



new bedford creative:
our art, our culture, our future





table of contents

- Mayor’s letter2
- Acknowledgements.3
- Summary.5
- Cultural Development Strategies.6
- Plan Implementation.23
- Critical Path Plan27



My fellow New Bedford citizens: In my 2016 State of the City address, I proposed a public fund dedicated to the promotion of our cultural and artistic assets that would be funded by the city's hotel tax. With the support of the City Council and our local legislators, we established the Commonwealth's first-ever special revenue fund for the Promotion of Arts, Culture, and Tourism. The creation of the fund, and the subsequent establishment of a coordinator, represented a critical milestone in the process of making New Bedford a world-class creative city.

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

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

What you are about to read, and what you may have helped create over the last several months, is the first major product of the Arts, Culture, and Tourism Fund: *New Bedford Creative: our art, our culture, our future*. This is the very first plan in our history dedicated to the development of arts and culture in the City of New Bedford. Given the vibrancy of our creative community, the long legacy of making and patronizing art in our city, and the centrality of the arts to our identity, *New Bedford Creative* is long overdue, and I'm thrilled to share it with you.

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

Jon Mitchell, Mayor

acknowledgements

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

Internal Team

- Dagny Ashley, City of New Bedford
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- Angela Johnston, New Bedford Economic Development Council
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- John Vasconcellos, Community Foundation of Southeastern Massachusetts

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- Karen Anderson, First Unitarian Church
- Teri Bernert, Waterfront Historic Area League
- Lee Blake, New Bedford Historical Society
- Jessica Bregoli, Sculptor/Local Cultural Council/Seaport Art Walk
- Brandon Cabral, Photographer
- Shelley Cardoos, EforAll/Hippo
- Helena DaSilva Hughes, Immigrants' Assistance Center/South End Engaged
- Amanda DeGrace, Waterfront Historic Area League (former)
- Scott Dubois, Pidalia
- Steven Froias, New Bedford Now/New Bedford Standard Times
- Valerie Garnett, New Bedford Tattoo Company
- Rosemary Gill, The Zeiterion Performing Arts Center
- Jeff Glassman, Darn It!/Hatch Street Studios
- Rayana Grace, Community Foundation of Southeastern Massachusetts
- Dena Haden, Co-Creative Center/SuperflatNB
- Candace Lee Heald, AHA! New Bedford
- Jeremiah Hernandez, EforAll/SuperflatNB
- Alex Jardin, Artist/Muralist
- Cedric Josey, Musician
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- David Klamen, UMass Dartmouth College of Visual and Performing Arts (former)
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- Colton Simmons, Faces of New Bedford
- Jennifer Smith, New Bedford Whaling National Historical Park
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- Patty Thomas, Culture*Park
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Additionally, the Internal Team and Steering Committee would like to thank the countless New Bedford citizens who have given their time and feedback to the study.

summary

Building on the goals and priorities established in recent planning documents, including New Bedford 2020 (the City of New Bedford's master plan), the New Bedford Economic Development Council (NBEDC), working on behalf of the City of New Bedford, set out to create a citywide arts and culture plan that would create better understanding of New Bedford's arts, culture, and creative sector and plan for its long-term contributions to the city's economic development and quality of life. Completed over a period of six months, the planning process was divided into three phases that included the work of collecting information and conducting research to assess the critical needs and issues facing New Bedford's arts, culture, and creative sectors; developing a vision for the future of arts, culture, and creativity in the city; and then, using that information to develop specific policies, strategies, and implementation plans. Each phase involved significant community engagement, including one-on-one interviews, round table discussions, public presentations, an online survey, media coverage, and comment boards in public spaces. Feedback from these efforts was combined with quantitative research, resulting in a number of findings and recommendations for the City of New Bedford and NBEDC on how to advance arts, culture, and creativity in the city.

Observations on the State of the Arts in New Bedford

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

- Audiences to New Bedford's arts, culture, and creative activities tend to travel from within the city or the surrounding region. They are diverse in educational attainment, household income, age, and race, suggesting demand for both traditional and non-traditional arts and culture programs.
- The City of New Bedford provides vital support to the arts, culture, and creative community through programming, bricks and mortar, funding, and in-kind contributions. Total arts spending varies from year-to-year and is quite targeted towards specific programs and organizations.
- New Bedford lacks mid-sized arts nonprofits. Most organizations have very small operating budgets and are in a constant struggle to fundraise for each year's operations.
- The independent artists community includes both visual and performing artists. Within this group, there is demand for live/work space and a small creative space that can be utilized for a multitude of arts and cultural events.
- The creative industries are dominated by retail/small business and heritage organizations. There are few tech

start-ups or energy sciences entities which, given New Bedford's positioning as a center for offshore wind energy, could indicate an opportunity to focus on growing these sectors.

- Funding is the primary need of New Bedford's arts, culture, and creative entities. Other needs include unified marketing, strong leadership and increased collaboration, public policies that protect the best interests of the community-at-large without limiting the creative process, more diversity in programming and arts leadership, and more artist involvement at the city level.
- New Bedford has hundreds of cultural assets that range from performing and visual arts facilities to museums and heritage attractions, city parks, and public art installations. These assets are largely concentrated in downtown New Bedford and in the neighborhoods to its south and north (the South End and Near North End), suggesting a need to better distribute cultural assets throughout the city.
- Festivals and events bring more than 300 days of activity to New Bedford. Additionally, areas like the New Bedford Whaling National Historical Park and Seaport Cultural District help bring identity and activity to the downtown.

Establishing a Vision + Implementing the Arts + Culture Plan

Based on these observations, the second and third phases of the study resulted in a vision and goals for arts, culture, and creativity in New Bedford; identified specific needs and opportunities for the arts, culture, and creative sectors; outlined strategies for cultural development; and established a blueprint for the Arts + Culture Plan's implementation (refer to chapters 9-12 in full plan). The vision for arts, culture, and creativity in New Bedford was informed by research and community engagement.

Multiple drafts were shared at meetings with the Steering Committee and community-at-large to ultimately arrive at the following:

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

It is driven by four principles:

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

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

- A. Establish a leadership organization for the arts.
- B. Increase arts funding, collaboration, and resource sharing to grow the operating capacity of arts organizations and artists.

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

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

cultural development strategies

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

A. Establish a Leadership Organization for the Arts

What: In order to move the arts forward and implement the Arts + Culture Plan, a group that has the ability, experience, expertise, and in-depth knowledge of arts, culture, and creativity in New Bedford is necessary. Ideally, this group is reflective of both the arts and the cultural diversity of New Bedford and represents a broad cross section of arts and cultural interests.

The group could be a newly formed arts agency within the City structure, a private nonprofit arts council, or a consortium of people that are brought together and willing to embrace and commit to the mission of the group for a minimum of three years.

At its inception, the group will need at least one staff member to provide leadership, administration, and facilitation of the various strategies that the group undertakes. Over time, and with budget growth, it is expected that additional staff will be required.

Why: The Arts + Culture Plan calls for the implementation of numerous strategies, some of which will be happening concurrently. It is critical to have a well-coordinated group that is responsible and held accountable for realizing the plan and provide the vision and leadership for effective implementation of it. Without this group, it will be impossible to achieve most of the recommendations in the plan. This recommendation is the foundation on which all the other recommendations rest.

How: Discussions with stakeholders indicated a strong interest in a consortium leadership model for the arts, which has proven to be successful for the Greater New Bedford Youth Alliance.

Our recommendation is for a group of about 15 to 20 members with staggered terms. The group should be representative of the community in terms of the disciplines and organizations represented, as well as race, ethnicity, sexual orientation, and geography. This group can be formed through both an open nomination and an appointment process. Arts and cultural organizations and artists can nominate potential members, which helps build community trust and support for the consortium. A staff position should be appointed to perform coordination and administrative duties and provide appropriate leadership, specifically in the first year of operation.

A written description of the leadership body which outlines the mission of the group and the duties of the members should be developed and given to potential members to ensure that they are aware of all aspects of the group's responsibilities and are enthusiastic about the work of the consortium. Members should freely choose to be part of the group and not be pressured to serve.

The leadership body should form a number of small task force groups based on the recommendations. One or two members from the leadership body should lead/chair each task force, which may also include three or four other community members with some knowledge that is relevant to the strategy. These small groups will be the work force behind most of the recommendations in this plan.

Once membership is secured, the leadership body should conduct initial meetings to formulate a first-year work plan using the Arts + Culture Plan as a guidepost.

MODELS:

The Cultural Alliance of Greater Washington | Washington, D.C.

The Cultural Alliance of Greater Washington connects artists and audiences across the District of Columbia and surrounding counties through six program areas. Maintaining a website in partnership with Humanities D.C., CultureCapital.com is the one-stop shop for comprehensive ticket information about all theatre, dance, and music performances; classes and lectures; film screenings and exhibitions; and festivals. The Job Bank is a free service where arts management professionals can learn about job openings throughout the metropolitan area. Business Volunteers for the Arts provides a pro bono professional consultant to work with the management team of arts organizations

in the areas of human resources, organizational development, marketing, and finance. Finally, the Alliance provides professional development workshops, member spotlights, and a ticket marketplace offering halfpriced day-of and advance sale tickets.

Commission on Culture + Fine Arts | East Hartford, CT

A City-appointed group of artists, residents, and local business owners make up East Hartford's Commission on Culture + Fine Arts. In addition to stimulating general interest in arts and culture in the community, the Commission is charged with providing financial support and marketing content to arts organizations in the area. Some of the programs the Commission has recently supported include: a local film series, programs provided by the Raymond Library, a mini-grant program, curated music series, the Art League Festival, and art exhibitions.

Boulder County Arts Alliance | Boulder, CO

Founded in the 1960's, the nonprofit Boulder County Arts Alliance administers grant funds to local artists, operates as a fiscal sponsorship umbrella to arts organizations and individual artists, and collaborates with the Lyons Arts + Humanities Commission on the Art @River Bend visual art festival. Acting as a connector for artists in the community, the Alliance hosts a facility database on their website that lists all rehearsal and performance spaces across Boulder County.

Financial Implications:

The costs for the staff position and incidental costs for group meetings and tasks should be funded through the Arts, Culture + Tourism Fund.

Next Steps:

Next steps are to create a written description of the leadership body, which outlines the mission of the group and the duties of the members, and then send out a nomination form with this information included. This will ensure that nominators and nominees are aware of all aspects of the group's responsibilities and are enthusiastic about the work of the consortium. The nomination form should be distributed citywide.

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

What: There is an opportunity for the established leadership body to implement a series of programs and services designed to build the operating capacity, income, and budgets of arts organizations and artists. These include:

- A proactive effort to implement strategies to raise new monies for overall arts development. Efforts could include a united arts fund; a percent for art program; in-depth research for new sources of grants from both public and private organizations; targeted fundraising for specific projects; a corporate sponsorship campaign that involves numerous organizations and/or artists; and/or a one-time-organized, citywide campaign to support the new vision and initiatives of the Arts + Culture Plan.
- Encouraging arts organizations, artists, and businesses open to working with creative enterprises to share resources (space, marketing dollars, technical equipment, expertise, supplies, and so on) and administering programs that make this possible.
- Administering programs designed to increase the earned income of artists and implementing programs that reduce arts production costs such as joint or co-op purchasing programs, affordable studio or rehearsal space, etc.

Why: As already mentioned in this plan, New Bedford has a few large arts organizations and numerous small arts organizations that are operating on a shoestring budget from year-to-year. A healthy arts community should have a

few large groups, numerous mid-sized organizations, and ever emerging small groups, some of which are able to become mid-size after a number of years. Conversations with arts leaders indicate that most of the small groups are in a constant battle to keep afloat, and their frustration is evident. In addition, the individual artists struggle to make any kind of income from their art. They sometimes conceive of and implement interesting programs in the hope of securing funding and a source of income, but become discouraged and the programs are terminated.

Creating a healthy environment where the arts can thrive is a long-term, multifaceted undertaking and a crucial part of implementing a cultural plan that is, at its core, dependent on the programs, products, vision, and work of the creative community. Efforts to build funding and income for artists, as well as providing services and support systems that make being an artist more viable, are intrinsic to creating an environment where artists can thrive.

How: As this is a critical strategy of this plan, two different task forces should be formed by the established leadership body to implement this recommendation. One task force would focus on fundraising and a second would look at the programs and services that could be offered to arts organizations and artists. Some examples of the kinds of services and shared resources that might be looked at for development have been provided; but, in addition, organizations and artists will identify additional needs and will be helpful in prioritizing services.

Each task force should begin by studying the appropriate models that have been identified in the plan and meeting with members of the arts community to present the recommendations and get feedback. After further review and discussion, the task force should plan to implement one or two of the simplest initiatives.

The fundraising task force would then need to develop a comprehensive plan for their goals, researching all of the sources for fundraising for arts programs.

MODELS:

Boulder County Arts Leadership Forum | Boulder, CO

The Boulder County Arts Leadership Forum (BCALF) began in 2012. It was formed by Boulder County Arts Alliance, under the direction of the Boulder Arts Commission, to address issues impacting arts leaders and administrators. BCALF aims to increase the impact of the arts on the county by cultivating spaces and accessibility, fostering collaborations, and creating opportunities to experience art. Annually, the Forum hosts a panel discussion about hot topics impacting the arts community, such as cultivating funders, artist displacement, and reinventing how artists market their works. BCALF's Peer-to-Peer Support is a confidential process in which BCALF members or other community arts leaders present a problem or idea and use the combined knowledge and resources of the BCALF group to move that problem or idea forward.



Theatre Bristol | Bristol, UK

Theatre Bristol is located two hours west of London, in the coastal city of Bristol. The organization receives annual support from the Arts Council of England to provide comprehensive support services to performing artists in the area. Over the last 13 years, Theatre Bristol has grown from a small advisory service to a producer in its own right; however, it maintains its key role as a one-stop-shop for professional advice and artist training. It also plays a strategic role in the city, helping to bring venues and artists together and commissioning work where there are gaps in provision. Additional artist services include helping to grow/develop local artists with financial and legal advice, building strategies for program growth, and creating pathways towards collaboration.



Business of Art Center | Manitou Springs, CO

The Business of Art Center opened in 1988. The brainchild of a Manitou Springs city planner, the facility was designed to: "Facilitate the development of the artistic and business skills of artists by providing subsidized studio space, art classes, workshops, and business instruction; increase public knowledge of art processes, art forms, and issues; and, provide a stimulating creative environment which will contribute to the understanding and pleasure of art." The facility does this through a Business Incubator that offers low-cost, equipped, shared studio space and programs taught by professionals in the field; an Art Institute offering classes, workshops, and seminars by regional and national artists; and exhibition galleries, a gift shop, an educational facility, and a community center.

The BAC Studio Arts Program is a key component of the Business of Art Center, providing artists with space to create, educational programs, office equipment, and a resource library. The BAC offers 10 studios, all of which are available on a 24-hour basis. Artists are required to commit to a 12-month lease, although the BAC will work with the artist to develop a customized plan to address any goals or needs. The facility also offers open studio use to artists looking for less commitment. However, these facilities are only available on regular business days during regular business hours.

Arts Incubator | Arlington, VA

The focus of the Arts Incubator was to encourage and manage the sharing of the resources artists need to create and present their work. Artists occupied low-cost, shared office spaces provided in various locations around the county, used shared pottery and printmaking studios, and utilized a shared scene shop and shared costume shop with an extensive inventory of costumes available for re-use. The Incubator began to operate a cooperative craft retail store in a local mall space that was negotiated for them by the County, and artists eventually established shared calendaring and marketing efforts for performances, festivals, and events.

Financial Implications:

Low to start. Would increase as program needs are identified and implemented.

Next Steps:

Form the two task forces. Each group will develop a work plan which should then be approved by the whole leadership body.

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

What: An arts grant program with identified goals, criteria, application procedures, deadlines, and review and decision-making processes should be established.

- The grant program established should sync with the goals of the Arts + Culture Plan.
- The grant program should be a written document and widely marketed in the city.
- The program might be administered in partnership with the New Bedford Cultural Council so as to have a streamlined granting process across funding streams.

Why:

- In 2017, the City of New Bedford established an Arts, Culture + Tourism Fund for the support of arts development. This fund provides annual support for ongoing investment in the arts. It is critical to establish how this money will be distributed within the arts community.
- There is some expectation within the arts community that this new money will support the activities of arts organizations and artists. As such, it is important that the leadership body establish a transparent and objective process that elucidates the distribution of funds.
- A grants program could be designed to help address some of the goals in the Arts + Culture Plan.
- New Bedford has a strong history of arts entrepreneurship. Providing support to encourage this activity could be very effective and should be designed to increase collaboration.

How: A small, representative task force should be established to implement the arts grant program.

The task force would review the Arts + Culture Plan, the input received from the arts community for the plan's development, and other arts grants programs in order to determine the overall goals and procedures for the program. Efforts should be made to model the program (including the application process and submission requirements) after grants programs already in place for the area, as appropriate.

A draft document of the program description and application process should be written and disseminated to the arts community for feedback through meetings and web-based comments. After the feedback process is completed, a final document should be approved and the program should be implemented in FY 2019. Once established, the New Bedford Cultural Council or leadership consortium might serve as the body that oversees the program.

After each year, the program should be evaluated and changes should be made as needed. Generally, numerous changes are made in the first few years after the establishment of a new arts grants program.

Ongoing efforts should be made to increase the fund to support the growth of the arts community that will result from the implementation of the Arts + Culture Plan.

MODELS:

Bend Cultural Tourism Fund | Bend, OR

Bend, Oregon's Cultural Tourism Fund is managed by the local Visitor + Convention Bureau. Annually, the Fund distributes \$200,000 to artists, organizations, and projects that help drive cultural tourism to the area. A commission comprised of local arts organizations, the Downtown Bend Business Association, and two Bend residents manages the fund. Funding is offered through a Catalyst Grant and a Marketing and Project Grant. The Catalyst Grant prioritizes innovative proposals that are designed to generate incremental tourism activity during the shoulder seasons and winter months. All grants applications are scored based on the quality and thoroughness of the business plan, organizational capacity, ROI measurements, and collaboration, partnerships, and resource development.



Broward County Cultural Tourism Program | Broward County, FL

The Cultural Tourism Program (CTP) is open to local nonprofits, municipalities, agencies of the state, or a consortium of organizations. All activities funded under this program must be of high artistic quality and contribute to Broward County's reputation as an attractive destination for tourists. With an emphasis on tourist related attractions, the program may fund exhibitions, performances, or other cultural activities as well as projects and festivals which contain the development of new activities and marketing to attract tourists.

Financial Implications:

The cost of publicizing and disseminating information about the grant program.

Next Steps:

Establish a task force to focus on this task. Begin to identify goals and procedures for the program and develop initial funding criteria. Also start to develop a funding strategy to grow the amount of funds that are available for granting.

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

What: Recognizing that public art can play a dynamic role in the livability, energy, identity, and wayfinding strategy of a city is the first step in integrating the arts into the infrastructure of a community. A public art program can range from simply commissioning artists to create murals or sculptures at a specific location to creating a comprehensive policy, percent for art program, and/or developing a public art master plan for a jurisdiction. The arts activities funded can go beyond the visual arts to look at performing arts activities that can animate new spaces and developments. In expanding public art, New Bedford should start small, commissioning one or two projects and building the program as interest, familiarity, and support grow.

The city should consider the inclusion of a public art component in all of its capital projects and try to have art amenities included in private building projects where possible. Public art can also play an important role in establishing a public wayfinding system, which can assist visitors in navigating the city.

The leadership body should become knowledgeable about all aspects of public art and begin to build understanding and support for a public art program in New Bedford. Looking at the various ways public art is funded is also important, and conducting preliminary discussions about program design and funding is necessary if there is interest in developing a comprehensive program.

Why: Public Art has become an exciting and dynamic component of placemaking in cities across America. Today, public art and public art funding can support many enhanced features in a building or development project that define the project and, sometimes, the city. Projects can include both temporary and permanent works, lighting and furniture design, paving or floor designs, landscaping, integrated art installations, sound installations, kinetic works, and more. Public art is not exclusively visual art installation but can include the development of creative spaces for arts presentations and various performing arts events.

New Bedford already has many of the assets needed to implement a successful public art program, including a strong arts community, a unique history that can be used to anchor a public art program and further build the city's identity, unique and diverse communities that can serve to thematically ground public art projects, and an arts community that appears to be supportive of public art.

How: The leadership body should review public art policies, master plans, and methods used to support and implement public art in the state and region. If possible, consortium members, City staff, and representatives from the NBEDC should attend a conference presented by the Public Art Network.

We recommend developing a public art presentation with pictures and information on interesting and dynamic ways that public art has been used in communities. This presentation should be used to build understanding and support for public art.

The City should look at every building project with an eye towards including public art amenities (if appropriate) and build the costs for this effort into the construction budget. Once a project is identified, the City should work with the arts leadership body to select an artist, commission the work, develop a review and approval process for the final design, and assist in the construction phase of the project.

The City should encourage private developers to include public art amenities in their building projects and help as needed to make this happen.

As expertise and support for public art grows, the leadership group and the City can work in partnership to develop a public art policy with funding recommendations.

MODELS:

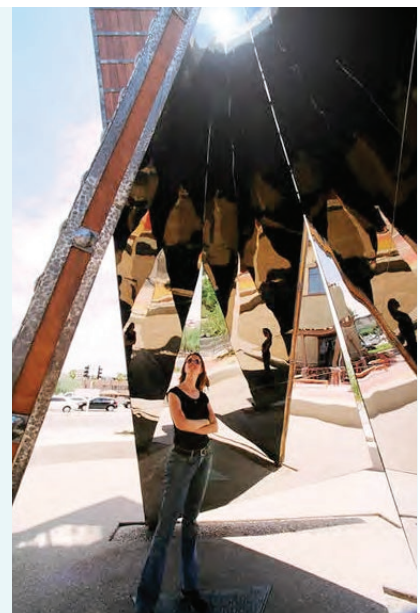
WaterFire | Providence, RI

In the 1990s, the City of Providence began holding annual First Night celebrations in an effort to draw families to its newly redeveloped waterfront. When the annual event did not draw people downtown, the City expanded its purview to include music and performances. They also commissioned artist Barnaby Evans to create a public work: First Fire, a series of bonfires lit upon Providence's three rivers. The event was so successful that, through a grassroots initiative, WaterFire became an independent 501(c)3, making the public art piece an annual event that attracts thousands.



Scottsdale Public Art | Scottsdale, AZ

Scottsdale Public Art is a public art initiative funded by the City of Scottsdale and managed by the Scottsdale Cultural Council. The entity's mission is to "serve as a leader in defining art in the public realm through creative placemaking, signature cultural events, exhibitions, and installations—contributing to the community's creative, cultural, and economic vitality." Throughout the city, Scottsdale Public Art is responsible for the creation of permanent and temporary exhibitions, the conservation of artworks, and planning public events. Permanent works range from the decorative and experiential (Donald Lipski's *The Doors*— pictured here—and Jim Green's *Sound Passage*) to the functional (Kevin Berry's transit shelters). Temporary exhibitions have included Mary Lucking's *Picnic with a Fish*, in which she transformed a plaza along Scottsdale's Waterfront into a large picnic area with three large fish tanks. A DJ spinning custom-mixed, bubbly lounge music, while picnic staff handed out oranges, added to the experience.



Financial Implications:

Funding for public art initiatives and/or a policy will need to be determined as projects move forward. Generally, funding would come from the capital construction budget for a specific project. Public art programs are usually funded through public dollars as part of a percent of a jurisdiction's capital budgets or a specific building project budget. Sometimes funding or the inclusion of art amenities can be negotiated from private developers. There are also some grant programs that support public art.

Next Steps:

- Within the first year of the leadership body's operations, a discussion on the role of public art in New Bedford should be organized.
- By the end of 2019, the City should proactively seek to undertake the integration of public art in one of its capital projects.

E. Strategically Enhance + Expand the Diversity of Programming

What: There is an opportunity for the leadership body to establish a long-term strategy to enhance and expand programming in order to achieve community, tourism, and economic development goals. The strategy should be designed with the intent to minimize the city's role in public festivals and events; build the operating capacity and budgets of program providers and festival/event organizers; prevent the duplication of programming efforts; and support, promote, and, where necessary, develop greater diversity within the city's arts offerings, particularly in the area of culturally/ethnically specific arts and history-based programming. Specific tactics might include:

- Establish a unified marketing plan whereby programs that are similar in theme, or that happen during the same time of year, are advertised under one brand or marketing message. For example, New Bedford's summer programs might be marketed as "Summer in New Bedford." Another idea might be to adopt an annual city "theme." One year could be 'The Year of the Whale', highlighting all of the whale-based programs that take place throughout the city, while the next might focus on events and activities in the city's Portuguese-speaking community.
- Based on broader community goals, identify one or two programs, events, or festivals that have the potential to advance long-term City planning efforts. Work with program/event/festival administrators to grow those programs from grassroots initiatives to regionally/nationally distinctive offerings.

Why:

- The number of events that take place in the community can be overwhelming. Often, it is difficult to get a grasp on what is happening and when. There has also been some duplication of programming efforts and most programs/events/festivals take place in New Bedford's downtown.
- Hundreds of programs, events, and festivals are offered in New Bedford every year. As with community's arts organizations, some of these offerings are well established with sustainable operations. Others, however, might have been presented in one year only to have disappeared the next or have been forced to downsize offerings over time.
- New Bedford's diversity and history are an important part of its identity and are what set it apart from other New England communities and cities of its size.

How:

- First, the City of New Bedford should create an events policy and/or guidebook for event planners. It should outline how the City supports events through services and staffing, required permissions and permits/licenses, permit fees, contact information for various city departments, and so on. (As an example, the City of Worcester's Special Events Planning Guidebook: <https://bit.ly/2LLSTHT>) Then, a programming task force formed from the leadership body should bring together program providers to discuss opportunities for partnership and collaboration. The task force should work with the New Bedford Department of Tourism + Marketing to create a marketing plan.
- The task force should meet with City of New Bedford leadership to review critical planning goals for the future. The task force should then begin to identify the programs, events, or festivals that are most in line with those goals and work with their leadership to develop a strategic plan for their longterm growth and sustainability.
- Fostering the development of diverse arts programming within a community is a long-term undertaking that demands professional knowledge, flexibility, and sensitivity to the cultural mores and practices of specific cultural groups. To advance culturally- and ethnically-specific programs, the established leadership body should partner with organizations like WHALE, Immigrants' Assistance Center, the Community Economic Development Center, and others. Specifically, the leadership organization should support WHALE in the development of the Cape Verdean Cultural Center and the Community Economic Development Center's placemaking initiatives on Acushnet Avenue. Other efforts might include the following:
 - The New Bedford Folk Festival, presented by The Zeiterion, could include traditional folk artists from the local community.
 - Building on the success of Frederick Douglass 200, the New Bedford Historical Society, New Bedford Whaling National Historical Park, and the City's Department of Tourism + Marketing could put additional resources towards marketing the New Bedford Black History Trail and Black History events throughout the year.
 - A task force from the leadership body, along with representatives from the New Bedford Art Museum/ Artworks!, New Bedford Preservation Society, Spinner Publications, BCC History Department, UMass

- Dartmouth History Department, and City's Department of Tourism and Marketing, could work to identify and develop a curated series of programs and sites related to the history of textiles in New Bedford.
- There is an opportunity to develop the New Bedford Art Museum/Artworks! as a destination museum that continues to work with the City's Public Library to more fully exhibit the City's art collection.

MODELS:

Ann Arbor Summer Festival | Ann Arbor, MI

Every year, the Ann Arbor Summer Festival brings an exhilarating combination of local and national artists to celebrate live music, dance, comedy, film, street art, and family entertainment to the streets of Ann Arbor. Throughout the summer, the Festival provides an opportunity for local musicians to perform and visual artists to display their works for thousands of people to see. Hosted on- and off-campus, the Festival is successful at creating an environment where students and residents alike enjoy the festivities. By doing so, it activates the restaurants and local businesses around Ann Arbor during a time of year when classes are not in session and most students have returned home. The Festival is co-produced by the University of Michigan and the City of Ann Arbor.



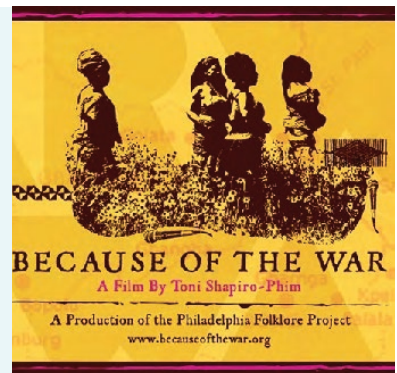
Johns Creek Arts Festival | Johns Creek, GA

Initiated in 2007, the Johns Creek International Music & Arts Festival was the brainchild of the Johns Creek Chamber of Commerce Arts & Culture Committee. It started off very modestly, with a volunteer festival committee organizing the event and less than 10,000 people in attendance. Quickly, however, the Festival grew in popularity and, by 2010, over 100,000 were attending the two-day event. As the Festival continued to grow, it became apparent that the volunteer committee was no longer capable of managing the demands of such a large festival. In 2012, the City of Johns Creek and a regional festival organizer began co-hosting the event. Since then, the City has managed the event and the original volunteer committee hosts a High School Art Exhibition and organizes a number of participatory children's art booths. This has allowed the founders to remain connected to the Festival while the City has been allowed to grow and promote it as a flagship arts and culture event that draws people from around the Atlanta metro.



Philadelphia Folklore Project | Philadelphia, PA

The Philadelphia Folklore Project is an independent, nonprofit organization that documents, supports, and presents the city's folk arts and culture—including both the arts of people that have been in the community for generations and those that have just arrived. The organization offers exhibitions, concerts, workshops, and assistance to artists and communities. They conduct field research into community-based local arts, history, and culture and preserve records in their archive. They also provide arts education opportunities to young people enabling them to study with diverse and amazing artists.



City Lore | New York, NY

Founded in 1986, City Lore's mission is to foster New York City's living cultural heritage through education and public programs. The organization documents, presents, and advocates for the city's grassroots cultures to ensure their living legacy in stories and histories, places and traditions. A collaborative organization, City Lore partners with other groups and a wide range of community organizations on the development of program ideas and presentations, often serving as the fiscal sponsor for new and small community initiatives.

Financial Implications:

The Department of Tourism + Marketing is already responsible for marketing New Bedford's offerings. Marketing a package of events and activities should extend the value of the marketing dollar, although it might require a modest budget increase over time to support growth. There may also be costs associated with elevating the profile of culturally-specific and history-based programming in the city.

Next Steps:

- The City should establish an events policy that specifically outlines its role in supporting community events and festivals. This might also result in a guidebook for event planners.

- The leadership body should establish an events/festivals task force. The task force should review and update, where needed, the Festivals + Events Inventory. It should then organize the main program providers to discuss opportunities for partnership and collaboration. Finally, the task force should meet with the Department of Tourism + Marketing to discuss marketing possibilities.
- The New Bedford Folk Festival organizers should work with the Community Economic Development Center and Immigrant Assistance Center to begin to identify possible performers for next year's Folk Festival.
- The New Bedford Historical Society, AHA! (Art, History, Architecture), Department of Tourism + Marketing, and other partners should begin to develop a strategic marketing plan for New Bedford's lesser known histories.

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

What: A partnership program that provides opportunities for CVPA + BCC faculty, students, and staff to actively engage with the broader New Bedford community and vice versa.

Why: CVPA and BCC are tremendous community assets. They provide quality education and draw a young, creative, and active demographic to the downtown. While this is beginning to change, both CVPA and BCC have historically had a fairly isolated existence in the community. Few CVPA graduates stay in New Bedford postgraduation, and interviews with those that do suggest that they tend to belong to an arts community all their own. As such, efforts should be made to blur the town and gown divide, allowing all parties to benefit from the other's skills, spaces, and resources.

How:

- Leadership from CVPA and BCC should be on, and actively involved with, the leadership body. In addition, they should identify proactive and involved students from both schools to serve on a student task force, replacing graduating students with new members as needed. Members from the leadership body, CVPA/BCC, and student task force should meet regularly.
- As appropriate, New Bedford's cultural institutions, organizations, and program providers should work to engage and involve CVPA and BCC faculty, students, and staff—and vice versa. This may include providing students with part-time and seasonal employment opportunities or internships, developing agreements for facility access, sharing some services, and/or co-producing events, exhibitions, or programs.
- Taking advantage of their vast areas of expertise, CVPA and BCC should develop a regular workshop series for local artists that is focused on the business of the arts. This could include workshops on personal finances, building a portfolio, writing a pitch, and so on.

MODELS:

The Clarice Performing Arts Center at the University of Maryland | College Park, MD

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



Indiana University | Bloomington, IL

In Bloomington, Indiana, students and faculty from Indiana University are constantly interacting with the community. Students from the School of Public and Environmental Affairs receive work study positions that place them with community organizations throughout their studies. These positions provide students with real world experience while supporting local nonprofits and small businesses that are often thin on resources. Another initiative, called the Fairview Project, comes from the School of Music. There, students and faculty lead a music education program at a low-income, ethnically diverse elementary school. Three times a week, students and faculty teach alongside the general music teacher as every 1st and 2nd grade child is provided group and private violin lessons. As part of the program, University faculty gather attendance and academic performance data from the school in an effort to inform their research about the benefits of music education on young children. This furthers the research initiatives of the University while providing free, high-quality music education to a school with limited resources.



Financial Implications:

Financial implications should be minimal. All partnership or collaborative efforts should be focused on utilizing the resources available at hand.

Next Steps:

Once the leadership organization is established, bring all major players to the table. Based on each player's available resources and needs, begin to identify where opportunities for partnership and collaboration might exist.

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

What:

- The redevelopment of underutilized or vacant spaces into affordable artist live, work, and live/work facilities.
- Small, casual gathering places where local and emerging artists can perform, exhibit, work, and create. During the day or on dark nights, these spaces could be used for casual gathering or for meetings and events.

Why:

Community engagement suggested strong demand for both affordable live and work space for artists and small facilities where creatives of all types could gather.

How:

- Where necessary, rezone key areas of the city for residential or commercial use.
- Depending on the facility and proposed use, work with existing property owners to renovate, sell, and/or lease potential properties.
- Partner with WHALE or a national organization like ArtSpace to pursue affordable live/work space development.
- Work with the owners of empty storefronts, underutilized churches, or other spaces (like the event space at Hatch Street Studios) to turn their facilities into temporary or long-term creative gathering spaces. Where applicable, a local organization could become a resident tenant in the space, overseeing its management and operations.
- Create artist-driven tax incentives and/or granting programs to catalyze housing rehabilitation projects and commercial activity.
- Develop incentives to attract private sector development that includes art space.

MODELS:

The CAP Report: 30 Ideas for the Creation, Activation + Preservation of Cultural Space | Seattle, WA

Throughout a multiyear process, the City of Seattle brought together community members, property owners and developers, City staff, elected officials, artists, architectural designers, real estate brokers, legal professionals, and cultural stakeholders to develop a strategy to create, activate, and preserve cultural spaces. The strategy includes tangible ways to support and encourage investment from the cultural community and support artists through public policy and communication. Some of the standout suggestions include an emphasis on code changes, easing burdens on the permitting process, incentivizing the use of older buildings, and providing technical assistance for capital fund investment. Additionally, the report recommended that the City serve as a matchmaker between developers and space-seeking cultural users, subsidizing permit fees, and elevating culture into neighborhood planning efforts.



Art Space Assistance Program | Austin, TX

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

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

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

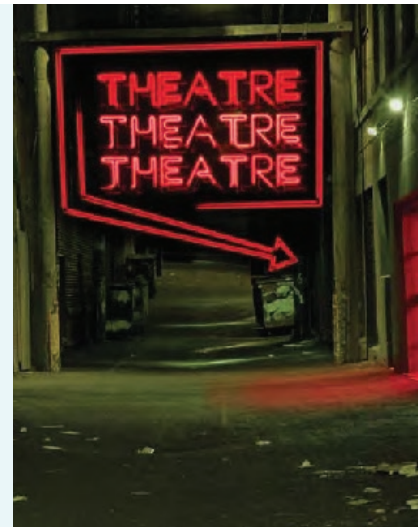
Project Storefronts | New Haven, CT

New Haven wanted to bridge a gap, pairing artists in need of space with space in need of tenants. Hence, the City's Department of Arts, Culture and Tourism (DACT) developed "Project Storefronts," a program that filled empty retail spaces with galleries, studios, and arts-related offices, creating low-budget ways for entrepreneurs to test business plans in real conditions. The City led the effort by reaching out to property owners and negotiating with them for existing and new retail spaces and for reduced or in-kind services. Once they selected entrepreneurs from a pool of applicants, DACT provided administrative and logistical support to develop their retail spaces, helping them to procure insurance and navigate legal issues. To promote the program throughout the city, DACT organized several events, including a citywide open studios program, an arts festival, and an exhibition. Over 20,000 people participated in the events put on by DACT, representing a broad cross-section of people from the city throughout the year. During the grant cycle, DACT helped create four new businesses and the Ninth Square Merchants Association, which continues to help to organize activity since Project Storefront concluded.



The Empty Space | Newcastle upon Tyne, UK

Alongside its role as an agency advising, producing, and managing a group of performing artists based in the North East of England, The Empty Space helps to broker relationships between theater venues and companies/artists seeking space and support to develop and present their work. In particular, The Empty Space works with emerging artists to help them get access to administrative and creative spaces in the city, aiming to combine meeting the needs of artists with maximizing the current building provision in the North East. It facilitates an informal meeting each month for artists to meet and discuss issues of importance to them. Each meeting is held in a different venue across the city/region to help ensure that artists are familiar with the spaces available in the city. Finally, The Empty Space helps venues to understand the needs of particular artists and encourages artists to develop relationships with particular venues.



Financial Implications:

Potential costs associated with incentivizing property owners to redevelop or sell properties. Staffing costs associated with facility management and maintenance. Potential capital costs.

Next Steps:

Bring together property owners, developers, and City officials to build support for the proposed concepts and identify potential opportunities.

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

What:

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

Why:

- With so much programming taking place in the downtown and Seaport Cultural District, an arts district in these other locations could provide residents and visitors with interesting and different destinations within the community.
- District development would support utilization of the Blue Lane.
- Additional districts would support the positioning of New Bedford as a creative and unique arts destination.
- A city-wide focus on providing creative experiences and products can provide earned income opportunities for local artists and build the creative community.
- Both districts already have potential partners and creative assets in place.

How: The major players within each district, along with a task force representing the leadership body, should be brought together to discuss the potential for developing a district. If the idea is supported, this same group should begin to develop a plan to activate, brand, and market the district. The leadership body and Department of Tourism + Marketing should also begin to market both areas as cultural districts and provide centralized marketing for the facilities and programs taking place within them. Both recommended districts and the Seaport Cultural District can and should be overseen by one management body. This strategy might also include the creation of a capital improvements fund that can be used to help fund facility repairs and improvements.

MODELS:

Canalway Cultural District | Lowell, MA

Like most industrial cities in the post-industrial age, Lowell, a former mill town, had seen better days. With over 5 million square feet of mostly vacant mill space, the city's downtown had become a ghost town as inhabitants left for the suburbs. Although there was some turn around in the 1970s, it was not until then-Mayor Eileen Donoghue proposed a plan for a Lowell arts district in 1998 that the city began to see significant change. Through the development of public-private partnerships, the community was able to attract artists and establishments into Lowell's urban core. In one example, a finance agency offered special mortgage packages to artists purchasing homes in the city. In another, a private developer donated 3,000 square feet of space in a newly restored building to the Revolving Museum, which had at one point been based in Boston.



Today, Lowell is home to seven festivals, multiple performance spaces, a number of arts organizations and galleries, the Lowell National Historic Park, and the Whistler House Museum of Art. The District is one of 43 in the state, and is overseen by the Cultural Organization of Lowell and the Office of Cultural Affairs and Special Events.

Dallas Arts District | Dallas, TX

The 68-acre Dallas Arts District was first conceived as a development plan for downtown Dallas in 1977. The plan was designed around a series of cultural anchors, including the Dallas Museum of Art, the Meyerson Concert Hall, and a new performing arts center. Those anchors were planned to drive the development of large-scale office and residential projects, plus a series of smaller cultural components.

Completed in 2009, the District is now the largest contiguous arts district in the nation, home to 13 facilities and organizations, including The Annette Strauss Artists Square, Bello Mansion/Dallas Bar Association, Booker T. Washington High School for the Performing and Visual Arts, Cathedral Shrine of the Virgin of Guadalupe, Dallas Black Dance Theatre, Dallas Museum of Art, Dallas Symphony Orchestra, Dallas Theater Center, Meyerson Symphony Center, Nasher Sculpture Center, Trammel Crow Center, and the Crow Collection of Asian of Art, as well as a number of churches and parks. A number of other organizations perform in the district on an ongoing basis.



Financial Implications:

The most successful arts districts are supported by a dedicated funding stream, which pays for marketing and signage, advocacy, public programming, and related administration and maintenance. The operation of the district might require an annual budget of \$100K to \$250K.

Next Steps:

The leadership organization should begin to initiate conversations with the major players within each district.

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

What:

While we realize that utilizing Fort Taber Park can be challenging due to weather conditions and costs, we believe that with some creative thought the site could accommodate a wide mix of arts activities that could result in building regional tourism and increasing opportunities and income for local artists. Some of the programmatic concepts that have been discussed include:

- The ongoing installation of site-specific temporary sculpture. Work on installations could be done while people are visiting, and times could be offered for public interaction with the artist during the installation process. Once completed, the work could be displayed for two to six months. Some of the works should speak to the history and culture of New Bedford and the Fort Taber site. Depending on resources, a number of projects could be installed simultaneously while other projects are completed and on display. Over time, as funding increases, the inventory of completed works and works under installation could increase and even grown in size and complexity. As the program matures, a volunteer docent program could be offered for visitor group tours and/or artist talks.
- The installation/presentation of an artist designed interpretive program such as a walkway for adults and children that describes the site and/or local seafaring history or occasional demonstrations or reenactments.
- The presentation of small, intimate programs, such as story-telling, music, and various hands on classes (historic crafts, painting, etc.).
- One or two major arts presentations annually (symphony, theatre, world music, participatory heritage dance class, folk festival, etc.).

These are just a few of the ideas that have been discussed; however, there are many other creative activities that might be offered at the site.

Why:

Fort Taber is a stunning and incredible asset. Cultural programming would raise the visibility of the site and afford exciting, new opportunities for local artists. Developing the site as a cultural destination supports the economic and tourism goals of the City as well as many of the goals in the Arts + Culture Plan. If this strategy is successful, it could also build interest in funding the renovation of the fort itself, which would increase local and tourist visitation. While this has a low priority within the plan, it is one that could have a significant impact on both the city and the arts community.

How:

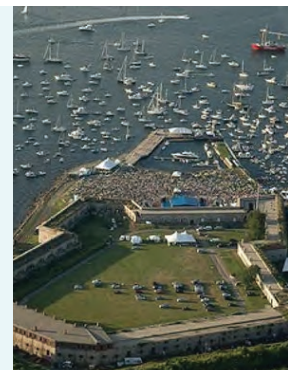
There are many ways to go about developing this site as a cultural destination. Some of the implementation strategies depend on the programs being offered. When the leadership body is ready to work on this recommendation, a task force should be formed to formulate a vision, assess interest, and develop a specific plan for the site. In addition, it is possible that some regional arts organizations might be interested in utilizing the site to expand their programming reach into new locations. The task force might look for potential partners as part of this project. Regional and national organizations could be approached about the potential for partnerships. This project can only be accomplished as new funding is identified or programmatic partners are located. There are a number of potential funders, corporate sponsors, and program partners that might be interested, all dependent on the nature of what is offered.

In the meantime, the City has made it a long-term goal to rehabilitate the Fort structure to become an active and contributing cultural resource.

MODELS:

Fort Adams | Newport, RI

Located along the Narragansett Bay, Fort Adams was established as an Army post in 1799 and was the second largest bastioned fort in the country. In 1965, the fort and its surrounding land were given to the State of Rhode Island to be used as Fort Adams State Park. Although there was a 20-year period of disrepair, the fort is used today for a variety of purposes. Along with daily, guided tours, it is an educational resource and active site for outdoor recreation. It is perhaps most famous, however, for the Newport Jazz and Newport Folk Festivals and as the official venue for the America's Cup World Series. Fort Adams is available for private events, including overnight stays in the barracks or on the grounds in a tent.



Red Rocks Public Art Park | Morrison, CO

The iconic outdoor music amphitheater at Red Rocks Park recently partnered with Denver Art + Venues to create permanent and semipermanent artworks to be displayed outdoors in the park. The Park requested that Colorado artists incorporate their work into transitional areas of the park to help integrate natural and man-made areas at Red Rocks to “enhance the visitor experience.” In particular, the public art team requested that all artwork be unique, possibly interactive or kinetic, and durable. Each artist was given a budget of \$65,000 to complete their work. The commission is a result of the City of Denver’s One Percent for Art ordinance, which states that one percent of Capital Improvement Budgets be put towards public art.



Governors Island | New York, NY

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

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



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

Financial Implications:

Initial capital will be required to implement programming. Costs will increase over time as programs grow. An additional option would be to look for and develop programming partners.

Next Steps:

When ready, the leadership body should appoint a task force to develop the vision and begin implementation.

plan implementation

1. Establishing a Consortium + Its Role in Implementing the Cultural Plan

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

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

All criteria should be regularly reviewed to ensure that they remain relevant to the consortium's mission and the implementation of the cultural plan. At the beginning of each fiscal year, a meeting should be held to assess the prior year's progress and formulate a work plan for the year coming. While the consortium should be led by a dedicated staff person, multiple task forces should be formed to pursue the Arts + Culture Plan's recommendations. These task forces should be comprised of at least two members of the consortium. Additional support could come from three or

four volunteer community members with relevant expertise. These partners should be appointed by the consortium as task force members. Suggestion for specific task forces to be formed include the following:

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

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

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

2. The Role of the City

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

One important role the City might play in advancing arts, culture, and creativity in New Bedford is in encouraging other City departments to participate in artistic and cultural development. For example, the Office of Planning might develop new character-based zoning changes that aim to incorporate public art into the landscape or create design guidelines for certain districts. The Department of Community Services might expand their partnerships with local nonprofit arts organizations or artists to provide programs and resources to adults and children, including

participatory activities like a Dance for PD (Parkinson's Disease) class, after school programs for youth, or other activities related to health and wellness. Other departments that could participate in advancing arts, culture, and creativity in the community might include the Department of Facilities + Fleet Management, New Bedford Port Authority, Parks Recreation + Beaches, the Department of Public Infrastructure, and so on.

3. The Role of the New Bedford Cultural Council

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

4. Partnerships

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

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

5. Funding Cultural Development

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

Strategy 1: State + Regional Funding

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

- **Mass Cultural Council:** Mass Cultural Council is a state agency promoting excellence, inclusion, education, and diversity in the arts. The Council receives an annual appropriation from the state as well as funds from the National Endowment for the Arts and others. These funds support a wide range of initiatives and grant programs, including artist fellowships, a Festivals Program, the Cultural Facilities Fund, the Local Cultural Councils granting program, and a number of additional grants that support educational or community initiatives.
- **MassDevelopment:** MassDevelopment is the state's economic development and finance authority. Working with the Mass Cultural Council, MassDevelopment administers the Cultural Facilities Fund. Additionally, it oversees Commonwealth Places, which provides creative funding to advance community placemaking projects, and it funds real estate and equipment projects for nonprofit organizations.
- **Mass Humanities:** Mass Humanities is an independent grant-making organization funded by the National

Endowment for the Humanities and the Mass Cultural Council. The organization conducts and supports programs that use history, literature, philosophy, and other humanities disciplines to deepen public understanding of current social, political, and economic issues. With funding from the National Endowment for the Humanities and Mass Cultural Council, Mass Humanities works to fund small- and medium-sized nonprofits, historical organizations, libraries, and community organizations. The entity's three granting programs support lectures, reading, and discussion series (Project Grants); face-to-face conversations (Discussion Grants); and small organizations working with historical collections (Local History Grants: Research Inventory and Scholar in Residence Grants).

- **New England Foundation for the Arts:** The New England Foundation for the Arts (NEFA) is one of six regional arts organizations funded by the National Endowment for the Arts to strengthen the arts at a regional level. NEFA offers grants and programs in dance, international engagement, music, Native American Arts, presenting and touring, public art, and theater.

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

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

Strategy 2: Grow the Arts, Culture + Tourism Fund

A portion of the Arts, Culture + Tourism Fund will be used to

develop a granting program for the arts and culture. Given that the Fund is capped at \$100,000 (indexed for inflation), it is absolutely necessary that the leadership consortium begin to identify ways to grow the funding pool.

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

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

Sin Tax | Deadwood, SD + Cleveland, OH

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

Hotel Surtax | Tucson, AZ

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

Cable Company Franchise Fees | New Orleans, LA

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

Cultural Tax District | St. Louis, MO

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

There may be some funds required for public relations and communications related to the development of funding

streams. As a next step, the consortium should test the viability of an additional arts funding stream as part of its advocacy efforts and work with the City to understand realistic options.

Strategy 3: Create Incentives for Private Sector Investment

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

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

critical path plan

GOALS + OBJECTIVES	RESPONSIBLE PARTY	TIMEFRAME
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CONSORTIUM DEVELOPMENT

1. Create a Leadership Consortium to be stewards of the Plan, advocating for and leading the implementatino of all goals and objectives.

a. Create a mission and set of goals for the Consortium City,	NBEDC, Steering Committee	Short Term
b. Establish criteria for members and for public nomination process City,	NBEDC, Steering Committee	Short Term
c. Prepare a written description of Consortium member roles and expectations City,	NBEDC, Steering Committee	Short Term
d. Select and approve nominated Consortium members City,	NBEDC, Steering Committee	Short Term
e. Organize into Fundraising + Distribution, Public Art + Facilities, and Placemaking + Community Task Forces	Consortium	Short Term
f. Create an annual work plan	Consortium	Ongoing
g. Complete annual evaluation	Consortium	Ongoing

FUNDRAISING

2. Increase funding for arts, culture, and creativity in New Bedford, growing the Arts, Culture + Tourism Fund and increasing the pool of funds available to the city's arts nonprofits.

a. Research national, state, and local government and foundation funding sources	Fundraising + Distribution Task Force	Short Term
b. Research and develop plan for new source of local income to grow annual fund	Fundraising + Distribution Task Force	Short Term
c. Work with Consortium task forces to identify funding needs/goals for each group	Fundraising + Distribution Task Force	Short Term
d. Working closely with the Placemaking + Community Task Force, develop corporate sponsorship program for appropriate activities	Fundraising + Distribution Task Force	Medium Term
e. Working with the EDC and Chamber of Commerce, develop programs to build relationships between the arts community and the corporate community	Fundraising + Distribution Task Force	Medium Term
f. Meet with major potential sponsors to assess needs and interests and determine how the arts can be utilized to help	Fundraising + Distribution Task Force	Medium Term
g. Develop educational program for the business community on the value and methodology of corporate sponsorship	Fundraising + Distribution Task Force	Medium Term
h. Research and consider other methods for private fundraising from businesses and individuals (United Arts Fund, Friends of the Arts, Annual Campaign, etc.)	Fundraising + Distribution Task Force	Longer Term
i. Create annual awards event to spotlight donors	Fundraising + Distribution Task Force	Longer Term
j. Develop and submit grant proposals as determined by research, task force needs, and opportunities (rolling)	Fundraising + Distribution Task Force	Ongoing
k. Complete annual evaluation	Fundraising + Distribution Task Force	Ongoing

PROGRAMS

3. Stabilize and strengthen the nonprofit arts community.

Shared Services Program		
a. Research program models presented in the cultural plan as well as others around the county	Placemaking + Community Task Force	Short Term
b. Share findings with creative community through survey or public meeting and collect feedback on preferred programs	Placemaking + Community Task Force	Short Term
c. Select one or two programs to implement on a trial basis	Placemaking + Community Task Force	Short Term
d. Implement program(s)	Placemaking + Community Task Force	Short Term
e. Evaluate success	Consortium and Placemaking + Community Task Force	Ongoing
f. Based on evaluation, tweak program(s) as necessary and begin to identify additional opportunities	Consortium and Placemaking + Community Task Force	Ongoing

Granting Program		
g. Working with the City, identify program goals	Fundraising + Distribution Task Force	Short Term
h. Establish grant program criteria	Fundraising + Distribution Task Force	Short Term
i. Meet with Cultural Council to collect feedback on program criteria and review submission/review process	Fundraising + Distribution Task Force	Short Term
j. Hold open forum on established grant program and procedures, collecting feedback from creative community	Fundraising + Distribution Task Force	Short Term
k. Implement program	Fundraising + Distribution Task Force	Short Term
l. Evaluate success	Fundraising + Distribution Task Force	Ongoing
m. Based on evaluation, tweak program as necessary and begin to identify additional granting streams	Consortium and Fundraising + Distribution Task Force	Ongoing
Engage CVPA + BCC		
n. Develop a CVPA/BCC student task force, inviting new students to participate as upperclassmen graduate	Placemaking + Community Task Force	Medium + Longer Term
o. Regularly convene the student task force, representatives from the City, leadership from CVPA/BCC, and community cultural organization heads to identify opportunities for partnership and collaboration	Placemaking + Community Task Force	Medium + Longer Term

PUBLIC ART

4. Expand public art in New Bedford, utilizing it as a tool for placemaking and enhancing the City's identity as a cultural community.

a. Create and educate public art task force	Consortium	Short Term
b. Develop PowerPoint presentation and program to build community support and understanding of public art	Public Art + Facilities Task Force	Short Term
c. Present PowerPoint and other events/activities that highlight public art	Public Art + Facilities Task Force	Short Term
d. Working with City, develop policy for private developer inclusion of public art projects and/or funding of public art	Public Art + Facilities Task Force	Medium Term
e. Hire a part-time staff person with expertise to manage public art program	Consortium, Public Art + Facilities Task Force	Medium Term
f. Identify, fund, and implement one or two public art projects (test case to build support)	Public Art Staff, Public Art + Facilities Task Force	Medium Term
g. Develop policy that identifies funding mechanism and criteria for public art in New Bedford and seek city approval	Public Art Staff, Public Art + Facilities Task Force	Longer Term
h. Develop guidelines outlining all aspects of public art implementation	Public Art Staff, Public Art + Facilities Task Force	Longer Term
i. Continue to implement public art projects as the policy is developed and approved	Public Art Staff, Public Art + Facilities Task Force	Longer Term
j. Create public art master plan that reflects future planned development in the City	Public Art Staff, Public Art + Facilities Task Force	Longer Term
k. Implement Plan	Public Art Staff, Public Art + Facilities Task Force	Longer Term

PLACEMAKING ENHANCEMENT

5. Contribute to New Bedford's local, regional, and national identity establishing it as a city where "art is everywhere."

Festival + Event Development		
a. Meet with the City to review planning and economic/community development goals, identify festivals/events that are in-line with those goals, and, working with the City, develop a strategy for long-term growth	Placemaking + Community Task Force	Short Term
b. Working with City, create a city-wide policy for public festivals and events, clearly outlining the role of the City in festival/event implementation	Placemaking + Community Task Force	Short Term
c. Work with Fundraising Task Force to develop sponsorship opportunities to support festival and event planning and implementation	Placemaking + Community Task Force	Short + Medium Term
d. Work with event/festival organizers on marketing/implementation/partnership development	Placemaking + Community Task Force	Medium + Longer Term

e. Evaluate activities and make adjustments where necessary	Consortium and Placemaking + Community Task Force	Medium + Longer Term
Program Development		
f. Regularly convene program providers to discuss opportunities for partnership, collaboration, and/or shared services, including opportunities for shared marketing	Placemaking + Community Task Force	Ongoing
g. Work with the Department of Tourism + Marketing to develop a marketing plan for events with similar themes or that are happening during the same time of the year	Placemaking + Community Task Force	Ongoing
h. Meet with the leaders of New Bedford's multi-cultural community to understand their programming, marketing, and facilities needs	Placemaking + Community Task Force	Ongoing
i. Evaluate activities and adjust as necessary	Consortium and Placemaking + Community Task Force	Ongoing
Fort Taber		
j. Working with the City, identify ways to improve the cost of using the site and overall utilization	Placemaking + Community Task Force	Longer Term
k. Formulate a vision for activating Fort Taber through arts and cultural programming	Placemaking + Community Task Force	Longer Term
l. Share vision with South End community members and collect feedback	Placemaking + Community Task Force	Longer Term
m. Develop programming plan and work with fundraising committee to build financial support/ sponsorships	Placemaking + Community Task Force	Longer Term
n. Identify potential partners	Placemaking + Community Task Force	Longer Term
o. Evaluate Activities	Consortium and Placemaking + Community Task Force	Longer Term
Cultural Districts		
p. Convene with community leaders, organizers, business owners, etc. to discuss district development in the South End and International Marketplace	Placemaking + Community Task Force	Medium Term
q. Working with Love the Ave and South End Engaged, establish community task forces in the South End and International Marketplace	Placemaking + Community Task Force	Medium Term
r. Develop annual plan for branding and programming each district, seeking approval from Consortium and City	Placemaking + Community Task Force	Medium + Longer Term
s. Evaluate activities and adjust as necessary	Consortium and Placemaking + Community Task Force	Medium + Longer Term

FACILITIES

6. Provide artists, nonprofits, and community members with access to safe, affordable arts spaces in which to live, learn, and work.

Artist live/work space		
a. Create database of facilities with the potential to be used for artist live/work space	Public Art + Facilities Task Force	Medium + Longer Term
b. Work with City to identify opportunities for tax incentives and/or rezoning	Public Art + Facilities Task Force	Longer Term
c. Pursue partnerships with private developers, WHALE, Mass Development, ArtSpace, etc.	Public Art + Facilities Task Force	Longer Term
Small creative spaces pilot program		
d. Create database of potential spaces to be used as temporary to permanent performance/ exhibition spaces	Public Art + Facilities Task Force	Medium + Longer Term
e. Develop incentives package to encourage facility owners to donate or provide unused spaces at subsidized costs	Public Art + Facilities Task Force	Force Longer Term
f. Establish marketing campaign	Public Art + Facilities Task Force	Longer Term
g. Launch creative spaces pilot program to be (initially) managed by Consortium Executive Director	Public Art + Facilities Task Force	Longer Term
Capital improvements fund		
h. Create catalogue of required improvements to existing facilities	Public Art + Facilities Task Force	Medium Term
i. Prioritize facility improvements	Public Art + Facilities Task Force	Longer Term
j. Working with Fundraising Task Force, fundraise for facilities improvement fund	Public Art + Facilities Task Force	Longer Term
k. Begin distribution of funds	Public Art + Facilities Task Force	Longer Term
l. Evaluate activities and adjust as necessary	Consortium and Public Art + Facilities Task Force	Longer Term

