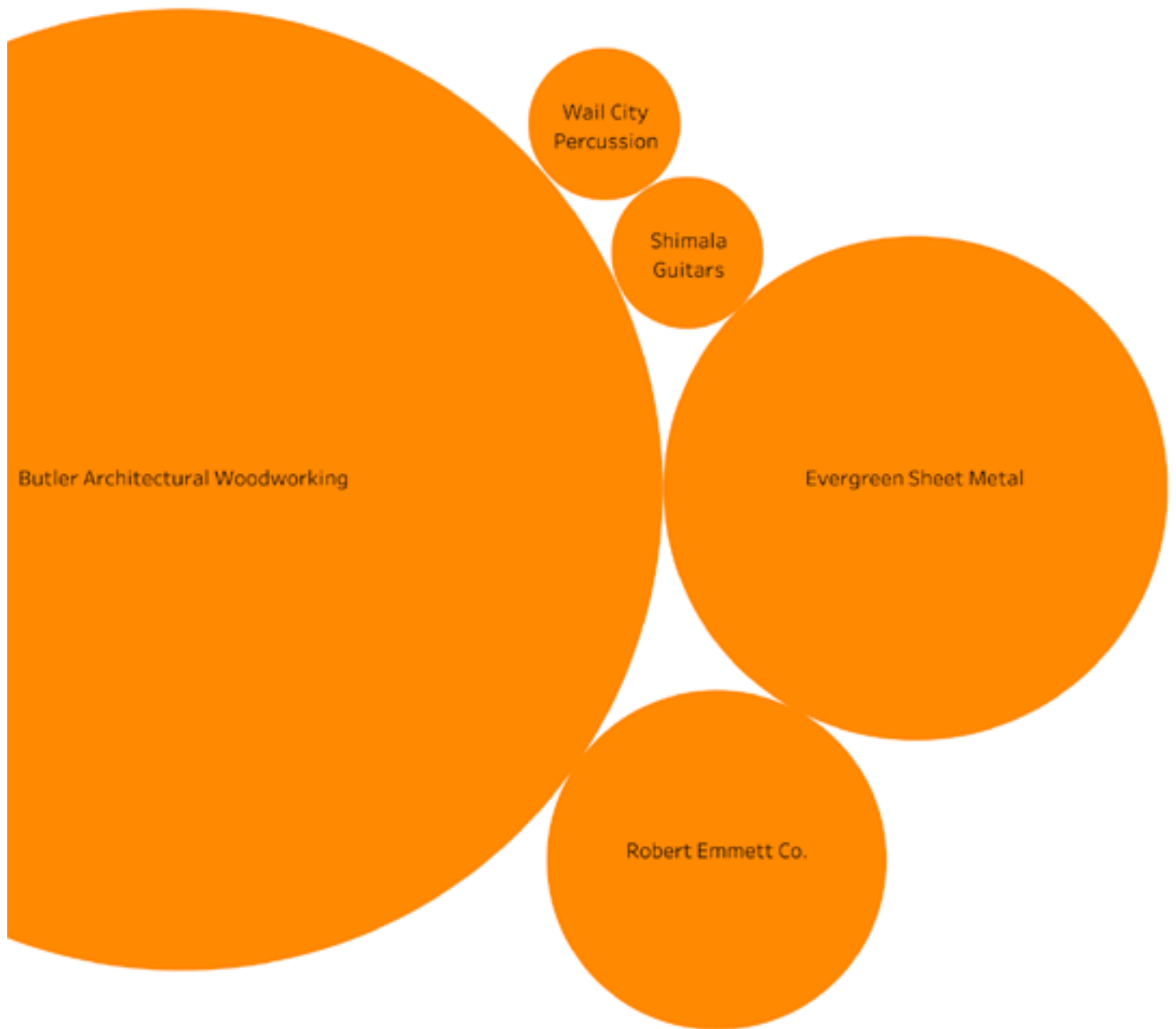


Figure 8.
Group 3 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Art and Architectural Manufacturing (GROUP 3)



Shimala Guitars



Wail City Percussion



Butler Architectural Woodworking



Robert Emmet Company



EverGreen Sheet Metal

FIGURE 9. SOME GROUP 3 ESTABLISHMENTS.

In **Group 3**, it is possible to see how specific artisan skills are applied (and can be transferred) within areas of design, fabrication, and manufacturing.

This includes both literal and non-literal transfer of ideas rooted in New Bedford’s maritime heritage. Metal and architectural millwork design and fabrication can be seen to have roots in New Bedford’s port industries, while whale and other nautical motifs show up on everything from snare drums, to jewelry, to cutting boards.

NAICS	3) Arts and Architectural Manufacturing	Count
332323	Ornamental and Architectural Metal Work Manufacturing	1
337212	Custom Architectural Woodwork and Millwork Manufacturing	1
339910	Jewelry and Silverware Manufacturing	1
339992	Musical Instrument Manufacturing	2
Total Establishments:		5
Founded 2018 or later: 0 (0%)		

New Bedford's Creative Economy:

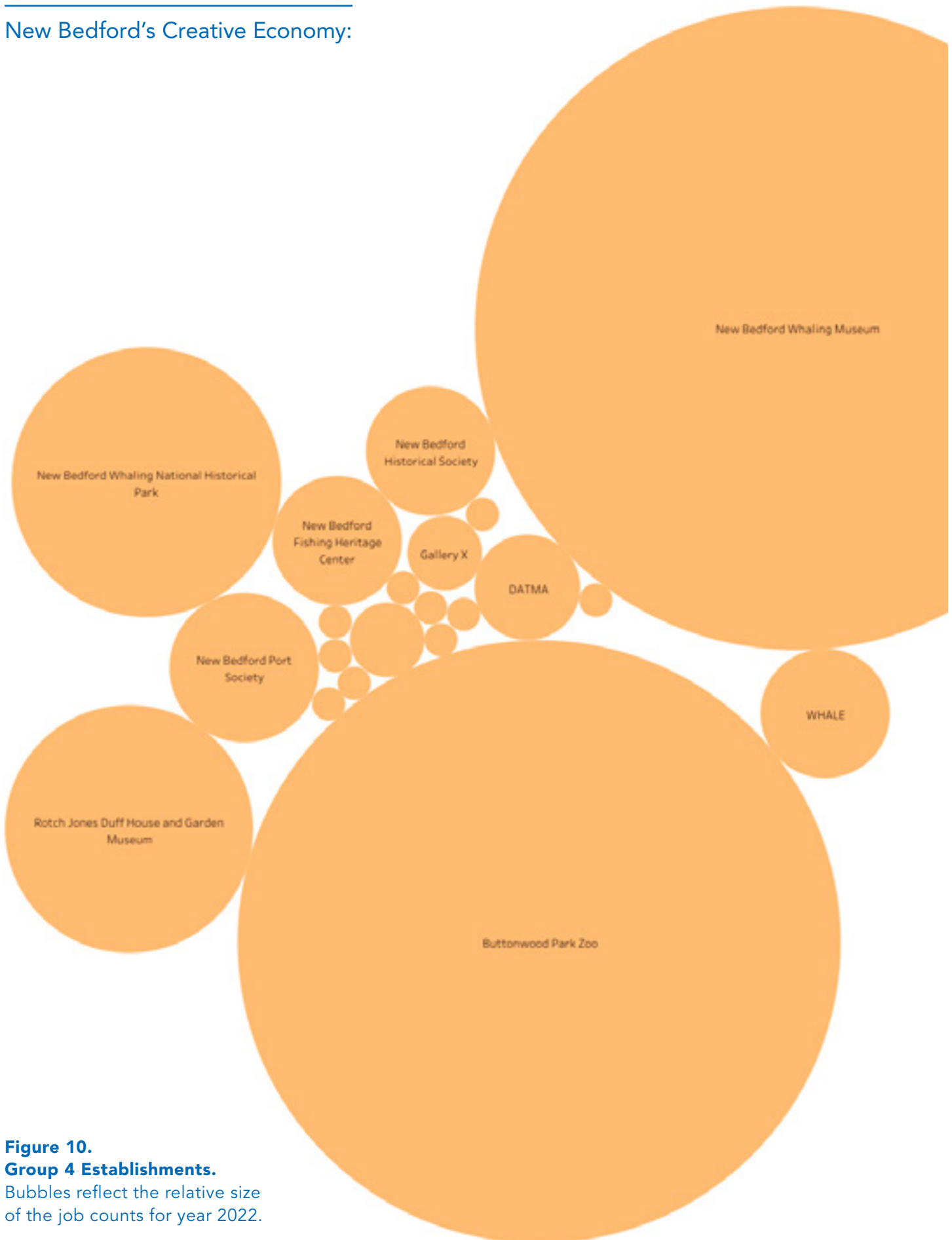


Figure 10.
Group 4 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Culture and Preservation (GROUP 4)



FIGURE 11. SOME GROUP 4 ESTABLISHMENTS.

Group 4 is a major code group for New Bedford. Notably, all results in this group are non-profit organizations founded before 2018. Both individually as well as in combination, these make many different types of economic impacts in New Bedford, in part because these organizations help bring visitors to the city. For instance, the economic output of the Whaling Museum alone was estimated to be \$10.1 million in 2019 based on museum spending as well as visitor spending in the region.¹ In 2022, 13,600 park visitors to the New Bedford Whaling National Historical Park resulted in \$1.3 million in economic output.⁷

While data from 990 tax forms provide a strong degree of accuracy about changes in revenue and employment, not all non-profits have submitted their 2022 taxes, in which case the job count for omissions is recorded as “.02” and the bubble sizes for these organizations in Figure 10 may appear smaller than they should. (Labels are omitted from some for sizing.) This also means that revenue and jobs in this category are likely under-reported for 2022.

TABLE 9. GROUP 4 COMPOSITION		
NAICS	4) Culture and Preservation	Count
712110	Museums	12
712120	Historical Sites	7
712130	Zoos and Botanical Gardens	2
712190	Nature Parks and Other Similar Institutions	0
Total Establishments:		21
Founded 2018 or later: 0 (0%)		

Notably, several smaller non-profit organizations relied heavily on contract labor and volunteers, rather than full-time employees. This may be persistent or reflect early-stage conditions.

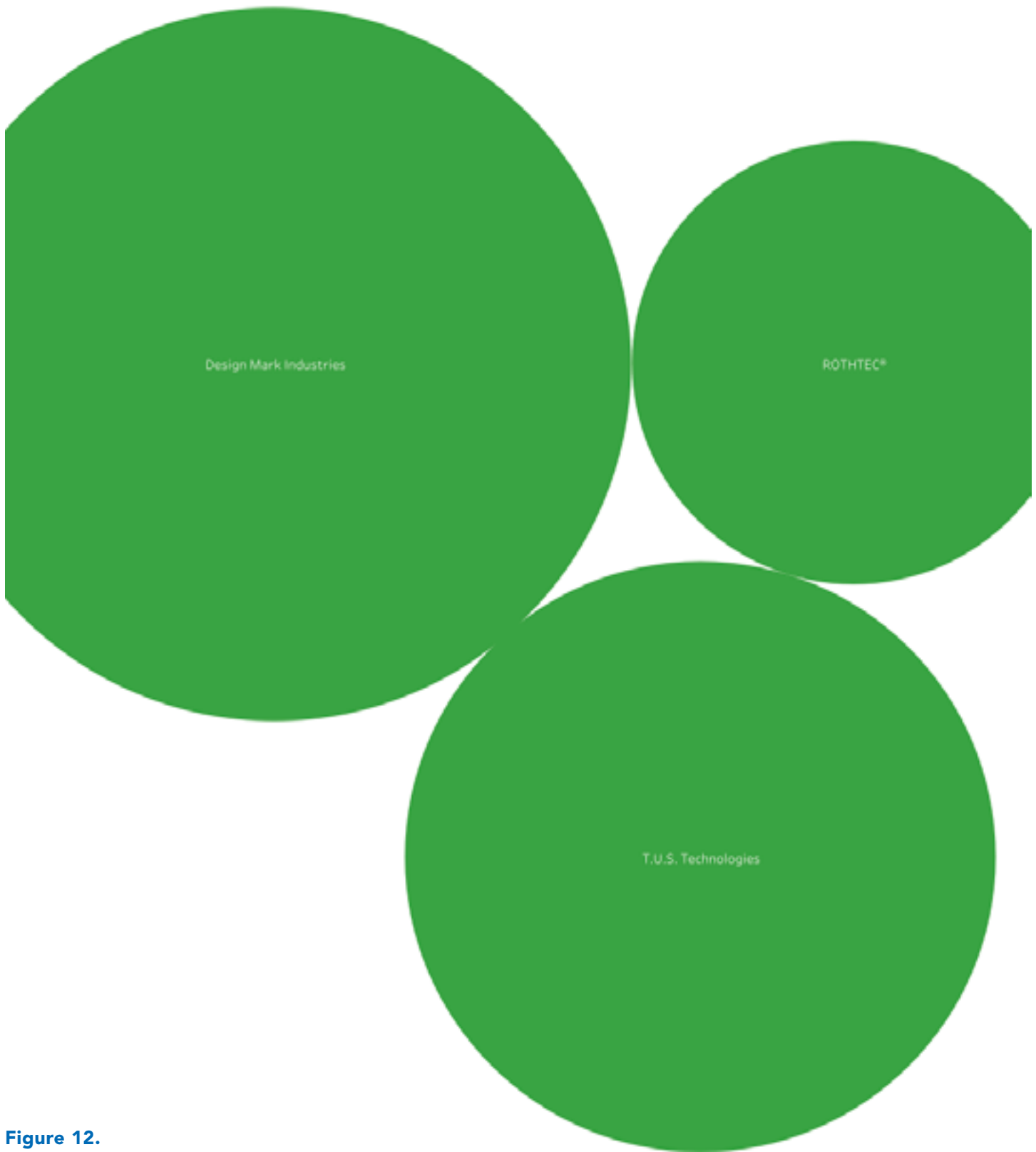


Figure 12.
Group 5 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Machinery and Communications Manufacturing (GROUP 5)



FIGURE 13. GROUP 5 ESTABLISHMENTS.

Group 5 includes just a few results, but each with a notable employee count and volume of revenue demonstrating important links between design and technically complex manufacturing and industrial production.

The products and processes of ROTHTEC® are directly utilized to support other creative industries, most specifically paper- and textile-based engraving and printing.

Design Mark Industries illustrates the roles of graphic designers and user experience (UX) designers in custom keypads and other product interfaces. Such designers help address the following questions: What will a button color signal to the user? How does the product feel in the hand? How does the interface design impact the internal electronic system?

TABLE 10. GROUP 5 COMPOSITION		
NAICS	5) Machinery and Communications Manufacturing	Count
333248	All Other Industrial Machinery Manufacturing	3
334310	Audio and Video Equipment Manufacturing	0
334610	Manufacturing and Reproducing Magnetic and Optical Media	0
Total Establishments:		3
Founded 2018 or later: 0 (0%)		

T.U.S. Technologies enables brand integration, including precision engraving of custom brands on a wide array of metal and other products.

New Bedford's Creative Economy:

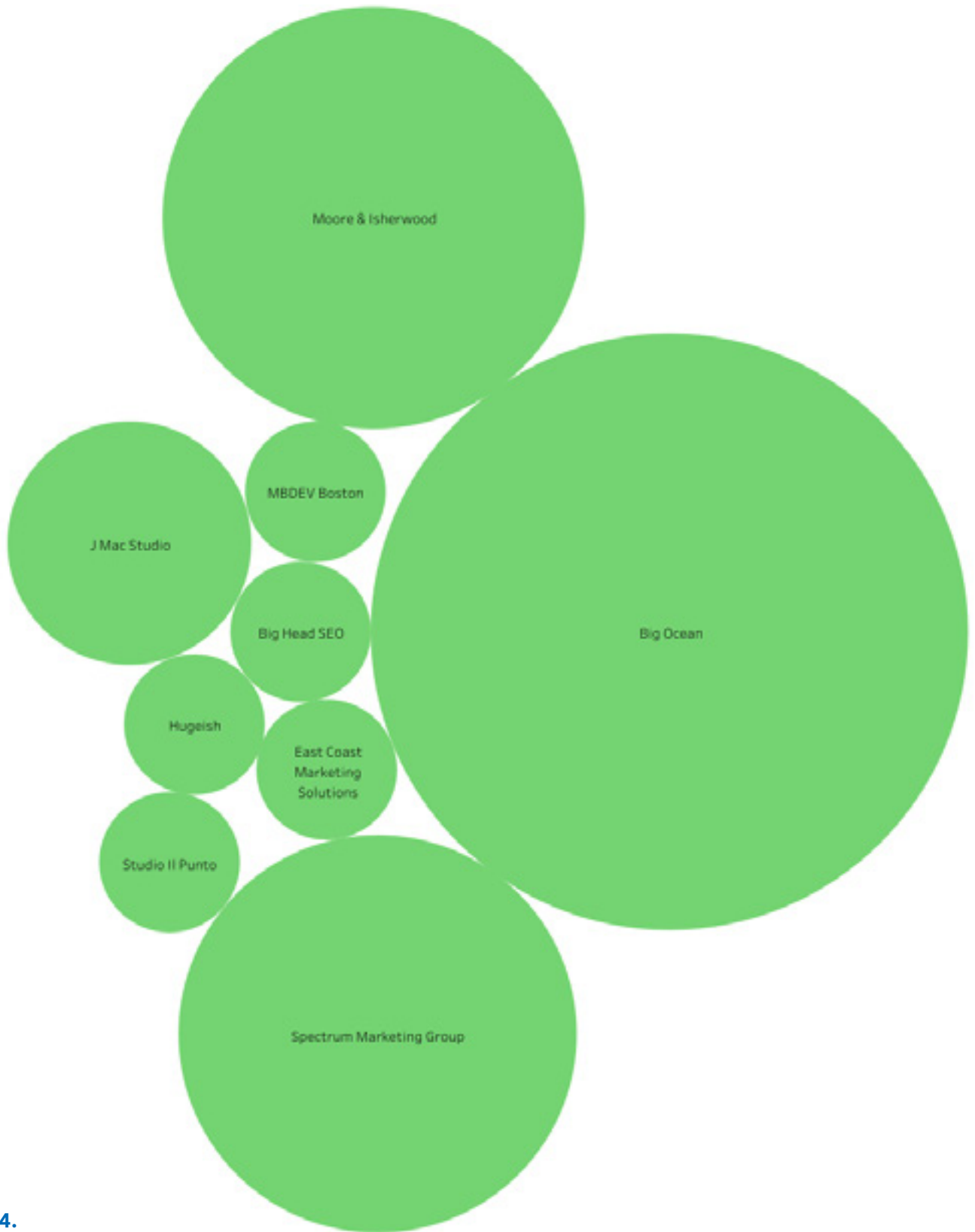


Figure 14.
Group 6 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Marketing (GROUP 6)

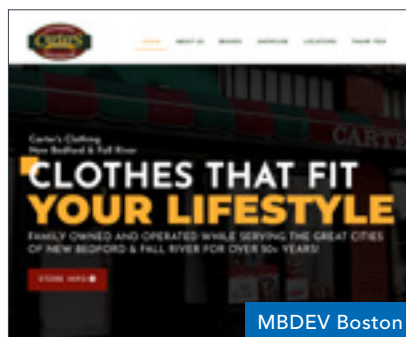
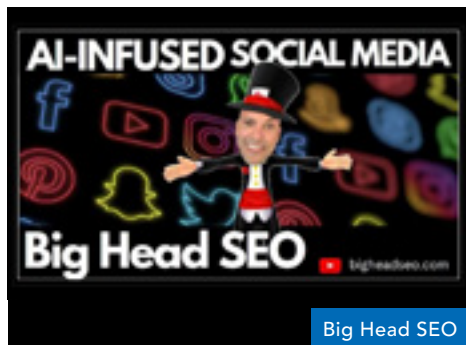
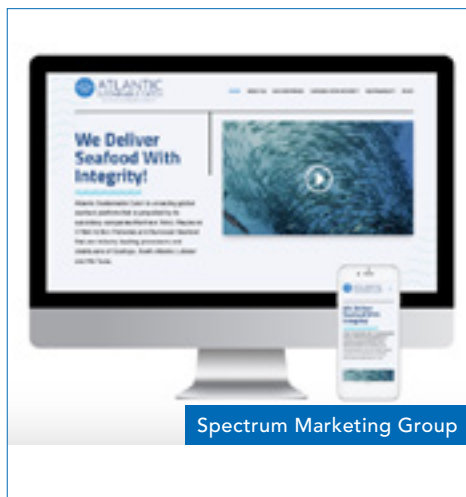


FIGURE 15. SOME GROUP 6 ESTABLISHMENTS.

Group 6 is composed of establishments that provide marketing and storytelling services for other entities. Importantly, there are also establishments engaged in marketing work in Group 1 (particularly branding and graphic design establishments) as well as Group 8 (Media) and Group 9 (Motion Picture and Teleproduction). Collectively, these reflect a broadening in marketing and media services that are visible in a global creative economy, as digital technology facilitates the creation of new products and services.

This group includes both independent marketing consultants as well as multi-disciplinary teams. It also includes establishments that have expanded services over time: Big Ocean based in New Bedford and Providence, for instance, describes itself as a “creative content studio.”

NAICS	6) Marketing	Count
541810	Advertising Agencies	9
541830	Media Buying Agencies	0
541840	Media Representatives	0
541850	Indoor and Outdoor Display Advertising	0
Total Establishments:		9
Founded 2018 or later: at least 3 (33%)		

Since its founding, the team has evolved from an initial focus on documentary filmmaking to a broader array of services, including graphic design, website design, content management, production for live events, and commercials.

New Bedford's Creative Economy:

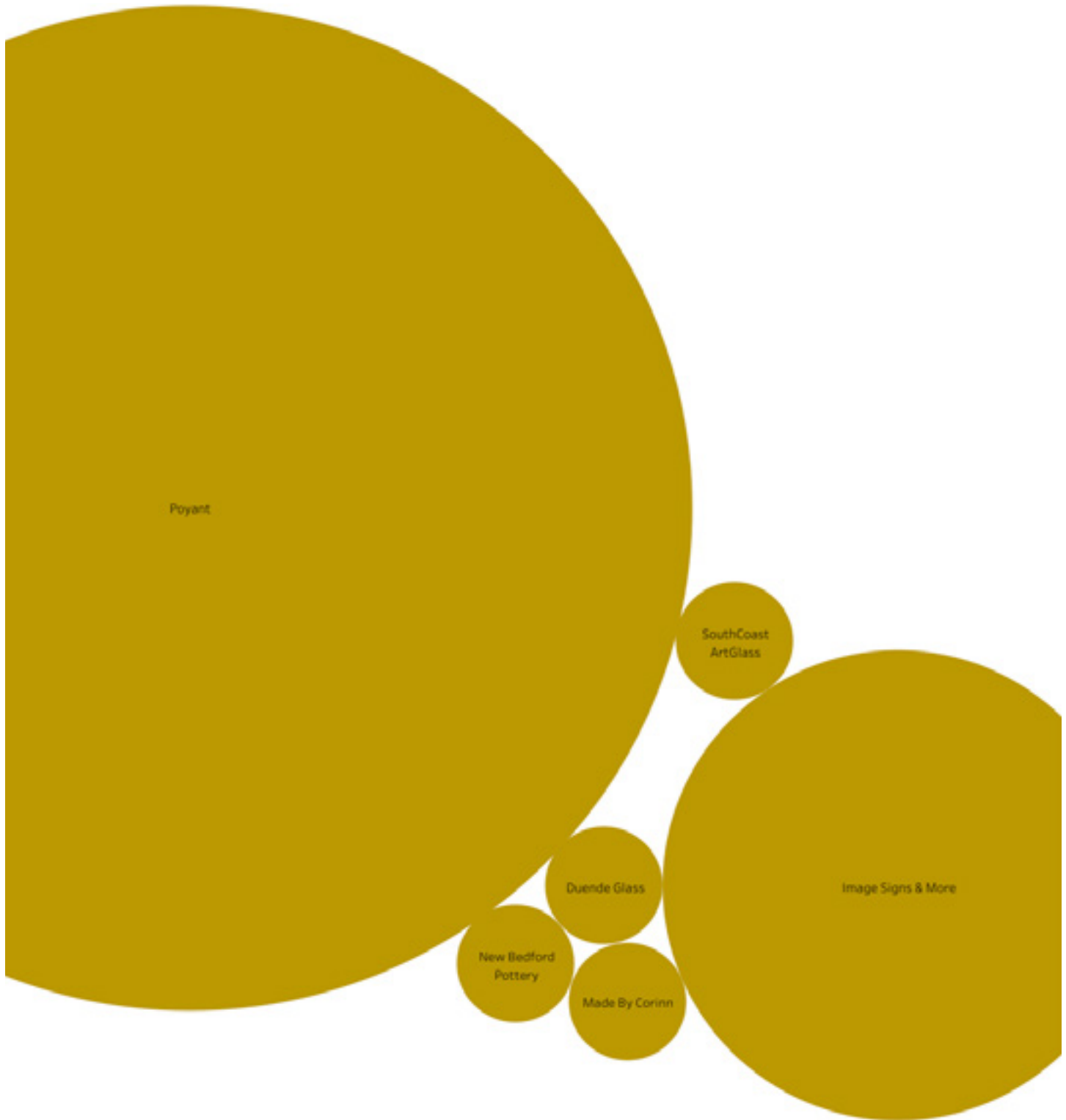


Figure 16.
Group 7 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Materials Manufacturing (GROUP 7)



New Bedford Pottery



Poyant



Made By Corinn



Image Signs & More



Duende Glass

FIGURE 17. SOME GROUP 7 ESTABLISHMENTS.

Group 7 includes establishments of a range of sizes, from one of the larger employers in the creative economy, Poyant, to independent creatives working in glass and ceramics. There is a specific NAICS code for signage manufacturing (339950), but it was not included in the NEFA 2017 report code methodology. As such, signage companies, which often work with a range of materials and media, have been included in the 325992 code group. They often combine elements of branding, graphic design, industrial design (including lighting design), printing, material manufacturing, and installation.

Like other multi-disciplinary establishments, they compete heavily for talent that can be employed across many types of companies and increasingly across locations. As Richard Poyant, CEO of Poyant, explains, “With an increase in industries willingness to support remote work, we are having to be even more deliberate to ensure that the talent we train is not in turn poached by companies in other markets, far beyond New Bedford.”

TABLE 12. GROUP 7 COMPOSITION

NAICS	7) Materials Manufacturing	Count
325992	Photographic Film, Paper, Plate, and Chemical Manufacturing	2
327110	Pottery, Ceramics, and Plumbing Fixture Manufacturing	2
327212	Other Pressed and Blown Glass and Glassware Manufacturing	2
339940	Office Supplies (except Paper) Manufacturing	0
Total Establishments:		6
Founded 2018 or later: at least 2 (33%)		

New Bedford's Creative Economy:

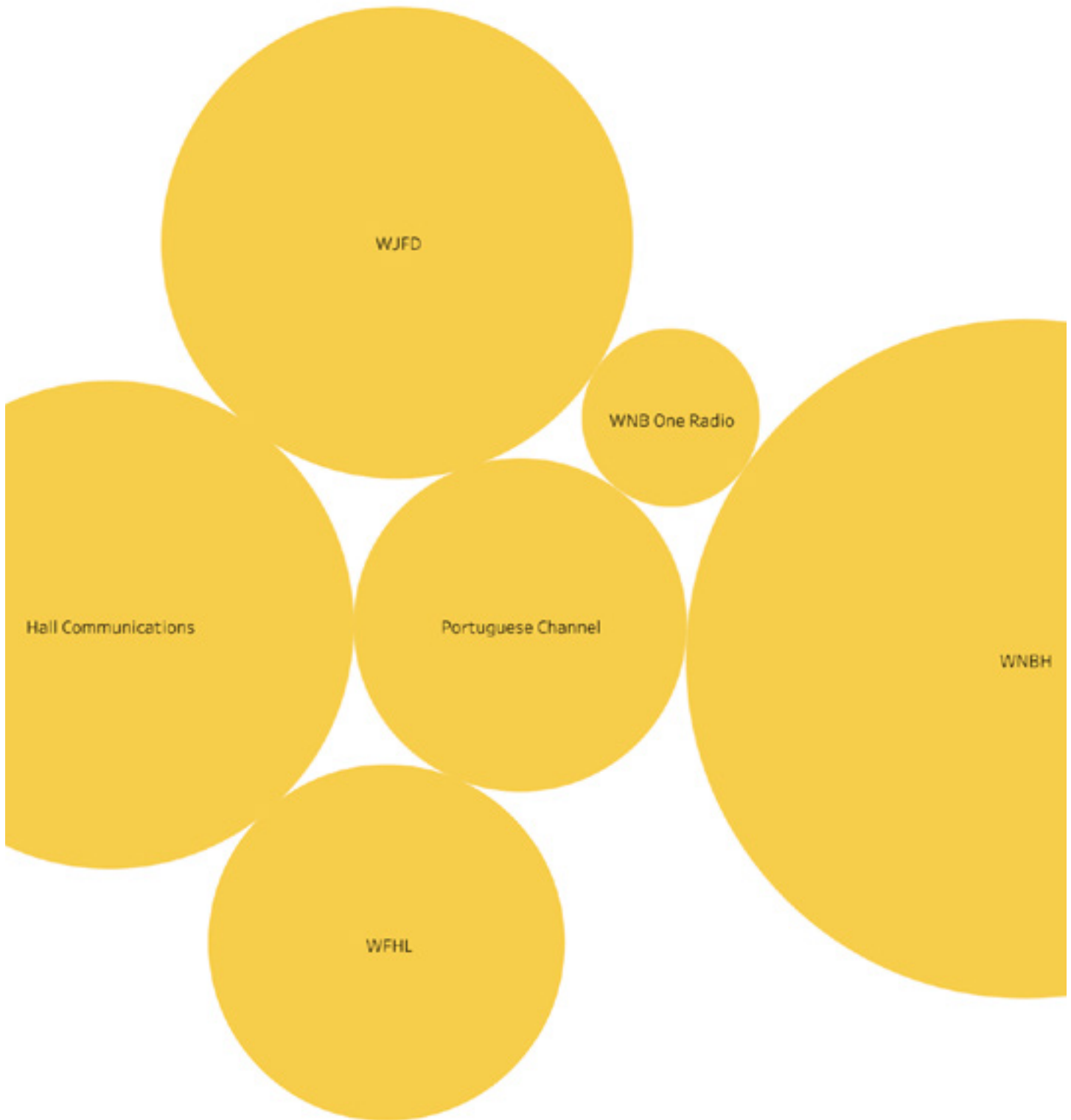


Figure 18.
Group 8 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Media (GROUP 8)



FIGURE 19. SOME GROUP 8 ESTABLISHMENTS.

Most establishments in **Group 8** are radio broadcasting stations, with WNB One Radio representing one of the newest broadcasters in New Bedford. The Portuguese Channel, the one result for the Television Broadcasting Stations group, provides culturally specific content serving the large Portuguese-speaking population of the SouthCoast.

This code group also demonstrates how quickly the media space is evolving. Video Tape and Disc Rental companies, once a staple of many communities (even in the early 2010s), have all but been replaced by stream media companies. For the purposes of this study, the results for Wireless Telecommunication Carriers have been removed, as they can now be considered as providing a general-purpose communication “utility.”

TABLE 13. GROUP 8 COMPOSITION		
NAICS	8) Media	Count
516210	Media Streaming Distribution Services, Social Networks, and Other Media Networks and Content Providers	0
516110	Radio Broadcasting Stations	5
516120	Television Broadcasting Stations	1
517111	Wired Telecommunication Carriers	0
519120	Libraries and Archives	0
532282	Video Tape and Disc Rental	0
Total Establishments:		6
Founded 2018 or later: at least 1 (17%)		

New Bedford's Creative Economy:

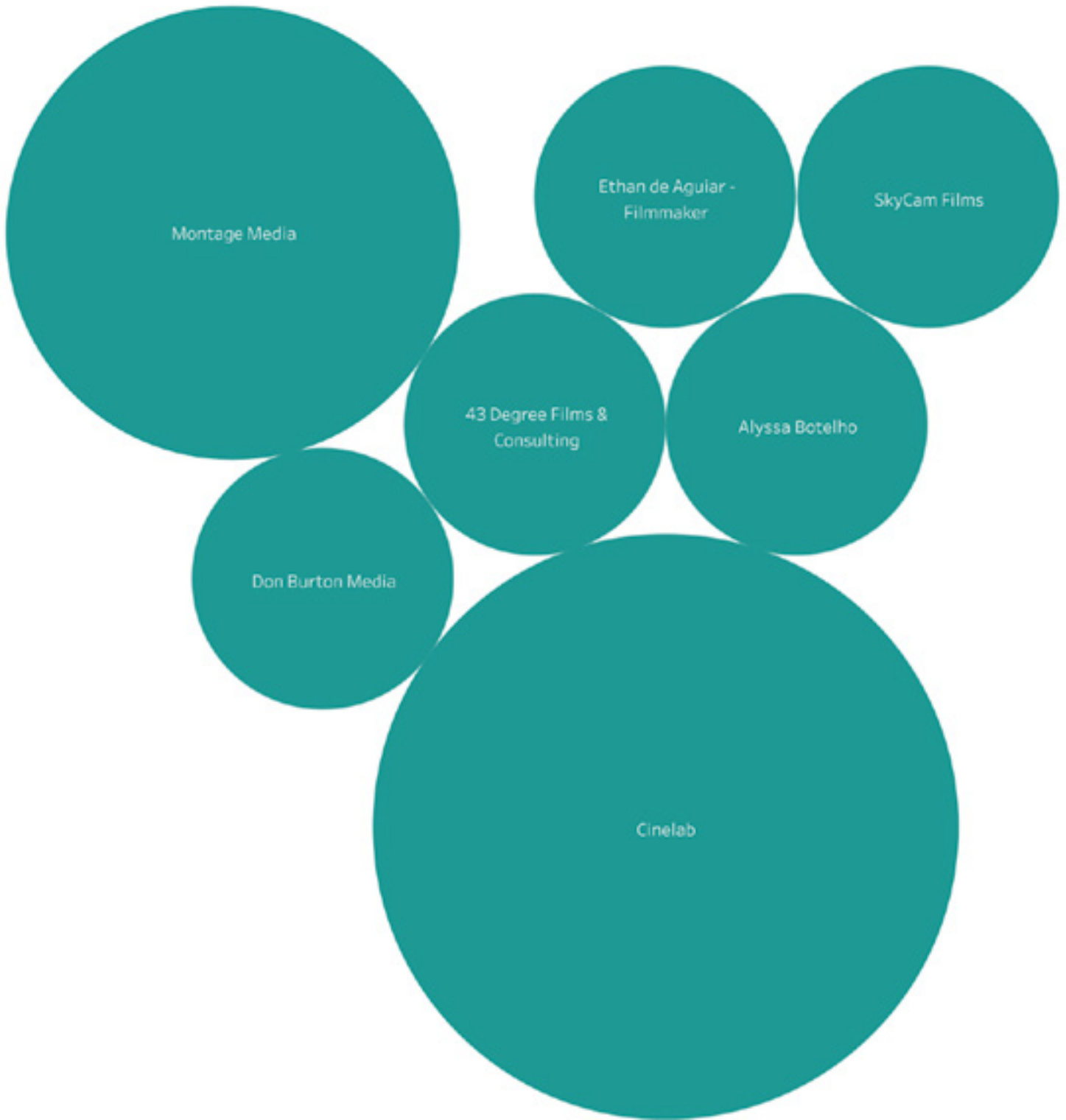


Figure 20.
Group 9 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Motion Picture and Teleproduction

(GROUP 9)

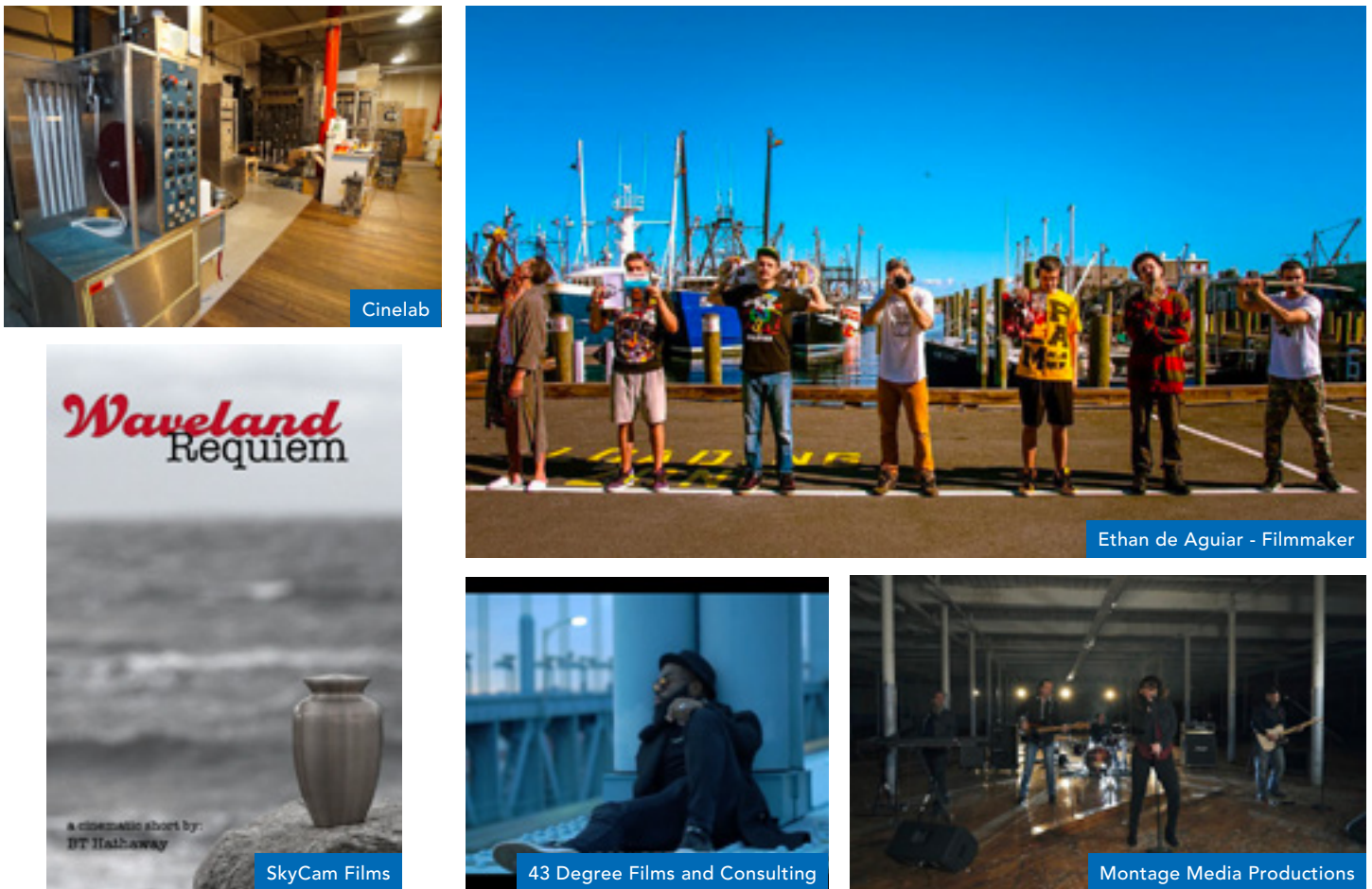


FIGURE 21. SOME GROUP 9 ESTABLISHMENTS.

Group 9, named by NEFA as “Motion Picture and Teleproduction,” includes film and other media producers working on a wide variety of projects: documentary films, narrative films, music videos, and commercials to other forms of media-based content. Except for Cinelab, which provides a range of services to the film industry, and New Bedford Film Society, a film-viewing event producer, the majority of the establishments included represent film producers who also at times play a variety of other roles—as writers, directors, cinematographers, actors, editors, and digital artists, among others. The award-winning documentary short, *Love Letters for New Bedford*, was produced by Ethan de Aguiar and Beatriz Oliveira (Beatriz & Company, in Group 16) in 2022. Other noted producers, including Big Ocean, are found in Group 6, Marketing.

NAICS	9) Motion Picture and Teleproduction	Count
512110	Motion Picture and Video Production	6
512120	Motion Picture and Video Distribution	0
512131	Motion Picture Theaters (except Drive-Ins)	0
512132	Drive-In Motion Picture Theaters	0
512191	Teleproduction and Other Postproduction Services	0
512199	Other Motion Picture and Video Industries	1
Total Establishments:		7
Founded 2018 or later: 0 (0%)		

New Bedford's Creative Economy:



Figure 22.
Group 10 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Music Recording

(GROUP 10)

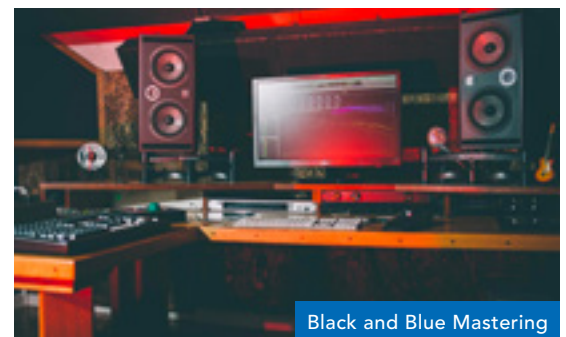
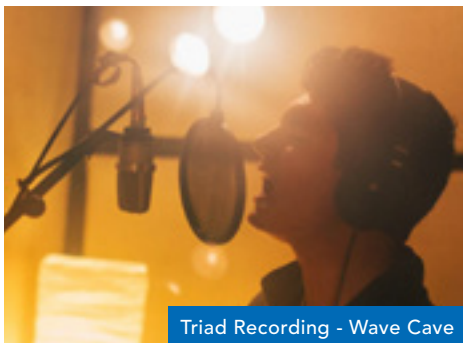


FIGURE 23. SOME GROUP 10 ESTABLISHMENTS.

Music recording activity is known to exist in New Bedford but can be hard to see in the data. Several conditions contribute, including the propensity for recording studios to be located within residences and/or as part of larger, multi-dimensional projects, such as Star House Studio, located in the Abstrakt Lab, a member-based creative facility that works to support and promote artistic entrepreneurship. Another is when the establishment functions as an offshoot, such the New Bedford Wave Cave, a component of Triad Recording in Rhode Island.

Group 10 also demonstrates the creative economy to function as a multi-pronged network rather than a linear supply chain. Anchor End Studio, for instance, is run by guitarist Trevor Reily of the band A Wilhelm Scream (in Group 13). The band has also published illustrated guitar and bass tablature books with Sheet Happens Publishing (based in Toronto).

NAICS	10) Music Recording	Count
512250	Record Production and Distribution	0
512230	Music Publishers	0
512240	Sound Recording Studios	5
512290	Other Sound Recording Industries	3
Total Establishments:		8
Founded 2018 or later: 0 (0%)—some data missing		

Importantly, non-profit educational performing arts organizations (found in Group 13), including 3rd EyE Youth Empowerment and Dream Out Loud Center, provide youth with training in music recording skills.

New Bedford's Creative Economy:



Figure 24.
Group 11 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Printing (GROUP 11)

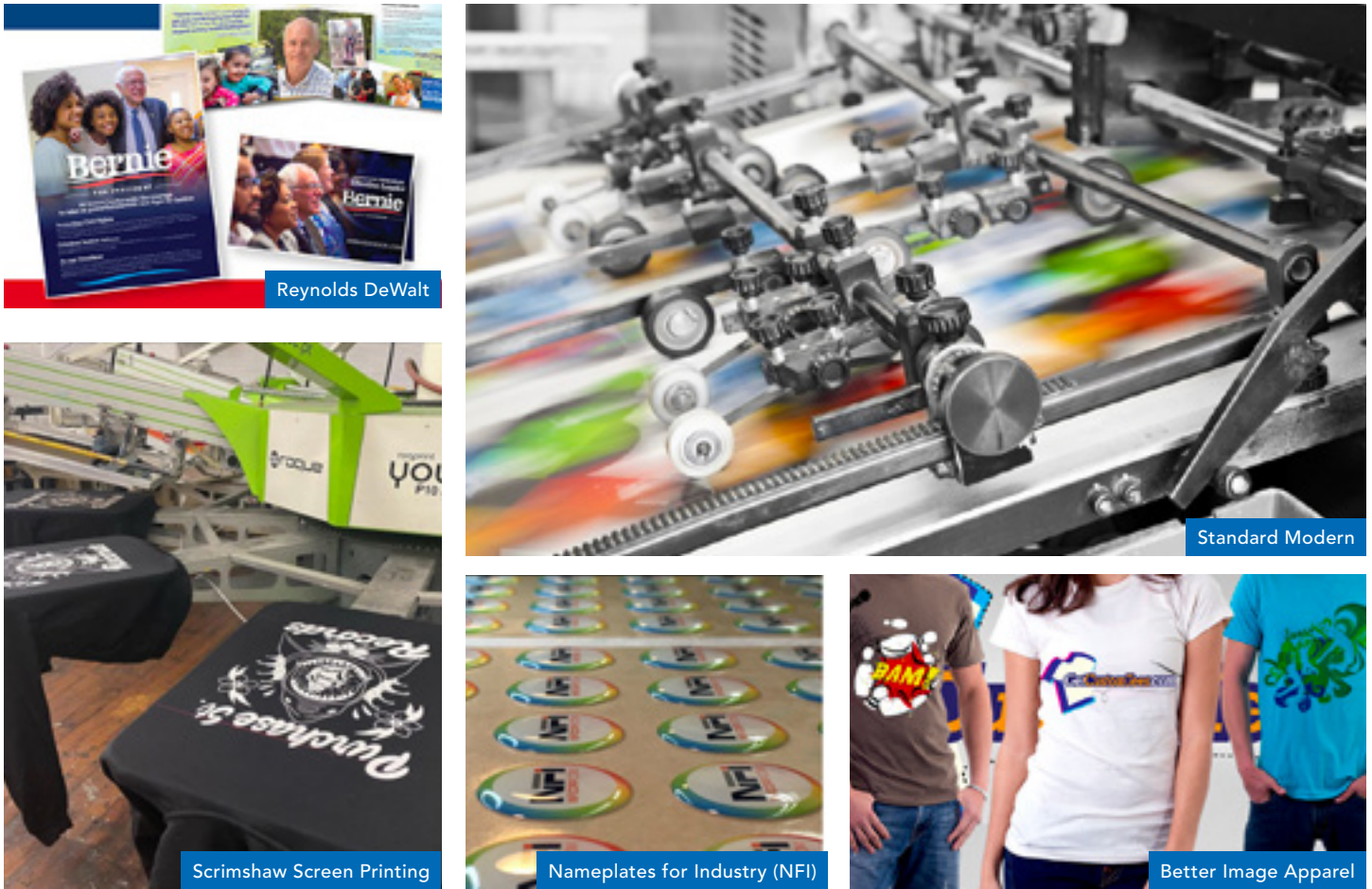


FIGURE 25. SOME GROUP 11 ESTABLISHMENTS.

In **Group 11**, we see that New Bedford includes 17 printing companies, including 6 commercial screen printers (some of which also offer embroidering services) engaged in customizing apparel. Some of these are linked to contemporary apparel manufacturing and handling, and many have roots in the city’s textile industry history.

Printing is often linked with branding and graphic design, and establishments sometimes serve as the manufacturer of branded apparel and other merchandise on behalf of other creative establishments. The printing of shirts for Purchase Street Records by Scrimshaw Screen Printing, above, offers a good example.

Like establishments found in Group 5 (Machinery and Communications Manufacturing) and Group 7 (Materials Manufacturing), the larger companies in this group, such as Standard Modern Printing and Reynolds DeWalt, have invested significantly in new technology and equipment

TABLE 16. GROUP 11 COMPOSITION		
NAICS	11) Printing	Count
323111	Commercial Printing (except Screen and Books)	11
323113	Commercial Screen Printing	6
323117	Books Printing	0
323120	Support Activities for Printing	0
Total Establishments:		17
Founded 2018 or later: at least 2 (12%)		

(and training, including virtual reality training for staff) to transition from analog to digital-based processes.

New Bedford's Creative Economy:

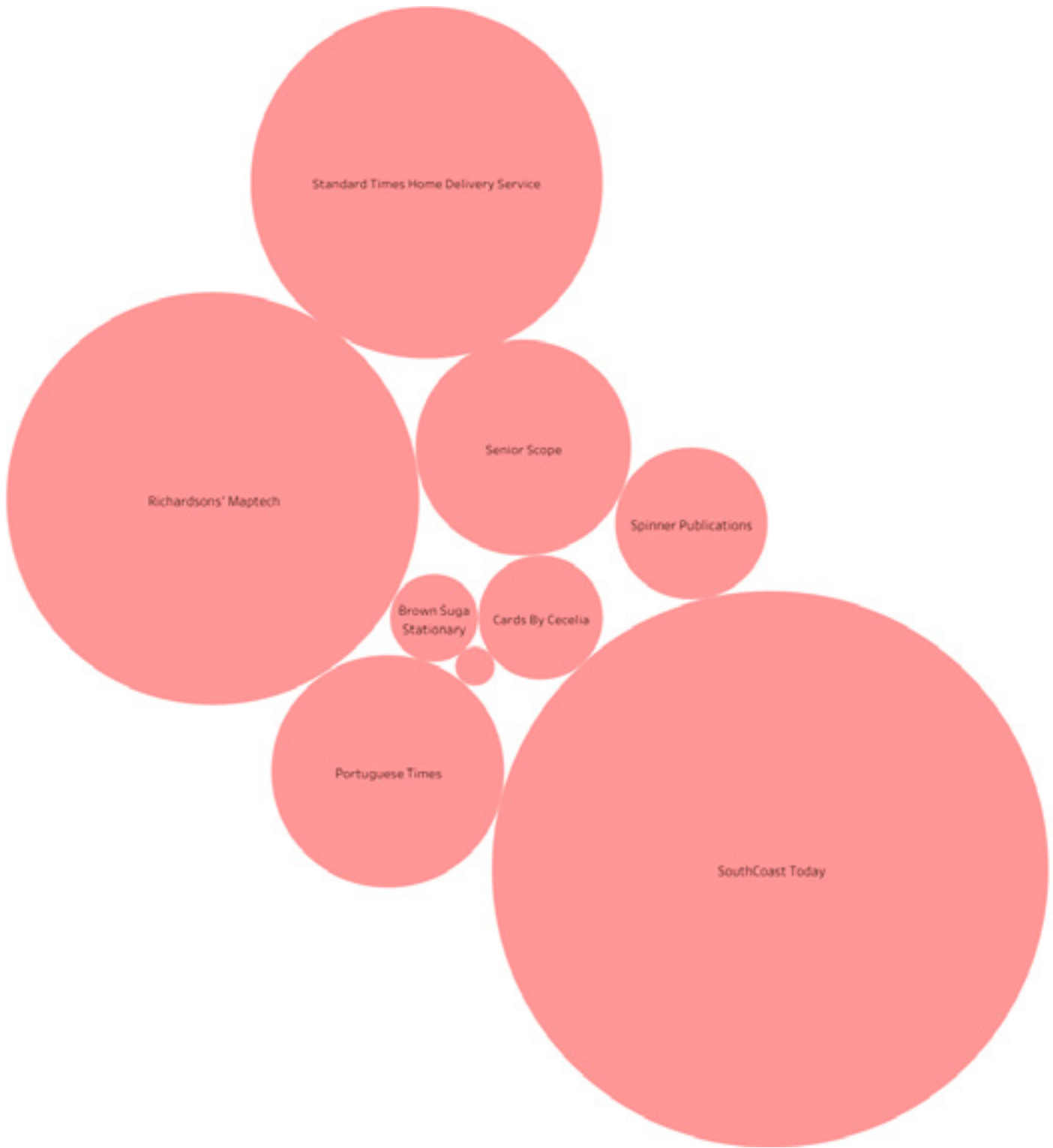


Figure 26.
Group 12 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Publishing (GROUP 12)

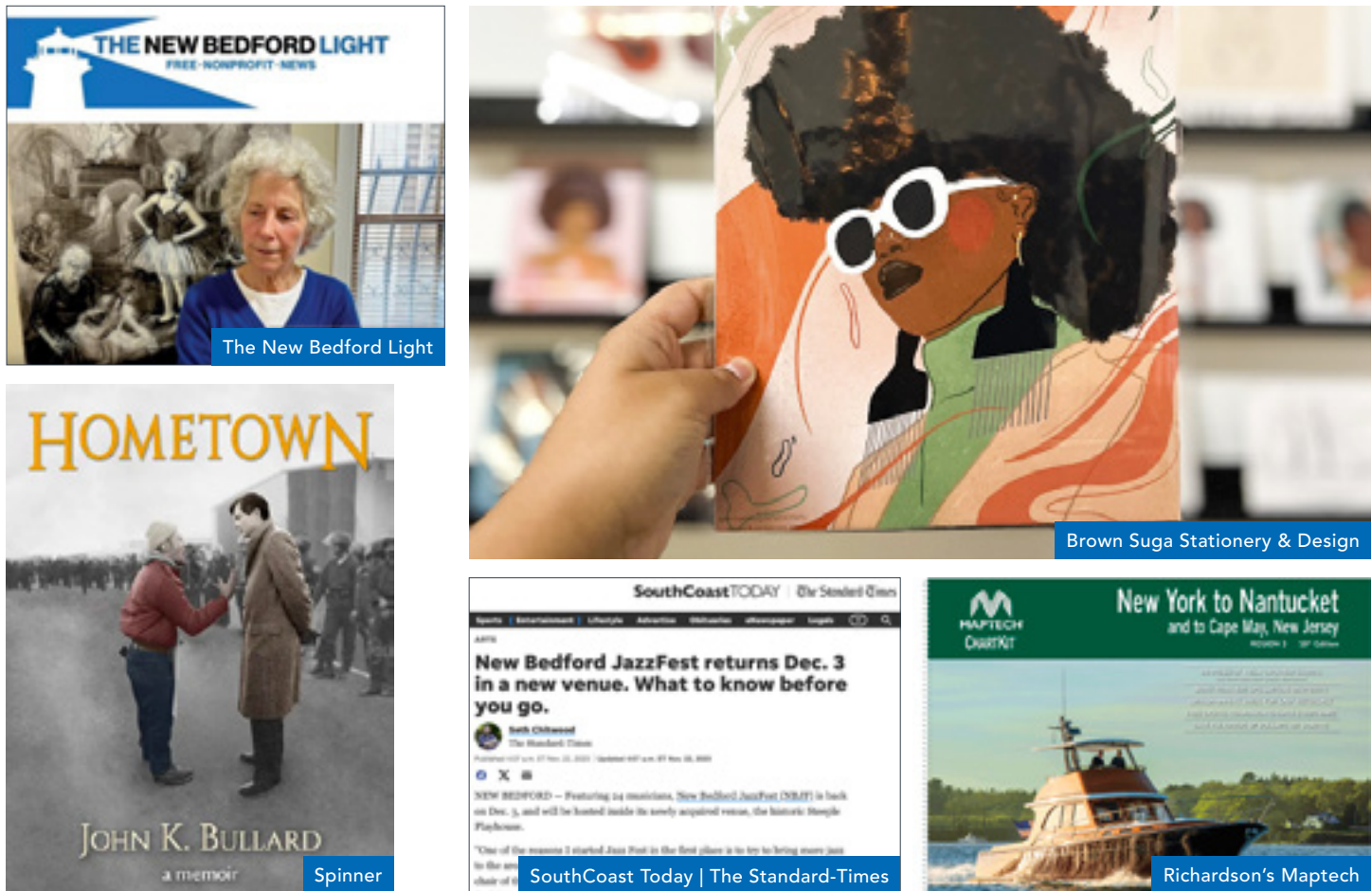


FIGURE 27. SOME GROUP 12 ESTABLISHMENTS.

In **Group 12** we see content producers, some of whom are in fact producing content *about* creativity in New Bedford. Many rely upon the printing establishments found in Group 11, while some are publishers of digital-only content. *The New Bedford Light*, one of few community newspapers in the country to be recently founded (2021), focuses on local issues and showcases a broad range of community voices.

Some have also evolved to also publish custom applications and software. Richardson's Maptech is a premier navigational chart publisher, producing both paper charts and navigational chart software.

Even traditional book publishers, such as Spinner Publications, are finding new markets for their content. Jay Avila explains, "One of the most active recent users of our photography collection has been content producers such as HBO, looking for imagery to be used in documentaries and to support research for narrative films."

NAICS	12) Publishing	Count
513110	Newspaper Publishers*	5
513120	Periodical Publishers	0
513130	Book Publishers	1
513191	Greeting Card Publishers	2
513199	All Other Publishers	1
Total Establishments:		9

Founded 2018 or later: at least 3 (33%)
*The Standard-Times Home Delivery Service and SouthCoast Today are related establishments

New Bedford's Creative Economy:

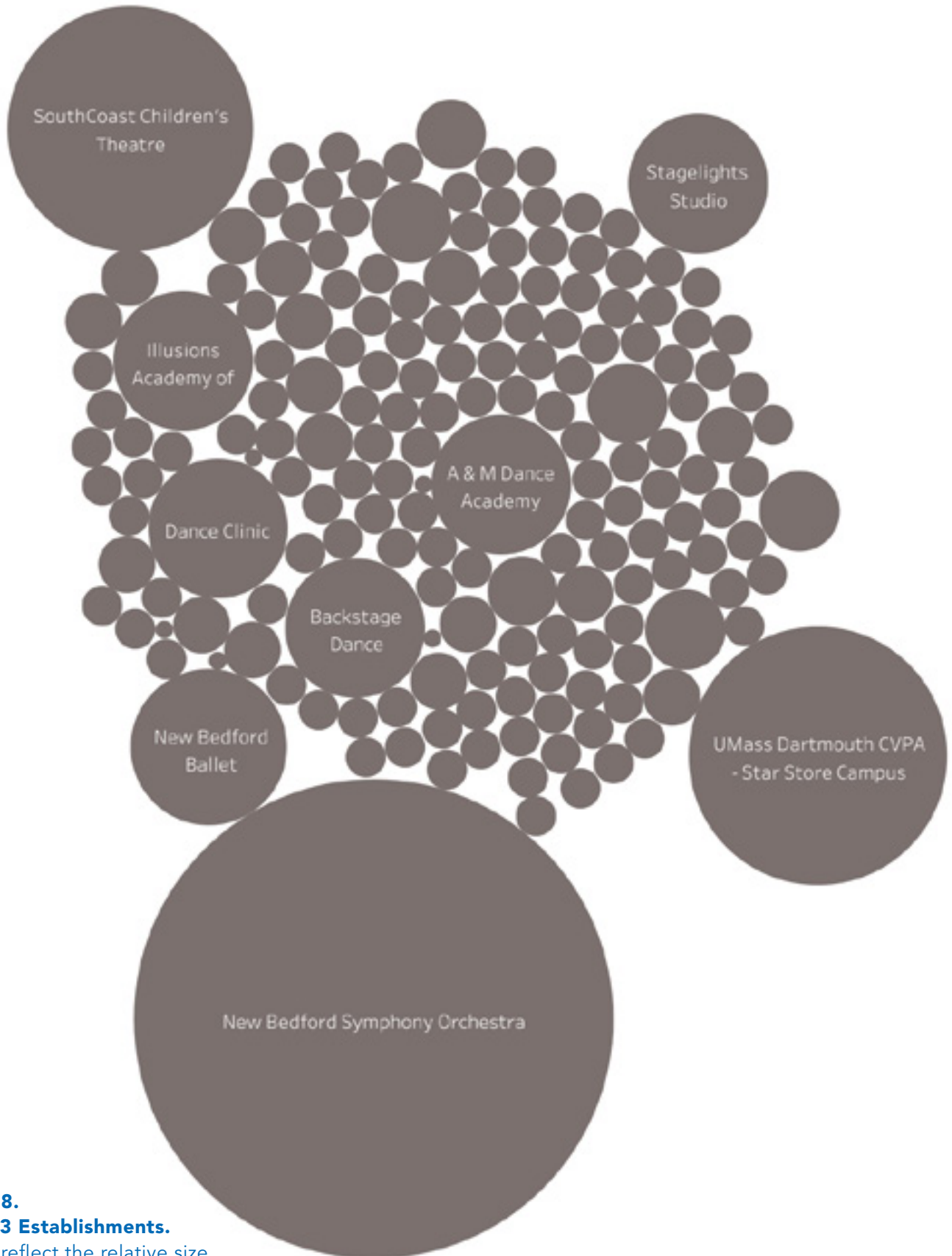


Figure 28.
Group 13 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Visual Arts, Music, and Other Performing Arts

(GROUP 13)



Alison Wells Fine Art



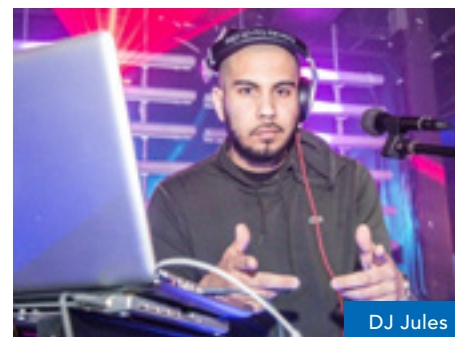
Josh Souza, Photographer



Kat Knutsen



Adrian R. Tio



DJ Jules

FIGURE 29. SOME GROUP 13 ESTABLISHMENTS.

Group 13 is the largest group by count (see the following pages for additional examples) due to the number of independent creatives (NAICS 711510) present in the New Bedford economy. This group is both large and diverse, so observations will be made for different sub-disciplines.

Photography

The range of photographic services provided by establishments in New Bedford runs the gamut from traditional portrait studios for family photos and professional headshots, to boudoir and product photography, to studios and equipment rentals. As is true for many disciplines, several studios also provide classes, workshops, and studio rentals, finding creative ways to diversify revenue generation and expand their client base while also imparting skills and growing appreciation for the craft.

TABLE 18. GROUP 13 COMPOSITION

NAICS	13) Visual Arts, Music, and Other Performing Arts	Count
541921	Photography Studios, Portrait	17
541922	Commercial Photography	7
611610	Fine Arts Schools	20
711110	Theater Companies and Dinner Theaters	6
711120	Dance Companies	0
711130	Musical Groups and Artists	10
711190	Other Performing Arts Companies	2
711510	Independent Artists, Writers, and Performers	119
Total Establishments:		181

Founded 2018 or later: at least 11 (6%) but likely higher due to limited data for independent creatives

Visual Arts, Music, and Other Performing Arts

(GROUP 13)

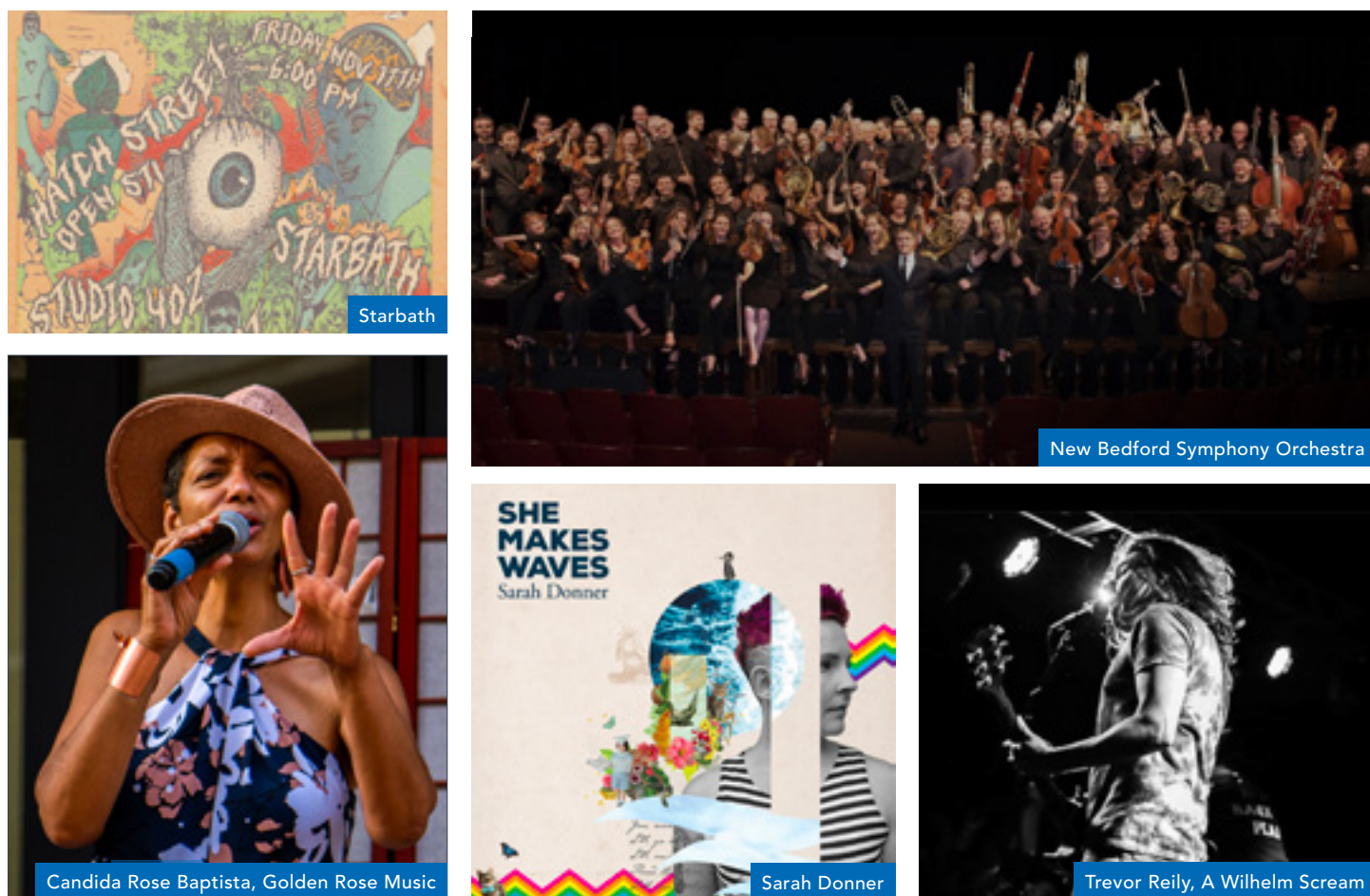


FIGURE 30. SOME GROUP 13 ESTABLISHMENTS.

Fine Arts Schools

Many of the establishments grouped under the NAICS code for fine arts schools are dance studios and dance academies serving children and adults. These are found in numerous New Bedford neighborhoods and represent a wide range of genres, from ballet and tap, to hip hop and krump.

A noted establishment in this group is UMass Dartmouth's College of Visual and Performing Arts (CVPA), located in the 1915 Star Store building. The college operated on the site from 2001 until it was abruptly closed in August of 2023. Employing more than 40 faculty and staff and educating nearly 130 graduate and undergraduate students as of 2023, it was an important contributor to the vitality of downtown and the city's creative economy. The CVPA Star Store also operated exhibition galleries,

utilized not only by the CVPA community but also other organizations, such as DATMA and New Bedford Research and Robotics when it launched in 2022.

Theater Companies and Dinner Theaters

Eight active theater companies in New Bedford reflect a long legacy in theater. New Bedford Festival Theatre, a resident company of the Zeiterion Performing Arts Center, is the only professional Broadway musical theater company in the region, and nationally recognized for its outstanding productions. The city once supported more than 17 live theater buildings⁸. Some have been lost over time. Others await restoration, such as the Strand Theatre which will become the Cape Verdean Cultural Center. The restoration of the First Baptist Church as the Steeple Playhouse is a collaboration of Your Theatre, Inc. and WHALE. It began in 2019, and brings another high-quality facility online for use.

Visual Arts, Music, and Other Performing Arts

(GROUP 13)

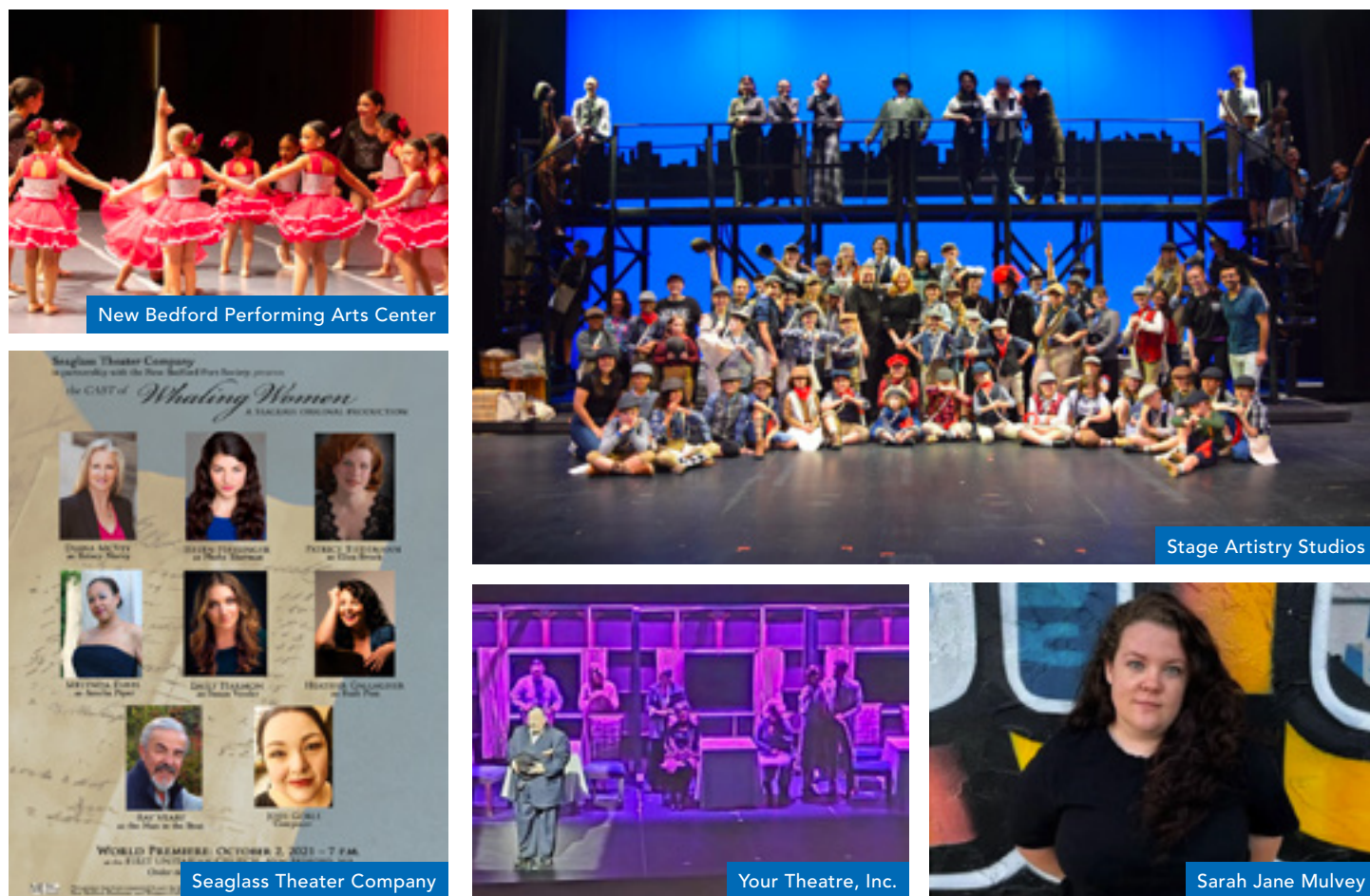


FIGURE 31. SOME GROUP 13 ESTABLISHMENTS.

Dance Companies

No professional dance companies were based in New Bedford during the study period.

Musical Groups and Artists

By employment, the largest musical organization in New Bedford is the New Bedford Symphony Orchestra, founded in 1915. Like New Bedford Festival Theatre, it is a resident company of the Zeiterion Performing Arts Center.

Other musical groups and artists based in New Bedford range from melodic hardcore band A Wilhelm Scream to musician Candida Rose Baptista of Golden Rose Music, whose music draws from jazz, gospel, R&B, and Cape Verdean traditions, to alt pop singer/songwriter Sarah Donner and “disk jockey” DJ Jules.

Other Performing Arts Companies

This group includes 3rd EyE Youth Empowerment as well as performance art organization New Bedford Starchasers, also known as a “cosmically inclusive friendly-neighborhood sci-fi infused bicycle gang.”

Independent Artists, Writers, and Performers

By far the largest count of any NAICS code included, nearly 200 creatives represent a wide range of production. This includes multi-genre artists, such as painter and guitarist Butch McCarthy, musician and graphic artist Autumn Liv Cyr, and muralist/multimedia artist and teacher Kat Knutsen. Textile and fiber artists include internationally exhibiting artists Dena Haden and Rhonda M. Fazio, among others. Writers include cultural historian Lee Blake, poet Iva Brito, and Sarah Mulvey, New Bedford’s current Poet Laureate.

New Bedford's Creative Economy:

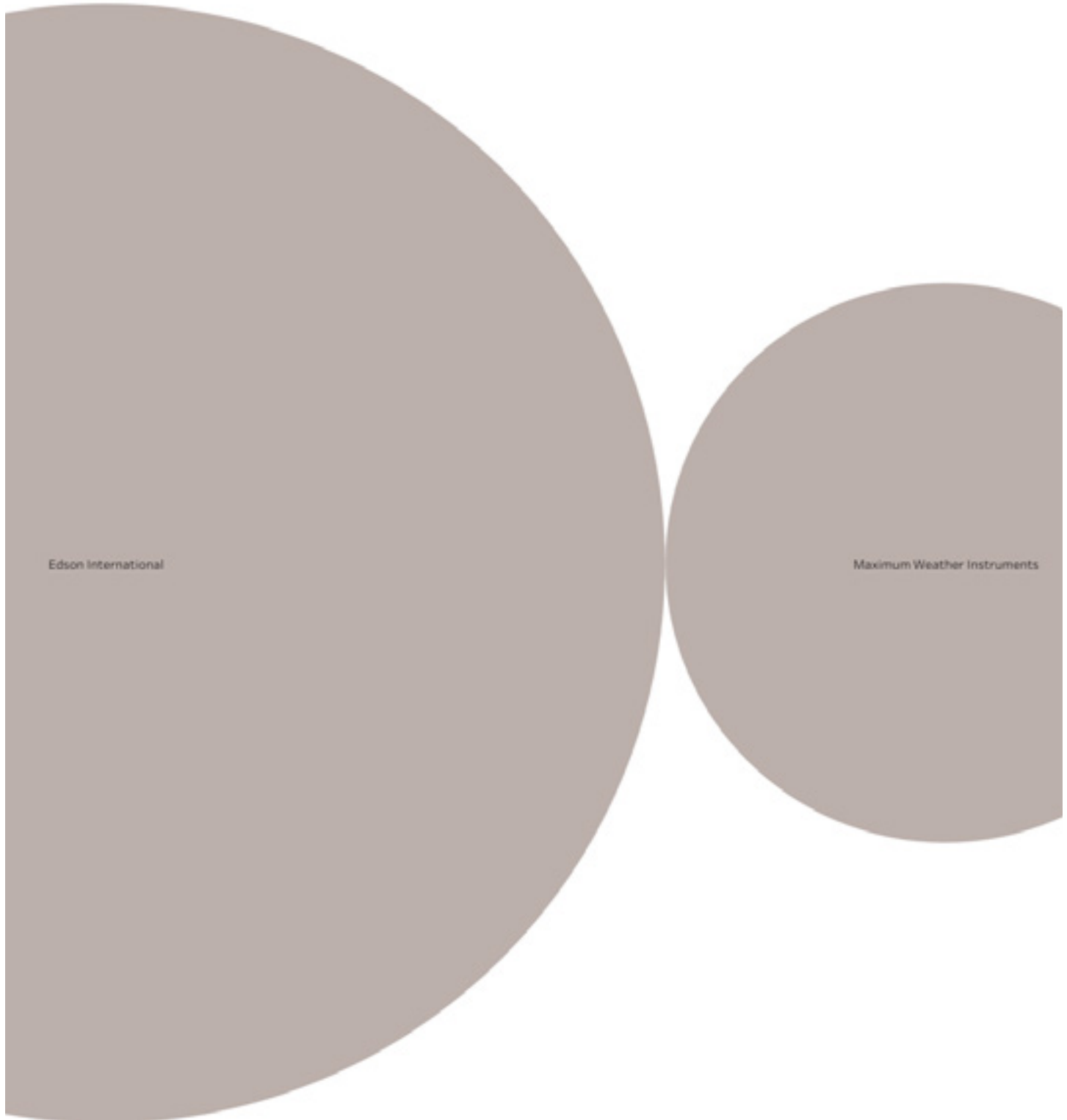


Figure 32.
Group 15 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Cultural Goods Production (NEFA)

(GROUP 15)



Maximum Weather Instruments



Edson International

FIGURE 33. GROUP 15 ESTABLISHMENTS.

While there are only two results in **Group 15**, they are telling: both are responses for finely crafted products linked to and/or serving New Bedford's maritime industries. Maximum Weather Instruments combines industrial design, woodworking, and instrumentation to create custom weather instrumentation panels used both on land and aboard nautical vessels.

Edson International includes Edson Marine, producing marine products for power and sailboats (as well as Edson Pumps for marine systems). Both companies were founded before 2018.

TABLE 19. GROUP 15 COMPOSITION		
NAICS	15) Cultural Goods Production (NEFA)	Count
325910	Printing Ink Manufacturing	0
327215	Glass Product Manufacturing Made of Purchased Glass	0
327420	Gypsum Product Manufacturing	0
327991	Cut Stone and Stone Product Manufacturing	0
327999	All Other Miscellaneous Nonmetallic Mineral Product Manufacturing	0
333310	Commercial and Service Industry Machinery Manufacturing	0
334220	Radio and Television Broadcasting and Wireless Communications Equipment Manufacturing	0
334610	Manufacturing and Reproducing Magnetic and Optical Media	1
336612	Boat Building	1
Total Establishments:		2

New Bedford's Creative Economy:



Figure 26.
Group 16 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Cultural Goods Distribution (NEFA)

(GROUP 16)

"PERIPHERAL"



Solstice Skateboarding



Salt & Sole



Hewn



TL6 The Gallery



Garlington Florist

FIGURE 35. SOME GROUP 16 ESTABLISHMENTS.

This diverse group includes several vintage and upcycled clothing stores, which function as curators, and sometimes as designers of apparel.

It also includes some of the city's more unique retailers selling jewelry, textiles, apparel, and other crafts, often, though not always, with a maritime theme. Many are clustered in the Seaport Cultural District and in Kilburn Mill at Clark's Cove.

The group also includes florists and floral designers. Many florists utilize the NAICS code 459999; the code 459310 was not included in this group in the 2017 NEFA study but has been added here.

The one wholesale entity recorded is Hoyle Advertising (a Geiger company), which offers brand design / integration on a wide array of apparel, promotional products, and promotional kits.

TABLE 20. GROUP 16 COMPOSITION

NAICS	16) Cultural Goods Distribution (NEFA)	Count
423620	Household Appliances, Electric Housewares, and Consumer Electronics Merchant Wholesalers	0
423920	Toy and Hobby Goods and Supplies Merchant Wholesalers	0
424990	Other Miscellaneous Nondurable Goods Merchant Wholesalers	1
459120	Hobby, Toy, and Game Retailers	1
459420	Gift, Novelty, and Souvenir Retailers	12
459999	All Other Miscellaneous Retailers	24
459310	Florists	2
Total Establishments:		40
Founded 2018 or later: at least 9 (23%)		

New Bedford's Creative Economy:

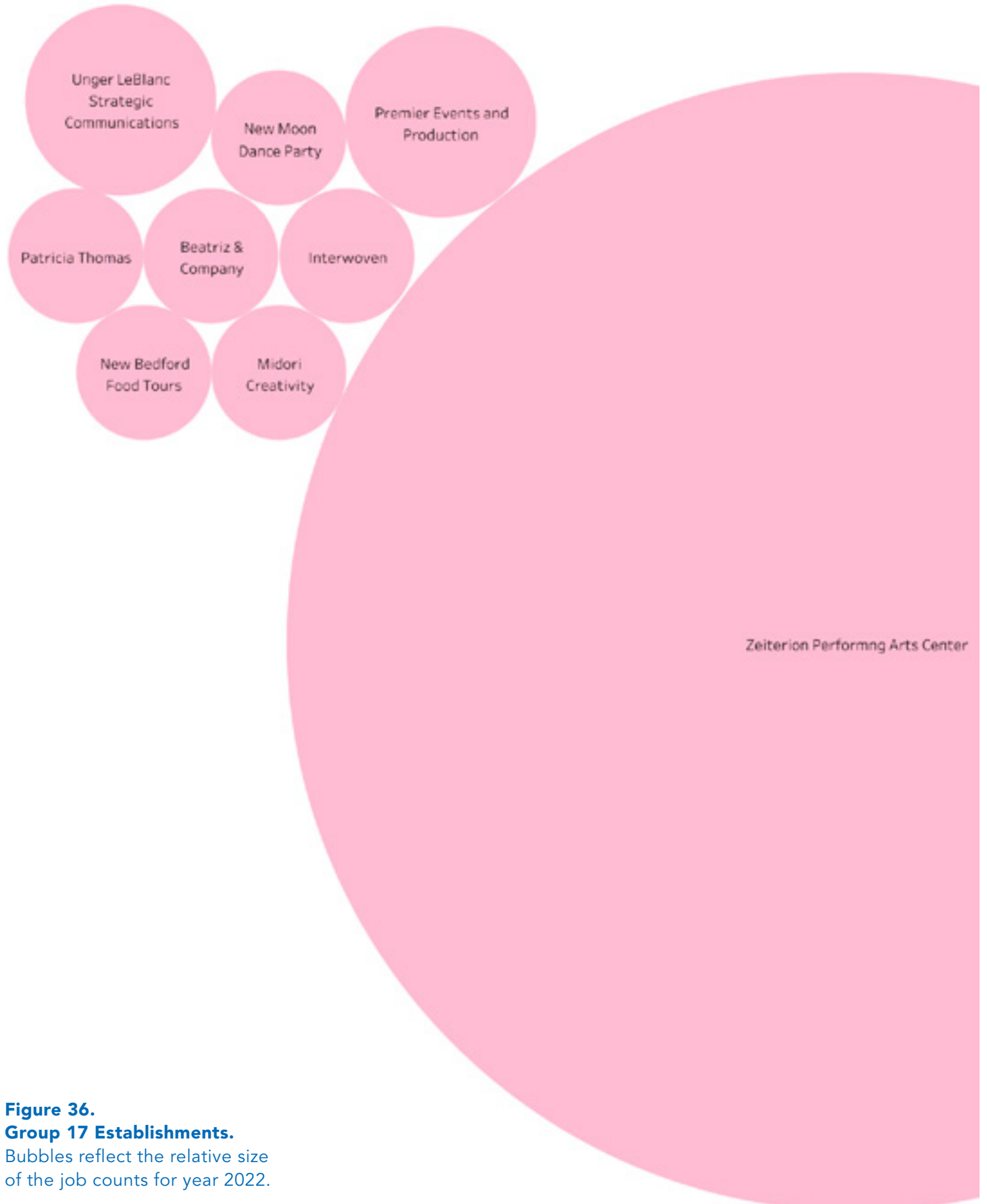


Figure 36.
Group 17 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

Intellectual Production and Distribution (NEFA)

(GROUP 17)

"PERIPHERAL"

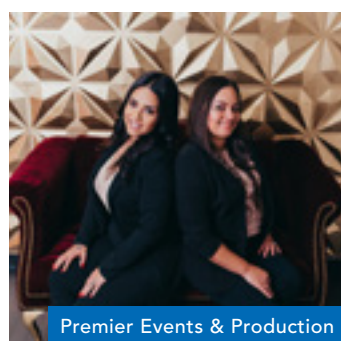


FIGURE 37. SOME GROUP 17 ESTABLISHMENTS.

Group 17, the final group of codes for establishments operating "peripheral" (as defined by NEFA), includes a number of establishments involved in promoting other creative establishments. Spending by the Zeiterion and its resident companies, coupled with visitor spending, resulted in \$10.2 million in economic output in the regional economy in fiscal year 2019⁹.

New Bedford Food Tours promotes by introducing customers to New Bedford's wide array of culinary offerings during thoughtfully designed visitor experiences. It also partners with cultural institutions, such as the New Bedford Whaling Museum on programming.

TABLE 21. GROUP 17 COMPOSITION		
NAICS	17) Intellectual Property Production and Distribution (NEFA)	Count
513210	Software Publishers	0
532281	Formal Wear and Costume Rental	0
532289	All Other Consumer Goods Rental	1
541820	Public Relations Agencies	1
541860	Direct Mail Advertising	0
541890	Other Services Related to Advertising	0
611519	Other Technical and Trade Schools	0
711310	Promoters of Performing Arts, Sports, and Similar Events with Facilities	1
711320	Promoters of Performing Arts, Sports, and Similar Events without Facilities	3
711410	Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures	3
Total Establishments:		9
Founded 2018 or later: at least 2 (22%)		

New Bedford's Creative Economy:

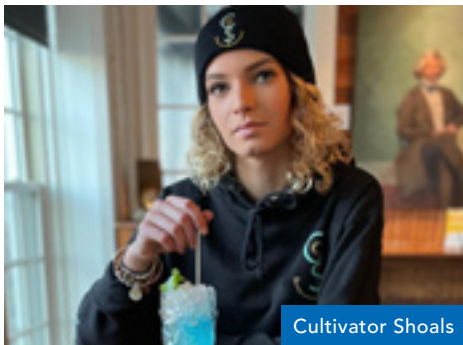


Figure 38.
Group 18 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

NB1: Restaurants and Bars with Exhibits and/or Performance Venues

(GROUP 18)

“NEW BEDFORD-SPECIFIC”



Cultivator Shoals



The Vault



Play Arcade



No Problemo



Cisco Brewers Kitchen & Bar

FIGURE 39. SOME GROUP 18 ESTABLISHMENTS.

Group 18 includes restaurants and bars that also serve as exhibit and performance venues, as well as caterers (playing a role in event design). The results speak both to New Bedford’s appreciation for expression and its role as a tourist destination.

Notably, this group does not include bars and restaurants that can be defined as delivering food and beverages that rise to “culinary arts,” including ethnic/culturally specific cuisine and beverages and/or uniquely designed consumer experiences (restaurant design, dining format, etc.).

The omission is due to the high level of subjectivity as well as the large number of bar and restaurants found in New Bedford. These warrant a dedicated study, probably best undertaken using community-developed criteria for inclusion, as many left out undoubtedly play an important role.

TABLE 22. GROUP 18 COMPOSITION

NAICS	18) NB1: Restaurants and Bars with Exhibits and/or Performance Venues	Count
722310	Food Service Contractors	0
722320	Caterers	4
722330	Mobile Food Services	0
722410	Drinking Places (Alcoholic Beverages)	2
722511	Full-Service Restaurants	30
722513	Limited-Service Restaurants	0
722514	Cafeterias, Grill Buffets, and Buffets	0
Total Establishments:		36
Founded 2018 or later: at least 8 (22%)		

New Bedford's Creative Economy:

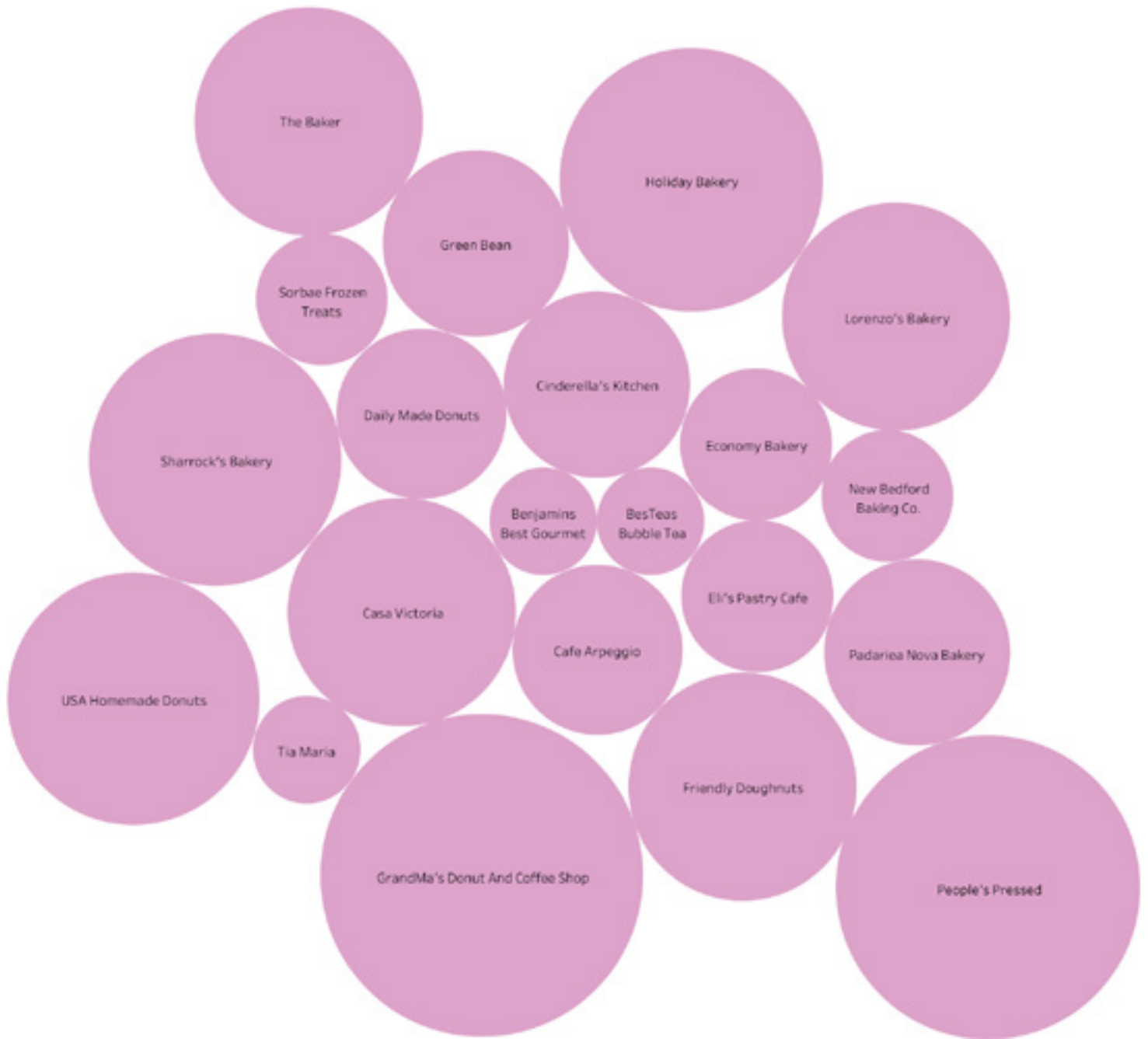


Figure 40.
Group 19 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

NB2: Culinary Design (Specialty Food and Beverage)

(GROUP 19)

"NEW BEDFORD-SPECIFIC"

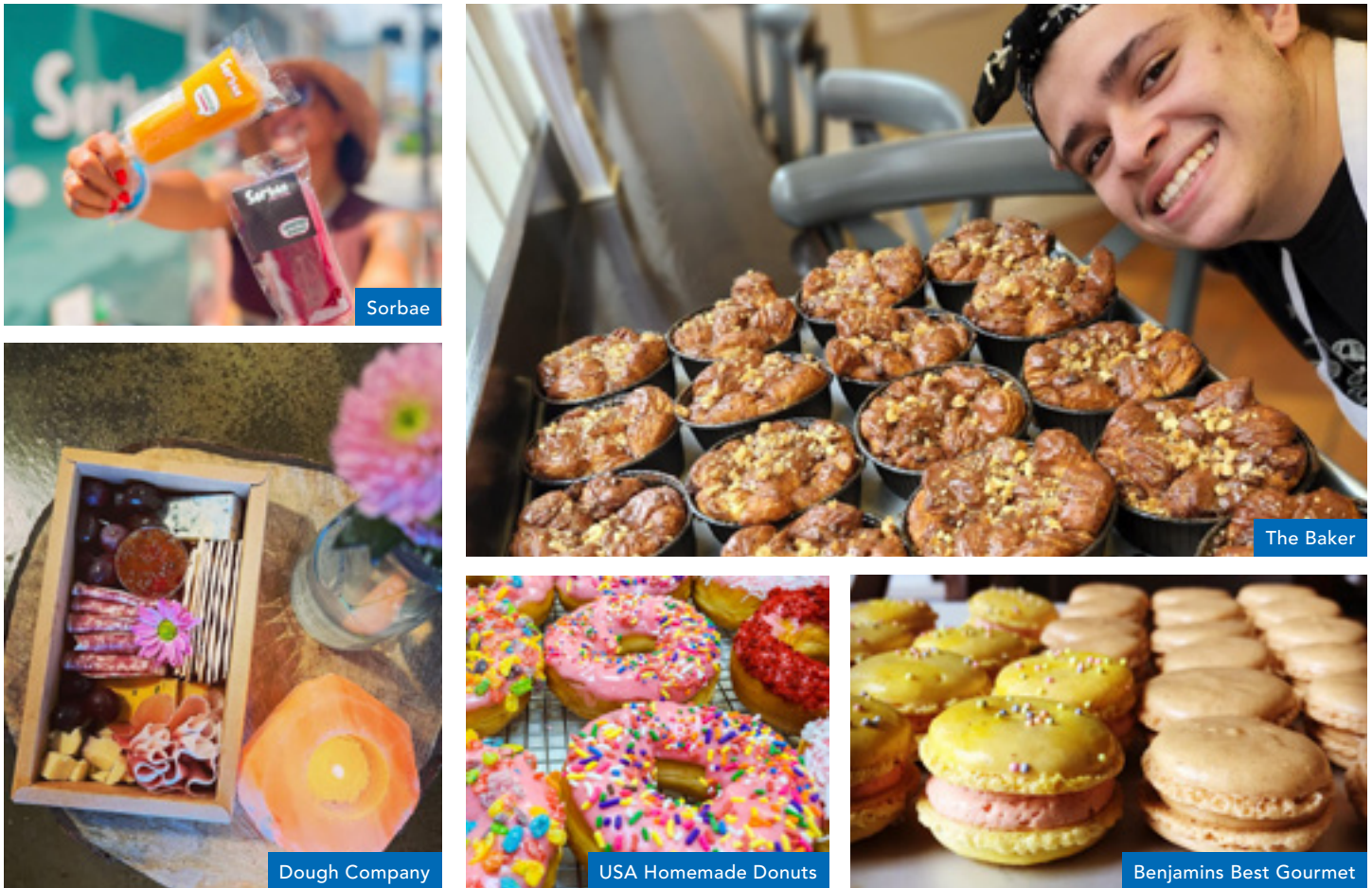


FIGURE 41. SOME GROUP 19 ESTABLISHMENTS.

Group 19 includes specialty food and beverage establishments whose products incorporate a high aesthetic sensibility, in addition to providing flavor and nutritional value. The economic value of these products is derived from all three components.

These include baked goods retailers, including some known for producing foods that have come to be considered regional specialties, including Portuguese malassadas and pastel de nata, as well as the peculiar pop culture confection that can be described as “donut art.”

Notably, almost half of the establishments identified were founded in 2018 or later, one of the highest percentages of any group. This reflects an increasing competition among food and beverage establishments in New Bedford. It may also speak to an increase in culinary design entrepreneurs emerging during or shortly after the COVID-19 pandemic, often first as home-based projects.

NAICS	19) NB2: Culinary Design (Specialty Food and Beverage)	Count
445291	Baked Goods Retailers	12
445292	Confectionery and Nut Retailers	4
445298	All Other Specialty Food Retailers	1
722515	Snack and Nonalcoholic Beverage Bars	4
Total Establishments:		21
Founded 2018 or later: at least 10 (48%)		

New Bedford's Creative Economy:

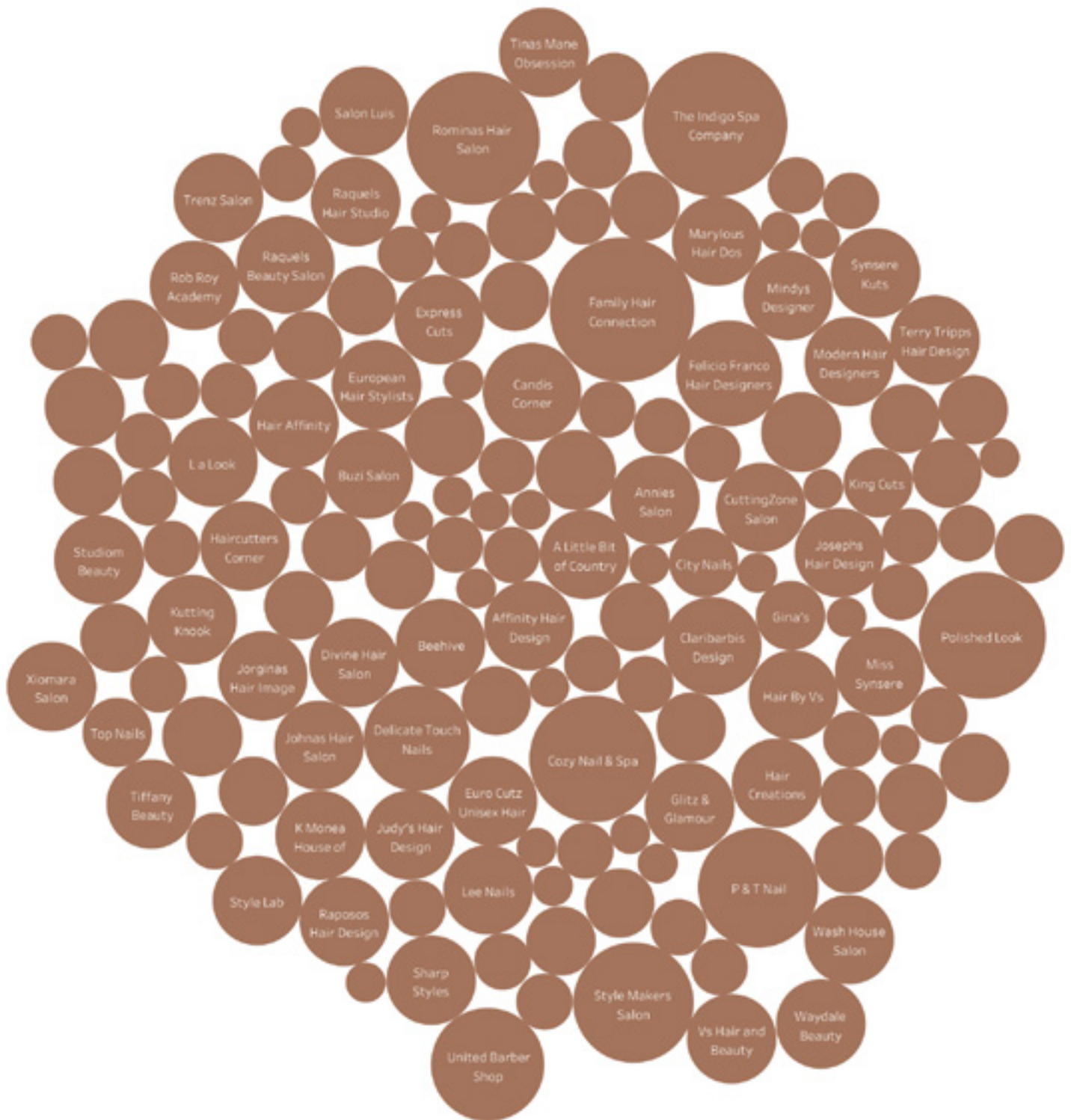


Figure 42.
Group 20 Establishments.
Bubbles reflect the relative size of the job counts for year 2022.

NB3: Barbers, Hair Salons, Nail Salons, and Tattoo Parlors (Hair and Body Art) (GROUP 20)

“NEW BEDFORD-SPECIFIC”

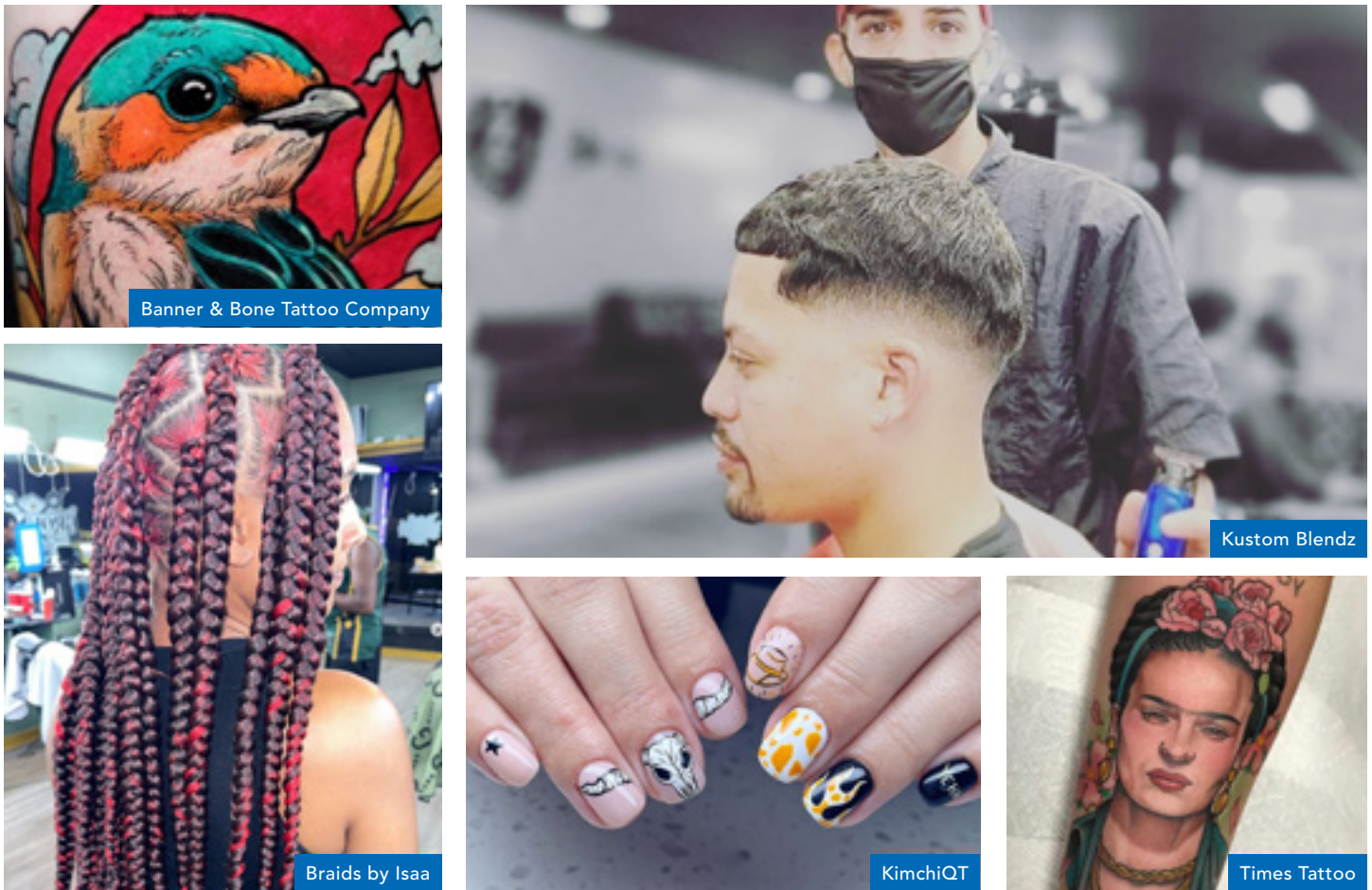


FIGURE 43. SOME GROUP 20 ESTABLISHMENTS.

The codes in **Group 20** were included based upon a growing recognition of the creative contribution of hair and body artists, many of whom provide value-added products and services.

The high number of establishments founded since 2018 speaks to robust entrepreneurial activity and includes many female entrepreneurs. In the aggregate, they prove to be an important group for New Bedford; a similar trend is observed in other Gateway Cities.

The total employment affiliated with these businesses may in fact be higher than what is presented in the data, as salons and barber shops often include chairs or stations under different business models (employees vs. contractors, etc.).

TABLE 24. GROUP 20 COMPOSITION

NAICS	20) NB3: Barbers, Hair Salons, Nail Salons, and Tattoo Parlors (Hair and Body Art)	Count
812111	Barber Shops	34
812112	Beauty Salons	91
611511	Cosmetology and Barber Schools	1
812113	Nail Salons	18
812199	Other Personal Care Services	7
Total Establishments:		151
Founded 2018 or later: at least 41 (27%)		



PART
3

Summary and Conclusions

Exhibit Opening, Co-Creative 2019

From a Production Standpoint, the New Bedford Creative Economy is Diverse.

Table 25. Count of Establishments by Code Group		
CORE CODE GROUPS:		Establishments
Group 1	1) Architecture and Design	38
Group 2	2) Art and Electronics-Related Retail	30
Group 3	3) Arts and Architectural Manufacturing	5
Group 4	4) Culture and Preservation	21
Group 5	5) Machinery and Communications Manufacturing	3
Group 6	6) Marketing	9
Group 7	7) Materials Manufacturing	6
Group 8	8) Media	6
Group 9	9) Motion Picture and Teleproduction	6
Group 10	10) Music Recording	8
Group 11	11) Printing	17
Group 12	12) Publishing	9
Group 13	13) Visual Arts, Music, and Other Performing Arts	181
Group 14	14) Wholesale Art Stores	0
PERIPHERAL CODE GROUPS:		
Group 15	15) Cultural Goods Production (NEFA)	2
Group 16	16) Cultural Goods Distribution (NEFA)	40
Group 17	17) Intellectual Property Production and Distribution (NEFA)	9
NEW BEDFORD-SPECIFIC CODE GROUPS:		
Group 18	18) NB1: Restaurants and Bars with Exhibits and/or Performance Venues	36
Group 19	19) NB2: Culinary Design (Specialty Food and Beverage)	21
Group 20	20) NB3: Barbers, Hair Salons, Nail Salons, and Tattoo Parlors (Hair and Body Art)	151
Total, All Groups:		599

Using the NEFA methodology, resulting in the 20 code groups, proves to be highly useful for revealing the range of the New Bedford Creative Economy (Table 25). It should also be useful for future research. For general purposes, the tracking of the New Bedford Creative Economy should be simplified into thematic groups uniquely relevant to New Bedford (see Figure 51).

Tracking establishment count by sector reveals, in particular, many independent creatives / non-employers (Table 26). It should be noted that of the 181 establishments found in Group 13, 142 are independent creatives and the remaining 39 are found across other

TABLE 26. ESTABLISHMENTS BY SECTOR	
Sector Type	Count of Establishments
For profit, with employees	383
For profit, non-employers (sole props/independent creatives)	181
Non-profit organizations	33
Public institutions	2
Total, All Sectors:	599

code groups. Even with some omissions in data, when considered in the aggregate, their revenue and job contributions to the economy are significant.

Non-Profit Organizations Are Bouncing Back from Pandemic Disruptions.



FIGURE 44.
***YEAR 2022 TAX REPORTING FOR NON-PROFITS IS INCOMPLETE, BUT REVENUE APPEARS ON TRACK TO SURPASS YEAR 2021.**

Examining data exclusively for non-profit organizations in New Bedford’s Creative Economy is particularly helpful; as it is based on 990 tax forms, it is highly reliable and possible to compare with findings from beyond New Bedford.

Data in Figure 44 is based on 29 of 32 non-profit organizations. (Three are not actively filing 990 tax forms.) Tax forms for the year 2022 have not yet been submitted by five organizations, but revenue appears on track to surpass 2021; employment for 2022 has already surpassed 2021.

From 2017 to 2021, New Bedford non-profit organizations in the Creative Economy saw a 19% increase in revenue overall and a 23% increase in employee count. While the bulk of the change is due to the reporting strategy of the

New Bedford Symphony Orchestra, the data reveals an increase in employee counts for several organizations.

Notably, year 2021 revenue (the last year for which reporting is complete) was still not equal to revenue reported for 2019, prior to the COVID-19 pandemic. Evidence of a prolonged recovery is in keeping with findings from MASSCreative and other research tracking attendance at in-person events.

The field of non-profit organizations in New Bedford is quite mature; the only organization to be founded 2018 or after is New Bedford Research and Robotics. This does not, however, imply resiliency across all organizations or ensure it going forward. Non-profits must continue to be relevant to changing community needs and market conditions.

The New Bedford Creative Economy Shows Signs of Broadening While It Recovers.

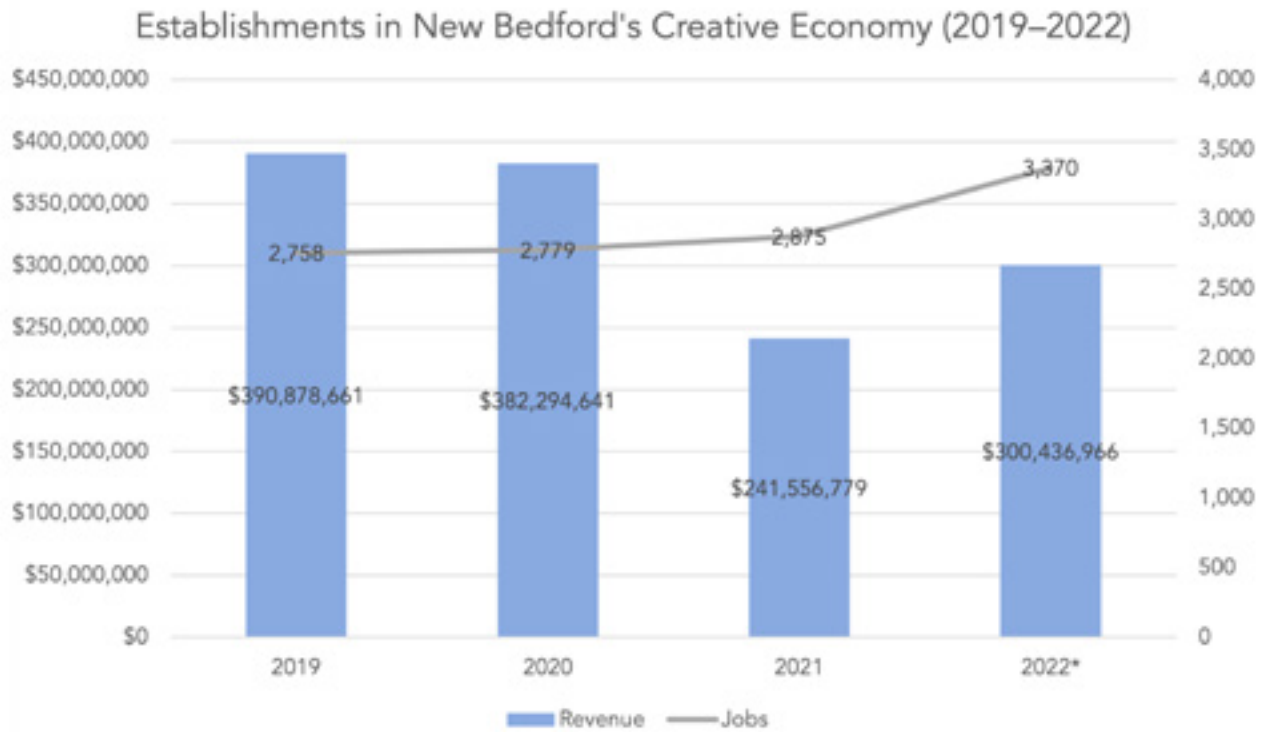


FIGURE 45.
*YEAR 2022 TAX REPORTING FOR NON-PROFITS IS INCOMPLETE.

Using a variety of sources to verify data from both the subscription dataset and New Bedford-specific sources, the sum of revenue and jobs (employment as well as a counts of independent creatives or “non-employers”) for all code groups is represented in Figure 45.

While the subscription dataset attests to the quality of its data, there are gaps in the data, and at times, reported revenue and employee counts are found to be overestimated when selectively verified.

Separately, for the years 2019–2021, the job count for independent creatives is likely underreported, meaning that the net increase (+495) of jobs from years 2021 to 2022 is likely not as dramatic as is indicated. Further, the revenue for independent creatives is likely underreported across all years.

Taking these factors into account, the results should best be interpreted as an estimate with a range of +/- 20%. For the sake of policy and planning, these results are believed to be sufficient for drawing insights and building policy recommendations.

Looking at the job counts for 2022 across Figure 44 and Figure 45, one important insight is that non-profit organizations represent approximately 12% of jobs in the Creative Economy overall.

In the aggregate, there is strong indication that revenues are still recovering from the pre-pandemic timeframe (with 2020 including some Paycheck Protection Program funding). Concurrently, New Bedford is likely seeing an increase in jobs within the Creative Economy overall, which should set the stage for additional revenue generation over time.

Comparison with Prior Study Findings Suggests That Creatives Are Growing as a Portion of New Bedford’s Economy.

NAICS Code Groups	Groups	All Establishments	2022 Revenue*	2022 Jobs*
Core Creative Industries	1–14	340	\$188,621,944	1,937
Peripheral Creative Industries	15–17	51	\$32,043,022	234
New Bedford-Specific Industries	18–20	208	\$79,772,000	1,199
All Groups	1–20	599	\$300,436,966	3,370

*YEAR 2022 TAX REPORTING FOR NON-PROFITS IS INCOMPLETE.

According to Census data, New Bedford’s total population in 2022 was 100,682. The population 16 and over was 81,952, of which 46,870 were employed in the civilian labor force. Findings from this research counts 3,370 jobs associated with the establishments identified, suggesting that approximately **7.2% of New Bedford’s 2022 civilian labor force was involved in establishments classified as part of the Creative Economy.**

If creatives participating in industries outside of the creative industries were to be included, the jobs count would be even higher. **Collectively, the 599 establishments identified generated approximately \$300 million in direct revenue.**

These findings are interesting to compare with past reports. The 2008 report produced by HR&A states: “According to 2002 Census data New Bedford’s Creative Economy consisted of 69 establishments employing more than 872 people....” The report continues: “HR&A also performed analysis using the IMPLAN model which casts a broader net, given the variation in definitions [of the creative economy]. The employment is significantly higher—1,380 workers.... The total value of the Creative Economy to New Bedford using this analysis is \$76,209,000.”¹⁰

The 2017 NEFA report included a list of Top 30 New England Cities (including only cities with resident populations over 1,000) by Number of Creative Enterprises per Capita. It found that Portsmouth, New Hampshire, at 11.7 establishments per 1,000 residents ranked highest. Hingham, Massachusetts, at 4.9 establishments per 1,000

residents came in at spot 30.¹¹ New Bedford did not make the list. In this report, we find that New Bedford (in 2022) had 5.9 creative establishments per 1,000 residents. If this result were placed within the 2017 report ranking, New Bedford would come in 14th among just over 1,000 New England cities and towns ranked.

Further, tallying Creative Enterprise Employment, the NEFA 2017 report found that the share of creative employment in Massachusetts, inclusive of payroll employment and independent creatives (self-employed), represented 3.8% of employment across all industries.¹²

The 2017 Boston report found that creative employment in 2014 totaled 29,762 jobs, or 5.4% of Boston’s total private sector payroll employment, with an additional 6,483 working as self-employed, for a total of 36,254 workers. Including creative workers outside of creative industries increased the tally to 7.2% of all payroll workers in Boston.¹³

Taking into account that data from these other reports covers different time periods, relative comparison suggests that using the methodology of this report, New Bedford’s Creative Economy job and establishment counts are competitive. On a percentage basis, New Bedford likely ranks among the highest in New England.

Visually Mapping All Establishments Helps Reveal the Composition of the New Bedford Creative Economy.

Group Number:

- Group 1
- Group 2
- Group 3
- Group 4
- Group 5
- Group 6
- Group 7
- Group 8
- Group 9
- Group 10
- Group 11
- Group 12
- Group 13
- Group 15
- Group 16
- Group 17
- Group 18
- Group 19
- Group 20

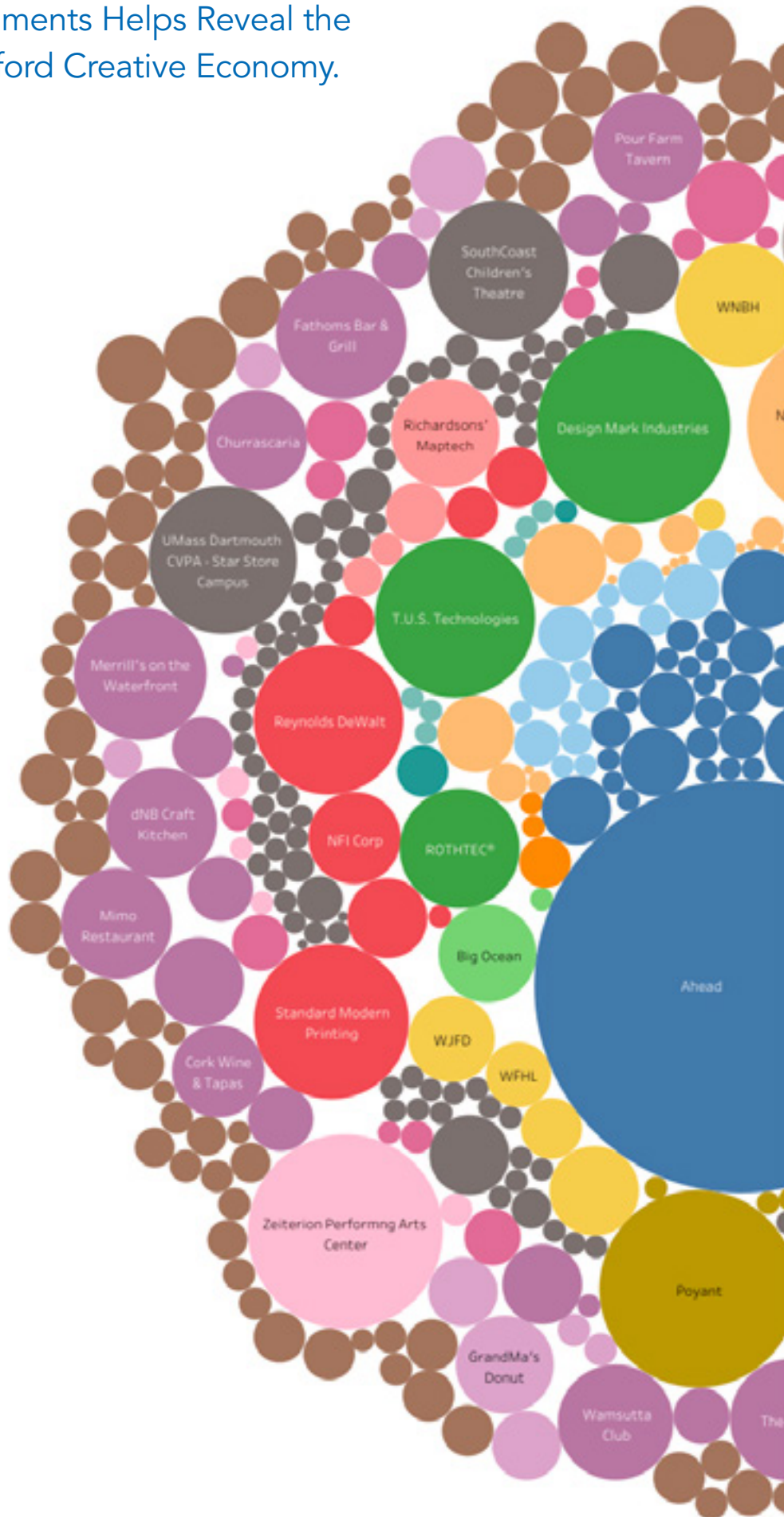
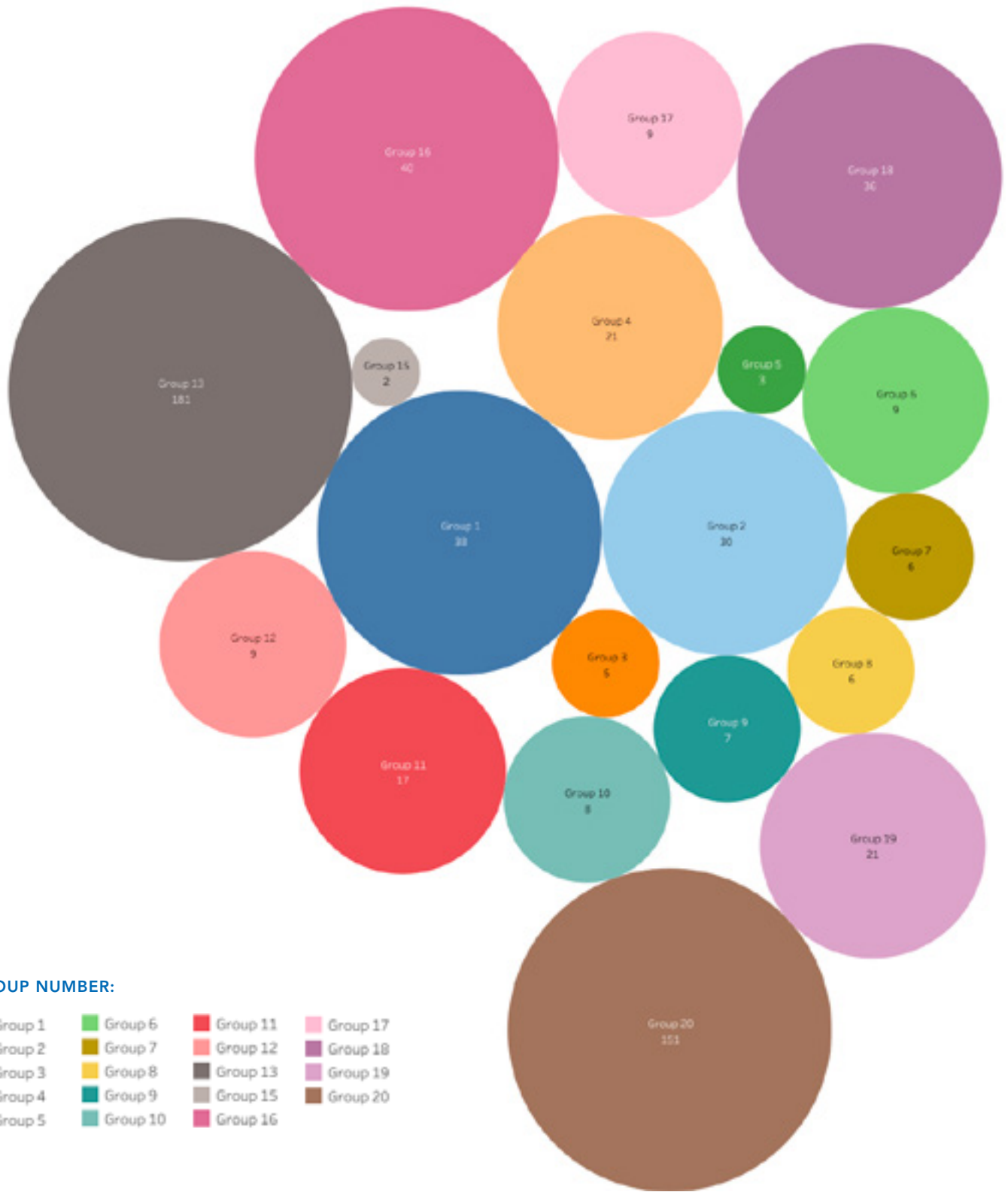




FIGURE 47. BASED ON 2022 DATA, A STYLIZED VIEW OF CREATIVE ESTABLISHMENTS (SIZED BY JOB COUNT).

Examining Code Group by Establishment Count Reveals Economic Diversity and Where Activity Is Robust.



GROUP NUMBER:

- Group 1 ■ Group 6 ■ Group 11 ■ Group 17
- Group 2 ■ Group 7 ■ Group 12 ■ Group 18
- Group 3 ■ Group 8 ■ Group 13 ■ Group 19
- Group 4 ■ Group 9 ■ Group 15 ■ Group 20
- Group 5 ■ Group 10 ■ Group 16

FIGURE 46. BUBBLES REPRESENT CODE GROUPS SIZED (RELATIVELY) BY ESTABLISHMENT COUNT.

It Is Possible to See Shared Themes and Core Competencies Across Industries, Suggesting the Flow of Talent, Knowledge, and Ideas.



FIGURE 48. COMMON THEMES AND COMPETENCIES ARE VISIBLE ACROSS CODE GROUPS.

Putting a mark or a brand on things seems to be in the DNA of New Bedford. From fashion designers to nautical chart makers, from signage companies to fine artists, many New Bedford creatives play a role in the “application” of iconographic imagery in a wide array of production, from poems and music to baseball hats and murals.

Observing themes across industries (Figure 48) raises important and exciting questions about how and why knowledge of New Bedford’s historic industries—whaling and textile production in particular—is now finding new, or renewed, expression in new products and services, producing new value creation.

For instance, it is possible to see knowledge from embroidery and engraving being used for highly technical contemporary manufacturing, as well as a wide range of

printing. This includes silkscreen processes used by new, independent fashion designers and apparel customizers (assisted by new smaller tools of production), as well as establishments restoring historic textiles and creating new one-of-a-kind upcycled soft goods.

Often, but not always, these products use themes relating to New Bedford’s historic relationship to the ocean, building important through-lines that help customers derive meaning from both objects and experiences. This can also help further understanding of and connection to the many communities and cultures that have shaped the city over time. This represents a highly generative form of cultural heritage stewardship, with a near endless number of possibilities.

Creative Establishments Have Catalytic Impacts on New Bedford Real Estate.

North End



Ahead at the New Bedford Business Park, in the far north end

Downtown



The Steeple Playhouse, a collaboration between WHALE and Your Theatre, Inc. in the downtown Seaport Cultural District

South End



Kilburn Mill at Clark's Cove includes a cluster of creative establishments, many of which have launched since 2018

FIGURE 49. SEVERAL CREATIVE ESTABLISHMENTS CLUSTERS ARE OBSERVABLE IN NEW BEDFORD.

Like Boston's seaport before its transformation and Amsterdam's waterfront buildings that function as a "broodplats" (hatchery) for startups, New Bedford's vast square footage of mill buildings, warehouses, and other real estate serves as an incubator where communities form, ideas are shared, and establishments can grow.

In this context, the importance of existing buildings transformed into managed co-working and studio locations for many creative economy establishments would be difficult to overstate. These include Hatch Street Studios, Groundwork New Bedford, Co-Creative Center, Kilburn Mill, Howland Place, and the Thundermill, among others. Based on 2022 data, it is estimated that these provide space for close to 200 creative establishments, as well as numerous other small businesses. Importantly, many also include multi-function space for art exhibitions and other events.

On the other end of the scale, the New Bedford Business Park provides secure and well-maintained space, with permitting support that ensures larger establishments can expand and customize.

In addition to direct revenue and direct jobs, the impacts of creative establishments on New Bedford real estate during the study period occurred in several ways, including:

- Property sales and acquisition
- New construction and building rehabilitation
- Rents
- Public art and placemaking integration in infrastructure
- Event production and marketing, led through initiatives such as AHA!, dNB, BuyBlackNB, and Love the Ave
- Partners in district transformation, including the Mass Cultural Council Seaport Cultural District expansion (2019), MassDevelopment's Transformational Development Initiative (TDI) for Downtown (2015–2019), the Creative Cities program (2019–2022), and the North End (2022–ongoing until 2025)

By creating a market for existing, underutilized space and often playing a direct role in its transformation, creative establishments contribute to value creation in neighborhoods across the city (Figure 49). Transformative investments include:

- Improvement to the Kilburn Mill Complex
- Rehabilitation of the First Baptist Church building as performance space for the Steeple Playhouse
- Rehabilitation of the Strand Theater as the Cape Verdean Cultural Center (underway)
- Expansion of the New Bedford Fishing Heritage Center into adjacent storage space
- Renovation of office buildings (Ahead, Poyant)
- New construction for Cisco Brewers Kitchen & Bar, including its performance venue

Conclusions

Years of strategic investment in New Bedford’s Creative Economy infrastructure is producing numerous dividends.

The Creative Economy is diverse by sector.

As of 2022, the composition of the New Bedford’s Creative Economy included:

- 33 non-profit organizations
- 2 public institutions
- 385 private companies with employees
- 181 independent creatives / sole proprietors

Results for all industry code groups included in this study suggest that in 2022 there were at least 599 establishments directly participating in the New Bedford Creative Economy, generating approximately \$300 million in direct revenue and resulting in 3,370 direct jobs in the New Bedford Economy (see Table 27).

These results represent 7.2% of the 2022 New Bedford civilian labor force. Compared to prior study findings, this suggests an increase in creative jobs as a portion of the city’s workforce. Data also suggests an increase in total establishments and job counts as the pandemic recovery takes place. Identifying establishments founded 2018 or after reveals notable increases in the number of establishments engaged in culinary design (48%), marketing (33%), materials manufacturing (33%), publishing (33%), and hair and body art (27%).

Fluctuations in revenue reveal COVID-19 pandemic effects on establishments. As of 2022, revenue recovery was still underway. Total revenue had not yet surpassed 2019 total results, but the revenue of non-profit organizations shows evidence of bouncing back from pandemic disruptions. The overall New Bedford Creative Economy shows signs of broadening while it recovers.

Future research on induced and indirect jobs and revenue impacts would bring the total economic impact of the creative economy much higher.

The findings of this report provide strong evidence that New Bedford has built a diverse creative economy with significant revenue and labor impacts—including creative economy job and establishment counts that are competitive and, on a percentage basis, likely rank among the highest in New England. Still other contributions are evident in knowledge flows visible across industries, as well as direct and indirect impacts on New Bedford real estate value.

Coupled with these impacts are the collective contributions creatives make—infusing art and creative vigor into almost every aspect of life in New Bedford. The range of production itself contributes to a community mindset about what is possible, whether you are a New Bedford youth or an established professional. As Anne Broholm, CEO of Ahead, states, “The City’s investment in the creative economy is really important. I applaud the City for doing it and think they should keep doing it. We rely on having creative talent, and a city and a region with creative people who want to be here. Our creatives get their juices flowing through creative activity out in the broader community.”

PART
4

Recommendations

JunnYahh performs at 3rd Eye Youth Empowerment's Five Pillars of Hip Hop at the Rotch-Jones-Duff House And Garden Museum

Recommendations

1 Continue Making the City of New Bedford ACT Funds Available.

TABLE 28. SUMMARY OF ACT FUNDING AND FUNDING LEVERAGE

Period	Arts, Culture, and Tourism Fund	Additional Funding Sourced by New Bedford Creative	Total Funding	Ratio
2018–2022	\$517,848	\$1,919,816	\$2,436,664	1 to 3.71

New Bedford Creative has been highly successful at leveraging the City’s designated Arts, Culture, and Tourism (ACT) Fund. For every dollar from tax revenue, an additional \$3.71 was sourced by New Bedford Creative and its grantees, resulting in a total of \$2,436,664 to support the creative economy.

In addition to implementation of the Arts + Culture Plan, programs and events, communication and promotion, management of the New Bedford Creative website and Creative Directory, oversight for the New Bedford Creative Consortium and administration of grant programs, New Bedford Creative has also distributed grants to both non-profit and for-profit grantees and funding to program partners.

ACT funding has been the foundation upon which other funding, particular philanthropic funding, has been obtained. The City should continue to make ACT funds available.

A challenge will be to continue to identify new funding sources as existing grants come to conclusion. These findings can support that effort.

2 Continue to Track and Visualize New Bedford’s Creative Economy.

Even as New Bedford Creative encourages creatives to register in NEFA’s *Creative Ground* inventory (www.creativeground.org), maintaining some type of local inventory or dashboard is important for several reasons, including that it will allow New Bedford to monitor and market the evolution of its unique creative profile, including the knowledge, goods, and services it offers.

Like New Bedford’s Creative Directory and *Creative Ground*, the Creative Alliance of New Orleans (CANO) relies on identification of creatives and creative establishments through surveys / self-identification. It organizes information in relationship to seven key categories specific to its unique creative profile (Figure 50). For instance, CANO includes “Artisan Foods” as a category, reflecting the city’s inventive and multi-cultural culinary heritage.

New Bedford can take a similar approach (see Figure 51). Specific to New Bedford, categories include Culinary Arts, Manufacturing and Fabrication (for establishments associated with Group 5 and Group 7), as well as a Hair and Body Arts category.

A local dashboard can also help promote networking and drive collaboration across industry sectors to foster innovation. Players from other industry groups are likely to be more inclined to use a New Bedford (or regional) resource than one that covers the state.

Maintaining a local resource should become easier to manage as technology, including artificial general intelligence, is used to improve data management.



New Bedford's Creative Economy:



3 While Refining Establishment Data, Build Understanding About the Roles of “Non-establishment” Projects and Initiatives, the Movement of Creative Talent Between and Among All New Bedford Industries, and Impacts on Real Estate.

Track Other Contributors

One interesting finding from this research is that some important contributors to New Bedford’s Creative Economy are projects operating under a fiscal sponsor or fiscal agent rather than their own 501(c)(3) or 501(c)(4) status. As such, it is not possible to obtain revenue and job impact data for these from 990 tax forms, as was done for non-profit organizations. In some cases, these are early stage initiatives that may file for non-profit status in the future. They include:

- AHA! (Art, History & Architecture) New Bedford
- BuyBlackNB: Black in Business Pop Up Markets
- Community Economic Development Center: Festival Tipico de Guatemala and Patio de Comidas
- Downtown New Bedford Inc. (in photo, their video promoting art – this is the University Art Gallery at the UMass Dartmouth CVPA - Star Store Campus)
- New Bedford Film Society
- New Bedford Folk Festival (now concluded)
- New Bedford JazzFest
- Reggae on West Beach
- South Coast LGBTQ Network: Queer Arts Council
- Superflat NB
- The Artists Index

Some of the more seasoned entities on this list, such as AHA!, have produced their own economic impact reports in the past and are engaged in strategic planning. The success of many of these initiatives reflects the propensity of New Bedford creatives to collaborate and, often, to wear multiple hats at once.

Follow Talent Flows

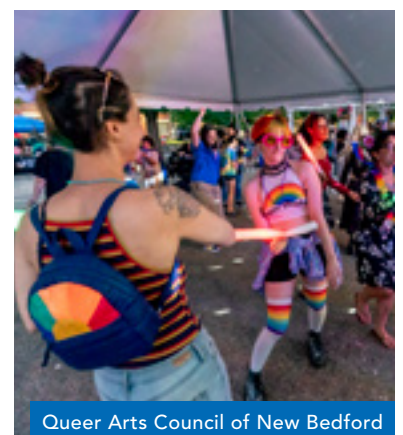
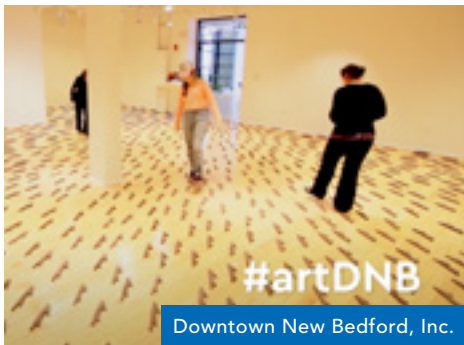
Understanding the flow of talent both to and from establishments can offer important clues about the way the creative ecosystem is evolving. For instance, during the period under study, event producer Beatriz Oliveira and filmmaker Drew Furtado both joined the staff of the New Bedford Whaling Museum. These cases demonstrate how large organizations benefit from the skills and experience accumulated by independent creatives. Talent shaped in large organizations also flows out to establish new establishments: for instance, graphic designer John Cox worked as a staff member of the New Bedford Whaling Museum for years before leaving to co-found mediumstudio. Insights about these flows can help both independent creatives and New Bedford establishments employing creatives. It may also shed light on conditions, such as cost of housing or access to capital, that impact location decisions and determine whether talent stays in New Bedford.

Particularly in sectors where there are ample opportunities to work remotely, competition for talent is likely to increase. A more nuanced understanding of talent flow would help New Bedford retain the talent it has and attract new talent looking for both a robust job landscape and a vibrant creative community to which they can identify and contribute.

Examine Real Estate Impacts

As described previously, the impacts of the creative economy on real estate are numerous and warrant further study. Understanding causal chains and identifying best practices in redevelopment may also help address concerns about future gentrification that lead to displacement.

Other Contributors



4 Assert New Bedford's Role as the Creative Hub for the Regional Blue Economy.

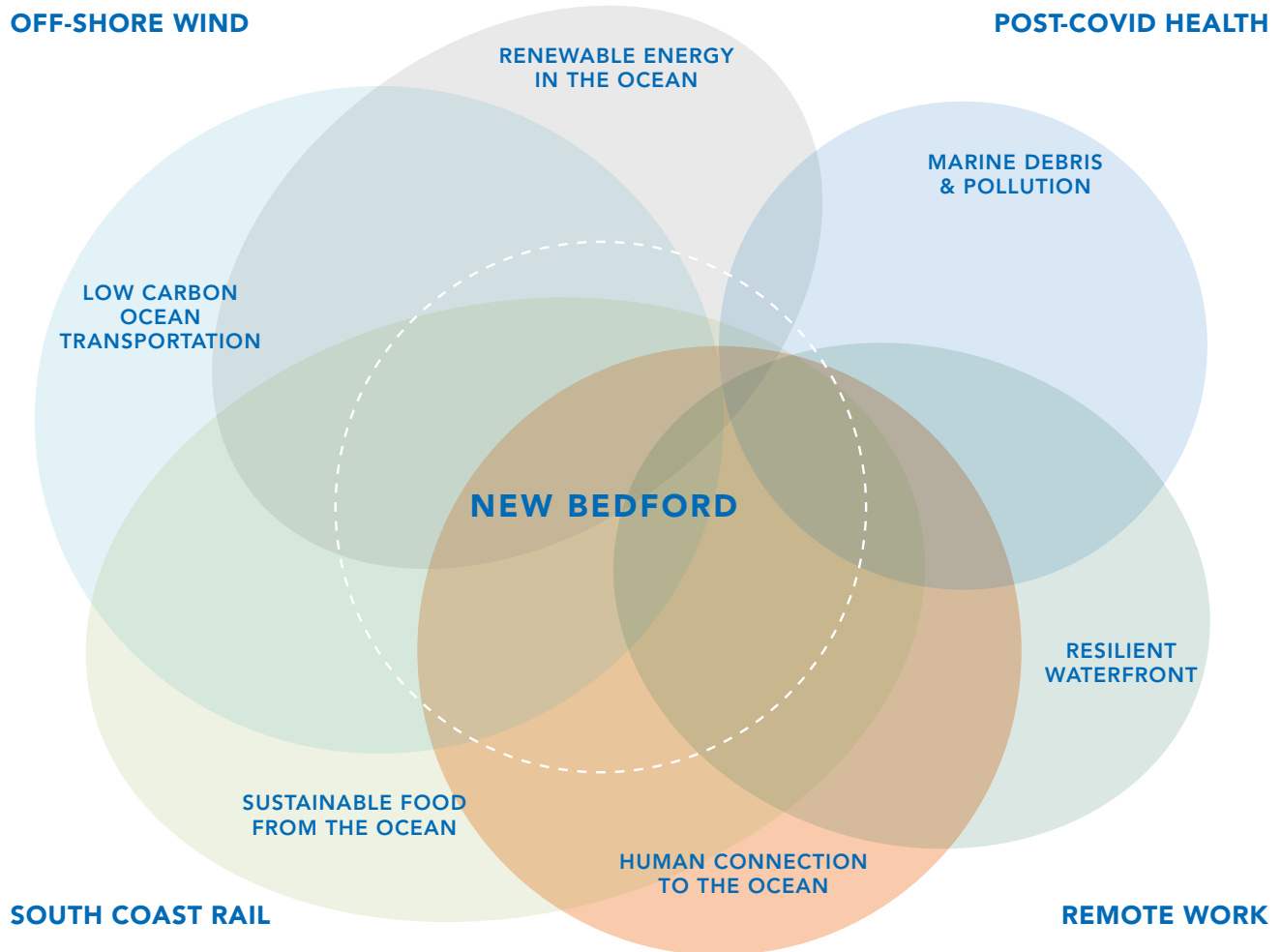


FIGURE 52. BLUE ECONOMY OPPORTUNITIES AND NOTED FORCES.

The wide range of products and services created by establishments identified in this report suggest that New Bedford is already playing a vital role as a storyteller about the regional Blue Economy.

Just as New Bedford inspired Herman Melville to write *Moby-Dick* and the New Bedford Whaling Museum continues to celebrate it with an annual marathon reading, New Bedford should proudly claim its capabilities as a storyteller—through education, brand building, and numerous other creative endeavors that serve to explore human connection to the ocean—past, present, and future. This can help continue to place the New Bedford creative

economy in its broader context and position it to respond to new forces and opportunities (see Figure 52). Promoting networking across sectors is one way to foster storytelling opportunities. Activity at the crossroads between industry sectors is often where cross-pollination and innovation take place.

The storytelling needs are numerous. This includes supporting the development of both existing and new industries and, more broadly, finding new ways to increase understanding of ocean resources and resiliency efforts for coastal communities worldwide.

5 Expand and Promote Loan Programs to Creative Economy Establishments.

NBEDC Lending Clients by Year (2018–2022)

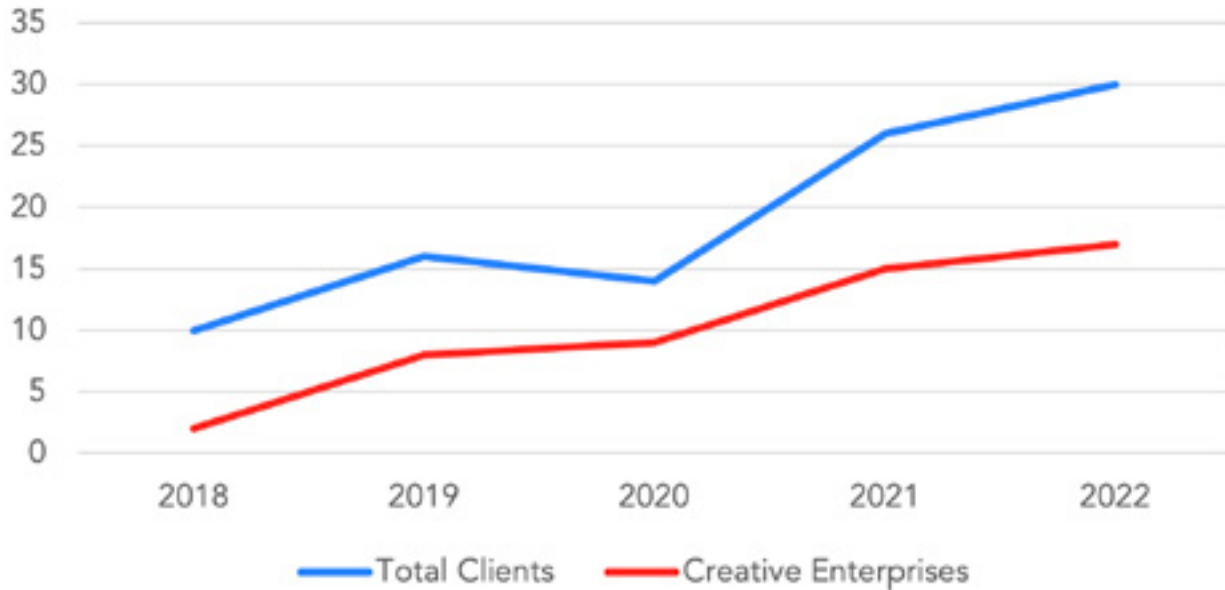


FIGURE 53.

Given the large number of establishments found within the Creative Economy sectors and the fact that many of these are small businesses and small non-profit organizations, there is likely additional need for business and financial planning expertise that programs the New Bedford Economic Development Council (NBEDC) facilitates, like NB100!, NBForward!, and others can help address.

It is also likely that there are unmet needs for capital, not only grants but also lending. There may also be opportunities for community-based investment, from impact investing to angel investing and venture capital for growth-oriented establishments. In fact, based on the growth of the global creative economy, the Creative Business Network suggests “the cultural and creative industries are the most interesting place to look for investment opportunities right now.”¹⁴

TABLE 29. NBEDC LENDING SUMMARY

Loans Closed for Fiscal Year 2022

Fund Source	Loan Count	Total Loan Amount
SBA Micro	4	\$40,000
EDA-CARES	26	\$993,000
Total	30	\$1,033,000
Investment Leveraged		\$27,000

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Anthi Frangiadis, The Drawing Room,
Anthi Frangiadis Associates
Dena Haden, Co-Creative Center
Kevin M. Kertscher, Big Ocean Media Group
Amanda McMullen, New Bedford Whaling Museum
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Abstrakt Lab
Richard Poyant, Poyant Signs

New Bedford Economic Development Council:

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Marianella Perry, Officer, Business Support
Derek Santos, Executive Director
Margo Saulnier, Director, Creative Strategies
Deborah Trombly, Controller

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Suzanne de Vegh – New Bedford Art Museum
Rhonda M. Fazio – Interwoven, Dyer Maker Studio,
La Rhonda Catering
Anthi Frangiadis – The Drawing Room, AHA! New Bedford
Steven Froias – New Bedford Now, New Bedford TDI
District, Love the Ave
Paulina Fuenzalida-Guzmán – Paulinarte
Jeff Glassman – Darn It!, Hatch Street Studios
Dena Haden – Co-Creative Center, SuperflatNB,
Seaport Cultural District
Wendy Hall – New Bedford Festival Theatre
Mocha J. Herrup, Ph.D. – New Bedford Film Society
Angela Johnston – Bristol Community College
Viera Levitt – UMass Dartmouth College of Visual and
Performing Arts
Erin Miranda – Waterfront Historic Area League (WHALE)
Lindsay Mis' – Massachusetts Design Art + Technology
Institute (DATMA)
Eric Paradis – Your Theatre, The Steeple Playhouse,
New Bedford JazzFest
Penny Pimentel – Zeiterion Performing Arts Center
Dawn Salerno – Rotch-Jones-Duff House & Garden Museum
Jennifer Smith – New Bedford Whaling National
Historical Park
Darlene A. Spencer – Cape Verdean Association in
New Bedford
Patricia Thomas – Culture*Park
Nathan Vaughan – Bristol Community College
Samia Walker – Entrepreneurship for All (EforAll) South Coast
Zachary White – Gallery X
Jennifer Zanolli – New Bedford Whaling Museum

Endnotes

Page 4 and Page 24:

¹ Springline Research Group. *Economic Contribution of the New Bedford Whaling Museum*. August 2022.

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² National Assembly of State Arts Agencies. *Creative Economy State Profiles: Massachusetts*.
https://nasaa-arts.org/nasaa_research/creative-economy-state-profiles

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³ Americans for the Arts. Mayor Jon Mitchell (New Bedford, MA) 2023 Honoree - Local Arts Leadership Award.
<https://www.americansforthearts.org/by-program/promotion-and-recognition/strategic-partners/governmental-partners-public-sector/mayor-jon-mitchell-new-bedford-ma>

⁴ David Parrish. *Creative Industries definitions*. <https://www.davidparrish.com/creative-industries-definitions>

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⁵ *The Business of Art Feasibility Study, Phase II*, produced by Zapalac Advisors (2023), page 11.

⁶ UNESCO Framework for Cultural Statistics (2009) stylized on the Policy Circle at <https://www.thepolicycircle.org/minibrief/the-creative-economy>

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⁷ Visitor Spending Effects - Economic Contributions of National Park Visitor Spending. <https://www.nps.gov/subjects/socialscience/vse.htm>

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⁸ <https://www.wpri.com/news/local-news/se-mass/historic-zeiterion-theatre-in-new-bedford-to-undergo-renovations>

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⁹ Zeiterion Performing Art Center: *Economic Contribution Analysis, 2021*, produced by Springline Research Group, page iii.

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¹⁰ *New Bedford, Massachusetts Market & Economic Analysis Report*, produced by HR&A for the City of New Bedford, 2008, page 92.

¹¹ *The Jobs in New England's Creative Economy and Why They Matter* (2017) produced for NEFA by the Economic and Public Policy Research Group of the UMass Donahue Institute, page 40.

¹² *Ibid.*, Massachusetts State Sheet, supplement to the report.

¹³ *Boston's Creative Economy: An Update* (April 2017) produced by the BPDA, page 15.

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¹⁴ Creative Business Network. <https://www.cbnet.com/investors>

For full report references and data sources, see the Report Appendix.

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 - » Creative Ground Directory
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 - » Zapalac Advisors. *The Business of Art Feasibility Study, Phase II* (2023).
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Research Methodology: Additional Notes

The genesis for the approach used in this report:

- 1) The large percentage of establishments “miscoded” or missing NAICS codes all together
- 2) Long-held knowledge that industry codes lag the actual economy
- 3) The ability to use now common data sources to help verify data

Subscription data sources utilized:

Primary data source: AtoZdatabases. Heinz. AtoZdatabases.com, the Premier Job Search, Reference and Mailing List Database. Retrieved from <http://www.atozdatabases.com>

Searching occurred by NAICS codes identified in the NEFA 2017 report, plus those codes identified for Groups 18–20. Importantly, as the NEFA 2017 report used NAICS 2012 codes, it was necessary to crosswalk these to the 2022 NAICS, which is used by AtoZDatabases. The search included up to three levels of NAICS codes. Due to a high number of miscoded establishments, additional queries based upon individual establishment names were also undertaken to supplement the original results. Data from Mergent Intellect as well as Dun & Bradstreet were used to selectively compare findings with results from AtoZDatabases. In limited cases, results from these data sources were used in lieu of AtoZDatabases.

Other resources used to scrub results and to identify independent creatives:

- The New Bedford Creative Directory
- *Faces of New Bedford*
- *The Artists Index*
- Directories for Hatch Street Studios, Kilburn Mill, Co-Creative, Groundwork
- Websites: Ahanewbedford.org, Buyblacknb.org, Destinationnewbedford.org, NBEDC.org, and Newbedfordcreative.org
- Google Maps
- Facebook and Instagram

990 and 990ez tax forms were accessed through propublica.org.

Resolving NAICS codes issues:

Whenever possible, the NAICS codes used was sourced from the subscription dataset or 990s. In cases where codes were deemed to be inaccurate or were missing, they were recoded to an appropriate code.

Notes by code group:

Group 2: Most one-hour photofinishing is no longer stand-alone, but instead found in pharmacies. These were excluded from the results for 812921, as they would skew results.

Group 7: The NAICS code 339940 may seem an odd inclusion but is included in the group as many art supply companies (manufacturers of pencils for instance) use this code.

Estimate range:

The estimate range (+/-20%) was factored by calculating scenarios for assumed revenue and jobs counts for missing data, and taking into account that some results from AtoZDatabases may in fact be high.

Future research:

It should be possible to identify a set of Standard Occupational Classification (SOC) codes, generated based on the establishment findings from this report to compute a total number of creative economy jobs (and wages) associated with creative economy establishments—as well as establishments in other industries.

Future research on induced and indirect jobs and revenue impacts, including real estate impacts, organizational impacts, and art audience impacts, as well as the impact of creative jobs in other industries, would bring the total economic impact of the creative economy much higher. This would require an aggregate process, including confirmation of visitor and related data from all non-profit organizations.

APPENDIX

Code Groups

CORE CODE GROUPS (NAICS 2022) BASED ON THE NEFA 2017 REPORT

Group 1	1) Architecture and Design
541310	Architectural Services
541320	Landscape Architectural Services
541340	Drafting Services
541410	Interior Design Services
541420	Industrial Design Services
541430	Graphic Design Services
541490	Other Specialized Design Services
Group 2	2) Art and Electronics-related Retail
449210	Electronics and Appliance Retailers
448310	Jewelry Retailers
459130	Sewing, Needlework, and Piece Goods Retailers
459140	Musical Instrument and Supplies Retailers
459210	Book Retailers and News Dealers
459920	Art Dealers
812921	Photofinishing Laboratories (except One-Hour)
812922	One-Hour Photofinishing
Group 3	3) Arts and Architectural Manufacturing
332323	Ornamental and Architectural Metal Work Manufacturing
337212	Custom Architectural Woodwork and Millwork Manufacturing
339910	Jewelry and Silverware Manufacturing
339992	Musical Instrument Manufacturing
Group 4	4) Culture and Preservation
712110	Museums
712120	Historical Sites
712130	Zoos and Botanical Gardens
712190	Nature Parks and Other Similar Institutions
Group 5	5) Machinery and Communications Manufacturing
333248	All Other Industrial Machinery Manufacturing
334310	Audio and Video Equipment Manufacturing
334610	Manufacturing and Reproducing Magnetic and Optical Media
Group 6	6) Marketing
541810	Advertising Agencies
541830	Media Buying Agencies

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541840	Media Representatives
541850	Indoor and Outdoor Display Advertising
Group 7	7) Materials Manufacturing
325992	Photographic Film, Paper, Plate, and Chemical Manufacturing
327110	Pottery, Ceramics, and Plumbing Fixture Manufacturing
327212	Other Pressed and Blown Glass and Glassware Manufacturing
339940	Office Supplies (except Paper) Manufacturing
Group 8	8) Media
516210	Media Streaming Distribution Services, Social Networks, and Other Media Networks and Content Providers
516110	Radio Broadcasting Stations
516120	Television Broadcasting Stations
517111	Wired Telecommunication Carriers
519120	Libraries and Archives
532282	Video Tape and Disc Rental
Group 9	9) Motion Picture and Teleproduction
512110	Motion Picture and Video Production
512120	Motion Picture and Video Distribution
512131	Motion Picture Theaters (except Drive-Ins)
512132	Drive-In Motion Picture Theaters
512191	Teleproduction and Other Postproduction Services
512199	Other Motion Picture and Video Industries
Group 10	10) Music Recording
512250	Record Production and Distribution
512230	Music Publishers
512240	Sound Recording Studios
512290	Other Sound Recording Industries
Group 11	11) Printing
323111	Commercial Printing (except Screen and Books)
323113	Commercial Screen Printing
323117	Books Printing
323120	Support Activities for Printing
Group 12	12) Publishing
513110	Newspaper Publishers
513120	Periodical Publishers
513130	Book Publishers

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513191	Greeting Card Publishers
513199	All Other Publishers
Group 13	13) Visual Arts, Music, and Other Performing Arts
541921	Photography Studios, Portrait
541922	Commercial Photography
611610	Fine Arts Schools
711110	Theater Companies and Dinner Theaters
711120	Dance Companies
711130	Musical Groups and Artists
711190	Other Performing Arts Companies
711510	Independent Artists, Writers, and Performers
Group 14	14) Wholesale Art Stores
423410	Photographic Equipment and Supplies Merchant Wholesalers
423940	Jewelry, Watch, Precious Stone, and Precious Metal Merchant Wholesalers
424110	Printing and Writing Paper Merchant Wholesalers
424920	Book, Periodical, and Newspaper Merchant Wholesalers

PERIPHERAL CODE GROUPS:

Group 15	15) Cultural Goods Production (NEFA)
325910	Printing Ink Manufacturing
327215	Glass Product Manufacturing Made of Purchased Glass
327420	Gypsum Product Manufacturing
327991	Cut Stone and Stone Product Manufacturing
327999	All Other Miscellaneous Nonmetallic Mineral Product Manufacturing
333310	Commercial and Service Industry Machinery Manufacturing
334220	Radio and Television Broadcasting and Wireless Communications Equipment Manufacturing
334610	Manufacturing and Reproducing Magnetic and Optical Media
336612	Boat Building
Group 16	16) Cultural Goods Distribution (NEFA)
423620	Household Appliances, Electric Housewares, and Consumer Electronics Merchant Wholesalers
423920	Toy and Hobby Goods and Supplies Merchant Wholesalers
424990	Other Miscellaneous Nondurable Goods Merchant Wholesalers
459120	Hobby, Toy, and Game Retailers
459420	Gift, Novelty, and Souvenir Retailers
459999	All Other Miscellaneous Retailers

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Code Groups

459310*	Florists
	*NOTE: THIS CODE HAS BEEN ADDED TO THE CODE GROUP DUE TO RELEVANCE AND THE LARGE NUMBER OF FLORISTS WHO ARE CODED UNDER 459999.
Group 17	17) Intellectual Property Production and Distribution (NEFA)
513210	Software Publishers
532281	Formal Wear and Costume Rental
532289	All Other Consumer Goods Rental
541820	Public Relations Agencies
541860	Direct Mail Advertising
541890	Other Services Related to Advertising
611519	Other Technical and Trade Schools
711310	Promoters of Performing Arts, Sports, and Similar Events with Facilities
711320	Promoters of Performing Arts, Sports, and Similar Events without Facilities
711410	Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures

NEW BEDFORD-SPECIFIC CODE GROUPS:

Group 18	18) NB1: Restaurants and Bars with Exhibits and/or Performance Venues
722310	Food Service Contractors
722320	Caterers
722330	Mobile Food Services
722410	Drinking Places (Alcoholic Beverages)
722511	Full-Service Restaurants
722513	Limited-Service Restaurants
722514	Cafeterias, Grill Buffets, and Buffets
Group 19	19) NB2: Culinary Design (Specialty Food and Beverage)
445291	Baked Goods Retailers
445292	Confectionery and Nut Retailers
445298	All Other Specialty Food Retailers
722515	Snack and Nonalcoholic Beverage Bars
Group 20	20) NB3: Barbers, Hair Salons, Nail Salons, and Tattoo Parlors (Hair and Body Art)
812111	Barber Shops
812112	Beauty Salons
611511	Cosmetology and Barber Schools
812113	Nail Salons
812199	Other Personal Care Services



We acknowledge that the land where we live, work, and draw inspiration encompasses the traditional and unceded lands of the Wampanoag peoples.

We honor their ancestors past, present, and future.

May we go forward, honoring those whose hard work and lives were lost in struggles for liberation and decolonization on this land, and hold ourselves accountable to both the past as well as our collective future.

Ethan de Aguiar's documentary *Love Letters for New Bedford*