

report of the

CAMBRIDGE
COMMISSION
ON THE
ARTS
FOR THE
21ST CENTURY

submitted to the
cambridge city council
march 6 . 1995

Michael Haggerty and Nicola Williams, co-chairs
Kenneth E. Reeves, mayor.

Cambridge Commission on the Arts for the 21st Century

Final Report

Submitted to The Cambridge City Council

March 6, 1995

Michael Haggerty and Nicola Williams, co-chairs

Kenneth E. Reeves, Mayor

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COMMISSION MEETING MINUTES

PRESS MATERIALS AND SAMPLE OF PRESS RELEASES

SAMPLE OF SURVEYS AND FLYERS

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DAVID ZAIG	ARTIST
KATHERINE ZUCKERMAN	CAMBRIDGE ART ASSOCIATION

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James Field

Michael Haggerty

Nicola Williams

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Emily Romney, Co-Chair

Niki Baccus

DeAma Battle

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Susan Richards, Co-Chair

Services By & For Artists

Wendy Brown-Shand, Co-Chair

Nicola Williams, Co-Chair

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Jeffrey T. Colvin

Michael Haggerty

Milo Miles

Nicola Williams

PUBLIC FORUM PLANNING

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Robert Bridgeman

Niki Baccus

Victoria Boulrice

Michael Haggerty

Susan Richards

Nicola Williams

WE WISH TO EXTEND OUR SINCERE APPRECIATION TO THE FOLLOWING:

MEETING SITES

The Dance Complex
Central Square Branch of the Cambridge Public Library
Cambridge Business Development Center
Community Arts Center
New School of Music
Office for the Arts at Harvard and Radcliffe
Longy School of Music
Cambridge Rindge & Latin High School
Cambridge Multicultural Arts Center (CMAC)
Graham Gund & Associates

FOOD

George Paras
John Clifford
Joseph & Nabil Sater
The S & S Delicatessen

George's Pub & Grill
Green Street Grill
The Middle East

The Mayor
Kathy Toppi
Pallas Lombardi
Office for the Arts at Harvard and Radcliffe
Cambridge Multicultural Arts Committee
Pearl Art
Carol House
Shannon Curry Green
Jan van Steenwijk, Design Photo

Mayor's Staff
Interim Director, Cambridge Arts Council
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Report Cover Design

Introduction

Cambridge is a recognized world center of learning and training in the professions, in law, management, medicine, and science. It is also true, though less widely recognized, that it is a city of musicians, dancers, poets, actors, and visual artists whose work contributes to the flavor of Cambridge life. Just as important, these artists contribute to the economy both as producers and consumers, in much the same way as students do. Only when the arts are seen as part of what drives economic development of the city, part of local consumer businesses, real estate, and tourism among other things, will the true value of the arts to the city be recognized and understood. In a study of the Boston area, it was demonstrated that the arts generated more revenue for the city than all the sports combined. A city's artistic life provides a vitality that attracts new business in the form of tourists, visitors from the surrounding metropolitan area, and ultimately new residents who consider the cultural amenities of a city a key attraction. Art means business (please see Addenda, "Arts in the Local Economy").

The number of artists in the city is far greater than might be expected compared to the number of galleries, theatres, or educational programs. What can be done to keep artists here and to attract others? And what can we do to spread the products of creative activity throughout the city? These questions simply restate the Mayor's original charge to the commission, but it is useful to ask them in different forms. Ultimately, each committee asked the same questions with a particular focus. In each committee's recommendations and report the question of what the city can do for the arts is tightly bound up with the question of what the arts give back to the city in terms of cultural vitality, prestige, and business growth.

The Cambridge Commission on the Arts for the 21st Century began with a mandate from Mayor Ken Reeves in October 1993. The Mayor convened the Commission by charging it with two mandates: How can the city of Cambridge best serve its artists and arts organizations? What can the City of Cambridge do to best disseminate the arts to its residents? The Commission included a diverse group of educators, artists, arts professionals, and other interested citizens. Every member of the commission lives or works in Cambridge. This report compiles the work of all the committees.

The Commission began its work with a series of vision exercises or "brainstorming" sessions as outlined in the below needs assessment section. Out of these meetings, committees were formed, consisting of volunteers from the Commission, who devoted the next nine months to a year to in-depth investigation of their chosen topics.

NEEDS ASSESSMENT

Our challenge was to conduct a comprehensive needs assessment that would provide many opportunities for public input as well as Commissioner input in shaping the arts in the 21st Century. We conducted three envisioning exercises to gather the pertinent feedback and input from the public so that we may be able to uncover priorities of the community. This needs assessment was the framework in which we formed committees; the information we gathered was used to conduct further research and make recommendations to the City Council.

Envisioning exercises were conducted over a three-phase process. The first phase was conducted in January, 1994, with Commissioners. The second envisioning exercise, which took place on March 12, 1994, was targeted to artists and arts organizations, and the last exercise, targeted to the general public (including artists), was held on March 21, 1994.

PHASE I

In response to the twofold charge by Mayor Reeves, Commissioners were asked to answer the following question:

What are the opportunities and desired features that would define a vibrant arts community in Cambridge in the 21st Century?

Commissioners were asked to dream and articulate their own personal visions. This envisioning was conducted in a workshop format that took approximately two hours. The goals were to:

- Generate creativity and new energy
- Infuse the team with a sense of responsibility
- Catalyze integrated thinking (rational and intuitive)
- Build practical team consensus

Each Commissioner was asked to freely and randomly provide five answers to the above question. After obtaining everyone's input, we recognized duplications and organized the ideas into categories, which in turn became the framework for Phase II of the envisioning exercises.

A Public Hearing Planning committee was set up to make recommendations on the role of the facilitator as well as to provide Commissioners with a plan for the two public forums that followed.

PHASE II

With direction and assistance from our facilitator, Aukram Burton, Commissioners volunteered to develop specific questions regarding the seven categories that evolved during Phase I. These topics included: Advocacy, Public Events, Arts / Artists in Education, Leadership / Management, Neighborhood Outreach, Fundraising / Resources, and Performance / Exhibition Space / Artist Facilities. These categories were presented at the first public forum targeting artists and arts organizations on Monday, March 12, 1994, at Cambridge Rindge and Latin High School (see Addenda).

PHASE III

After assessing our experiences from the first public forum, we revisited the envisioning exercise that Commissioners experienced during Phase I. The same question was used to assist the public in envisioning the future for the arts in Cambridge as the 21st Century approaches. The only difference was that there were ten questions to address each of the following categories: Performance / Exhibition Space, Artists' Facilities, Fundraising, Public Events, Advocacy, Arts in Education, Neighborhood Outreach, Management / Leadership, Artists in Education, and Services for Artists.

COMMITTEE FORMATION

Committee formation was based upon the categories that evolved from the three needs assessments. Each committee was given a guideline to review the needs assessment and to formulate the results into an action plan. Commissioners were asked to do the following for each category:

1. Prioritize and categorize for each vision for the future
2. Identify and examine contradictions and constraints in achieving the vision

3. Explore new directions
4. Align and identify resources
5. Create a calendar of actions and assignments

The following recommendations emerged from the Commission's work:

SUMMARY OF RECOMMENDATIONS

MANAGEMENT & LEADERSHIP

The city of Cambridge should, over the next six months, create an independent task force to assess management and funding of the arts in the city.

The city of Cambridge should employ a proven Fundraiser who is able to raise money for the support of the arts.

The city of Cambridge should employ a person who combines policy and coordination, keeps abreast of arts generally, and serves as a liaison between them and city constituencies such as the business community and universities.

The city of Cambridge should include in the charter of an arts organization that it should act as a clearing house to provide or advocate for services and help artists find such things as health benefits, living and working space, forums, and communication and publicity.

FUNDRAISING

The Mayor and City Council should play an increased role in being ambassadors for the arts particularly among corporations and foundations.

Corporations should be encouraged and nurtured toward greater contributions to the arts.

The city should begin encouraging individual giving to the arts by creating an atmosphere of enthusiasm for each area of the arts and organizing celebrations of artists in each field at which current and future donors are invited.

A review of appropriations for the arts by the City Council with an eye toward increasing the current amount devoted to the arts.

A full-time Fundraiser should be among the city funded positions within an organization devoted to the arts.

EDUCATION

The Superintendent and School Committee should develop an inclusive and comprehensive policy for arts education in the Cambridge Public Schools.

The Superintendent and School Committee should review practices and policy currently in place in our schools K-12 and adopt a policy statement that the arts are central to the education of every student.

The Superintendent and School Committee should support the school department's newly formed Extended School Day Task Force in its efforts to collaborate with city, public, and private agencies to provide expanded learning opportunities for students; and

The Superintendent and School Committee should strengthen and expand collaborations between Cambridge's universities and colleges and the public schools to make available university arts resources to the public schools.

The city should continue to support the many existing arts programs for adults in the city.

Cambridge should encourage arts organizations, arts schools, and neighborhood groups to work with the city to develop new programs.

Cambridge should employ new technologies, such as the Internet system recently installed in the public library, to further communication and connections between existing arts organizations and the public, to provide easy access to information about arts performances and educational opportunities.

NEIGHBORHOOD OUTREACH

The city should increase the number of neighborhood-based cultural programs.

The city should increase access to cultural programs for low-income and other under-served residents.

The city should maintain or improve the relevance of cultural programs to those they serve.

The city should maintain or improve the overall quality of neighborhood-based cultural programs

SPACE

Cambridge should establish a center for the arts that includes a performance space, an exhibit space, and adequate rehearsal and studio space.

Cambridge should create a more supportive environment for artists through facilitation of more live / work space, studio space, rehearsal space, office support and office space.

Cambridge should pursue a policy of "mixed use" in city-owned space and provide room in city buildings for the arts at a reasonable rate.

Cambridge should provide incentives, e.g., zoning ordinances and support for the private sector to facilitate the creation of more space for artists in the city.

Cambridge should provide incentives, e.g., zoning ordinances and support for the non-profit arts community to facilitate the creation of more space for artists in city.

& PUBLIC CELEBRATIONS

Cambridge should support an annual international arts festival.

Cambridge should support an annual Fourth of July celebration on the Cambridge side of the Charles (suggested name: IndependARTS) to take place from noon-until-dusk.

SERVICES BY & FOR ARTISTS

The city should provide more clarification and a consistent policy regarding the 1% for Public Art policy. This will allow more moneys available to expand the funding pool.

The city should support permanent space for artists, arts organizations to allow for: low-cost housing, eight-week residence programs for local artists, housing for international visiting artists / artists in residence, and low-cost overhead to non-profit arts organizations. This can be done by reassessing the city appropriation of the 1% for Arts.

Cambridge should appropriate a portion of the city's 1% mandate to expand the Arts Lottery pool.

Cambridge should mandate that a significant portion of city funds and grants for public art to be given to Cambridge-based artists and arts organizations – priority should be given to Cambridge artists.

Some of the moneys for the 1% for Arts project at the Cambridge Hospital Expansion should be devoted to a room for the arts at the hospital. Artists should be selected to work in the room on a rotating basis as artists-in-residence. During the course of their work, they should be available to the patient population in the 1% room and through visits to the patient areas. They should be available to all ages: pediatric, adult, and geriatric. In addition to the demonstration of their own work, and working methods, they should teach and facilitate the work any patients feel like doing. They could offer a refreshing, non-clinical world view to the patients and staff. They should be available to clinical staff as a resource, consulting to nursing and occupational therapy as well as to medicine and other disciplines to whom they might be helpful. The resource to the hospital as a whole, would mitigate the weight of institutional life and offer a respite to patients, staff, and visitors.

Cambridge should subsidize police protection for neighborhood and city-sponsored public celebrations by non-profit arts organizations.

Cambridge should develop artist live / work studio / housing similar to Senior Housing as part of public housing development and incorporate these needs in the city's planning policies.

Cambridge should conduct a city-wide Cambridge Artist Appreciation Day to recognize artists and businesses who support Cambridge artists. It can be organized either in conjunction with a city-wide public celebration or as a stand alone event. The Cambridge community would see artists work in their own environments.

Cambridge should develop a peer lending group that includes artists running their own business. This "Artrepreneur" program should be conducted through the Cambridge Business Development Center and the Working Capital program to offer: access to capital, technical assistance, and peer support.

Cambridge should develop an Artists Newsletter to communicate resources for artists.

Cambridge should actively support, encourage and solicit movie production companies to film and work in the city.

For Cambridge-based independent filmmakers, the city of Cambridge should co-sponsor or partially underwrite shootings in the city or at CCTV. In exchange, these filmmakers could be encouraged to hire and train Cambridge students in film production.

Cambridge should underwrite or partially underwrite theater rental for screenings by resident filmmakers and recognize and celebrate the work of these artists.

COMMUNICATIONS & TECHNOLOGY

The city should fund a dedicated staff person knowledgeable in computer systems / technologies who will set up within a city-wide network a centralized, on-line art resource center, and who will maintain it.

The city should build on existing technologies a centralized, on-line art resource center that provides efficient, up-to-date, user-friendly information systems for artists, art organizations and the public.

The city should locate easy-to-use computer facilities at accessible points throughout its neighborhoods.

The city should continue to improve and expand arts information offered through conventional communication methods, among them: cable television, broadcast media, newspapers, direct mail, private and public school bulletins, not-for-profit organizational mailings, and arts hotline.

CONCLUSION

Cambridge is remarkable for a city its size with many artists, in a variety of disciplines and practices. It is also home to a pair of major universities, both of which have vigorous, activist arts offices, several sizable performance spaces, three prominent museums, and numerous gallery exhibition spaces, as well as programs designed to attract major artists in every medium of expression to perform, work, study, and give workshops. Yet it has no city museum or municipal center of the arts, no performance auditorium capable of presenting a visiting symphony orchestra or showcasing a local one, no theater, no low-cost living or working spaces for artists, no full-functioning film bureau, no central setting outside the public schools where children can learn about art, and no school for the performing arts. There is an opportunity for city/business partnerships stressing the importance of the arts as tourist attractions, highlighting the potential of an organized international music festival. This partnership should explore the reservoir of corporate and private sponsorship of the arts as a natural outgrowth of civic pride.

Consider this report to be a kind of call to arms -- to ready the city to use all its resources in what promises to be a challenging future, full of co-operation and opportunity if Cambridge and its citizens allow it.

Management & Leadership

MANDATE

The leadership / management committee interpreted the Mayor's mandate to the Commission about how best to support artists and disseminate the arts in Cambridge as a matter of suggesting answers to the following questions.

- In a city like Cambridge, with its unique cultural mix, what is the purpose of leadership in the arts?
- What form should arts leadership take?
- What is the relation of city arts leadership to existing organizations?

RECOMMENDATIONS

I.

The city of Cambridge should, over the next six months, create an independent task force to assess management and funding of the arts in the city.

II.

The city of Cambridge should employ a proven Fundraiser who is able to raise money for the support of the arts.

III.

The city of Cambridge should employ a person who combines policy and coordination, keeps abreast of arts generally, and serves as a liaison between them and city constituencies such as the business community and universities.

IV.

The city of Cambridge should include in the charter of an arts organization that it should act as a clearing house to provide or advocate for services and help artists find such things as health benefits, living and working space, forums, and communication and publicity.

THE PURPOSE OF ARTS LEADERSHIP

Cambridge is unusual for a city of its size in having few cultural programs that are identified with the city. Instead, we have two major universities, which though they greatly increase the cultural options available in the city, remain at the same time separate from it. Other cities of similar size might reasonably expect to have a symphony orchestra, a youth orchestra, a repertory theater company or theater capable of mounting traveling theater productions, summer stock, or visiting dance companies. All too often, acts from out of town appear in a venue such as Sanders Theatre, produced by students or funded by philanthropic foundations, with minimal city-wide publicity. Local artists are often overlooked by the universities, and suffer varying degrees of isolation.

Cambridge needs an arts agency that can develop the cultural life of the city in ways that serve more people, including consumers of art, businesses that benefit directly or indirectly from artists in the city, and artists who make Cambridge their home.

The primary purpose of the agency should be to advocate for the arts in Cambridge. Advocacy can take various forms, from direct sponsorship, as in the case of the Arts Council's annual Cambridge

River Festival, to outreach to the schools and neighborhoods. It is extremely important that such an agency conceive itself as a service branch of the city government, rather than merely a conduit of funds to artists. That is, the agency serves the entire city of Cambridge, and not only its extensive artist population. One of the most important findings of the Commission as a whole that arts add value – the presence of artists in the city are a source of income to many businesses in Cambridge, and in many different ways. Artists are consumers, and in many cases they also are a source of labor, whether they work for the universities or wait on tables.

The leadership of the city arts agency has to advocate for artists, helping them make art, and for the arts as such by making the rest of the city's population aware of what artists can do for them. In this capacity, the leader of the city art agency is an "art ombudsman," whose job is to represent the whole community in respect to issues about the arts.

The city art agency should make a constant effort to learn about the needs of the community for art and artists. It will then be possible to coordinate arts programs in the city, among various constituencies, by connecting artists and the audience, promoting events, and raising funds to foster and develop the arts in the city and to contribute to its own support.

As the report of the fundraising committee makes clear, there are substantial resources of corporate funding in Cambridge. The development role of the arts agency will involve seeking funding from these and other sources of support for the arts in Cambridge. But the art agency will fulfill its function only if it finds ways to encourage, foster, and further develop existing arts organizations in Cambridge. Some of these are neighborhood or constituent-oriented programs. Teaching art in public housing, or helping place artists in the schools, or encouraging programs in hospitals and nursing homes are some examples of services that Cambridge artists can offer to the community, and while in most cases projects like these are independently managed and started at the local level, the city agency can help such programs by active fund-raising, by supplying grants, and by bringing groups and individuals with common interests and needs together.

There is hidden value in having a community of artists in a city. They not only contribute directly to the economy of the city, as artists, but they also add value as employees of local businesses and as tenants in local housing. Artists, whether they are dancers, actors, musicians, poets, or painters, contribute more than the average person because most of them have jobs and spend money just like everyone else, but they also make art that others consume in turn. In addition to building a knowledge base of Cambridge's needs for arts and artists, the agency should learn how many artists live in Cambridge, where they work and what their value is as employees.

THE ARTS TASK FORCE

The arts task force should be a group impaneled by the city council, with perhaps half a dozen members. Their mandate should be to assess the level of funding of the arts in the city, and to study existing arts organizations with the purpose of recommending how they should be structured in the future.

THE FORM LEADERSHIP IN THE ARTS SHOULD TAKE

Regardless of the actual structure of such a city arts organization, the leadership / management committee recommends several things that such an organization must embody.

The agency should employ one person in a development role, who should be a proven Fundraiser, able to raise money for support of the arts as well as to contribute substantially to the support of the agency itself.

The development role combines grant writing, solicitation of donations from private and corporate sources, and close cooperation with the City Manager's office and the Mayor's Office. It is important that development be understood in a broad sense, to mean both fundraising and a sustained focus on what the arts contribute to the culture of the city as a whole. These two things are interlocked and mutually sustaining.

The agency should employ one person in a role that combines policy and coordination; this person has the job of keeping abreast of the arts generally, maintaining close and positive contact with other Cambridge arts organizations, and helping to realize projects and collaborations with other arts groups.

This role is related to the above mentioned development role in the sense that the development person will need to be informed of the things the policy person knows, but the two roles differ. The main constituency of the development person is the sources of funding of the arts.

The coordinator role of the art agency is like that of a museum curator, who is able to bring together the art works that make an exhibition – able to persuade private donors and museums to loan works of art – and to find the money necessary to mount the show, whether from corporate, government, or private donors. It also resembles the role of a promoter who, for example, books concert series, rock concerts, or festivals such as the Newport Folk and Jazz festival.

The main constituency of the policy person is artists themselves and their community of consumers. Thus one role is about building up resources, and the other is about marketing them. It is possible that the same roles could be combined in one person, but the committee presents them as distinct. Differences in function between the two roles may even be a source of conflict. We look to the development person to be entrepreneurial, financially sophisticated, and experienced in organizational development. We look to the policy person to be knowledgeable about the arts, outgoing, a visionary, and perhaps, above all, a promoter. The individual who combines the attributes of business and financial acumen with the attributes of vision, political sense, and promotional swagger is almost a mythical figure.

The agency should also function as a clearing house to provide or advocate for services and assistance to artists, or to coordinate such things as health benefits, living and working space, collaborations, and forums. These and other functions would probably require additional staff.

Whatever model the city follows, arts leadership must succeed in bringing interested parties – and a diversity of interests – to the table, helping them communicate, cooperate, and collaborate. There are numerous constituencies in the city as a whole, some of whom produce art, some of whom consume it or services that artists can provide. The Cambridge arts agency, in order to serve the whole city, must be equally alert to the needs of the citizens of the city as a whole, to the needs of various subgroups such as businesses, neighborhood centers, schools, and the growing number of independent arts organizations, and, of course, other arts managers and artists.

The opportunity exists for increased synergy between these groups and a corresponding enrichment of cultural life in Cambridge.

Fundraising

This report provides recommendation on the city's role in providing an atmosphere for fundraising to support the arts. It also focuses on many of the structural elements affecting arts funding in Cambridge.

RECOMMENDATIONS

I. THE MAYOR AND CITY COUNCIL PLAY AN INCREASED ROLE IN BEING AMBASSADORS FOR THE ARTS, PARTICULARLY AMONG CORPORATIONS AND FOUNDATIONS

The current political climate foreshadows many changes in arts funding. National, federal supported organizations such as the National Endowment for the Arts (NEA) are under increased pressure to justify their existence and fight budget cuts. In addition, organizations such as the Corporation for Public Broadcasting which supports many projects which employ artists are also under pressure.

The Cambridge government has an important role as an advocate for the arts during this period of uncertainty and redirection of federal priorities. In addition, despite the fact that NEA policies encouraged a national distribution of arts funds, most grant-making by national foundation continues to follow a local orientation (Foundation Center). Cities and other municipalities nationwide are now benefiting from State funding for the Arts that now compares favorable with total NEA funding if projections from spending in 1989 is accurate (Table 1). Thus organizations like the Massachusetts Cultural Council, New England Foundation for the Arts, and the Massachusetts Arts Lottery play and increasingly important role in advocating and funding arts programming in Cambridge.

In addition, many Massachusetts-based foundations and corporations have strong support for arts programs (Tables A-E). Many of these already give in Cambridge. The opportunity exists to tap into these sources in a number of areas. Continued leadership is needed at the city level to begin strengthening the process. Many arts organizations worry that the withdrawal of federal aid could lead private donors to give up on the arts. While federal moneys provide only a tiny portion of the budgets for most arts groups, many Fundraisers say that this aid is crucial in motivating others to give (Chronicle of Philanthropy, Jan '95).

Table 1

FOUNDATION, FEDERAL, AND STATE FUNDING FOR THE ARTS 1983-1989

(Amounts in \$Thousands)

YEAR	FOUNDATIONS AMOUNT	NEA AMOUNT	STATE ARTS AGENCIES AMOUNT
1983	658,429	131,275	104,933
1986	805,770	143,715	166,278
1989	1,076,009	150,650	230,054

Source: Arts Funding: A Report on Foundation and Corporate Grant-making Trends, The Foundation Center, @1993. Latest NEA: 1993 Amount spent: \$175,000

II. CORPORATIONS SHOULD BE ENCOURAGED AND NURTURED TOWARD GREATER CONTRIBUTIONS TO THE ARTS

Cambridge-based corporations especially should be an integral part of any effort to conduct increased fundraising in Cambridge. Many already give to the arts and can not only be encouraged to do more, but can also serve as ambassadors for the arts in the city's dealings with other corporations. Currently at least 5 of 13 of the Cambridge-based organizations, identified with major giving programs, provide some support for the arts (Table 2).

In addition to the Cambridge-based organizations, many corporations based in other parts of Massachusetts support the arts in a significant way (Table A-E). These organizations should be encouraged to initiate or increase their funding for the arts.

Table 2

CAMBRIDGE-BASED ORGANIZATIONS WITH SIGNIFICANT GIVING PROGRAMS

ORGANIZATION	SIGNIFICANT GRANTS BUDGET	MAJOR SUPPORT FOR THE ARTS
Beranek	Yes	
Cambridge Community Foundation	Yes	
Draper	Yes	Yes
Eastern Enterprise	Yes	
Kapor	Yes	Yes
Arthur Little	Yes	Yes
Lotus	Yes	
Polaroid	Yes	Yes
Poorvu	Yes	
Ramlose	Yes	
Rathshesky	Yes	Yes
Rowland	Yes	
Snider	Yes	

Source: Associated Grantmakers of Massachusetts.

III. THE CITY SHOULD BEGIN A PROCESS OF ENCOURAGING INDIVIDUAL GIVING TO THE ARTS BY CREATING AN ATMOSPHERE OF ENTHUSIASM FOR EACH AREA OF THE ARTS AND ORGANIZING CELEBRATIONS OF ARTISTS IN EACH FIELD

A city-led effort to increase the number of individual donors can go a long way toward bringing additional funding to the arts. A review of literature and donor lists of some of Cambridge's major arts institutions reveals a wealth of individual involvement from volunteers as well as donors.

IV. A REVIEW OF APPROPRIATIONS FOR THE ARTS BY THE CITY COUNCIL WITH AN EYE TOWARD INCREASING THE CURRENT AMOUNT DEVOTED TO THE ARTS

Part of the current allocation of moneys by the city to the arts includes appropriations of amounts in certain categories at decreased levels over the past few years. A natural place to begin looking at reversing this trend is in allocations in the area of Public Celebrations. There may be other areas also where the city can begin to devote more funds to the arts.

V. A FULL-TIME FUNDRAISER SHOULD TO BE AMONG THE CITY-FUNDED POSITIONS WITHIN AN ORGANIZATION DEVOTED TO THE ARTS.

The acquisition of funding continues to be a major issue for many of Cambridge's arts organizations and its individual artists. The issues has been raised in the context of Commission meetings and in the meetings focusing on and including the substantial input of community residents. (See reports of community meetings). Given the changing nature of arts funding and the increased attention given to the arts in the past year, an opportunity exists to begin focused efforts in this area. This cannot be done piecemeal. Individual attention needs to be focused on this in a consistent way in order to be successful.

SUPPORT FOR THE ARTS

Table A

PRIVATE FOUNDATIONS

FOUNDATION NAME	AREAS SUPPORTED
Babson (Paul and Edith) Foundation	H, L, U, M
Barnard (Frank M)	L
Batson (Ruth) Foundation	E, S
Boston Foundation	S
Boston Foundation for Arch	A, E, H, PM, V
Cabot Family Trust	M
Dewing (Frances R) Fund	S
Filene (Lincoln and Theresa) Foundation	D, M, T
Harvard Musical Assoc.	E, S, M
Johnson (Howard) Foundation	S, D, H, L, U, M, T
Kendall (Henry P) Foundation	U
LEF Foundation	A, E, S, D, U, PM, T, V
Little Foundation	D, M, T, V
Mifflin Memorial Fund	U
Peabody(Amelia) Charitable Found	U, M, PM
Ratsheshy (AC) Foundation	E, S, D
Riley (Mabel Louise) Foundation	S, H
Shraft (W.E.and B.E) Char Trusts	E, U, M, PM
Smith (Richard and Susan) Fund	E, U, T
Stearns Charitable Trusts	H, L, U, M, PM
Williams Arthur Ashley	S, D, U

KEY:

A-Architecture	E-Arts Education	S-Arts Service Organizations	D-Dance
H-Historic Preservation	L- Libraries	U-Museums	M-Music
PM-Public Media	PP-Public Policy/ Research/Advocacy	T-Theatre	V-Visual Arts

Source: Associated Grantmakers of Massachusetts

SUPPORT FOR THE ARTS

Table B

CORPORATE FOUNDATIONS

FOUNDATION NAME	AREAS SUPPORTED
Bank of Boston	E, S
Boston Company	E, D, U, M
Boston Edison Foundation	E, H, U, PM, T
Boston Globe Foundation	E, S, D, U, M, PM, PP, T, V
Bull HN Information Systems	U, PM, T
Cabot Corporate Foundation	E, U, M
Digital Equipment Corporation	E, U
Draper(Charles Stark) Laboratory	E, S
Eastern Bank Foundation	L, U, M
Eastern Enterprise Foundation	U, M
Fleet Bank of Mass	S, D
Hancock (John) Mutual Life Ins.	U, M, T
Hill Holiday Cosmopulos	D, U
Houghton Mifflin Company	E, D, H, L, U, M, T
Hubbard Education Trust	A, H
IBM	S, L, U, M, PM, T
Lechmere	H, U, M, T, V
Lowell Institute (Trustees of)	E, U, M
N.E. Biolabs Foundation	E, D
N.E. Mutual Life Insurance Co.	S, U, M
Norton Company Foundation	E, S, L, U, M, H
Olivetti Foundation	D, M, PM, T
Polaroid Foundation	E, S, D, U, M, T, V
Raytheon	L, U
Shawmut Bank of Mass	E, S, D, H, L, U, M, PM, PP, T
Stop and Shop	S, L, U
Thompson Financial Services	S, D, U

KEY:

A-Architecture	E-Arts Education	S-Arts Service Organizations	D-Dance
H-Historic Preservation	L- Libraries	U-Museums	M-Music
PM-Public Media	PP-Public Policy / Research / Advocacy	T-Theatre	V-Visual Arts

Source: Associated Grantmakers of Massachusetts

SUPPORT FOR THE ARTS

Table C

GRANT BUDGETS - PRIVATE FOUNDATIONS ARTS PLUS OTHER FUNDING

PRIVATE FOUNDATION	1992 GRANTS BUDGET (\$)	
Babson (Paul and Edith) Foundation	285,660	
Barnard (Frank M)	39,000	**
Batson (Ruth) Foundation	26,259	**
Boston Foundation	18,509,999	
Boston Foundation for Arch	22,000	
Cabot Family Trust	581,630	*
Dewing (Frances R) Fund	162,000	
Filene (Lincoln and Theresa) Foundation	840,000	**
Harvard Musical Assoc.	22,000	
Hubbard Education Trust	7,500	
Johnson (Howard) Foundation	174,000	
Kendall (Henry P) Foundation	1,405,697	
LEF Foundation	340,000	
Little Family Foundation	780,000	**
Mifflin Memorial Fund	481,000	
Peabody(Amelia) Charitable Foundation	5,000,000	
Ratshesky (AC) Foundation	215,000	
Riley (Mabel Louise) Foundation	1,500,000	
Schraft (W.E.and B.E) Char Trusts	800,000	
Smith (Richard and Susan) Fund.	755,750	
Stearns Charitable Trusts	252,500 (excl. N.H.)	
Williams (Arthur Ashley) Found	NA	

** Rough estimates based on midpoint of grant range and typical grant size

* Represents 1991 estimate

Source: Associated Grantmakers

Table D
GRANTS BUDGETS – CORPORATE FOUNDATIONS
ARTS PLUS OTHER FUNDING

CORPORATE FOUNDATION	1992 GRANTS BUDGET (\$)	
Bank of Boston	4,700,000	
Boston Company	825,000	
Boston Edison Foundation	719,000	
Boston Globe Foundation	2,000,000	
Bull HN Information Systems	250,000	
Cabot Corporate Foundation	774,436	
Digital Equipment Corporation	25,000,000	
Draper (Charles Stark) Laboratory	100,000	
Eastern Bank Foundation	110,000	
Eastern Enterprise Foundation	940,000	
Fleet Bank of Mass	NA	
Hancock (John) Mutual Life Ins.	1,559,000	
Hill Holiday Cosmopulos	100,000	**
Houghton Mifflin Company	2,500,000	
IBM	495,590	*
Lechmere	143,000	
Lowell Institute (Trustees of)	725,000	
N.E. Biolabs Foundation	100,000	
N.E. Mutual Life Insurance Co.	472,500	
Norton Company Foundation	1,200,000	
Olivetti Foundation	70,000	
Polaroid Foundation	2,450,000	
Raytheon	5,250,000	*
Shawmut Bank of Mass	1,600,000	
Stop and Shop	615,000	
Thompson Financial Services	36,270	

** Rough estimates based on midpoint of grant range and typical grant size

* Represents 1991 estimate

Source: Associated Grantmakers

Table E

RANK OF SUPPORT FOR THE ARTS BY FUNDING AREA

Rank Funding Area

- 1 **U-Museums** Babson, Johnson, Kendall, LEF, Mifflin Memorial, Peabody, Shraft, Smith, Stearns, Boston Company, Boston Edison, Globe, Bull, Cabot, Digital, Eastern Bank, Hancock, Hill Holiday, Houghton Mifflin, IBM, Lechmere, Lowell, NE Mutual, Norton, Polaroid, Raytheon, Shawmut, Stop and Shop, Thompson Financial **Total 29**
- 2 **M-Music** Babson, Cabot, Filene, Harvard Musical, Johnson, Little, Peabody, Shraft, Stearns, Boston Company, Globe, Cabot, Eastern Bank, Eastern Enterprise, Hancock, Houghton Mifflin, IBM, Lechmere, Lowell, NE Mutual, Norton, Polaroid, Shawmut **(23)**
- 3 **E-Arts Education** Batson, Boston Found for Arch, Harvard Musical Assoc., LEF, Ratssheshy, Schraft, Smith, Bank of Boston, Boston Edison, Boston Globe, Cabot, Digital, Draper, Houghton Mifflin, Lowell Inst., NE Biolabs, Norton, Polaroid, Shawmut, **(19)**
- 4 **S-Arts Service Organizations**, Batson, Boston Foundation, Harvard Musical, Johnson, LEF, Ratssheshy, Riley, Williams, Bank of Boston, Globe, Draper, Fleet, IBM, NE Mutual, Norton, Polaroid, Shawmut, Stop and Shop, Thompson Financial **(19)**
- 5 **D-Dance** Filene, Johnson, LEF, Little, Ratssheshy, Williams, Boston Company, Globe, Fleet, H. Holiday, H. Mifflin, NE Biolabs, Olivetti, Polaroid, Shawmut, Thompson **(15)**
- 6 **T-Theatre** Filene, Johnson, LEF, Little, Smith, Boston Edison, Globe, Bull, Hancock, Hubbard, Lechmere, Olivetti, Polaroid, Shawmut **(14)**
- 7 **H-Historic Preservation** Babson, Boston Found for Arch, Johnson, Stearns, Boston Edison, Houghton Mifflin, Hubbard, Lechmere, Norton, Shawmut **(10)**
- 8 **PM-Public Media** Boston Found for Arch, LEF, Peabody, Shraft, Stearns, Globe, Bull, IBM, Olivetti, Stop and Shop **(10)**
- 9 **L- Libraries** Babson, Johnson, Stearns, H. Mifflin, IBM, Norton, Stop and Shop **(8)**
- 10 **V-Visual Arts** Boston Found for Arch, LEF, Little, Globe, Lechmere, Polaroid **(6)**
- 11 **A-Architecture** Boston Foundation for Arch, LEF, Hubbard **(3)**
- 12 **PP-Public Policy/Research/Advocacy** Globe, Shawmut **(2)**

Source: Associated Grantmakers

Education

INTRODUCTION

This report represents the work of a group of Cambridge artists and arts educators dedicated to public and private arts education in the city of Cambridge.

From the first meeting of the Cambridge Commission on the Arts for the 21st Century, arts education in all its forms and for all populations — from school children to the elderly — was unanimously viewed as one of the most crucial components for fulfilling the Commission's double mandate: to help and support artists and the arts, and to make the arts in Cambridge available to the entire population and an integral part of every citizen's life.

The Education committee makes its recommendations on a strong foundation of governmental support for the arts in education, based on recent federal and state policies designating the arts as part of the core curriculum and as integral to the learning experiences for all students. The Education committee's recommendations are as follows:

- Develop an inclusive and comprehensive policy for arts education in the Cambridge Public Schools.
- Review practices and policy currently in place in our schools K–12 and adopt a policy statement that the arts are central to the education of every student.
- Continue to support the many existing arts programs for adults in the city.
- Encourage arts organizations, arts schools, and neighborhood groups to work with the city to develop new programs.
- Employ new technologies in Cambridge such as the Internet system recently installed in the public library to further communication and connections between existing arts organizations and the public.
- Employ new technologies such as the Internet system to provide easy access to information about arts performances and educational opportunities for all citizens.
- Support the school department's newly formed Extended School Day Task Force in its efforts to collaborate with city, public, and private agencies to provide expanded learning opportunities for students.
- Strengthen and expand collaborations between Cambridge's universities and colleges and the public schools to make available university arts resources to the public school students.

The remainder of this report discusses these recommendations in detail.

For the purposes of this document and its recommendations, ARTS refers to five artistic disciplines: music, theater, dance, visual and literary arts.

The Education committee has focused on two distinct but related areas of education in the arts:

1. education / participation in the arts as a vital component of the general education of all children K–12 in the Cambridge Public Schools, and
2. continuing education / participation in the arts as a vital component of lifelong learning.

BACKGROUND

All members of the Education Committee were informed of the current status of arts education in the schools. Research determined what organizations, besides the public schools, currently provide educational opportunities — lessons, workshops, performances, etc. — to the Cambridge community (see Supporting Materials, Table 1). Discussion addressed the necessity of more active involvement by both the business community and local universities in arts programs for student and adult populations. The committee reviewed documents from state and federal organizations, including legislative decisions, papers and reports from local and national arts organizations. These reinforced the committee's conviction that the arts are of vital importance to both the school population and the general adult population. The committee found unanimous advocacy for the arts on all levels, from federal officials to classroom teachers.

The Education committee views education in the arts in Cambridge not only in terms of activity / study / exhibition / performance in formal settings and formalized activities, but also as it occurs in less-structured environments and contexts, whether they be groups of theater artists gathering to read a new play in a local church, or neighborhood outreach arts programs. It is important to emphasize that working partnerships and collaborations among artists/arts organizations, the public schools, institutions of higher learning, and the business community make possible the rich array of cultural activity in Cambridge in 1995. Such working partnerships are key for the arts to continue to thrive in the coming century.

ARTS EDUCATION AND THE PUBLIC SCHOOLS

Education in the formal disciplines of the arts is as central for the youth of our city as preparation in other academic subject areas. From the earliest ages of schooling and indeed throughout life, people need multiple opportunities to explore, participate in, and attend a variety of arts experiences. So universally accepted is this belief and so timely is the topic to the recent ground swell of education reform initiatives that, within the span of the last few years, concurrent activity at the federal, national, and local levels has produced far-reaching recommendations for the role of the arts in education and in life.

In 1992, in anticipation of education standards emerging from national reform legislation, the Consortium of National Arts Education Associations received a grant from the US Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities to determine what the nation's school children should know and be able to do in the arts. As a result of an extended process of consensus building among various national arts organizations, arts educators, business leaders, and the public, a landmark publication entitled *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts* was published this past spring.¹

In essence, the standards call for students to know and be able to do the following by the time they have completed secondary school:

1. Communicate at a basic level in the four major arts disciplines: dance, music, theater and the visual arts.
2. Communicate proficiently in at least one art form.
3. Develop and present basic analyses of works of art.

¹ Consortium of National Arts Education Associations. (1994). *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*. Reston, VA: Music Educators National Conference.

4. Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
5. Be able to relate various types of arts knowledge and skills within and across the arts disciplines.

In 1993, the Commonwealth of Massachusetts passed education reform legislation which designates the arts in education as a core subject, on a parity with English, history and social studies, mathematics, science and technology, foreign languages, and health, and collectively identifies these subjects as the Common Core of Learning. Written as broad goals for education, the Common Core of Learning states that, in the visual and performing arts, all students should:

1. Know and understand the nature of the creative process, the characteristics of visual art, music, dance and theater, and their importance in shaping and reflecting historical and cultural heritage.
2. Analyze and make informed judgments regarding the arts.
3. Develop skills and participate in the arts for personal growth and enjoyment.²

Finally, in 1994, the federal government passed sweeping legislation entitled Goals 2000: Educate America Act, proclaiming the arts as a core subject for all the nation's schools. This "key national reform initiative positions the arts as 'challenging subject matter' and sets the expectation that all students will achieve competency in the arts disciplines by the completion of grades four, eight, and 12."³

With so many imperatives that American students be educated in the arts, it is timely that Cambridge assess the state of the arts in the city and take steps to ensure that the arts remain a vital force in the lives of its citizens.

Within the public schools, Cambridge has long enjoyed a tradition of support for the arts in education. Choral music specialists provide instruction to all K–eight students for one 45–minute period per week. Instrumental music specialists provide small group instruction beginning with strings in grade three and brass, woodwinds, and percussion beginning in grade four. Visual arts specialists provide one 45–minute period of instruction to students in grades two – eight. There are no existing specialists in theater and dance at the K– eight level. At Cambridge Rindge and Latin School, a wide variety of elective courses are offered to students in music, visual arts, theater, and dance. To strengthen existing programs and delivery systems and to incorporate the perspectives and concerns of both recent national and state legislation affecting arts education policy and instruction, the following recommendations are made⁴:

² Massachusetts Department of Education. (1994). Implementing Massachusetts Education Reform: First Annual Report. *Education Today*, 10(5).

³ National Endowment for the Arts. (1994). *The Arts and the National Education Goals*. Prepared for the Goals 2000 Arts Education Planning Process, Washington, DC: Author.

⁴ We wish to acknowledge the work of the steering committee and task force which developed the *Arts in Education Policy Recommendations: Boston Public Schools, 1993–94*.

RECOMMENDATIONS

I.

Develop an inclusive and comprehensive policy for arts education in the Cambridge Public Schools, drawing on the recently published National Standards for Arts Education and the Massachusetts Department of Education's Core Curriculum Framework for the Arts (which will be published in the spring of 1995).

II.

Review practices and policy currently in place in our schools K–12 and adopt a policy statement that the arts, inclusive of music, visual arts, theater, dance, and literary arts, are central to the education of every student. Furthermore, such policy should stipulate that:

- all students should have equal access to programs in the arts, school to school, and within each school;
- multiple and varied opportunities for learning in arts disciplines should be provided, with focused time for sequential study, practice, and reflection, as well as access to qualified educators and community cultural resources;
- students with particular aptitudes and interests should be provided expanded opportunities to pursue them;
- the arts and humanities provide a unique opportunity for incorporating a multicultural approach to teaching across the curriculum.

III.

In developing a comprehensive arts education policy, we recommend that the Cambridge Public Schools:

- establish a high school graduation requirement in the arts, consisting of a minimum of two semesters in one or more of the arts disciplines;
- commit capital resources to maintain, equip, and improve instructional spaces within each school to support quality instruction and learning experiences in each of the five arts disciplines, with priority attention given to those schools with limited or nonexistent space;
- restore the teaching of visual arts in kindergarten and first grade.
- expand scholarship, apprenticeship, and mentorship programs with cultural organizations by building public and private funding support to ensure that arts education remains a vital component in the lives of Cambridge youth;
- provide professional development for arts specialists and classroom teachers to (a) strengthen the teaching of arts disciplines, (b) collaborate on ways to infuse the arts into other core curriculum subjects, and (c) use the arts as a basis for cross-disciplinary and multi-disciplinary learning;
- expand the use of specialists and artists to include theater, dance and the literary arts;
- restore the teaching of visual arts in kindergarten and first grade;
- explore equitable and diverse methods for delivering instructional programs in the arts;
- encourage schools to utilize the five arts disciplines regularly to celebrate our artistic abilities and the richness of our cultural diversity, and to demonstrate student achievement and learning.

ARTS EDUCATION: LIFELONG LEARNING

While many of the subcommittee's recommendations pertain specifically to arts education in the schools, the committee wishes to emphasize that these recommendations are presented as the foundation for a lifelong involvement in the arts. In looking ahead to Cambridge in the 21st Century, the arts are an obvious focus for attending to the health of the city and its citizens.

The five points emphasized by former US Commissioner of Education Ernest Boyer, in his keynote address to a conference on the Arts for the 21st Century, sponsored by the National Endowment for the Arts in April 1994, pertain to the crucial importance and effectiveness of the arts. Boyer states: "I am convinced that lifelong learning in the arts is crucial for five reasons": (1) We need the arts to express feelings and ideas words cannot convey; (2) we need the arts as a way of knowing and to bring creativity to the classroom; (3) we need the arts to discover the connectedness of things in a fragmented and disjointed world; (4) we need the arts to help those who are emotionally restricted whether by a physical handicap, social alienation, or the isolation of old age; (5) we need the arts to build community not only in neighborhoods but in cultures and across generations (see Supporting Materials #2).

For a city of its size, Cambridge is unusually rich in artistic activity. Many artists live, teach, and engage in their art work in Cambridge. Cambridge is home to nationally recognized art schools and performing organizations and many locally-based enterprises whose artists and arts teaching staffs offer an impressively diverse range of arts education opportunities and services to people of all ages. This rich diversity of arts activity draws people to Cambridge to live and offers employment not only to artists and arts teachers but to the many people who work as administrative and support personnel in the theatres, schools, and other arts organizations throughout the city. The arts are good business for Cambridge. They also make possible within the community lifelong education in the arts.

The committee proposes two recommendations for sustaining and expanding arts education for adults.

IV.

Continue to support the many existing arts programs for adults in the city (see Support Materials, Table 1).

V.

Encourage arts organizations, arts schools, and neighborhood groups to work with the city to develop new programs aimed at addressing the challenges inherent in a changing culture, using the arts to establish connections between and among diverse groups and populations, and seeking support from businesses, with the health of Cambridge as a city the common goal (see related materials in Neighborhood Outreach Report).

COLLABORATIONS: TECHNOLOGY

The subcommittee found that many arts enterprises work in relative isolation, preoccupied with the immediate needs of sustaining their own enterprise, and often with little knowledge of one another's organizations and activities, or of the diversity of arts enterprises throughout the city.

New technologies offer opportunities to improve communication in the arts, information which is vital to continuing education. The Education Subcommittee therefore makes the following recommendations:

VI.

Employ new technologies in Cambridge such as the Internet system recently installed in the public library to further communication and connections between existing arts organizations and the public.

VII.

Employ new technologies such as the Internet system to provide easy access to information about arts performances and educational opportunities for all citizens.

VIII.

Strengthen and expand collaborations between Cambridge's universities and colleges and the public schools to provide programs which will (a) make available university museum collections and art shows to students in the public schools; (b) provide opportunities to high school students with particular interest and aptitude in the arts to attend college-sponsored performances and presentations for their students by visiting artists.

COLLABORATIONS: PARTNERSHIPS

There are some shining examples of working partnerships in arts education involving the public schools and arts schools, universities, and citizen/business sponsors. The Polaroid Corporation, for example, has generously supported a scholarship program for Cambridge students to study at the Longy School of Music. The Massachusetts Institute of Technology, through its Office of the Arts, has initiated a program that opens events for MIT students featuring visiting artists to school age students and adults in Cambridge. The CityStep dance program, conducted each year by Harvard undergraduate students in several elementary schools, the scholarships offered to Cambridge Rindge and Latin School dance students for participation in the Harvard / Radcliffe Summer Dance Program, and the Cambridge River festival, organized and produced by the Cambridge Arts Council with substantial individual and corporate funding support, are other examples of successful cooperation between arts organizations, the public schools, universities, and individual and corporate sponsors. Maintaining a thriving arts education community for all ages and segments of the population takes just this kind of committed hard work and cooperative enterprise. All of these constituencies — the schools, the universities and colleges, and the business community — benefit from the thriving artistic community they help to maintain.

The committee makes the following specific recommendation for collaborations continuing into the next century:

IX.

Support the school department's newly formed Extended School Day Task Force in its efforts to collaborate with city, public, and private agencies to provide expanded learning opportunities for students.

CONCLUSION

If our committee's recommendations are realized, Cambridge can become a city which celebrates and serves its diverse population through the richness of the arts. This goal can be achieved in the following ways:

- Modern technology can enhance access to performances and exhibitions.
- Through a deeper involvement in the arts, such as sequential study, practice, and reflection;

- expanded artist-in-residence opportunities; scholarship, mentorship, and apprenticeship programs; and a high school graduation requirement in the arts, students can view the arts not only as a lifelong enriching experience but also as a possible career path.
- Through collaborative partnerships between the business community, schools, universities, artists, and community arts organizations, the city is enriched and enlivened. Such sharing and exchange of resources seems crucial in a world whose citizens can ill-afford to neglect the deeper meanings that education in the arts provide.

We close with a quote from the National Standards for Arts Education: *What Every Young American Should Know and Be Able to Do in the Arts*: “The arts are one of humanity’s deepest rivers of continuity. They connect each new generation to those who have gone before... [They are] an inseparable part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity.... We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts.”

EDUCATION COMMITTEE SUPPORT MATERIAL

A LIST OF ARTS SCHOOLS AND CENTERS, CIVIC ORGANIZATIONS AND ARTS ENTERPRISES WHICH PROVIDE EDUCATIONAL ARTS ACTIVITIES

Table 1

CLASSES, LESSONS, WORKSHOPS, AND PERFORMING OPPORTUNITIES IN THE ARTS IN CAMBRIDGE.

ORGANIZATION	ACTIVITIES / AGE RANGE
Art of Black Dance and Music	Professional performing dance company giving performances, school presentations, classes / all ages
Blue Moon Poets	Poetry slams at Middle East Cafe / adults
Cambridge Art Association	Gallery, classes / adults & children
Cambridge Center for Adult Education	Classes in all the arts, performance series in music, poetry, etc. , performance space / adults
Cambridge Community Chorus	Holiday, all-city choral performances / adults
Cambridge Community Television	Studio space for and classes in video production; / all ages
"Be Alive"	series / all ages
Cambridge Multicultural Arts Center	Workshops, festivals, & dance, theater, music performances / all ages
Cambridge Public Library	Broad range of performances, workshops etc. in all the arts: music, visual arts, film, lectures, readings- programs vary from one library to another / all ages
Cambridge Senior Center	Lectures, classes, performance space (scheduled to open in fall, 1995) / older adults
Churches in Cambridge**	
City Step	Dance classes & performances in public schools organized and taught by Harvard University undergraduate students / elementary ages
Community Arts Center	Visual arts classes & activities / children & teenagers
Community Dancing Associations	Sponsors regular schedule of folk dancing in five locations throughout the city: YMCA, YWCA, VFW (Huron Ave.), Masonic Hall (Mass Ave.) & Church of the Immaculate Conception / adults

Table 1 (continued)

ORGANIZATION	ACTIVITIES / AGE RANGE
Community Schools	arts activities & classes / children, through Dep't of Human Services 6th grade
The Company of Writers	Play readings on occasional basis; classes, workshops and teaching space for writers / adults
Dance Complex	Classes, dance studio space for teaching and performance / older children & adults
Dance Umbrella	Sponsor dance performances and artists in residences in schools / all ages
Dante Allegheri Society	Italian cultural center: art exhibits, concerts, language classes/adults Free Italian language classes for young people on Saturdays / pre-K to high school
Folk Arts Center of New England	on-site workshops in schools / school age & adults
Folk Arts Network	Newsletter, scheduling service, information & advocacy / all ages
Green Street Studio	Studio spaces, workshops & classes for dancers of all levels / adults
Harvard/Radcliffe Chorus	Accepts community singers through audition
Harmony	Music classes and performance in public schools organized and taught by Harvard University undergraduate students / elementary & high school ages.
Harvard University	Harvard Art Museums: alliance with the city libraries for programs on visual arts / all ages
Harvard Arts Museums	workshops for Cambridge Public Schools 5th grade teachers and visits of 5th grade classes to the museums./ elementary age
Radcliffe Dance Program & Harvard Summer Dance Program:	free tuition or scholarship assistance to selected Cambridge Public School students / high school
Longy School of Music	Lessons, classes, full-time and avocational study / all ages. Concerts, recitals, opera and jazz performances / all ages. Scholarship program for music studies for students in Cambridge Public Schools / middle school and high school

Table 1 (continued)

ORGANIZATION	ACTIVITIES / AGE RANGE
Massachusetts Institute of Technology	On site cultural events and performances for Office of the Arts MIT students, opened to school students and community adults through the MIT Office of the Arts / all ages
Mount Auburn Cemetery	Chapel performances, walking tours, and lectures / adults
New School of Music	Classes, lessons, workshops, performances/all ages. Outreach programs at City sponsored Youth Centers /all ages
Out Loud Theatre	Readings of new plays at Middle East Cafe / adults
Piano Dave's Gallery	Classes, exhibition space / adults
The Revels, Inc.	Seasonal performance opportunities in Revels productions / children & adults
Stone Soup Poets	Poetry slams at T.T. the Bears & other locations / adults
World Music	On site workshops in schools / children & teens
The Writers' Workshop	Readings of new works by local writers / adults
YMCA	Summer youth program/ venue for other classes & programs / all ages
YWCA	Music & visual arts classes/ venue for performance and programs with arts activities for children / all ages
Young Audiences	On site musical performances in schools / elementary through high school
Youth Centers (five of them)	Classes, workshops / teens
Department of Human Services	

** Many Cambridge churches have choruses and choirs for different age groups that welcome amateur volunteer singers. Among these are St. Paul's Catholic Church (Bow St.) ; St. Paul's African Methodist Episcopal Church, the First Church Congregational, and University Lutheran Church.

Neighborhood Outreach

INTRODUCTION

The Neighborhood Outreach committee defined outreach in the city of Cambridge as the existence of accessible cultural programs that use the arts as a vehicle for positive social change and that target under-served residents such as those who are low-income, elderly, or members of a racial-ethnic minority group.

Because this committee had the potential of overlap with other committees such as that of education, it was agreed that discussions and recommendations address after school and summer programs for young people rather than in-school programs and that it speak to the needs of residents who are traditionally under-served. Very often, these are programs that serve a specific neighborhood and that generally take place in the various Cambridge neighborhoods rather than those that are city-wide in scope.

After several general and subcommittee commission meetings, two public forums, and an extensive telephone survey to over 30 neighborhood non-profit cultural organizations, community schools, and youth and senior centers, the Neighborhood Outreach committee made the following summary recommendations regarding neighborhood outreach and cultural programs in the city of Cambridge:

- Increase the number of neighborhood-based cultural programs
- Increase access to cultural programs for low-income and other under-served residents
- Maintain or improve the relevance of cultural programs to those they serve
- Maintain or improve the overall quality of neighborhood-based cultural programs

Through the information gathering process, it became apparent that in order to implement these recommendations there was a need for strong leadership, technical assistance, and increased funding.

ACTIVITIES AND DETAILED RESTATEMENT OF RECOMMENDATIONS AND JUSTIFICATION

During two public forums conducted March 1 and March 21, Cambridge residents assisted the committee by identifying their concerns and by helping to assess the cultural needs of the city. The committee presented the following questions to generate discussion:

- a) How do you generally learn about cultural events / programs in Cambridge?
- b) Do you, more often, attend cultural events / programs outside of Cambridge? If so, what are your reasons for doing so?
- c) What factors, if any, encourage or discourage you from attending an event inside or outside of Cambridge? (price of admission, location, content of events, other)
- d) What kinds of cultural events or programs would you like to see more of in Cambridge? (neighborhood festivals, programs for young people, after school programs, adult programs)

During the discussion residents focused on three needs:

- The need for identification and assessment of existing cultural resources and programs

It was clear that the job at hand demanded an inventory and assessment of these resources and programs. It was recommended that a contact list be prepared and that a questionnaire be formulated to establish the needs of these cultural organizations and programs.

- The need for technical assistance and expertise for neighborhood-based cultural organizations and programs

Residents expressed a preference for fulfilling their cultural needs in Cambridge but claimed that they frequently had difficulty learning about program and event schedules. It was apparent that many of the cultural resources and programs, and especially those conducted by smaller, grassroots organizations in the city, were not well-known by a broad audience, largely due to the fact that there were often little funds available for marketing and outreach. It was recommended that the City provide leadership and a vehicle through which neighborhood-based cultural groups and programs could receive technical assistance in the forms of marketing and outreach, funding, program development and implementation.

- The need for programs that are relevant to the diverse constituencies residing in Cambridge

Because of the diverse racial / ethnic populations residing in the city's various neighborhoods, there seems to be a need to offer more programs that target these generally under-served groups. Efforts to make such programs accessible to these groups should be examined and increased.

Following the input of Cambridge residents, the committee elected to compile a list of non-profit cultural and neighborhood-based organizations in Cambridge for which a questionnaire would be created. (See attached list of organizations and questionnaire.) With the assistance of a volunteer, over 30 organizations were contacted via telephone including the 13 community schools, four youth centers and two senior centers.

Organizations were asked to briefly describe their cultural programs, if any, and to provide an approximate number of those served by the programs. They were then asked if their organizations had the need for increased cultural programs and, if so, what was preventing them from conducting additional programs.

Respondents whose organizations did not offer cultural programs invariably said they were willing to explore the possibility of offering such programs, and several added that they needed assistance in designing and funding for these programs. Most of the respondents whose organizations already conducted cultural programs stated that there was a demand for increased programming but a lack of funding for this purpose. For example, the Fitzgerald, King, Longfellow and Graham and Parks Community Schools conducted a variety of cultural programs. The numbers served through these programs was limited, however, and although they all experienced the need for increased cultural programming, the single obstacle was funding.

The Agassiz Community School, which also conducted an array of cultural programs, stated a strong need for increased programming but claimed a lack of funding and space. Although fees were charged for cultural programs, the Center needed funds to ensure the participation of those in need who could not afford the fees. They were currently exploring the possibility of renovating a carriage house behind their Sacramento Street center to provide additional work space for visual artists as well as space for children's visual and performing arts programs.

Both the YMCA and the YWCA currently rent spaces to outside organizations to conduct cultural programs but do not sponsor their own. The Cambridge Multicultural Arts Center sponsors a diverse range of its own cultural programs and also rents to community organizations who use the facility to conduct their own cultural programs. The Center recognizes the need for more programming but is also under budgetary constraints.

CONCLUSION

The information gathering process provided the data that enabled the committee to formulate its recommendations. The committee then turned to devising strategies to increase the number of neighborhood-based cultural programs and their access by those who are under-served and ways to ensure the relevance of these programs to targeted populations and ensure the overall quality of these programs. Keeping in mind the apparent needs for strong leadership, technical assistance, and increased funding, the subcommittee identified the following strategies:

TO INCREASE THE NUMBER OF NEIGHBORHOOD-BASED CULTURAL PROGRAMS; TO INCREASE ACCESS TO CULTURAL PROGRAMS FOR LOW-INCOME AND OTHER UNDER-SERVED RESIDENTS

It became clear during the fact-finding process that if additional funding became available to non-profit organizations, the number of cultural programs would increase. Funds would also increase access to these programs by under-served residents by keeping fees, if any, reasonable and by allowing more funds for marketing and outreach campaigns.

A city entity could be instrumental in both attaining funding for the purposes of sub-granting as well as coordinating and assisting with funding efforts in the cultural community. Currently, the Cambridge Arts Council, for example, is the vehicle for distributing Massachusetts Arts Lottery funds. In the past, the Arts Council implemented a CityArts program made possible with National Endowment for the Arts funds. This program made possible a multitude of grassroots cultural programs throughout the city. In the current wake of cuts in federal spending for the arts, this city agency may be especially instrumental in conducting an individual giving campaign for the city's neighborhood programs. To ensure the relevance of programs to the needs of the neighborhood, residents should participate in the development of criteria and grant guidelines as well as the selection process for the sub-granting procedure.

Currently, entities such as the Cambridge Housing Authority provide facilities for cultural programs and organizations on their properties. This kind of assistance should continue and financial contributions to cultural activities should be encouraged by the city.

Other city agencies such as Employment Resources, Inc. have a solid history of funding summer jobs in the arts for low-income teens. These kinds of programs should include more cultural organizations and arts-related jobs.

Federal dollars such as those enabled by the Crime Bill have recently provided funding for community policing which has, in turn, the capacity for funding programs that deter crime. Cultural programs must be included in these kinds of programs. A climate that encourages collaboration and participation of the arts in other relevant and non-cultural initiatives and activities in Cambridge needs to be created through strong leadership and ongoing advocacy efforts.

The colleges and major universities in the city of Cambridge have shared their resources and facilities with the community in various ways. However, this kind of sharing needs to be expanded and further encouraged by the city.

TO MAINTAIN OR IMPROVE THE RELEVANCE OF CULTURAL PROGRAMS TO THOSE THEY SERVE; TO MAINTAIN OR IMPROVE THE OVERALL QUALITY OF NEIGHBORHOOD-BASED CULTURAL PROGRAMS

Because resident involvement and empowerment is integral to the entire concept of neighborhood outreach, it is essential that residents have input in the design and implementation of cultural programs in their communities. In order to encourage and ensure this participation, a city entity should provide a structure as well as technical assistance to residents who may not have the necessary expertise for intensive involvement in the development of successful programs.

This city entity will create and maintain a resource bank for information about and for local artists, cultural facilities, marketing and outreach strategies, funding sources etc. These kinds of services should be central to this organization's function and mission. It is imperative that this public agency include a representative from each of Cambridge's neighborhood on its governing board or advisory council and on any selection panels.

In closing, the committee would like to emphasize that the arts can be used to improve the overall quality of life in a community. Through advocacy, leadership and financial support, the city of Cambridge must take the lead in acknowledging the value of the arts. Particularly relevant to the Neighborhood Outreach committee's report, are programs that provide positive alternatives to those who are under-served and in need. Cultural programs can offer youth at risk alternatives to crime and life on the streets. Participation in arts programs have the ability to boost the self-esteem of young and old alike and can make life more meaningful to all. The arts can be used as a vehicle for celebrating diversity and building an appreciation and respect for individual differences.

Space, Exhibition & Performance and Public Celebrations

INTRODUCTION

The Space Committee was charged with assessing the future space needs of the arts community and the citizens of Cambridge for the 21st Century. The city of Cambridge is blessed with an extraordinary wealth of artists among its citizens. To further develop and nurture this vibrant arts community and to provide appropriate venues for the citizens of the city to experience the arts, adequate space is needed. As the manufacturing industry requires space to succeed, so do the arts: space in which to build, to use large equipment, to dance, to publicly show results.

While Cambridge is home to several world-class visual and performing arts institutions, such as Harvard's Fogg Art Museum, Arthur M. Sackler Museum, American Repertory Theatre, and M.I.T.'s List Visual Art Center, these facilities are available to audiences but are not available for use by local artists. The demand by area artists far exceeds available space and resources. The Space Committee strongly encourages a complementary relationship between these existing university institutions (which provide a valuable resource for citizens), and city-initiated strengthening of resources for area artists.

The types of physical spaces examined in this report were performance – both interior and exterior (outdoor), exhibit, rehearsal, and studio (including space live / work options). Our research was twofold: a) we looked at what currently exists (see existing space surveys, herewith) and evaluated its availability, accessibility and appropriateness for various types of artistic endeavors; and b) we developed a needs assessment questionnaire to determine future space needs, which was distributed to approximately 200 visual artists and 100 performing artists and arts organizations (see list of respondents, herewith). The recommendations and comments made at the two public forums held by the Arts Commission, and the comments of the other arts commissioners, were also considered.

RECOMMENDATIONS

I.

Cambridge should have a center for the arts that includes performance space, exhibit space, and rehearsal and studio space. This center could be either city initiated or privately operated with strong city encouragement and initiatives (e.g., city-initiated tax abatement, zoning, block grants, loan guarantees). Such a center would provide Cambridge with a stronger cultural anchor, provide a valuable resource for the artists and citizens of the city, provide an economic benefit to area businesses, and be an added draw for visitors to our city.

II.

Cambridge should create a more supportive environment for its visual and performing artists through:

- incentives and support for both the private sector and the non-profit arts community to facilitate the creation of more space for artists in the city through renovation incentives, tax abatement, zoning, block grants, loan guarantees, etc.
- adopting the concept of mixed-use for city-owned space in two ways: a) by identifying existing spaces suitable for use as studios, classes, and rehearsal and exploring the possibilities of sharing those spaces during times that they are not in regular use; and b)

by identifying unused spaces suitable for use as studios, classes, and rehearsal, and exploring the possibility of renting them to artists.

- reviewing zoning ordinances to allow for creation of more studio and live / work space for visual artists.

III.

Cambridge's artists and citizens would greatly benefit from more public celebrations such as an international arts festival and a Fourth of July celebration on the Cambridge side of the Charles.

REPORT

- Cambridge should have a center for the arts that includes performance space, exhibit space, and rehearsal and studio space.
- Cambridge should create a more supportive environment for its visual and performing artists through incentives and support for both the private sector and the arts community.

Performing artists use several types of space: theatres, cafés, clubs, taverns, libraries, etc. to present plays, poetry readings, music and dance performances; rehearsal space to prepare these presentations; scene shops and costume shops to create the sets, props and costumes. Visual artists use space to exhibit paintings, photographs, prints, fiber art, sculpture and other types of work; they use galleries to sell their work; outdoor space for murals and public installations, whether permanent or temporary; and darkrooms, studios and live/work space (combined studio and living space) to create their art. Filmmakers use interior and exterior spaces to produce their films; studios to edit the films; and theatres and television studios to exhibit the final product. Writers try out their new works through readings and works-in-progress formats in many of the same venues used by performing artists. Outdoor sites bring all the arts to the street through public festivals and celebrations.

Adequate space is also important for the public, to provide all citizens of the city with exposure to all facets of the arts in inclusive, accessible, affordable facilities. Also important are places in which the citizens of the city can express their own creativity, through participation in classes and productions. (See education and neighborhood outreach reports.)

THEATRE SPACE

Professional theater space is a very rare commodity in Cambridge, as it is in the Greater Boston area, for the 25 small-to-medium-sized professional (Actors Equity performers) and semi-professional theater companies that operate in the area without a permanent home, companies such as The Nora Theatre Company, Back Alley Theatre Company, Coyote Theatre, Threshold Theatre, Centastage, Underground Railway Theatre. A theater is defined as a space with permanent seating for the audience; a permanent stage, whether proscenium, thrust, or in-the-round; with curtains (legs and borders); crossover and wing space; permanently installed lighting and sound equipment; a control booth; dressing rooms; other needed backstage areas; and front of house (lobby) areas with a box office. Support staff is usually included. There is currently only one rentable professional theater in Cambridge, the Hasty Pudding Theatre. And the Pudding is booked for much of the year by Harvard students and the Cambridge Theatre Company, which brings in national productions. In fact, the only theatres available in the surrounding area that are regularly available for rental are the three theatres at the Boston Center for the Arts, and the Charlestown Working Theatre. Theatres such as the Emerson Majestic, C. Walsh, and the Strand in Boston are too large for the majority of theater companies which have Equity (Actors Equity) contracts limiting

the number of seats and price of tickets. A few other theatres in the area, such as the Lyric Stage and the Performance Place, have a single company in residence and are also not available except on a very limited basis.

Most of the rental space currently available in Cambridge is of the “function hall” variety (Cambridge Multicultural Arts Center or “CMAC”, Dante Alighieri, churches), a large room with temporary audience seating, or pews, with a converted stage area. These spaces do not provide adequate wing, crossover or backstage space. They rarely have stage curtains and usually require the renters to provide lighting and sound equipment and all staff, including box office staff. The extra costs and compromises demanded by these spaces limit the types of productions which can be presented and force many compromises by the producers.

MUSIC SPACE

Musicians in Cambridge have a few more choices than theater companies. The bulk of the space available to classical, orchestral, choral and period music groups is in the churches (nine) in the city. Other rental space is available at the Longy School, the New School of Music, and at Harvard’s Sanders Theatre and Paine Hall. All of these venues are available on a limited basis as the parishioners, students and staff of these facilities have rental priority. CMAC is available on a more regular basis.

Popular music performers (rock, jazz, folk, ethnic, world music, etc.) have access to some of the above sites but are primarily confined to bars and restaurants. There are 28 commercial establishments providing popular music on a regular basis. (See commercial space list, herewith.) This presents a dilemma for certain segments of the population that would like to attend these performances but are unable due to the venue: under-age persons; those with religious or cultural prohibitions against frequenting establishments serving liquor; and those unable to afford the added cost of a meal, which is often a prerequisite to attending performances in restaurants (although restaurants don’t always require a cover charge). World Music, a Cambridge-based presenting organization, faces constant booking problems due to the lack of regular availability of a large enough facility (1,500 + seats).

DANCE SPACE

Dancers also have limited options. While Central Square has developed into the “dance capital of New England,” we should not be misled into thinking that all of the dance community’s needs are being met. The Dance Complex has rehearsal, class, and limited performance space but is in need of major renovation and has more demand than it can accommodate. Other rehearsal space is scarce and costly due to the specialized needs of dancers regarding floor material (sprung wood), mirrors and large size. Green Street Studios, a private facility, is headquarters for several area professionals and occasionally presents performances. Dance Umbrella, a Cambridge-based presenting organization with an international reputation, has to scavenge for theatres in which to present its dance season. And small and large companies alike are constrained to Boston venues for their concerts at such sites as the Sergeant Dance Studio, the Emerson Majestic, C. Walsh, Theatre and The Strand Theatre.

REHEARSAL & CLASS SPACE

- Cambridge should create a more supportive environment for its visual and performing artists.

Besides the dearth of performance space in Cambridge, there are few places to rehearse. According to the results of the needs assessment, 23 of 28 respondents indicated a need for rehearsal space.

The Space Committee supports the concept of mixed-use of city-owned space. If there is an empty building, office or underutilized room in a school, youth center, garage, or municipal building, make it available, at a reasonable rental rate, to a performer, dancer, or musician for rehearsal space or office space or as a studio for a visual artist. We also encourage sharing existing spaces during times that they are not in regular use, spaces such as at schools, youth centers, senior centers, etc. The old fire station in Kendall Square provides an excellent opportunity to try this arrangement. This mixed-use could produce interesting collaborations and could help educate the public at large as to the effort and work required to produce art.

EXHIBIT SPACE

Exhibition space in Cambridge generally falls into two categories, that which is affiliated with either of the two universities and those that are private businesses. Cambridge is blessed with the vast art resources of both Harvard and M.I.T. They offer a rich resource of knowledge, educational outreach and exposure to the arts that is not generally available to citizens of every city this size. For example, the Harvard Art Museums offer a world-class collection and M.I.T.'s List Visual Arts Center offers high quality contemporary visual arts programming. However, the primary responsibility of the university museums is to their curatorial and academic mission.

Exhibition spaces outside the university-affiliated museums and galleries are a different story. Small privately owned galleries have great difficulty surviving in Cambridge for several reasons. Most of these galleries are small, lack visibility, and are dispersed throughout the city, making them hard to locate. As there is no particular center to their geographic location, such as Boston's Newbury Street, they are diffuse in their impact on the identity of the city.

Because there are fewer galleries for which there is demand, many restaurants, taverns, businesses, and corporations have stepped into the breach, using their walls for rotating displays of art works, often offered for sale (see attached commercial space list). The Space Committee recommends that private non-profit, and city exhibition spaces be encouraged because they provide the greatest access to visual art for the general public.

The city could help centralize art exhibition spaces, either by assisting with the creation of an arts center or "art zone," which like the Beaubourg (Centre Georges Pompidou) in Paris could serve as the anchor for a lively arts scene, with street performers, contemporary and traditional exhibit spaces, and performance spaces. This could be facilitated by appropriate zoning that would stimulate the use of properties in a single area for artistic purposes, and/or by providing start-up funding in the form of loans or tax breaks that would encourage entrepreneurial gallery development, perhaps assisted by the Cambridge Business Development Center. A corresponding increase in restaurant and retail activity in the surrounding area is likely (as San Francisco is currently enjoying with its new arts center in the previously desolate Mission Street neighborhood).

STUDIO & LIVE / WORK SPACE FOR VISUAL ARTISTS

- Cambridge should create a more supportive environment for its visual artists through reviewing zoning ordinances to allow for creation of more studio and live / work space.

One area of greatest concern to visual artists is in the availability of work space. Studio and live / work (combined living and studio) spaces are often expensive, inadequate in size and ventilation,

and poorly converted by the artist from small store fronts or an apartment or house. Larger working studio spaces, with adequate lighting, height, and ventilation, are hard to find and often transitory due to landlords' reluctance to allow use of artists materials and high rents. Converting city-owned property, such as the old fire station in Kendall Square, into rental studios for artists would help solve this dilemma. Live/work space is almost non-existent in Cambridge, only available on Richdale Avenue and Porter Road. It is an important necessity for most visual artists due to the high cost of maintaining both a home and a studio. By comparison, neighboring Sommerville offers Mudflat Studios, Brickbottom Studios, Mix-it Studios, and Vernon Street. And Waltham has Moody Street. These and others provide valuable resources for the artists and citizens in those communities. Resultingly, Sommerville's gain is Cambridge's loss: it has increasingly become a city rich with artists who contribute substantially to that city's cultural profile. Recent efforts by C.A.O.S. (Cambridgeport Artists Open Studios) to raise the visibility of the visual artists living and working in Cambridgeport should be strongly supported and encouraged in all areas of the city.

As is often true for artists everywhere, Cambridge artists have developed an infrastructure on their own. They are here working in their studios, maintaining the viability of stores like Pearl Art, improving the quality of life in the neighborhoods. Support to them can yield the city economic advantage: in improved character and use of some underused parts of the city, and in attracting visitors and collectors to Cambridge.

OUTDOOR SPACE

For an urban environment, Cambridge is fortunate to have many lovely open spaces of various sizes: parks, plazas, playgrounds, sports fields, and the riverfront. These sites would be ideal for brown-bag lunch concerts, performances by neighborhood groups, children's theater performances, classical and popular music performances, dance events, visual art exhibits and more. While most of these spaces are fully utilized for recreation needs, they have been underutilized as performance and exhibit locations. The city planners should take the needs of the arts community into account when developing outdoor sites, as many neighborhoods of the city are now limited in the types of artistic events which can be accommodated. While Cambridge has many large, state-of-the-art sports fields, because of the type of irrigation system installed, the city's large portable, aluminum stage cannot be used on these fields due to its weight. Hoyt Field, Danehey Park, and Donnelly Field are examples of fields with this problem. This limits outdoor performances and events in the summer. These performances and events are a delightful way for communities and neighborhoods to come together to share artistic traditions and culture.

Access to the riverfront requires approval by the Metropolitan District Commission. This makes spontaneous use or use by small organizations problematic due to costs and time needed for such arrangements to be made.

Harvard Square is also another important resource for artists. Street performers and craft vendors should be nurtured and encouraged. It is important to maintain the accessibility of Harvard Square to performers.

PUBLIC CELEBRATIONS

Cambridge's artists and citizens would greatly benefit from more public celebrations such as an international arts festival and a Fourth of July celebration on the Cambridge side of the Charles.

Public celebrations are included as part of our committee report as these events take place in outdoor spaces and are integral to the development of more opportunities for the artists and citizens of Cambridge to experience the great variety of art available in Cambridge.

The Central Square World Fair should grow into an International Arts Festival that would last a week or more. This Festival should feature film, music, dance, theater, art exhibits, crafts, and all other art forms done by leading practitioners from Cambridge and around the world.

- a) Special emphasis should be given to area artists.
- b) This could be a high-profile use of the new arts center proposed by this committee.
- c) Ideally the Festival would follow the Montreal model of a section of the city cordoned off just for this activity.
- d) Backing should be encouraged from both local business and universities.
- e) This could create an image of Cambridge as a hotbed of culture talent — the city's name recognition already exists, why not a forum to show off the culture available also?
- f) A vastly expanded schedule from the current one-day events has a cumulative effect. That is, roughly speaking, ten small-time acts clustered together can draw something close to ten times their regular small crowd.
- g) Current festivals are well-received (River Festival, Central Square World's Fair, Caribbean Festival, and the many smaller neighborhood festivals) leading to the conclusion that an international festival could build on this momentum and also be well received.
- h) Nothing needs to be dropped to make way for the International Festival—in fact, it might work best as the culmination of a cycle of arts events.

Those on the Cambridge side of the Charles awaiting the existing Fourth of July fireworks display would benefit from a noon-until-dusk display of art activities and crafts booths (suggested name: IndependARTS).

- a) The Cambridge Arts Council, in conjunction with local performance promoters, could provide "roving" programming for the thousands of people who wait for hours with nothing to do until the fireworks start.
- b) This could certainly start small on a pilot basis with a band or two and some crafts booths.

CONCLUSION

This report details the results of our research and the reasons for our recommendations. The purpose of our recommendations is to create an environment where creativity and artistic endeavors can thrive and support further economic and aesthetic development of an already wonderful city.

**SEE ADDENDA FOR SUPPORT DOCUMENTS OF SPACE
COMMITTEE**

Services By & For Artists

INTRODUCTION

The Services By and For Artists committee focused on answering the following mandate: How can the City of Cambridge best serve Cambridge Artists and Arts Organizations? This committee evolved from the needs assessment exercises that was conducted from the two public forums.

We focused on the following personal and professional priorities for artists to showcase their work and develop their skills, as well as some specific needs of arts organizations:

- a) Access to resources for artists including: low-cost and subsidized work and living environments, working capital, jobs, grants, funding sources, and health insurance
- b) Technical assistance resources and training for artists and arts organizations
- c) Recognition and reward for artists and organizations that support the showcase and development of artists.

RECOMMENDATIONS

I.

The city should provide more clarification and a consistent policy regarding the 1% for Public Art policy. This will allow more moneys available to expand the funding pool.

II.

The city should support permanent space for artists, arts organizations to allow for: low-cost housing, eight-week residence programs for local artists, housing for international visiting artists / artists in residence, and low-cost overhead to non-profit arts organizations. This can be done by reassessing the city appropriation of the 1% for Arts.

III.

Cambridge should appropriate a portion of the city's 1% mandate to expand the Arts Lottery pool.

IV.

Cambridge should mandate that a significant portion of city funds and grants for public art to be given to Cambridge-based artists and arts organizations – priority should be given to Cambridge artists.

V.

Some of the moneys for the 1% for Arts project at the Cambridge Hospital Expansion should be devoted to a room for the arts at the hospital. Artists should be selected to work in the room on a rotating basis as artists-in-residence. During the course of their work, they should be available to the patient population in the 1% room and through visits to the patient areas. They should be available to all ages: pediatric, adult, and geriatric. In addition to the demonstration of their own work, and working methods, they should teach and facilitate the work any patients feel like doing. They could offer a refreshing, non-clinical world view to the patients and staff. They should be available to clinical staff as a resource, consulting to nursing and occupational therapy as well as to medicine and other disciplines to whom they might be helpful. The resource to the hospital as a

whole, would mitigate the weight of institutional life and offer a respite to patients, staff, and visitors.

VI.

Cambridge should subsidize police protection for neighborhood and city-sponsored public celebrations by non-profit arts organizations.

VII.

Cambridge should develop artist live / work studio / housing similar to Senior Housing as part of public housing development and incorporate these needs in the city's planning policies.

VIII.

Cambridge should conduct a city-wide Cambridge Artist Appreciation Day to recognize artists and businesses who support Cambridge artists. It can be organized either in conjunction with a city-wide public celebration or as a stand alone event. The Cambridge community would see artists work in their own environments.

IX.

Cambridge should develop a peer lending group that includes artists running their own business. This "Artrepreneur" program should be conducted through the Cambridge Business Development Center and the Working Capital program to offer: access to capital, technical assistance, and peer support.

X.

Cambridge should develop an Artists Newsletter to communicate resources for artists.

XI.

Cambridge should actively support, encourage and solicit movie production companies to film and work in the city.

- For Cambridge-based independent filmmakers, the city of Cambridge should co-sponsor or partially underwrite shootings in the city or at CCTV. In exchange, these filmmakers could be encouraged to hire and train Cambridge students in film production.
- Cambridge should underwrite or partially underwrite theater rental for screenings by resident filmmakers and recognize and celebrate the work of these artists.

COMMITTEE ACTIVITIES

The committee researched existing resources and programs that can respond to the needs of artists. We found innovative ways to leverage existing resources and funds for artists and arts organizations. We also found creative solutions to artists space needs. Resources included: The City Manger, Art Biz, J.P. Arts News, ArtCalendar, Cambridge Business Development Center, City's mandate on the 1% for Art program. We examined existing models such as Boston's Piano Factory and the McDowell Colony in Peterborough, New Hampshire.

The Cambridge 1% for the Arts program allows funds available for public art through new development, renovation, and expansion. The formula for figuring out how much actually goes to the arts is unclear.

JUSTIFICATION / RATIONAL FOR RECOMMENDATIONS

1% FOR ARTS

We believe the 1% program is very valuable and it should stay, but there must be a full allocation of 1% and the policy regarding this allocation should be clear. We recommend that the city be more flexible in response to the needs of artists and arts organizations. The need for public celebrations, festivals, and performances is far greater than public art exhibitions, as demonstrated by the high volume of Arts Lottery requests made to the Cambridge Arts Council.

Current development opportunities such as expansion of the Cambridge City Hospital, Haggerty School and Aggaziz School and the new Senior Center represent new opportunities for "funding" services for the arts. In the past, the city manager has been flexible with the 1% for public art budget. At one or more times he appropriated one third of this budget for Arts Council overhead and two thirds for public art.

We believe the city can be more flexible in appropriating this money by: expanding the arts lottery pool by matching the Mass Council on the arts funds; providing studio or rehearsal space; providing annual rotating space for non-profit arts organizations, and living space for artists-in-residence. This money can be used to expand the arts lottery pool and to support artist-in-residence program

PRIORITY FUNDING / GRANT ALLOCATION CAMBRIDGE ARTISTS AND ARTS ORGANIZATIONS

Because resources for artists are very limited, it is important that Cambridge artists have first priority to funds available for public art as well as performance arts. Similarly, funds for Cambridge-based arts and community organizations should be prioritized accordingly.

ARTISTS NEWSLETTER

Our recommendation is to set aside funding for start-up of the newsletter with the long range goal to be to offer a monthly newspaper devoted strictly to the arts. Such a newsletter would serve to help both artists and their public keep abreast of resources for and by artists, workshops, expression, and advocacy. It could be a "voice" for Cambridge artists.

Cambridge has enough businesses that would advertise in a newsletter that supports local artists. After researching existing newsletters focused on community art and artists, the committee felt that the Jamaica Plain Art News truly reflected a model that the city of Cambridge should consider imitating. For two decades the Jamaica Plain Art News has been a viable resource for artists, businesses, and supporters of art and artists.

The Jamaica Plain Art News was founded by an artist. With a staff of under five people, several ads from local businesses, Art News has flourished and has enabled artists who have not been affiliated with major arts organizations to be exposed through articles submitted, and also through advertising community events. The success of that paper has encouraged many artists to move to Jamaica Plain, a community that is considered friendly to artists. Cambridge already has the talent, and what is needed is a tool to disseminate information and opportunity to artists, to expose the community to art in schools, and to encourage others to appreciate what Cambridge is offering.

Cambridge is the Mecca for street performers, many of whom have gained exposure on the streets of the city that has led to record contracts, and / or steady gigs. During the winter months, artists are forced to move themselves inside and "hibernate" until Spring. With the aid of an art newsletter for Cambridge, the community will have access to them.

POLICE PROTECTION

It is almost prohibitive to execute successful neighborhood initiated public celebrations because of the costs associated with necessary police protection to preserve the public safety. City-sponsored public celebrations and public celebrations organized by non-profit organizations such as the Cambridge Carnival International and the Central Square Worlds Fair spend the majority of money they raise to pay for police protection. Often times, less moneys are available for artists.

We recommend that the city subsidize the cost of police protection so that these non-profit arts organizers are able to sustain themselves and pay artists fair wages.

"ARTREPRENUER" PROGRAM

Through the Cambridge Business Development Center in conjunction with the Working Capital peer lending program, artists who are self-employed can develop their business skills as well as get access to hard-to-obtain loans. If artists join the Working Capital's relationship with the Small Business Association of New England (SBANE), they can benefit from low-cost health insurance.

ARTS APPRECIATION DAY

Cambridge Artists make significant contributions to Cambridge citizens. Private business establishments large and small have provided tremendous support for the arts in Cambridge by providing in-kind services and contributions. This is another opportunity for residents of Cambridge to see the contributions of the artists they support, and examine the resources by artists as well.

Once a year, the community should celebrate Artist Appreciation Day. This will give the community the opportunity to see how the arts are funded. This will give us a chance to thank commissioned as well as non-commissioned artists who have helped beautify / educate their support whether it be for funding or in-kind services to artists. All artists should be able to showcase whether they have their own space or not. Similar to First Night, each medium could be showcased / sponsored by a business and / or institution that public to view artist in their own environment as well.

LOW-COST ARTIST HOUSING OR MIXED HOUSING

Rental spaces that were available to artists are in danger of being unavailable or unaffordable. It is our fear that we might lose many Cambridge artists through economics. In researching the Piano Factory in Boston, a subsidized housing complex which mainly houses local artists, we found that the building was such that it was a perfect place as far as space, and design. After many years of help from the city of Boston, the Piano factory has finally been bought and is privately owned. In speaking with some of it's long time residents, the stability of their living situation has enabled them to live as well as work on their art.

Commercial space is available within the wall of the complex. Paul Goodnight, a world renowned artist, lives as well as has commercial space at the complex.

A lot of artists that have left, usually relocated to different states as opposed to different apartments. The artists are slowly being replaced by art lovers who can afford the apartments as well as art they might be able to purchase in-house.

Many long-time residents feel that the city should be partnership with owners to ensure that artists are able to continue to create as well as pay the rent. If Cambridge wants to keep the creative citizens that set them apart from other communities, then existing city-owned housing buildings should be considered as we enter the 21st century.

ILLUSTRATION MODELS STUDIED

1. The Piano Factory
2. McDowell Colony
3. Hartford Arts Appreciation Day

CONCLUSION

In summary, the recommendations respectively submitted reflect the future mandate for the city of Cambridge to increase opportunity in order to insure access to resources and support to artists. Whether we re-appropriate, reiterate or incorporate new funding; or increase interface or disseminate to existing resources, the fact is that the city of Cambridge's commitment to the artist can only be measured by the quality of work and the integrity of the artist who creates and inhabits this city.

Communications & Technology

FOCUS / MANDATE

The Communications Committee focused on learning how information about the arts in Cambridge is provided and disseminated. A needs assessment was conducted through a communications survey distributed to the public and through two public forums that helped gather opinions from the community. Finally, the committee made recommendations on how to improve the exchange of information throughout the community by first building on, then expanding existing communication vehicles.

RECOMMENDATIONS

I.

The city should fund a dedicated staff person knowledgeable in computer systems / technologies who will set up within a city-wide network a centralized, on-line art resource center, and who will maintain it.

II.

The city should build on existing technologies a centralized, on-line art resource center that provides efficient, up-to-date, user-friendly information systems for artists, art organizations and the public.

III.

The city should locate easy-to-use computer facilities at accessible points throughout its neighborhoods.

IV.

The city should continue to improve and expand arts information offered through conventional communication methods, among them: cable television, broadcast media, newspapers, direct mail, private and public school bulletins, not-for-profit organizational mailings, and arts hotline.

COMMITTEE ACTIVITIES

The Committee interviewed Jim Fields of the Cambridge Multicultural Arts Center; Pallas Lombardi of the Cambridge Arts Council; Elizabeth Dickenson and Roxane Coombs both of the Cambridge Public Library; John Altobello and Miles Fidelman of the Cambridge Civic Network; Todd Marinoff of the Management Information Systems Department of the City of Cambridge, and Nathan Lyons of the Visual Studies Workshop (New York).

The Committee participated in discussion groups during the Commission's Public Forums and referred to the research report by Aukram Burton, media consultant at University of North Carolina at Charlotte.

The Committee designed, produced and distributed a survey that asked how the public (includes artists) learns about cultural activities –dance, exhibitions, music, performance, etc. – that happen in Cambridge.

EXPANDED RECOMMENDATIONS AND HOW THEY ARE REALIZED

The Committee discovered through two public forums that Cambridge citizens support traditional communication vehicles – newsletters, newspapers, direct mail, broadcast media, arts hotline and support more electronic access to information. They specifically asked for Internet, modem connections, bulletin boards, E-mail, and arts listings. The public also desired a directory that identified Cambridge artists, an artist resource guide, and an arts information office.

CENTRALIZED ART RESOURCE CENTER

Currently, all departments of the City of Cambridge are connected through a computer network (VAX). Using the existing technology, and collaborating with the City's Management Information Systems Department, an art resource center could be set-up at a centralized location (perhaps the Cambridge Arts Council). Here, up-to-date information about the arts in Cambridge could be recorded daily, then made available electronically in hard copy to be distributed via fax or post. Initial start-up costs to establish a computer platform, connected to the existing city-network system, is estimated at \$20,000 to \$25,000.

ON-LINE ARTS BULLETIN BOARD OR LISTING

At the moment, the Cambridge Public Library offers the community access to the Internet, a worldwide, computer network. Once again, working with the City's M.I.S. Department and the Library, a bulletin board (BBS), which is a component of Internet, could originate from the centralized resource center and could carry information about the arts, e.g. cultural events, performances, exhibitions, available studio and rehearsal space, etc.

COMPUTER STATIONS IN STRATEGIC CITY LOCATIONS

The computerized arts information could be efficiently distributed throughout the community by computer facilities located at several strategic points, possibly the Cambridge Public Library, City Hall, the Harvard Square Kiosk, the Office of Tourism, and/or the Cambridge Multicultural Arts Center. These computer stations, similar to ATMs in banks and the interactive screens found in hotels and supermarkets, could offer an arts bulletin board, accessible by pushing a key or touching a screen.

STAFFING

To organize and implement the recommendations of the committee and the public, a dedicated staff person knowledgeable in computer systems / technologies is necessary. This person will also update and maintain the data as well as the computer hardware.

Salary for one staff person could be funded by the City, grants, and / or Arts Lottery.

ILLUSTRATIONS

The following examples illustrate actual, on-line electronic services currently in use:

- The National Gallery in London has an area off its entrance that provides computers to the public. Individuals can walk off the street and easily access information about the museum's holdings or ongoing art exhibitions.

- A bulletin board service for filmmakers called Cinematheque, designed to extend its audience, originates from The San Francisco Art Institute.
- Prodigy, America On-line, and CompuServe, three Internet providers offering access to information worldwide, are available to the general public who subscribe to these on-line services.
- “Arts Wire,” a program of the New York Foundation for the Arts, offers a computer network and electronic meeting place for artists and the arts community. Its resources range from listing opportunities for artists to citing grant information.
- The Cambridge Civic Network, an electronic network that provides a variety of community-wide directories and a calendar of events, is presently accessible via the Internet at the main branch of the Cambridge Public Library. The network offers an electronic database and a publication called *Cambridge Town Crier* available to individual subscribers, local universities and companies.

BENEFITS ENVISIONED FOR CAMBRIDGE’S FUTURE

The City has a moral responsibility to develop communications that will reflect the diversity of its neighborhoods, now and in the 21st Century. Artists and art organizations representing Native American, Asian-American, Africa-American and Hispanic groups can be efficiently reached through an on-line network and its computer stations. A computer network will help these arts organizations to communicate and serve their communities and cultural development.

The Committee believes this collaborative on-line arts information center will be a cost effective, accessible communications tool, vital to the support and development of the arts in Cambridge communities. It will facilitate and encourage timely information exchange and participation among all community and arts organizations. Using 21st Century technologies to communicate messages becomes increasingly imperative. After all, Cambridge is home to Harvard and MIT, acknowledged leaders in the research and development of new communication technologies, so they could be resources, perhaps even partners, helping the city realize its communications needs.

What is needed for Cambridge to become the “City of Art” in the 21st Century? One element is a vastly improved, centralized, electronic arts communication system that expands and supports the traditional broadcast and print methods now in place. Essential to its success and to furthering the development and enhancement of the arts in our city is commitment from city government. Commitment... and the funding necessary to facilitate and support the arts and its entrance into the information superhighway.

Addenda

“ARTS IN THE LOCAL ECONOMY: ECONOMIC IMPACT STUDY OF THE ARTS IN BOSTON,” CONDUCTED BY THE BOSTON OFFICE OF CULTURAL AFFAIRS AND THE NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES, 1994

“ENVISION THE FUTURE OF THE ARTS IN CAMBRIDGE FOR THE 21ST CENTURY: FACILITATOR’S REPORT” BY AUKRAM BURTON, JANUARY, 1995

RECORDS OF THE PUBLIC FORUMS, MARCH 12 AND 21, 1994

SUPPORT DOCUMENTS FOR THE SPACE COMMITTEE

NON-COMMERCIAL SPACES WHERE ART EVENTS OCCUR

COMMERCIAL PERFORMANCE AND EXHIBIT SITES

NEEDS ASSESMENT RESULTS

NEEDS ASSESMENT RESPONDENTS

NEEDS ASSESMENT QUESTIONNAIRE

COMMISSION MEETING MINUTES

PRESS MATERIALS AND SAMPLE OF PRESS RELEASES

SAMPLE OF SURVEYS AND FLYERS



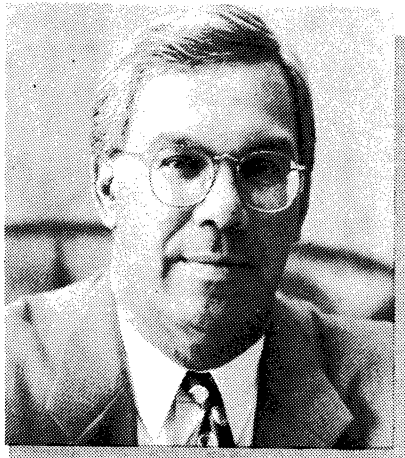
CITY OF BOSTON, MASSACHUSETTS

OFFICE OF THE MAYOR
THOMAS M. MENINO

Boston is one of the great cultural centers of the United States. Many of our arts organizations and museums are recognized worldwide as the best in their fields. Our theaters, concert halls and museums attract thousands of visitors each year to our city. Additionally, the active cultural atmosphere provided by the many smaller arts organizations contributes to the quality of life, making Boston an exciting, rewarding place to live.

What we often forget is that as well as improving the quality of life, the arts contribute in a significant way to Boston's economy through jobs, taxes and spending.

This study is a combined effort of the National Assembly of Local Arts Agencies and the City's Office of Cultural Affairs. It clearly shows the interrelationship between our vibrant arts and cultural organizations and Boston's healthy economy, a relationship key to maintaining Boston's position as a cultural leader for the world.



Mayor Thomas M. Menino

96, Inc. * Abacus * Act, Inc. * The Acting Place * Acton Shakespeare Company * Actors Workshop * Actors' Action Theatre, Ltd. * Adaptive Environments Center * AIGA/Boston * Alea III * All City Dance Company * All Saints' Choir of Men and Boys * American Friendship, Inc. * American Shubert Institute * Anderson Glass Arts * Areyto Ars Nova * Art Conservation Resource Center * The Art Institute of Boston * Art New England * Arts Foundation, Inc. * Arts in Progress, Inc. * ARTS Boston, Inc. * Ashmont Hill Chamber Music, Inc. * Kaji Aso Studio, Inc. * Assemblage Productions * Augustus * Artes Archivos * ARROS Group for New Music * Back Bay Choral * Billie * The Bread of Life * Bay State Performing Arts, Inc. * Beauport * The Boston Ballet * Boston Ballet II * Boston Ballet, Inc. * Boston Camerata, Inc. * Boston Center for the Arts * Boston Chamber Music Society, Inc. * Boston Children's Theatre * Boston Classical Orchestra * Boston Community Access and Program Foundation * The Boston Conservatory * Boston Crusaders Music Education Organization * Boston Cultural Company, Inc. * Boston Cultural Council * Boston Cultural Partnership * Boston Dance Alliance * Boston Dance Company * Boston Lyric Opera * Boston Philharmonic * Boston Renaissance Ensemble, Inc. * Boston Review * Boston Symphony Orchestra, Inc. * Boston Task Force on Arts in Education * Boston Theater Group * Boston University Art Gallery * Boston University Organ Library * The Boston Village Gamelan, Inc. * Boston Visionary Cell, Inc. * Boston Women's Heritage Trail * Boston Zoological Society * The Bostonian Society * Bromfield Gallery * Business Volunteers for the Arts/Boston * Calumet Quintet * The Cantata Singers, Inc. * Cats 22 Studio Productions * Celebrity Series of Boston, Inc. * Can Stage Performing Group * Centre National de la Chanson * Chamber Theatre Productions * Circle Theatre * The Circle Theatre * The Circle Theatre and Film Company * The Boston Children's Museum * Chopin Society of New England * Chorus Pro Musica, Inc. * City Stage Company, Inc. * Civic Symphony Orchestra of Boston * Coalition of Theatrical Unions * Collage, Inc. * Collinge-Pickman * Columbian Cultural Exchange * Commonwealth Zoological Corporation * Community Music Center of Boston, Inc. * Nancy Compton Dance Theatre * The Computer Museum * Concert Productions, Inc. * Creative Artists Institute * Copley Society of Boston * Copley Square Youth Ballet * The Coyote Theatre, Inc. * Creating-It-Through Productions * Creative Ventures, Inc. * Culture Sharing, Inc. * Dance Bound, Inc. * The Dance Prism * Dance Umbrella * Peter DiMuro/Performance Associates * Dinosaur Annex Music Ensemble * De White Studio * Double Edge Theatre * DPR Productions * Efrain Ortiz Y Amigos * The Eliot School of Fine & Applied Arts * Emerson Stage * Emmanuel Music, Inc. * Epic Brass Quintet * F.I.N.S.T., Inc. * Facts Communication and Design * Festival Puertorriquense de Massachusetts * Filmmakers Collaborative * First Expressions * First Night, Inc. * Ford Hall Forum * Forever Plaid * Fort Point Arts Community * Freelance Players, Inc. * Isabella Stewart Gardner Museum * Gibson House Museum * Goethe Institute Boston * Goldman Sachs * Greater Boston Youth Symphony Orchestras * Edward Everett Hale House, Inc. * Handel & Haydn Society * The Harvard-Yenching Institute * Historic Massachusetts, Inc. * Historic Neighborhoods Foundation * History Making Productions * Holy Tabernacle Church Young Adult Choir * Humano * Huntington Theatre Company, Inc. * Hyde Park Art Association * Imagine Public Arts * Impulse Dance Company * Inquilinos Boricuas En Accion * The Institute of Contemporary Art * International Artists * Just Nights * International Art Foundation, Inc. * The Institute of the Americas * Jamaica Plain Arts Council * Jeannette Neill Dance Studio * Lou Jones Studio * Kallmann, McKinnell and Wood * Levinson Kane Gallery * King's Chapel Noon Hour Recital Series * Krakowiak Polish Dancers, Inc. * Life Symphony * Limitless Design Corporation * Jose Liriano Y Orquesta * Longwood Symphony Orchestra, Inc. * Lyric Stage Company of Boston * Mann Gallery * Massachusetts Advocates for the Arts * Massachusetts Art Commission * Massachusetts Bay Theatre Co. * Massachusetts Cultural Council * Massachusetts Historical Society * Massachusetts Horticultural Society * McCormack Center for the Arts * Metropolitan Wind Symphony * MJT Dance Company, Inc. * Mobius, Inc. * Moga Band * Mostly Harness Company * Movie Massachusetts 2000 * The Museum of Teaching Tools * Museum of Afro-Caribbean Arts * Boston Museum of Fine Arts * Museum of Science * Museum Services * Musikkult Film Productions * My Corner of Boston * N.E.H.G.S. * National Center of Afro-American Artists * New England Aquarium * New England Conservatory of Music * New England Historical Genealogical Society * New England Museum Association * New England Theatre Conference * New England Theatre Guild * New England Vocal Arts Ensemble * New Opera Theatre Ensemble * New Theatre, Inc. * New Views, Inc. * Next Phase Studios * Next Stage, Inc. * Nexus Machine and Gallery * Nichols House Museum * Ninots Folk Theater * Nonlinear Arts * North Atlantic Dancearts Company, Inc. * North End Union, Inc. * Elliot Norton Awards * NU Institute of Progressive Art * Old South Meeting House * The Old West Organ Society * The Open Door Theatre of Boston * Opera Lab * Opera New England, Inc. * The Oral History Center * Paramount Brass * Partisan Review, Inc. * Paul Revere Memorial Association * Persian Voice of Boston *



Photographic Resource Center at BU * Playwrights' Platform Theater, Inc. * Ploughshares, Inc. * Polarities, Inc. * Polymnia Choral Society, Inc. * Pro Arts Consortium * Project STEP, Inc. * Prometheus Dance, Inc. * The Public Media Foundation, Inc. * The Publick Theatre, Inc. * Raunce Concerts & Publications * Renaissance Theatre Co. * Riverside Theaterworks * Roja Productions * Roxbury Outreach Shakespeare Experience * Rugg Road Papers * Sayat Nova Dance Company * Shear Madness * Shubert Organization, Inc. * Sierra Leone Cultural Organization * SMFA Career Services * Society for the Preservation of New England Antiquities * The Society of Arts and Crafts * The Sound of the Cello * South End Press * Spanish Dance Theatre, Inc. * Speak Easy Stage Co. * Spontaneous Celebration * Spotlight * Stage Company of Boston * StageSource, Inc. * Stahl Associates, Inc. * The Strand Theatre * Talent Force Connection * Terezin Chamber Music Foundation, Inc. * The Paul Revere House * Theater Ludicum, Inc. * Theatre in Process * Theatre Workshop Boston * Theatre/Lobby * Tokunaga Dance Co. * Triangle Theater Company * Tribal Rhythms * Ukrainian-American Educational Club * The Urban Arts Boston Community Arts Gallery * UrbanArts, Inc. * USS Constitution Museum Foundation, Inc. * Very Special Arts Massachusetts * Jim Vetter Productions * Visions Magazine * VOICES * Volunteer Lawyers for the Arts of Mass. * Walsh Theatre at Suffolk University * The Wang Center for the Performing Arts * Wellington Management Company * Wheelock Family Theatre * Writers League of Boston * The Writers' Room of Boston, Inc. * Zumix *

The Arts in Boston; A \$743 Million Industry

In 1992...

Direct expenditures by Boston's arts and cultural organizations.....\$218,886,000

Indirect output¹ due to spending by arts and cultural organizations in the Boston region.....\$212,517,000

Economic Product² of spending by arts organizations.....\$431,403,000

Related spending³ by Boston arts and cultural patrons on restaurants, hotels, travel and shopping.....\$312,293,000

Total Economic Impact of the Arts on Boston's economy.....\$743,696,000

Full and part-time jobs directly created by arts and cultural organizations.....6,973 jobs

Jobs created due to the **Indirect Impact** of the arts.....3,653 jobs

Total full and part-time jobs created by arts and cultural activity in Boston.....10,626 jobs

Total Salaries due to Direct and Indirect impact of the arts in Boston.....\$238,011,000

1. The final demand multiplier for "Services: Hotel and Lodging Places and Amusements" in Massachusetts is 1.9709 as reported by the US Department of Commerce, BEA in the "Regional Multipliers" Handbook, Second Addition, May 1992.

2. Economic Product includes both the direct spending of arts and cultural organizations and also the "indirect" output and earnings generated by companies and consumers that are locally utilizing these initial expenditures.

3. Related Spending refers to other direct spending by arts patrons and customers, and it is not counted in "indirect Output" or "Economic Product".

A City Rich in Culture

Boston is one of the most culturally active cities in the US. Names like the Boston Symphony, Boston Ballet, Huntington Theatre, Boston Children's Museum and The Boston Museum of Fine Arts are among those listed as the finest cultural institutions in the world. The Boston arts community is made even stronger by the growing number of small and mid-sized arts organizations that help to make up Boston's cultural scene, organizations such as the Boston Afro-American Artists, Riverside Theatre Works and Charlestown Working Theatre. The ranks have grown from 250 in 1986 to 284 active nonprofit arts and cultural institutions today. Add to this the fine commercial arts organizations that present Broadway productions and popular concerts.

What is often not realized is that the arts are one of Boston's largest and most important businesses, a major growing industry. The benefits the cultural community provides to Boston go beyond just cultural.

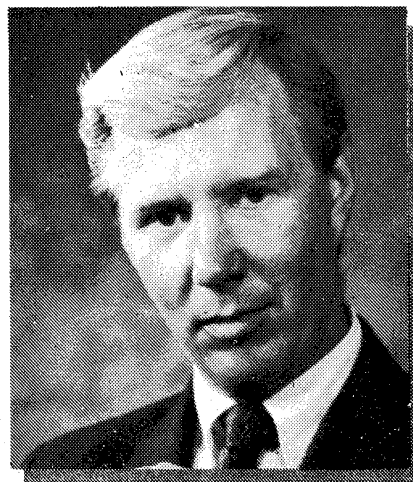
The National Assembly of Local Arts Agencies (NALAA), and the Boston Office of Cultural Affairs, has just completed an economic impact study of the arts which is unprecedented in scope and detail. It documents the key role played by nonprofit arts organizations in community economic development. This study goes beyond previous studies which looked at direct and indirect spending only in broad terms. This study delves more deeply into the measurable impacts the arts have on jobs, personal income, and local (and state) tax revenues in Boston. These are measurable, relevant numbers that have a direct impact on the city's economy and its residents.

All too often the economic role of cultural organizations is ignored. The theatres, museums, concert halls and galleries are seen by some as black holes eating up tax dollars. What this study clearly shows is that arts organizations and their resulting economic impact generate tax dollars far exceeding any local or state funding they receive. Studies by the Boston Redevelopment Authority also show that the arts at-

tract people from a wide area. Boston is a cultural magnet attracting people who not only see shows but shop in Boston stores, eat in Boston restaurants and stay in Boston hotels. The arts, even in a tough economic period, have grown, creating jobs and personal income for thousands of Boston residents who in turn pay taxes and make purchases at local stores.

To compare the results of this study with previous studies, and in order to clearly see the economic growth of Boston's arts institutions, we have taken total expenditures by arts organizations as determined in a 1986 survey and used the methodology of the NALAA study to allow us to compare 1986 arts impact to the 1992 impact. The 1986 figures have been discounted for inflation. The figures are conservative, but they clearly show strong growth by Boston's arts community, growth that is not just due to inflation.

Bruce P. Rossley
Commissioner
City of Boston
Office of Cultural Affairs



The Arts, a Bigger Economic Impact than Professional Sports

Arts and cultural organizations earned \$112,335,432 in admissions in 1992, almost double the revenues from ticket sales for the Red Sox, Bruins and Celtics combined (\$63,970,000). Attendance at just three museums in Boston, The Museum of Fine Arts, Museum of Science and the New England Aquarium (3,786,000¹) surpass the total combined attendance of all three professional sports teams (3,616,073), and these museums are just three of the 284 non-profit arts and cultural organizations in Boston.

New Money to Boston

Arts and cultural organizations are a major attraction for visitors and tourists to Boston. Approximately 77% of the Boston Ballet and 79% of the Boston Symphony Orchestra subscribers come from outside of Boston proper and 68% of commercial theatre audiences come from outside Boston and its suburbs.

Related Spending by Arts and Cultural Patrons

For every dollar spent on tickets the arts and cultural patrons spend on average an additional \$2.78 on restaurants, hotels, travel and shopping providing an additional impact of \$312,292,000 in "Related Spending". Arts are one of the reasons that Boston has such a vibrant hotel and restaurant industry. Over one third (35%) of all hotel revenues in the state of Massachusetts are generated by Boston hotels and 17% of all restaurant revenues are generated by Boston restaurants.²

On average out-of-town theatre audiences spend \$22.63 per person above and beyond

1. Massachusetts Office of Travel and Tourism and New England Aquarium, monthly attendance reports.

2. Boston's Hotel Market Contributes to the Commonwealth, Insights, BRA, February 26, 1993.

their theatre ticket on parking, taxis, restaurants, hotels, nightclubs/bars and public transportation each time they come to Boston to attend a performance. Boston residents spend an additional \$16.48. This adds up to a total related spending of \$312,292,500 by arts and cultural patrons.

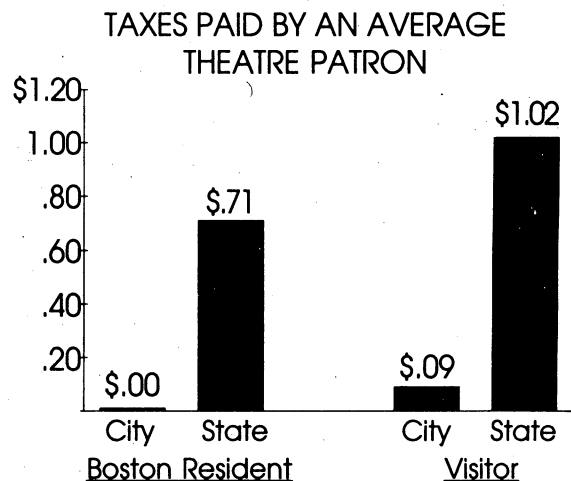
AVERAGE RELATED EXPENDITURE BY BOSTON AND OUT OF TOWN THEATRE AUDIENCES

	Boston Residents	Non-Boston Residents
Parking	\$1.58	\$2.21
Taxi	.43	.13
Restaurants	10.45	13.17
Hotel		2.12
Night Club/Bar	3.24	3.00
Shopping	.41	1.76
Public Transportation	.36	.23
Total	\$16.48	\$22.63

Source: "Contribution of Boston Theatre District Audiences to Boston's Economy," Audience Survey, Boston Redevelopment Authority (BRA) 1980. Discounted to 1992 dollars, Boston CPI-U (B.L.S.).

Tax Revenues Generated

"Related Spending" by an average theatre patron also generates substantial state revenues from restaurant, hotel and sales taxes. City revenues are limited to a 4% hotel tax. \$11.5 million in state income tax is generated by the Total Economic Impact on personal income due to arts and cultural activities in Boston.

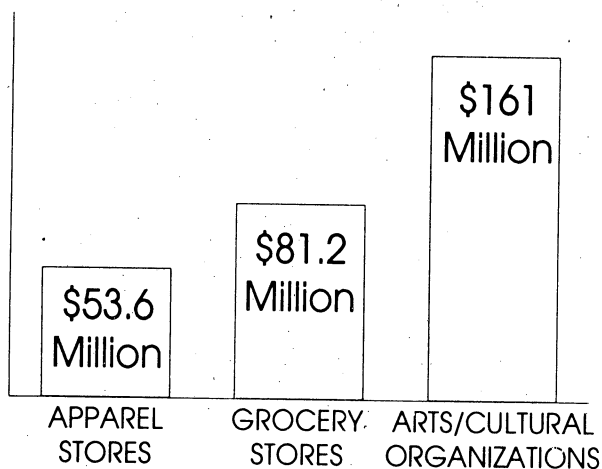


Our Strength is in Our Arts Organizations

Boston has 284 nonprofit arts and cultural organizations (up from 250 in 1986), more than every other city within its population range in the National Assembly of Local Arts Agencies' study. Their names are listed throughout this report. In 1992 their total expenditures were \$195.4 million. Another \$23.5 million was spent by the many active commercial theatres and presenters for a total spending of \$218.9 million by Boston's arts and cultural organizations. This represents a 46% growth in cultural spending from 1986 after discounting for inflation, impressive considering the recent recession.

The Arts, A Major Source of Income for Boston's Workers

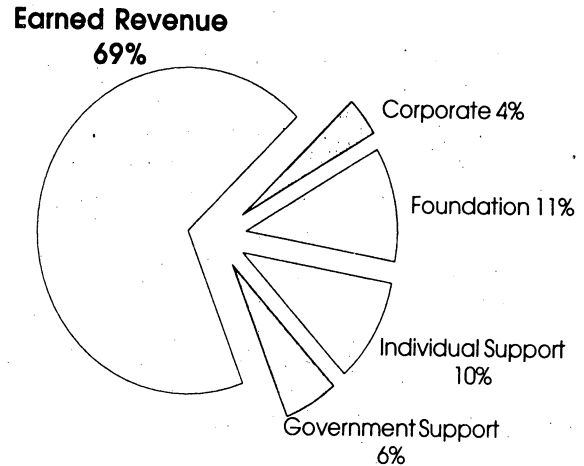
In 1992 Boston's commercial and nonprofit arts and cultural organizations provided \$161 million in direct personal income, nearly double the combined payroll of all grocery stores and three times the payroll of all apparel stores in Boston and Suffolk County.



Source: US Bureau of Census, Massachusetts County Business Patterns, 1991.

Arts Earn Their Share

Arts and cultural organizations, more than all other nonprofit organizations, earn a large portion of their operating budget, 69% in earned revenues from ticket sales, concessions, and gift shop operations.



Jobs for Boston

Nonprofit arts and cultural organizations are one of the largest non-government employers in Boston, directly accounting for 4,295 FTE (full-time equivalent) jobs. Commercial arts organizations account for another 516 FTE jobs. Together these 4,811 FTE jobs are equal to 6,973 full and part-time jobs. Profit and nonprofit cultural organizations were the fourth largest non-government employer in Boston in 1992, employing more than John Hancock Mutual Life, New England Medical Center or Fidelity Management. These numbers do not include the film industry.

General Hospital Corp.	9900
Brigham and Women's Hospital	7500
State Street Bank and Trust	7139
Arts and Cultural Organizations *	6973
John Hancock	5000
New England Medical Cen. Hos.	4900
Fidelity Management Research	4325
Massachusetts Mutual Life	4235
Bank of Boston	4200
Beth Israel Hospital Assoc.	4200
First National Bank of Boston	4000

Source: Dun's 1992 Business Rankings
 * Derived from "Arts in the Economy," NALAA
 Jobs are the total number of full-time and part-time jobs.

Indirect Spending accounts for an additional 3,653 jobs generated by companies that serve and supply arts organizations in Boston. Together a total of 10,626 jobs are created because of arts and cultural activities in Boston.



The Arts Means Business

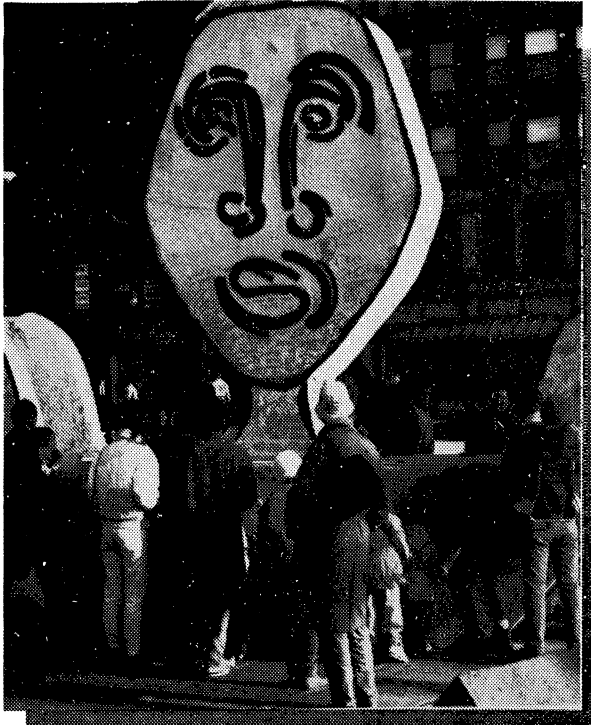
By Robert L. Lynch, President & CEO
 National Assembly of Local Arts Agencies

This economic impact study documents, in unprecedented scope and detail, the key role played by the nonprofit arts in community economic development. The research was undertaken by the National Assembly of local Arts Agencies (NALAA) to clarify these contributions and to encourage communities to seize the economic benefits offered by the arts.

Most Americans recognize the inherent values of the arts and the vibrancy and beauty they bring to community life across a broad spectrum of expression—in highly visible symphony orchestras, ballet companies, museums and theaters and also in small and mid-sized endeavors such as ethnic dance ensembles, chamber orchestras, small presses experimental and community theater groups, and alternative galleries and performance spaces.

Arts organizations are also engaged in our common struggle against the urgent problems of crime, homelessness, unemployment, disease and turmoil that are in the news daily. In communities of all sizes, local arts agencies contribute to neighborhood development programs and provide assistance to people who are disabled and disadvantaged.

Challenges and opportunities such as these—not to mention those in education, health and other vital areas—are forcing our nation to make difficult choices about how to spend our limited resources. But this report has a critical message for those making such choices: When our communities invest in the arts, they are not opting for cultural benefits at the expense of economic benefits. Careful research shows that in addition to being a vital means of social enrichment, the arts are also an economically sound investment for communities of all sizes. Quite simply, the arts are an industry that generates jobs.



This economic dimension of the arts can sometimes be overlooked, perhaps because they are mistakenly perceived solely as a charitable cause or the province of a few major cultural institutions and their patrons. Yet that perception seriously underestimates their value and potential.

The arts have a positive impact not only on a community's quality of life, but also on the entire social and business fabric. Arts districts attract business investment, reverse urban decay, revitalize struggling neighborhoods, and draw tourists. Attendance at arts events generates related commerce for hotels, restaurants, parking garages, galleries, and more. Arts organizations themselves are responsible businesses, employers and consumers.

Despite their place in the local economy, however, the arts are repeatedly overlooked as a legitimate tool for economic and social improvement. This omission occurs in both public and private settings—especially when new leaders arrive who are unschooled in the real economic benefits of the arts. Even if the positive social values of the arts are recog-

nized, they are often shortsightedly dismissed as unaffordable.

U.S. Labor Secretary Robert Reich has spoken of the changing American work force and how improved industry productivity often ends up dislocating workers. He speaks of the need to retrain and relocate those workers. This is all true. It is equally important to pay serious attention to an industry such as the arts, which is undervalued and under appreciated start, and yet, is sizeable and productive today and is also a major growth industry. The U.S. Department of Labor itself cites musicians as one of the fastest growing job areas predicting a 25 percent increase over the next 13 years. And all these jobs are right here at home.

ABOUT THIS STUDY

STEPS TO DEVELOP THIS REPORT

1. A list of Boston's 284 tax-exempt arts organizations was generated, from which a random sample of 35 arts organizations was taken.
2. The National Assembly of Local Arts Agencies (NALAA) developed a survey which was distributed to each of the 35 randomly selected arts organizations during fiscal years 1990, 1991 and 1992.
3. The NALAA survey data was used to create detailed estimates. An average expenditure was developed by category of expenses: labor, operations, materials, facilities, asset acquisition, and the total dollars spent locally. These "per-organization" averages were then multiplied by the total number of nonprofit arts organizations in the community. The resulting figures represent the estimate of the total dollars spent in the community by all local nonprofit arts organizations. The responding organizations ranged from grand opera companies, public radio stations and historical museums, to choral groups, and arts service organizations and had annual budgets ranging from \$0 to \$45,000,000.
4. An input/output model was developed specifically for the city of Boston by NALAA to

determine the economic impact of local spending by nonprofit local arts organizations on jobs, personal income, and revenue to local and state government. Wage, labor, and commercial data were collected from the local and state government and from the federal government for use in the input/output model.

5. A separate survey was sent to Commercial arts organizations by Boston's Office of Cultural Affairs. The data gathered was used to estimate the economic impact of spending by Boston's for-profit arts organizations utilizing the same methodology as the NALAA study.

In the NALAA study "Arts in the Local Economy", economic impact of the arts is defined as the employment (full-time-equivalent jobs), personal income (salary, wages, and proprietary income), and government revenue created by the dollars spent in the local community by its nonprofit arts organizations. This study takes a conservative approach to assessing economic impact as it is limited to measuring the effect of the expenditures of the arts organizations themselves (labor, operations, materials, facilities, and asset acquisition). In essence, arts organizations pay their employees, purchase supplies, contract for services, and acquire assets within the local community; these actions, in turn, support local jobs, create personal income, and generate government revenue.

A separate study by the Boston Redevelopment Authority, "The Contribution of Boston Theatre District Audience to Boston's Economy", takes into consideration the significant contribution of ancillary spending by audiences (hotels, restaurants, parking). Ticket revenue numbers for both nonprofit and commercial arts organizations are used to generate total ancillary (related) spending.*

* Exerpts from Arts in the Local Economy, Economic Impact Study, National Assembly of Local Arts Agencies

INPUT/OUTPUT ANALYSIS

To reliably measure the economic impact of each round of spending, input/output analysis was selected as the method of economic analysis. Economists use input/output analysis to measure how many times a dollar is re-spent in a community before it leaks out, and the economic impact of each round of spending. It is an ideal method to study the nonprofit arts at the local level, because it is tailored to each individual community. The analysis is a mathematical model that combines statistical methods and economic theory in an area of economic study called econometrics. While input/output analysis requires more research, relies on trained econometri-



cians, and is more expensive, the process provides current and reliable data.

The following is a somewhat simplified description of the input/output modeling process. If it sounds compacted, take heart that one generally doesn't study this type of analysis before entering a graduate school program in economics and being well-versed in calculus.

The input/output model is based on a table of 533 finely detailed industries showing local sales and purchases. The local and state economy of each community is researched so the table can be customized for each community. The basic purchase patterns for local industries are derived from a similar table for the U.S. economy for 1987 (the latest detailed data available from the U.S. Department of

Commerce). The table is first reduced to reflect the unique size and industry mix of the local economy. It is then adjusted so that only transactions with local businesses are recorded in the inter industry part of the table (this technique compares local supply and demand, and estimates the additional imports or exports required to make total supply equal total demand. The resulting table shows the detailed local sales and purchase patterns of the local industries. The 533-industry table is then aggregated to reflect the general local activities of 32 industries plus local households (a total of 33 industries). To trace changes in the economy, each column is converted to show the direct requirements per dollar of gross output for each sector.

Exerpts from Arts in the Local Economy, Economic Impact Study, National Assembly of Local Arts Agencies

	<u>1992</u>			<u>1986¹</u>
	NonProfit	Commercial	Total	NonProfit
Total Arts Organization Spending	\$195,401,088	\$23,485,000	\$218,886,089	\$133,610,729
<u>Direct Impact</u>				
Employment				
Full-Time-Equivalent Jobs	4,295 jobs	516 jobs	4,811 jobs	2,890 jobs
Full- and Part-time Jobs	6,226 jobs	748 jobs	6,973 jobs	4,188 jobs
Personal Income	\$143,780,000	\$17,280,730	\$161,060,730	\$98,313,427
Government Revenue				
Boston ²	\$1,753,000	\$210,691	\$1,963,691	\$1,198,661
State	\$3,789,000	\$455,395	\$4,244,395	\$2,590,830
<u>Total of Direct & Indirect Impact</u>				
Employment				
Full Time Equivalent Jobs	6,544 jobs	787 jobs	7,331 jobs	4,475 jobs
Full and Part-time Jobs	9,485 jobs	1,141 jobs	10,626 jobs	6,486 jobs
Personal Income	\$212,474,000	\$25,536,972	\$238,010,972	\$145,284,789
Government Revenue				
Boston ²	8,925,000	\$1,072,684	\$9,997,684	\$6,102,708
State	11,173,000	\$1,342,868	\$12,515,868	\$7,639,838
<u>Related Audience Spending</u>				
Ticket Revenue	\$77,727,600	\$34,607,830	\$112,335,430	\$50,852,550
Related Spending	216,082,730	96,209,770	312,292,500	141,370,100

1. Source for the 1986 figures: The Economic Impact of the Arts on the City of Boston, ARTS/Boston, Inc. and The Boston Office of Arts and Humanities, 1986.

2. Local Government revenues include State Revenue Sharing funds and are not reflective of the revenues generated directly from city taxes.

EXPLANATIONS OF FREQUENTLY USED TERMS

DIRECT ECONOMIC IMPACT

Direct economic impact is a measure of the economic effect of direct local expenditures. It is the first round of economic impact within the community. For example, when the symphony pays its players, each musician's salary, full-time-equivalent employment status, and taxes paid to the government are measured to assess the direct economic impact.

DIRECT EXPENDITURES

Direct expenditures are the first round of expenditures in the economic cycle. A paycheck from the symphony to the violin player and a ballet company's purchase of dance shoes are examples of direct expenditures.

FULL-TIME-EQUIVALENT (FTE) JOBS

Full-time-equivalent (FTE) jobs is a term which describes the total amount of labor employed. Economists measure full-time-equivalent jobs—not the total number of employees—because it is a manager's discretion to hire either one full time employee, two half-time employees, four quarter time employees, etc. Almost always, more people are affected than are reflected in the number of full-time-equivalent jobs due to the abundance of part-time employment, especially in arts.

INDIRECT IMPACT

Each time a dollar changes hands, there is a measurable economic impact. When people and businesses receive money, they re-spend much of that money locally. The indirect impact is a measurement of the effect of this local re-spending on jobs, personal income, and revenue to local and state government. It is often referred to as secondary spending, or the dollars "rippling" through a community. The following is an example of how a dollar can be re-spent: A theater company purchases a gal-

lon of paint from the local hardware store for ten dollars (that is the "direct impact"). The hardware store then uses a portion of the ten dollars to pay the sales clerk's salary; the sales clerk re-spends some of that money for groceries; the grocery store then uses the money to pay its cashier; the cashier spends some for the utility bill; and so on (these are the "indirect impacts").

When the ten dollars are eventually spent non-locally, they are considered to have been leaked out of the community and there ceases to be a local economic impact from the original transaction.

CITY OF BOSTON Office of Cultural Affairs

The Office of Cultural Affairs was originally established in 1986 as the Office of Arts and Humanities as a long-term planning and advocacy agency for the arts and humanities in Boston.

We thank the following institutions for their support and assistance:

Boston Redevelopment Authority
Massachusetts Cultural Council
National Assembly of Local Arts Agencies

Arts in the Local Economy report was researched and assembled by David McWilliams a graduate of the MBA program in Non-Profit and Public Management at the Boston University Graduate School of Management and of the Arts Leadership Institute at the Humphry Institute of the University of Minnesota. He was formerly the Executive Director of a regional arts agency in central Vermont.

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Page 4: Ballet Theatre of Boston. Photo: Gary Sloan.

Page 5: Very Special Arts, Mann School for Deaf & Hard of Hearing.

Page 6: First Night, Mark Cooper's "Janus". Photo: Julie Stone.

Page 7: Boston Lyric Opera, "Carmen". Photo Richard Feldman.

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Boston Ballet Center for Dance Education * Boston Ballet II * Boston Ballet, Inc. * Boston Camerata, Inc. * The Boston Center for the Arts * Boston Chamber Music Society, Inc. * Boston Children's Theatre * Boston Classical Orchestra * Boston Community Access and Program Foundation. * The Boston Conservatory * Boston Crusaders Music Education Organization * Boston Cultural Company, Inc. * Boston Cultural Council * Boston Cultural Partnership * Boston Dance Alliance * Boston Dance Company * Boston Lyric Opera * Boston Philharmonic * Boston Renaissance Ensemble, Inc. * Boston Review * Boston Symphony Orchestra, Inc. * Boston Task Force on Arts in Education * Boston Theater Group * Boston University Art Gallery * Boston University Organ Library * The Boston Village Gamelan, Inc. * Boston Visionary Cell, Inc. * Boston Women's Heritage Trail * Boston Zoological Society * The Bostonian Society * Bromfield Gallery * Business Volunteers for the Arts / Boston * Calumet Quintet * The Cantata 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Edge Theatre * DPR Productions * Efrain Ortiz Y Amigos * The Eliot School of Fine & Applied Arts * Emerson Stage * Emmanuel Music, Inc. * Epic Brass Quintet * F.I.R.S.T., Inc. * Facts Communication and Design * Festival Puertorriqueno de Massachusetts * Filmmakers Collaborative * First Expressions * First Night, Inc. * Ford Hall Forum * Forever Plaid * Fort Point Arts Community * Freelance Players, Inc. * Isabella Stewart Gardner Museum * Gibson House Museum * Goethe Institute Boston * Goldmanarts * Greater Boston Youth Symphony Orchestras * Edward Everett Hale House, Inc. * Handel & Haydn Society * Hemenway and Barnes * Historic Massachusetts, Inc. * Historic Neighborhoods Foundation * History Making Productions * Holy Tabernacle Church Young Adult Choir * Humano * Huntington Theatre Company, Inc. * Hyde Park Art Association * Imagine Publishers * Impulse Dance Company * Inquilinos Boricuas En Accion * The Institute of Contemporary Art * International Alliance of First Nights * 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Boston * N.E.H.G.S. * National Center of Afro-American Artists * New England Aquarium * New England Conservatory of Music * New England Historical Geneological Society * New England / Museum Association * New England Theatre Conference * New England Theatre Guild * New England Vocal Arts Ensemble * New Opera Theatre Ensemble * New Theatre, Inc. * New Views, Inc. * Next Phase Studios * Next Stage, Inc. * Nexus Machine and Gallery * Nichols House Museum * Ninots Folk Theater * Nonlinear Arts * North Atlantic Dancearts Company, Inc. * North End Union, Inc. * Elliot Norton Awards * NU Institute of Progressive Art * Old South Meeting House * The Old West Organ Society * The Open Door Theatre of Boston * Opera Lab * Opera New England, Inc. * The Oral History Center * Paramount Brass * Partisan Review, Inc. * Paul Revere Memorial Association * Persian Voice of Boston * Photographic Resource Center at BU * Playwrights' Platform Theater, Inc. * Ploughshares, Inc. * Polarities, Inc. * Polymnia Choral Society, Inc. * Pro Arts Consortium * ProjectSTEP, Inc. * Prometheus Dance, Inc. * The Public Media Foundation, Inc. * The Publick Theatre, Inc. * Raunice Concerts & Publications * Renaissance Theatre Co. * Riverside Theaterworks * Roja Productions * Roxbury Outreach Shakespeare Experience * Rugg Road Papers * Sayat Nova Dance Company * Shear Madness * Shubert Organization, Inc. * Sierra Leone Cultural Organization * SMFA Career Services * Society for the Preservation of New England Antiquities * The Society of Arts and Crafts * The Sound of the Cello * South End Press * Spanish Dance Theatre, Inc. * Speak Easy Stage Co. * Spontaneous Celebration * Spotlight * Stage Company of Boston * StageSource, Inc. * Stahl Associates, Inc. * The Strand Theatre * Talent Force Connection * Terezin Chamber Music Foundation, Inc. * The Paul Revere House * Theater Ludicrum, Inc. * Theatre in Process * Theatre Workshop Boston * Theatre/Lobby * Tokunaga Dance Ko. * Triangle Theater Company * Tribal Rhythms * Ukrainian-American Educational Club * UMASS Boston Community Arts Gallery * UrbanArts, Inc. * USS Constitution Museum Foundation, Inc. * Very Special Arts Massachusetts * Jim Vetter Productions * Visions Magazine * VOICES * Volunteer Lawyers for the Arts of Mass. * Walsh Theatre at Suffolk University * The Wang Center for the Performing Arts * Wellington Management Company * Wheelock Family Theatre * Writers League of Boston * The Writers' Room of Boston, Inc. * Zumix

“ENVISION THE FUTURE OF THE ARTS IN CAMBRIDGE FOR THE 21ST CENTURY: FACILITATOR’S REPORT” BY AUKRAM BURTON, JANUARY, 1995

In January 1994, I was asked by the Cambridge Commission on the Arts for the 21st Century to facilitate and document a dialogue addressing how the City of Cambridge can better serve artists, arts organizations and how the city can better disseminate art to its residents using their rich cultural and educational resources. The following is a report and my comments for the Commission to consider as they prepare their recommendations to the Cambridge City Council.

The development of the artistic community in Cambridge, Massachusetts is a topic that many artists, educators, administrators and community activists have speculated upon. The Commission created broad envisioning questions in ten areas:

- Performance / Exhibition Space
- Artists’ Facilities
- Fundraising
- Public Events
- Advocacy
- Arts in Education
- Neighborhood Outreach
- Management / Leadership
- Services By and For Artists

My first task as a consultant in this process was to design a model that would encourage orderly dialogue and a systematic way to record this dialogue during the public meetings held on March 12 and March 21, 1994.

On March 1, 1994, I presented the Commission with a model that was designed to facilitate dialogue addressing the above ten areas and a system of compiling the information discussed at the public meetings. The design of the model called for each of the public meetings to briefly convene as a whole to discuss background information about the Commission, the objectives and procedures of the public meeting. Then the larger body was broken down to smaller working groups to address one of the above ten areas. The Commission was responsible for designating individuals from the community to facilitate dialogue in the small group sessions.

The public meetings were held in the Cambridge Rindge & Latin High School Media Cafeteria which provided the needed open space to convene a large meeting and to break up into smaller groups. Before each meeting, I met with the designated facilitators of the small group sessions, to present them with method to facilitate the small group sessions and to discuss the function that they would perform during the public meetings. The following is a brief description of the methods used by the area facilitators:

To set the tone, facilitators stated the Commission’s broad envisioning questions associated with their particular area as a way to start the process of the dialogue.

The facilitator was encouraged to view all ideas as important and to clarify, if necessary. They were to leave all detailed discussions to the end of the process to insure that each person had a voice.

The facilitator asked each participant in their group to provide their vision and write down five ideas with no more than five phrases for each idea.

The facilitator asked each participant to provide three ideas, one at a time, as they go around the room. The facilitator wrote the three ideas on large paper sheets in bold letters and placed them on the wall in the group's meeting area.

The facilitator worked with the group to organize the ideas on the wall that were in similar categories and prepared a report for the larger group.

After the small groups met, the facilitators representing the ten areas presented reports to all of the participants of the public meeting. After the meeting, I collected the sheets on the wall and notes and presented this information to the appropriate Commission member to be compiled.

During the public meetings, I circulated throughout the small group discussions and overheard many discussions addressing a spectrum of issues. I heard laments about communications failure between the artists and established art organizations, and words of aspiration concerning the emergence of Cambridge as an artistic center and a hub for multicultural community resources locally, regionally and nationally. As one of the facilitators of the public meeting process, I believe that the public meetings have been a good first step for the city of Cambridge to move the arts into the 21st Century. The public meeting process has stimulated rich and diverse dialogue that should continue on the neighborhood level.

Cambridge, like many municipalities, is inhabited by individual artists and art ensembles who are attempting to use their art as an alternative means of community activism and for development. This type of activism is occurring nationwide. As we move closer to the 21st century, we are experiencing one of the most exciting and productive periods ever to occur in the American arts. There is not only a wealth of work being created, but in many of the creative disciplines there is work being made that is original and profound. And this work reflects a whole range of people, and different schools of thought.

Cambridge's plan for the Arts in the 21st century must include ways that artists and community art institutions can access resources and use their talents to create a dialogue to address some of the problems in their communities. The plan should also include ways for the populations of Cambridge that has not previously had easy access or opportunity to engage in the arts as either a leisure activity or an aesthetic pursuit

It is important to remember that our sense of the community artist as outsider is historically and geographically specific, limited at most to a few hundred years and those cultures influenced by Western Europe at the height of the development of modern society. However, over a longer period of human history, community artists in villages throughout Africa and Asia participated in a social and political model where they placed a central role in holding society together, linking their spirituality to the social, political and material realities which they lived.

In summary, if the City of Cambridge is serious about empowering community artists and arts organizations and building sustainable communication networks, the city will have to develop a plan that will increase participation in the arts city-wide. Cambridge will have to get involved in the national and international dialogue to answer the many questions and issues that will have to be addressed as the planet moves into the 21st century. The following is just a few issues to consider:

1. Emerging communication technologies will have a major impact on the future of arts development in Cambridge. Artists and arts organizations experienced in traditional ways of creating and presenting will continue to be challenged for form collaborative partnerships. New definitions for creative collaborations in Cambridge will have to be defined. Therefore, the arts community will need to develop case studies of successful models.
2. This new collaboration will form a new dialogue that will profoundly effect how individuals and communities perceive and consume the arts. The City of Cambridge Arts Council in collaboration with the Cambridge City Schools and the local Cable TV franchise will have to take an aggressive role in facilitating partnerships between artists, educators, arts research centers, hardware and software developers and publishing companies, to provide meaningful content in the development of a communications network.
3. Whatever the outcome of the Commission's recommendation to the city of Cambridge, the arts community has a moral responsibility to develop a network that will insure a range of content that reflects the diversity of the neighborhoods. The content of the network must not be dominated by elite, cultural and educational institutions. Artist and art organizations representing Native-American, Asian-American, Latino / Hispanic and African-American culture, as well as other disenfranchised groups, must be recognized so that they can bring their cultural creations to the network. By doing so, these artists and art ensembles will be able to serve their own communities by producing the cultural materials they need for their continued sustenance.

ABOUT THE AUTHOR:

Aukram Burton is an educator, media artist and media consultant. He is currently a Visiting Assistant Professor in the English / Communications Department at the University of North Carolina at Charlotte. Aukram has an extensive background as an educator, artist and consultant. He has taught courses in mass communications, media studies, photography and film / video production for several educational institutions in Massachusetts. Over the past 20 years, he has worked professionally as a film/video producer and photographer and has produced a number of movies for community, educational and corporate use. His work as a producer and a media artist has taken him around the globe. His work depicts people, places and events in Africa, China, Tibet, Japan, Cuba and Jamaica. He has lectured and exhibited his work in schools, galleries and museums nationally and internationally.

CAMBRIDGE COMMISSION ON THE ARTS FOR THE 21ST CENTURY

NEEDS ASSESSMENT RESULTS

Number of Performing Arts Surveys Distributed = 100

Number Returned in Performing Arts = 34 (music = 9, theatre = 13, dance = 6, other categories = 6)

Number of Visual Arts Surveys Distributed = 200

Number Returned in Visual Arts = 14 (other categories = 1)

GENERAL INFORMATION RESULTS

Where do you currently present performances?

Agassiz Theatre	CRLS (2)	outdoors
Arlington Center for Arts	Dance Complex (2)	public/private schools
Berklee Performance Center	Green Street Studios	Radcliffe Dance Center
Bookcellar Cafe	Jordan Hall (2)	Roxy
Boston Center for the Arts (3)	Kendall Square	Sanders Theatre (5)
Charlestown Working Theatre	Kresge	Sargent Dance Studio
Company of Writers	Lowell Hall	Somerville Theatre
C. Walsh Theatre	Middle East Restaurant (2)	Symphony Hall
Emerson Majestic Theatre	Mobius	Theatre at the Union
CMAC (3)	New England area	Tsai Performance Center (4)
Codman House	nursing homes	Youville Hospital

Where do you currently exhibit?

Arlington Center for the Arts	galleries (3)
Boston Photo Co-op	in home/studio
Brickbottom Studios	internationally
Cambridgeport Artists Open Studios (2)	nationally
Cambridge Art Association (2)	open studios
Cambridge Food Co-op	restaurants (2)
Society for Arts and Crafts	universities
Weaver's Guild of Boston	

Number of full time/part time people involved in your organization?

Full time/Part time

0 ft/3 pt (2)	0/25	1/8	3/6	5/varies
0/4 (2)	0/75	1/10	3/50+	6/4
0/8	1/0 (2)	2/varies	4/2 (2)	10/4
0/12	1/1	2/5 (3)	4/6	25/0
0/17	1/3	2/10	4/75	variable
	1/4 (2)	3/2	5/3	

Is your organization incorporated as a 501c3 (non-profit tax status)?

yes = 28 no = 13 No response = 8

Would you offer classes to the community?

yes = 34 no = 10 No response = 5

If yes,

Free = 2 For a Fee = 20 Both = 6 No response = 7

What type of classes?

Performance:

acting (5)	martial arts	literature/language
children's theatre	modern/new dance	oral history
creative process	movement/all types	playwriting
improv (2)	yoga	teacher workshops
performance with masks	music master classes	writing (2)
physical comedy	music awareness for school children (2)	video production
presentation skills	music & technology	telecommunications
scene study	open music rehearsals	arts management seminars (2)
voice	music workshops	artists conferences
dance (3)		

Visual:

artists books for children, especially in shelters	mold making
art therapy for elderly	mosaics/painting/drawing
clay meditations	watercolor
maskmaking	weaving

COMMERCIAL PERFORMANCE AND EXHIBIT SITES IN CAMBRIDGE

We encourage the support of retail establishments which provide space for visual and performing artists. Without these establishments, many, many artists in Cambridge would be "homeless." We offer heartfelt thanks and appreciation to the proprietors for their dedication and support of the arts in our community. Particular appreciation must be given to the Satir brothers of the Middle East Restaurant for providing space for artists in all *six* categories listed below and for their active advocacy for the arts.

This list is as complete as possible as of press time (2/95). Due to the changing nature of retail life, these establishments may or may not continue to offer the amenities listed below. Please check with the establishment regarding current performance and exhibit activities.

VISUAL ART EXHIBITS / COLLECTIONS

124 Mt. Auburn Street
Cambridge Trust Bank (Harvard Square)
Clayground
Christina's Homemade Ice Cream
Fresh Pond Clay Works
Gallery 2200, One Kendall Square
Graham Gund Architects
Green Street Grill
Harvest Restaurant
House of Blues
Hurron Gallery
Hurst Gallery
Left Bank Cafe
Lotus Computer Corporation
Marcella's Restaurant
Middle East Restaurant

Mobilia Gallery
Moody's Falafel Palace
New Words Book Store
Rhythm & Spice
Royal Sonesta Hotel
Santa Barbara Cafe
Susie's Gallery for Children
Wendell Street Gallery
Woodley's Bar Tapas Restaurant
Zeitgeist Gallery

FILM

Fresh Pond Cinemas
Harvard Square Theatres
Janus Cinema
Middle East Restaurant (Off the Wall Films)

COMMERCIAL PERFORMANCE AND EXHIBIT SITES IN CAMBRIDGE, continued

LIVE MUSIC

1359 Jazz Club at VFW Hall
Avarof
Black Rose
Bookcellar Cafe
Cambridge Brewing Company
Cantab Lounge
Charles Hotel Ballroom
Christopher's
Courtside Restaurant
Daddy O's
The Druid
The Field (Small Circle of Friends Coffee House)
Green Street Grill
House of Blues
Hyatt Regency, Spinnaker Italia
John Harvard's Brew House
Kendall Cafe
Man Ray
Middle East Restaurant
Ollies
Passim
Plough & Star
Regatta Bar
Rhythm & Spice
Ryles
Sheraton Commander Hotel
T.T. the Bears

Toad
Upstairs at the Pudding
Western Front

READINGS / PLAYS / POETRY

Bookcellar Cafe
Grolier Poetry Book Shop (at Adams House)
Middle East Restaurant (Blue Moon Poets/Out Loud Theatre)
Kate's Mystery Books
New Words Book Store
Savanna Books
Tapas Restaurant
T.T. the Bears (Stone Soup Poets)
WordsWorth Books (at various locations)
Little Flaggs Theatre

COMEDY

Dick Doherty's Comedy Hut
Hong Kong Cafe
Kendall Cafe
Middle East Restaurant
Rosie's Restaurant

DANCE

Avarof (belly dancing)
Middle East Restaurant (belly dancing)

EXISTING INTERIOR EXHIBITION AND FILM SPACES IN CAMBRIDGE

Organization	Name of Space	Sq. Feet or # of Seats	Availability for Use	Handicapped Accessibility	Exhibitions	Film	Studio
Harvard University Graduate School of Design	Gund Hall Gallery	200 linear feet of wall	not available	♿♿	x		
Harvard Neighbors	Harvard Neighbors Gallery	information not available	H-R only		x		
Harvard Theatre Coll.	George Chaffee Room and Edward Sheldon Memorial Room	information not available	not available (primarily for Pusey Library)	♿♿ (with prior notification)	x		
Hilles Library		480 sq. feet of panel space plus two cases	available (priority to H-R community)	♿♿	x		
Houghton Library	Exhibition Room	ten cases	H-R only	♿ (w/ prior notification)	x		
Radcliffe Dean's Office	Lyman Common Room	3-4 moveable panels	Radcliffe only	♿♿	x		
Schlesinger Library	1st Fl (Littauer) 2nd Floor 3rd Floor 4th Floor Cases	270 sq. feet 48 " " 48 " " 400 & 1800 " " 50 feet of shelving	not available	♿♿	x		
Ticknor Lounge		74 ft of wall hanging space	yes, but booked 1 yr in advance	♿	x		
Widener Mem. Library	lobby: Mezzanine: Rotunda:	6 cases 4 cases 4 cases	not available (primarily for H college library)	♿ (lobby only)	x		
M.I.T							
(films?)						x	

EXISTING INTERIOR EXHIBITION AND FILM SPACES IN CAMBRIDGE

Organization	Name of Space	Sq. Feet or # of Seats	Availability for Use	Handicapped Accessibility	Exhibitions	Film	Studio
List Visual Arts Center		3,000 sq ft			x		
M.I.T. Museum	Hart Nautical Galleries	2,500 sq ft	rentable with restrictions	♿♿	x		
	Main facility, 265 Mass. Ave	11,300 sq. ft	rentable with restrictions	♿♿	x		
	Compton Gallery	1,600 sq ft	rentable with restrictions	♿♿	x		
WESTON SCHOOL OF THEOLOGY							
	Library Atrium Gallery	(small)	only to scholars of the Boston Theological Institute.	♿	x		

EXISTING INTERIOR EXHIBITION AND FILM SPACES IN CAMBRIDGE

Organization	Name of Space	Sq. Feet or # of Seats	Availability for Use	Handicapped Accessibility	Exhibitions	Film	Studio
PRIVATE NON-PROFIT							
Brattle Theater	No info provided					x	limited
CMAC	2 galleries	rooms = 576 sf, 663 sf	available	♿	x	x	
Cambridge Art Assoc.	Cambridge Art Assoc. Gallery	1200 sq. ft.	available	♿	x		limited
Cambridge Artist Co-op, Church Street		2400 sq. ft.	available for retail sale		x		
Camb. Ctr. for Adult Ed.	Brattle House	200 sq ft; 50 seats	available	♿ & (with prior notice)	x	x	
	Blacksmith House	50 seats	available	♿ & (with prior notice)		x	
Cambridge Youth Sidewalk Gallery	all over				x		
Company of Writers							darkroom
Farr Academy, Pearl St					x		x
The New School of Music			information not available				8 music classrooms
Piano Dave's	gallery				x		
CHURCHES							
First Parish Church	Stebbins Gallery		members only		x		
Friend's Meeting House	Friend's Room	800 sq ft	members only	♿	x		
Harvard Epworth						x	
Old Cambridge Baptist			yes			x	
University Lutheran Church		36' x 36'	not available	♿♿			
CITY							

EXISTING INTERIOR EXHIBITION AND FILM SPACES IN CAMBRIDGE

Organization	Name of Space	Sq. Feet or # of Seats	Availability for Use	Handicapped Accessibility	Exhibitions	Film	Studio
Cambridge Arts Council	Gallery 57	1,000 sq ft	priority given to Cambridge artists through a competitive selection process	♿	x		
Public Library	Boudreau Central Square Collins East Main Branch North Valente				x x x x x x x	x x x x x	
City Hall Lobby					x		
Community Arts Center					X		
UNIVERSITY							
HARVARD & RADCLIFFE							
Andover Theological Seminary	Harvard Divinity School Library	3 cases	available	♿	x		
Bunting Institute	Maurine & Robert Rothschild gallery	20 x 17	Bunting Fellows only	♿	x		
Harvard University Art Museums	1) Adolphus-Busch galleries	3,000 sq. ft.	not available	♿	x		
	2) Fogg Art Museum	19,000 sq. ft.	not available	♿	x		
	3) Sackler galleries Lecture Hall	11,000 sq. ft. 280 seats	not available rentable	♿	x	x	
Carpenter Center	Lobby Lecture Hall/ Harvard Film Archive	1000 seats 220 seats	H-R only rentable	♿	x	x	

EXISTING EXTERIOR PERFORMANCE SPACES IN CAMBRIDGE

Neighborhood	Name	Total Acres	Type Music	Dance
1	Lechmere Canal Park	7.5	x	
3	Donnelly Field	7.2	x	
4	Sennott Park	2.7	x	
4	Columbia Street Park	.1	x	
5	Central Square	.5	x	
6	Public Library/High School	3.4	x	
7	Hoyt Field	4.5	x	
7	Corporal Burns River Festival	1.3	x	
7	Riverfront River Festival	6.0	x	
7	Riverside Press Park	3.1	x	x
9	Danehy Park	50.0	x	
10	Charles River Parkway River Festival	2.8	x	x
13	Glacken Field	?	?	?

EXISTING INTERIOR EXHIBITION AND FILM SPACES IN CAMBRIDGE

LEGEND:

- Use Availability..... "available"; "not available"; if available for use with restrictions, specifics are noted
- Accessibility..... although the ADA dictates that the wheelchair symbol signify full accessibility, there are spaces in our study that are not yet fully compliant. For this report, "♿" means hall is wheelchair accessible ; "♿♿" means hall and restroom are wheelchair accessible; "👂" means system for hearing impaired available
- Exhibitions gallery suitable for art works hung on walls and/or site-specific art installations (sculptural, sound, light, etc.)
- Film viewing space for film; enough room for screen, audience, and projection equipment
- Studio working space for visual artists; has good ventilation
- "Limited"..... space being used for exhibition and/or film, but not as traditionally defined exhibition or film-viewing space.

Space availability subject to change

EXISTING INTERIOR PERFORMANCE SPACES IN CAMBRIDGE

Organization	Name of Space	# of Seats	Rental Availability	Handicapped Accessibility	Type of Performance			
					Theater	Dance	Music	Reading
UNIVERSITY								
HARVARD & RADCLIFFE								
American Repertory Theatre	Loeb Experimental Theatre	50-100	rarely rentable	♿	x	limited		
	Loeb Mainstage	556	rarely rentable	♿	x	x	x	
Harvard University Art Museums	1) Adolphus-Busch Hall:	100	rentable	♿♿♿	limited		x	x
	2) Fogg Courtyard:	130	rentable	♿♿♿	limited		x	x
	3) Sackler Lecture Hall:	280	rentable	♿♿♿	limited		limited	x
Hasty Pudding	Hasty Pudding Theatre	300	rentable	♿♿	x			
Hilles Library	Cinema	120	rentable (H-R priority)	♿♿	limited		limited	limited
Memorial Church		900	rarely rentable	♿♿			limited	
Music Dept.	Paine Hall	437	yes, but usually not Tuesday or Wednesday	♿♿	limited	limited	x	
Nora Theatre	Harvard Union**	88	not rentable	♿	x			
Office for the Arts	Agassiz Theatre:	336	H-R only	♿♿♿	x	limited	x	x
	Lowell Hall:	352	H-R only	♿♿	limited	x	x	
	Radcliffe Dance Center:	160	H-R only	♿♿		x		
	Sanders Theatre:	1148	rentable	♿♿		limited	x	x
M.I.T.								
Kresge	Main	1220	not rentable	♿	x	x	x	x
	Little Kresge	200	not rentable (must be MIT-sponsored)	♿	x	x	x	x
Building 14	Killian Hall	150	not rentable	limited			limited	limited

** Not Available after December 1, 1995

EXISTING EXTERIOR PERFORMANCE SPACES IN CAMBRIDGE

LEGEND:

- Dance has potential for dance performance, e.g. sufficient room for movement (minimum square footage of 20' x 20')
- Music has potential for musical performance, e.g. enough space for a group of musicians; reasonable acoustics
- "Limited" space is being used for performance, but is not a traditionally defined performance space

Note: Space availability subject to change

EXISTING INTERIOR PERFORMANCE SPACES IN CAMBRIDGE

Organization	Name of Space	# of Seats	Rental Availability	Handicapped Accessibility	Type of Performance			
					Theater	Dance	Music	Reading
PRIVATE NON-PROFIT								
Back Alley		75	not rentable		limited			
Brattle Theater	No info was provided				limited		x	x
B.B. & N. School	Bradford Auditorium	320	generally not rentable		x		x	
CMAC	CMAC Theatre	170	rentable	♿	limited	limited	x	x
Cambridge Center for Adult Ed.	Brattle House	50	rentable	♿ ♿	limited	x	x	x
	Blacksmith House	70	rentable	♿ ♿				
Dance Complex		90	rentable		limited	x		
Dante Alighieri Society		300	rentable	♿			x	x
Green Street Studios		125	rentable		limited	x		
Longy School	Edward Pickman Hall	300	rentable	♿ ♿ ♿			x	
	Wolfensohn	40	rentable	♿ ♿			x	
Mt. Auburn Cemetery	Story Chapel	200	not rentable				x	x
The New School of Music	Concert Hall	92	rentable	♿	x		x	
YWCA		250	rentable	♿	limited	limited	x	x
Company of Writers, Central Square		30	rentable					x
CHURCHES								
Church of the New Jerusalem	Swedenborg Chapel (50 Quincy Street)	175	rentable				x	
First Church Congregational, Garden Street	The Sanctuary:	600	rentable	♿ ♿			x	
	Margaret Jewett Hall:	200						
	Lindsay Chapel:	80						

EXISTING INTERIOR PERFORMANCE SPACES IN CAMBRIDGE

Organization	Name of Space	# of Seats	Rental Availability	Handicapped Accessibility	Type of Performance			
					Theater	Dance	Music	Reading
First Parish Church, Zero & 3 Church Street	Meeting House:	650	yes		limited		x	x
	Nameless Coffee House:	70	yes					
	Theatre Redux:	60	yes					
	Stebbins Auditorium:	350	only to A.R.T.					
Friend's Meeting House	Friend's Room		members only	♿		x		
Harvard-Epworth	Main Church:	250	restrictions by content		x		x	x
	The Vestry:	100						
North-Prospect United Church of Christ	Sanctuary	500	must meet church mission				x	
Old Cambridge Baptist	Sanctuary:	370	rentable		limited		x	x
	Parish Hall:	150						
	Dining Room	100						
St. Paul's	Main Sanctuary	1200	not rentable	♿♿			x	
University Lutheran Church	Sanctuary:	175	rentable		x		x	
	Alumni Room:	60						
CITY								
Cambridge Senior Center, Central Sq.*					limited	x	x	
Public Library	Boudreau				limited	x	x	x
	Central Square				limited	x	x	x
	Collins				limited	x	x	x
	East				limited	x	x	x
	Main Branch				limited	x	x	x
	North Valente				limited	x	x	x
Cambridge Rindge and Latin School	Fitzgerald Theatre	680	rentable via school committee	limited	x	x	x	x

* Opens September 1995

Summary:

Non-Commercial Spaces in Cambridge where Arts Events Occur

Following is a summary prepared by the Space Committee of spaces located in Cambridge where visual and performing arts are currently taking place. This study looks at spaces owned by private non-profit groups, churches, the City of Cambridge, and universities. The categories are:

- Interior Performance spaces
- Exterior Performance spaces
- Interior Exhibition and Film spaces

Our purpose is to clarify where art is happening, and which entities are providing the majority of space. We include spaces that are available to community artists as well as those that are not rentable, to indicate not only where artists can find space but *where audiences can go to see art*. Lectures are not included in this study.

Our study is as comprehensive and accurate as was possible during the research phase of the Commission's work. However certain places where art happens are not included in the study—such as the Masonic Temple, school cafeterias, and Harvard College undergraduate residential houses—because it was not feasible to include literally every non-traditional site in the city where visual or performing art occurs. Also, the data for spaces as listed will inevitably change over time as organizations adjust their policies. Nonetheless, this study provides a useful reference tool in the evaluation of arts spaces.

EXISTING INTERIOR PERFORMANCE SPACES IN CAMBRIDGE

LEGEND:

- Rental Availability.... "rentable"; "not rentable"; if rentable with restrictions, specifics are noted
- Accessibility..... although the ADA dictates that the wheelchair symbol signify full accessibility, there are spaces in our study that are not yet fully compliant. For this report, "♿" means hall is wheelchair accessible ; "♿♿" means hall and restroom are wheelchair accessible; "♿" means system for hearing impaired available
- Theater has potential for theatrical performance, e.g. proscenium stage, thrust (stage that extends into audience area), in-the-round, and/or allows for lighting and sound equipment
- Dance has potential for dance performance, e.g. sufficient room for movement (minimum square footage of 20' x 20'), ventilation; wooden floor with no rug
- Music has potential for musical performance, e.g. enough space for a group of musicians; reasonable acoustics
- Readings has a space that can be used for reading poetry or plays to an audience; or readings are already happening there
- "Limited" space is being used for performance, but is not a traditionally defined performance space

Note: Space availability subject to change

Support Documents of the Space Committee

- Multiple space
- Conventional/black box space
- Food or concessions
- Box Office with telephone, desk space, all day accessibility
- A place that provides opportunities for performing artists, their audiences and the community to meet, mingle, work, play and create together.
- A busy place, open late, with all kinds of activities going on every day; performances, rehearsals, workshops, participational events (e.g., dancing, poetry-reading, etc.) community meetings and youth activities, as well as relaxing, eating and socializing.
- Support from
- Management
- Community
- Management
- Artists participate
- Ideology is such that the needs of the artist are thought of by the management
- A well-managed space contributed to by the people who use it

ARTISTS FACILITIES

- Technical (sound lights, all things that make the presentation better) assistance for existing art centers
- Arts park (working and floating)
- Artists' Facilities - The Questions and Responses, March 12, 1994 - See Performance/Exhibition Space.

FUND RAISING

- Individual donors to support arts
- Unified, cooperative fund raising
- More ways and reasons for people to give to arts

FUND RAISING/RESOURCES - THE QUESTIONS AND RESPONSES, MARCH 12, 1994

- What does fund raising for the Arts mean to you?
 - In your opinion does the city do enough to raise money for the arts...In appropriations (i.e., allocating money from the city budget)? From other sources (i.e., leveraging state, federal, private sources).
 - What would you like the city to do in the area of fund raising?
-

- Should wider opportunities exist for artists and citizens to play a greater role in fund raising for the Arts in Cambridge?
- Fund Raising/Resources - Group did not convene because there were no participants.

FUND RAISING/FACILITIES - MARCH 21, 1994

- Artists buildings in Central Square with live-in and non live-in affordable space. (Lower tax base)
 - Informal gallery in Central Square with performance space for artists and alternative musicians, etc.
 - Cooperative programs with local universities enabling professional artists use of libraries, museums, etc., at no cost.
 - Artist use of public city recreation space (swimming for example) at a lower cost. I can't afford to go swimming on my income!
 - Lower city tax rates on buildings rented to artists for studio use!
 - Clear, consistent public knowledge of how the city funds the arts.
 - Total independence from government financing for the arts.
 - Total agreement on the conflict between public funds and the content of public arts.
 - Government support for artists: travel grants; studio space, etc.
 - Tax dollars to support arts
 - More grants to artists in general population rather than twenty National Endowment for the Arts grants per year
 - Women
 - Persons of color
 - Private support for arts - corporate collectors; support local artists
 - Change the image that Boston/Cambridge is a dead end town for artists - unlike other United States cities where there is strong local support, i.e., collecting of local artists.
 - Lots of money available
 - Arts separated from social issues for non-profit organizational funding
 - Professional groups separated from amateur level community groups
 - Readily available and inexpensive/free rehearsal space for large groups
 - Professional fund raising available as consultants (Free)
 - Place and people to help figure out best way for fund raising
 - Separate arts from social issues for fund raising purposes - organizational funding
-

- Clear consistent public knowledge of how city funds the arts - more public discussion. Who gets the money?
- Visual
- Music
- Performance
- Artists and other low income to use city facilities at no cost (i.e., swimming, etc.)
- Readily available and free rehearsal space for large groups (School facilities a problem now for after hours use.)
- Total independence from government financing for the arts
- Pro bono consultancy that trains for fund raising and grant activity. There are computer programs that teach people how to fund raise (Williamson program)
- Form PAC (Political Action Committee) to lobby government to give percentage of hotel tax allocated to arts (San Francisco does this).
- City help encouraging private money be made available to arts
- Travel grants and studio space for artists
- Large performance space available for free, approximately 300 to 500 seats. (High school equals 750) Outdoors in summer.
- More support for visual artists; informal gallery other than Gallery 57
- Community foundation focused on getting money to support arts
- How to get information
- Newton Fund for the Arts: Orchestra, chorus, theater/art center
- City to purchase art work of local artists
- European cities do this
- Lexington and Arlington do this
- Business/arts Alliance: Models for business/cultural collaborating (Kansas City; Pittsburgh Cultural Council Corporation, universities and government; San Francisco; Columbus, Indiana) design competitions for schools, kids and community.

PUBLIC EVENTS

- Coordinate international exhibition/performance
 - More summer performances and exhibits
 - Jazz Capital of North East
 - Fourth of July Celebration
-

- Exchange with other communities throughout the world
- Arts Convention Capital
- Concerts by Riverside
- Haitian Ra Ra/Mardi Gras Parade
- Winter Arts Festival
- Public Events - The Questions and Responses, March 12, 1994
- What are the components that make up a perfect public arts event? Participants? Type of event? Place held? Excellence of organization? Price of ticket?
- Which would you like to see more of: better house/space for events? more diversity of events? more frequency of publicity for events?
- What combination of local and outside talent appeals to you? (Note that outsider special events can sponsor a lot of local showcases.)
- How should public art events be sponsored or financed? How can business become more involved? or the city government?
- Public events - Group did not convene because there were no participants.

PUBLIC EVENTS - MARCH 21, 1994

- Cambridge River Festival should include a parade of local talent
 - Haitian Festival or Ra-Ra
 - Revive Cambridge film/video festival on CCTV, etc.
 - Events that underscore commitments to community and involve health and human services
 - Databases! - to pool resources in community
 - Readings and performances
 - Regularly scheduled public events
 - Business-sponsored programs
 - Murals on city wall spaces
 - Grants for artists in public housing for public housing
 - Company sponsored programs
 - Have regularly scheduled events in set places that involve both performers and others in community together
 - City-sponsored meetings for artists in some medium to plan exhibits and classes in City spaces
 - Poetry readings every Sunday afternoon outdoors at the Loeb amphitheater
-

- Regularly scheduled events in neighborhood parks, especially neglected areas
- "Private" citizens could apply to have their property landscaped and artists could be available to carry out ideas
- "Bulletin Board" for opportunities and available artists and their public
- A program to tap into "Metro Media" (in subway), e.g., CCTV
- Walking tour of each neighborhood (Studios, gardens, etc.)
- Use libraries for Cambridge writers and artists to give readings and offer classes for kids or adults
- A program that would embrace the health and human service community
- Benefits to underscore our commitment to the under-served members of the community
- A people parade - local talent
- All Cambridge ceramists meet for arranging shows and public
- space
- Painters
- Sculptures
- Weavers
- Ceramists to organize each other for school programs/visiting
- Street musician concert
- Neighborhood tours
- Organize performers to fund raise for homeless, etc.
- Landscape artists
- Regularly scheduled events (bi-weekly, monthly) in the same place - each time, so people can make them a part of their schedules and have an arts context in which to meet
- May already exist: Cambridge winter/in Cambridge libraries poets
- Classes for kids? adults?
- Volunteer pool/center for Arts volunteer; opportunity

ADVOCACY

- Visible support by city government
 - Strong and supportive atmosphere from city government for the Arts
 - City government responsive to performance space, housing, rehearsal, support services
 - Greater support by Chamber of Commerce/businesses
-

ADVOCACY - THE QUESTIONS AND RESPONSES, MARCH 12, 1994

- What is advocacy?
- Why advocacy? For whom? For what?
- How do we accomplish this advocacy in Cambridge?
- Who would you like to see as a voice, as the advocate?
- How do we implement advocacy?
- DEFINITION: Freedom, promotion, support
- WHO FOR: Artists, youth, elderly, cultural equity, Affirmative Action, disenfranchised
- WHY: Essential for community growth and understanding/communication; cultural equity
- WHAT FOR: Money; resources; access; education; networking
- WHO DOES IT: Artists, Art groups; community/city members
- IMPLEMENTATION: Annual advocacy meeting
- Link with Social Service or environmental groups

ADVOCACY - MARCH 21, 1994

- Directory to identify Cambridge artists
- Modern connections - Internet. Access to material resources

ARTS HOT LINE (349-4394)

RECORDS OF THE PUBLIC FORUMS, MARCH 12 AND 21, 1994

MARCH 12, 1994

A. What facilities/buildings/sites do you currently use to attend arts events -visual and performing? What else are you aware of? What do we need?

B. Is access adequate?

C. What is good about the facilities?

D. What can be improved?

- Central Art complex
- News and information network (newsletter, booklet guides). Arts Council may handle. Multi-media "on line" networking.
- More access and information about university galleries and events; greater communication with community public relations department.
- Visual Arts incorporated spaces (20/20, Hyatt, etc.).
- Multicultural events
- Identify city-owned buildings for possible use (Evaluate). Look at "Artists Live - Work Space" in Boston.
- Amphitheater for performing and visual arts.
- Working and floating art park.
- Visual arts center with sculpture park.
- Art complex in Harvard or Central Square for music, dance, theater, gallery, space.
- Cambridge Museum of Art.
- Visual arts open house in community.
- Firehouse Performance Center.
- Cambridge Center for the Arts.
- Center for Performing Arts.
- New exhibit and performance center.

PERFORMANCE / EXHIBITION SPACE MARCH 21, 1994 (CONVENED IN SEPARATE GROUPS)

DIVERSE USE

- Busy, open late; where performance arts cross-fertilize
 - Several spaces under one roof; multi-use
-

- Affordable for performers and audiences
- Keep costs low (i.e., promote equal accessibility)
- to 2,000 seat space where diverse programs are presented
- Room for expansion to accommodate future needs
- Affordable (1,000 to 2,000 formal and informal performance space in Central Square (i.e., the Spectrum in Montreal))

PHYSICAL SPACE

- Multi-use
- Large - Small
- A not for profit jazz night club that is very, very centrally located, possibly subsidized by the city (could be for more than jazz; all music)
- to 2,000 seat theater technically equipped, state of the art, i.e., production in Central Square
- Where artists meet audiences creating together
- A multi-room complex in the Cambridge area with several, adaptable spaces of different sizes, equipped appropriately to meet the production and performance needs of participants
- Inexpensive for:
 1. Performers
 2. Audience
- A self-sufficient or funded place, which is inexpensive or free to use and where audience admission is affordable.

LOCATION - ACCESSIBLE

- Central
 - Permanent or temporary!
 - MBTA
 - Parking
 - Handicapped
 - A place convenient to transportation, near the T with plenty of parking.
 - Adequate facilities
 - Food/socializing
 - Communal
 - Equipment
-

Do you need office space?

yes = 15

no = 25

possibly in future = 1

No response = 8

Office support (phone, fax, copy machine)?

yes = 20

no = 16

No response = 13

What area/s of Cambridge do you think would be feasible for a facility?

Performance:

Agassiz

Inman Square (3)

between Harvard & Porter

Cambridgeside Galleria

Kendall Square (4)

near subway (7)

Central Square (17)

Lechmere

near parking (2)

Fresh Pond

North Cambridge

Harvard Square (5)

Porter Square (2)

Visual:

Cambridgeport

Kendall Square

Central Square (5)

Mass Ave & Putnam

East Cambridge

Porter Square (2)

Harvard Square

link artists to present facilities

Most frequent reasons cited were, "near subway, lots of foot traffic, parking, easy access, vibrant, lively area."

Would you work with a coalition to create new performing/exhibit space in Cambridge?

yes = 36

no = 5

maybe = 2

No response = 5

What could you contribute to make new space a reality?

actors for busy work

fund-raising (8)

phone calls (3)

brainstorming/ideas (2)

lobbying/advocacy (13)

promotion (2)

collaborations

mailing list

time (16)

construction skills (2)

performance

equipment/materials (2)

planning (2)

PERFORMANCE SPACE NEEDS ASSESSMENT RESULTS

What types of performances would you present?

experimental	plays written by women	music w/visual components
improv	poetry readings (2)	orchestral & chamber music
masked performance	puppet pieces	new music
musical theatre	readings	dance (6)
new plays	works in progress	dance/movement
one act plays (2)	choral concerts (3)	dance improv
performance art	music(2)	dance/theatre
plays (6)	baroque orchestral & choral	mixed discipline

How many productions/concerts/events per year?

1(3)	3-4 (2)	5(3)	8	24	40
1-2	3-5	6-7	9-18	30	50
2(3)	4(5)	7-9	20	30-50	

In which months?

January (7)	May (11)	September (5)	fall (7)
February (7)	June (7)	October (7)	winter (4)
March (11)	July (5)	November (9)	spring (7)
April (8)	August (5)	December (11)	

What would be the price range of your tickets?

free (2)	\$5-12	\$7-32	\$10-20	\$15 (2)
free-\$15	\$5-25	\$8-17	\$10-30	\$15-18
under \$10	\$6-25	\$8-25	\$12-15	\$15-30
\$3-5	\$7-10 (2)	\$10-12	\$12-18	\$15-35
\$5-10	\$7-15	\$10-15 (3)	\$12-55	

Do you have season subscribers?

yes = 9 no = 20 No response = 4

What are your minimum–maximum seating requirements?

Min–Max

10–70	60–1500	100–400	200–350	500–2,500
0–150	100–150	100–500 (2)	250–1000	750–2000
50–150 (2)	100–200	100–1000	450–750	800–1,200
50–200	100–250	140–300	500–0	800–1250
50–300	100–300	150–300 (2)	500–1500	

What is the minimum backstage space needed?

bath room (4)	green room (4)	warm–up space (2)
crossover (3)	storage	wings (7)
dressing room (10)	upstage areas (2)	varies/lots (7)

Do you need:

A fly loft?	yes = 7	no = 15
A dance floor?	yes = 14	no = 12
Rehearsal space?	yes = 23	no = 5
Scenery construction facilities?	yes = 14	no = 11
Costume construction facilities?	yes = 9	no = 16

Are you or others in your organization members of Actors Equity?

not applicable = 19	yes = 6	no = 5	depends on show = 1
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Other needs?

acoustically superior hall	lighting equipment/lighting grid
box office staff	sound system
concert quality piano	sets/props/costumes/instrument storage (3)
exhibition space in conjunction with performance space	technical director
flexible seating	telephone to box office
	ushers

EXHIBIT SPACE NEEDS ASSESSMENT RESULTS

What type of work would you show?

clay sculpture	photographs (3)	sculptural artists books
furniture	pottery	sculptural mosaic
paintings (4)	quilts/fiber/tapestries (5)	
paper/prints (5)	sculpture/masks (2)	

How many pieces would you exhibit at one show?

2-5	10-20 (2)	15-20	20 (2)	30-50	varies (2)
10-12	12-50	15-25	20-25	40-60	

How many exhibits per year?

1(6)	2-3	4	14	1 every 3 years
2	2-10	6	varies (2)	

What format would best suit your work?

hang freely (2)	large floor surface	various (2)
hang on wall (10)	pedestal presentation (4)	

What is the price range of your work?

\$3-75	\$20-300	\$100-300	\$170-2,000
\$3.50-200	\$25-500	\$100-500	\$200-1,000
\$5-40	\$50-450	\$100-2,000	\$250-500
\$10-500	\$100-200	\$120-600	\$1,500-3,000

Do you need studio space?

yes = 4 no = 11

What type?

for painting & mosaic construction	darkroom
small to medium room with good light	

Other needs?

cooperative gallery (2)	parking in Harvard Square
human service & business connections	space for lecture, discussion groups, and
more dialogues/forums for artists (2)	public forums

NEEDS ASSESSMENT RESPONDENTS

ORGANIZATIONS

ARP Painted Desert Clayworks
Back Porch Dance Company/Cambridge
Performance Project
Beau Jest Moving Theater
Behind the Mask Dance Theatre
Birdsongs of the Mesozoic
Blue Moon Poets/Bruno Productions
Boston Aria Guild
Boston Baroque
Boston Dance Company
Boston Gay Men's Chorus
Boston Musica Viva
Cambridge Artists Cooperative
Cambridge Arts Council
Cambridge Community Television
Cantata Singers
Company of Writers
Coyote Theatre
Dance Collective
Dance Complex
Daena Giardella Productions
Little Orchestra of Cambridge
Mosaics
New England Foundation for the Arts
Nora Theatre Company
Office for the Arts at Harvard & Radcliff
Out of the Blue Theater Company
Out Loud Theatre/Productions
Paula Josa-Jones Performance Works
Patterson Design

Playwrights Platform
Revels, Inc.
Studio Luna
Súgan Theatre Company
Threshold Theatre, Inc.
Underground Railway Theatre
WGBH Special Events
World Music
Young Audiences of Massachusetts

INDIVIDUALS

Rachel Mason Burge
Rebecca Carman
Rose Ciampi
Nancy Crasco
Karen Klein
Edward A. Mason
Mary Rhinelanders
Rebecca Todd

Cambridge Commission on the
**Arts for the 21st
Century**

Michael Haggerty, Co-Chair
Nicola Williams, Co-Chair

Commissioners

Eloise Adamson
Jeremy Alliger
Stephanie Anaconda
Nikki Baccus
DeAma Battle
Victoria Boulrice
Robert Bridgeman
Judith Contrucci
Jeff Colvin
Maureen Costello
Eric Engel
Jim Field
Tracy Gibbs
Geraldine Guardino
Mags Harries
Jenni Harrison
Barbara Hitchcock
Mimi Huntington
Kofi Kayiga
Daniel Laurent
Rena Lieb
Herta Loesser
Deborah Mason
Myra Mayman
Cathy McCormick
Milo Miles
Sara Miller
Penny Outlaw
Edir Passos
Donnell Patterson
Jennifer Regan
Susan Richards
Dave Rollow
Sue Rollow
Emily Romney
Robert Scanlon
Wendy Brown-Shand
Vivian Taylor
Connie White
David Zaig
Katherine Zuckerman

November 14, 1994

Dear Colleague,

We are writing to you today to ask for your help in evaluating future performance and exhibit space needs in Cambridge. Formed in November of 1993 by Mayor Kenneth E. Reeves, the Mayor's Commission on the Arts for the 21st Century has been charged with answering two questions: "How can the City of Cambridge better support its artists and arts organizations?" and "How can the City of Cambridge better disseminate and integrate the arts throughout the Cambridge community?" These questions were presented at two public forums held this past spring. As a result of the information received from the visual and performing artists present, several subcommittees were formed to explore the different issues which were raised. One of the major items of concern was space; both the need for information about existing performance and exhibit space and the need for new performance, exhibit, and studio space.

The enclosed needs assessment was developed to gather information on your *anticipated* space needs in Cambridge in the 21st Century. While we realize these questions are hypothetical in nature, please try to answer them as accurately as possible based on your *realistic* anticipated need, use, and ability to pay rent during the next five to fifteen years. Please return this needs assessment no later than December 10 to the address listed on the survey.

Thank you very much for your time and interest in this project. The information you provide will be used to develop a comprehensive report on the need for new facilities in Cambridge. This report will be presented to the Cambridge City Council on March 6. With your help, we will actively advocate for greater awareness and renewed commitment to the arts in Cambridge.

Regards,

The Arts Space Subcommittee

Vicky Boulrice, chair
Michael Haggerty
Kofi Kayiga

Cathy McCormick
Sue Rollow
Nicola Williams



OFFICE OF THE MAYOR

CITY HALL, CAMBRIDGE, MASSACHUSETTS 02139

(617) 349-4321

Fax (617) 864-9950


4.

RECEIVED
JAN 19 10 AM 12 25
CITY OF CAMBRIDGE

Kenneth E. Reeves
Mayor

MEMORANDUM

TO: D. Margaret Drury
City Clerk

FROM: Mayor Kenneth E. Reeves 

DATE: January 17, 1995

RE: City Council Meeting 3/06/95

The Cambridge Commission on the Arts for the 21st Century would like to present their findings to the City Council on Monday, March 6, 1995. Would you please put this on the Hearing Schedule for that evening.

If you have any questions, please contact my office. Thank you for your attention to this matter.

S 88

Comm. and Reports from City Officers #4

A com. was received from D. Maraget Drury transmitting a comm. from Mayor Reeves re: the City Council meeting of March 6, 1995.

*Report on Acts for 21st
Century.*

In City Council January 23, 1995

*Placed on file
Hearing scheduled
for March 6, 1995
at 7:00 p.m.*