



Masterplan Rendering, EPSTEIN JOSLIN Architect, Inc. Cambridge, MA

Findings and
Recommendations
to the Town of
Bridgewater, MA
for the Adaptive
Reuse of Old
Town Hall

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ArtsMarket



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Executive Summary

The consultant team of ArtsMarket and EPSTEIN JOSLIN have completed analysis to support this project. Our findings are contained in this mid-project report and addenda. The intent of this report is to provide a foundation for analysis by Town leadership. We have offered various options for the build-out and program. Based on the selected approach, we will continue to finalize and complete the report.

1. The Old Town Hall will require significant work to be usable as a public gathering space but can be effectively used as a cultural center that includes exhibit, retail, learning, and performance spaces.
2. Bridgewater residents are strongly in favor of repurposing the hall as a cultural center. Seventy percent of residents agree or strongly agree that the hall should be turned into a cultural center, and 21% neither agree nor disagree; only 9% do not believe the hall should be used as a cultural center.
3. Bridgewater residents are largely in favor of using the property of the fire station for expansion of the cultural center program. Forty-eight percent are in favor; eighteen percent do not know or have no opinion either for or against; and only twenty percent disagree while the balance has other thoughts for the space use.
4. Residents' top interests span everything from indoor/outdoor farmers' markets and pop-up retail to adult and children's visual arts and carts/makers' space learning space/visual arts teaching studios to outdoor and indoor performance space. A restaurant is a top priority, as is a teaching kitchen for culinary arts programs for adults and teens. There is interest in pop-up public art outside.
5. Not all these interests can be accommodated side by side within the building itself. However, the planned move of the fire station behind the building to a new location opens the door for additional space. The first such space is the creation of an outdoor plaza/event/music/art fair space. The next is a new building that could accommodate a restaurant as well as – potentially – additional artisan retail. A continuation of this, creating and linking the proposed cultural corridor to the BSU campus, would be to repurpose the boarding house into artist affordable live/workspace as well as arts retail incubator/accelerator and to attract BSU students and faculty to this space. These four options – 1) Old Town Hall Cultural Center, 2) outdoor performance/plaza, 3) new restaurant/retail building, and 4), arts live workspace – could be phased over time to create a significant cultural and entertainment district that would fully link the Old Town Hall Cultural Center with the BSU arts buildings just down School Street.
6. The cost range for the renovation of the Old Town Hall building is anticipated at \$400-\$500 per square foot in 2021 dollars. The cost for new construction within the building (teaching studios, performance space, etc.), and for a new building to replace the fire station that could house a restaurant, other gallery or arts space, plus developer office spaces for lease is anticipated at \$450 - \$600 per square foot. A simple outdoor amphitheater space of about 2,500 -3,000 square feet, as diagrammed in this report, is likely to cost approximately \$150 a square foot. Total costs should be estimated at 1.35 X construction costs.

Old Town Hall and Plaza/+Amphitheater

9,000 square feet at \$500 = \$4,500,000

3,000 square feet @ \$150 = \$ 450,000

Total at 1.35 x construction = \$6,682,500

7. Grant funding, as well as financing, is available from numerous Commonwealth and some federal sources for each of the above four options, noted in #5. These include (with approximate ranges:

a. Massachusetts Cultural Facilities, up to	\$ 675,000
b. Massachusetts Historic Renovation Tax Credits	\$ 1,215,000
c. Massachusetts Historic Preservation Fund, up to	\$ 3,037,500
d. Town of Bridgewater Preservation Fund, up to	\$ 300,000
e. NEA Our Town Grant	\$ 150,000

TOTAL, Above \$ 5,377,500

If the entire project were done, inclusive of a new building to replace the fire station, the opportunities for funding and financing would grow. For a project over 50,000 square feet in total usable space, MassDevelopment's Site Readiness Program could fund up to 70% of the project. In addition, MassDevelopment's Collaborative Workspace Program could provide up to \$100,000 for equipment. This could be viable with the participation of BSU and the opportunity for artist incubator/accelerator space.

8. The most viable operating model for the Old Town Hall Cultural Center is for the Town to own the building and lease it to a non-profit entity that would program and operate the building and outdoor space. The Town would need to issue an RFP for the best nonprofit operator. In this approach, the Town as the landlord would be responsible for the building and its maintenance and utilities, while the non-profit would be responsible for operations and programming.
9. The anticipated operating budget, based on Massachusetts comparisons, is approximately \$500,000. Of this, approximately \$60,000 is occupancy. (Town expense as the landlord.) The earned to contributed income ratio is approximately 70%-30%. The anticipated staff size is 4.5 FTE, not including instructors. A board of 12 is standard. Upwards of 90 volunteers should be anticipated as needed to offset staff: volunteers typically staff the retail gallery space and support staff for events.
10. An economic impact analysis was conducted to test the viability of the Old Town Hall Cultural Center as an economic development driver. With an annual operating budget of approximately \$500,000 and attendance of approximately 7,500, the Center will support a total of 22 FTE jobs including on-site, off-site (indirect, such as restaurant or catering jobs), and induced. Induced jobs are those supported when the venue makes local purchases: those purchases support payroll at the stores or service providers used. The economic value of an annual attendance of 7,500 is nearly \$230,000. Combined, the Center spending and audience spending will support nearly \$440,000 in local household income and will produce a total of \$62,500 in state and local

tax revenue each year. When the total attendance grows to 13,500 – expansion of outdoor festivals and presented events – the total annual impact will be just short of \$1 million, supporting a total of 27 FTEs and over a half million in household income, based on a budget of \$550,000.

11. A total of four facility options were originally provided to the Town for its consideration. Of these, we recommend two: The Old Town Hall combined with an outdoor plaza behind the building, only, or these combined with a new joint venture building, in partnership with a developer, to replace the fire station, thereby bringing the entire project beyond 50,000 square feet and making it possible to obtain up to 70% of the project from MassDevelopment. It may be desirable to do this in phases, with the Old Town Hall as phase one, followed by the plaza, and then by the new building.

Introduction

This report is the companion to the Building Assessment Report provided under separate cover by Joslin Epstein. Together, these reports are intended as guidance for decision making concerning the final feasibility actions and recommendations.

This work was impacted by travel restrictions and restrictions for on-site group and individual meetings due to Covid-19. It was also impacted because many institutions and comparisons studied removed their programming from their web sites during the pandemic, making research somewhat of a challenge. Both may require some adjustment in the final steps of the project.

The contracted work to date included the following. Please see notes in the right-hand column regarding alterations to the work plan caused by Covid-19.

1. Start-Up. Review any additional documents from the Town, University, Cultural Council. Organize on-site meetings and facility assessment.	Assess all additional information facility re-use interest, facility condition, proposed area development, cultural district information. Conduct phone conversations with Town representatives, Cultural Council, University representatives to gather background.	Completed, however, additional dialogue with University officials is required due to Covid-19.
2. Conduct the first on-site. This will be conducted by L. Stevens, A. Joslin, A. Golob.	Hold information gathering discussions and roundtables with Town Manager, Planning and Economic Development staff; Assigned University representatives; Planning Board, Historic District Commission, Historical Commission. Meet with Town and University finance/capital planning and legal representatives. Meet with any currently working on OZ/NMTC or other reinvestment financing. Hold a roundtable with Cultural Council and interested arts groups/artists and University arts groups; meet with museum and gallery owners; meet with prospective developer partners; meet downtown business leaders; those working on the National Register application; local funders; representatives from groups that would potentially use the venue for meetings or other functions. Tour facility and near-by University arts/cultural venues. Tour and review other arts and cultural facilities in the Town and surrounding area. Interview members of the Town Council and other boards. Hold evening Town Hall meeting open to the public for input on types of programming and uses envisioned.	Done via phone and Zoom. Joslin toured the venue. Other venues were toured via web sites, photos, social media.

3. Over a series of visits, conduct ongoing facility assessment, condition, analysis. Architectural review. A. Joslin and team.	Evaluate the facility's potential to serve the types of needs voiced in the first on-site. As needed, meet with town staff members, others who can provide additional detail, zoning information.	Conducted by A. Joslin
4. Facilitate two creative placemaking events: one for University (and high school) students; one for artists, arts educators, arts groups and the creative community to gather deeper information on the specific programming and develop a consensus of their priorities for programming, uses/users, and operations. A. Golob	<p>Create two supportive, consensus-oriented events such as pot-luck planning roundtable dinners that invite sharing and friendly dialogue of various ideas and points of view.</p> <p>During these events, participants will create group murals/diagrams/ideas of what should take place in the old Town Hall, how each participant/group would work with the others, the audiences served, the range of programs and services, how the facility would act as a hub for a cultural corridor or district and its inter-relationship with the University. The facilitator will help participants focus on reaching consensus priorities.</p>	In lieu of this, a community survey was posted. Four hundred fifty-five residents responded. The survey included closed-ended and open-ended questions to ensure opportunities for input. Completed within this report.
5. Inventory all existing public facilities and cultural services within the Town and within the surrounding area (Brockton, etc.); examine gaps and opportunities to fill the gaps that the Building may offer. Utilize existing market data to examine populations served. Based on the availability of audience/attendee databases, assess total audience reach (regional reach, demographic and Tapestry composition.) L Stevens	Examine the loss/migration impact on other existing venues and programs. Examine gaps and needs. Using this, for the Town Hall venue, calculate the potential frequency of use for various use scenarios and priorities. Examine impact for residents, K-12 education and higher education.	Partially completed, within this report. Frequency of use to be calculated based on final model.
6. Conduct a review of the uses, operations, programming, and financial profile of similar "hub" community venues elsewhere in Massachusetts, with a focus on Southeastern MA. As appropriate, examine additional non-MA spaces	Identify strengths and weaknesses, best practices. Evaluate operating requirements and budgets, including operating business models, grants, subsidies, contributions, and earned income. Assess implications for Bridgewater's priority uses/vision.	Completed within this report.

that are applicable. L. Stevens		
7. Conduct telephone conversations with MA SHPO, Cultural Facilities Fund, key grant makers in the region, developer partners, others TBD to evaluate the applicability of various types of funding and financing based on the above.	Include findings.	Preliminary analysis completed. Phone calls to follow as model/options are narrowed.
8. Utilizing the above, develop a mid-project findings and recommendations report to the Town, University, and Cultural Council.	<ul style="list-style-type: none"> • Present three alternative primary use scenarios, with team recommendations for the scenario best suited for the building and most likely to generate the desired economic and social value. • Calculate the frequency of use and annual participation/use for these. • Calculate the prospective migration use away from other venues and implications, including on University venues. • Profile the lessons from comparables related to these. • Address the applicability of including artist live/workspace or other dedicated and largely non-public space within the building. • Discuss the facility condition and the facility implications of the priority uses as identified, including ADA, restrooms, HVAC, electrical, exterior and interior requirements related to these. • Examine the viability of each type of tax credit and financing model and other funding. • Evaluate how the proposed three types of use scenarios will stimulate off-site economic development. • Evaluate how each proposed use scenario will impact and support the Town Master Plan concepts of a community cultural hub, a cultural district, and connectivity to BSU arts venues. • Provide preliminary recommendations regarding the mix and volume of programming in the building. • Pro forma the operations, capital and operating budget range and financing repayment. 	Completed within this report. It may be possible to schedule on-site presentation as COVID-related restrictions are lifted.

Part 1. The Building

The Old Town Hall is viable to repurpose. As it is currently configured, however, the space is quite limited to provide the necessary programming spaces and meet current ADA requirements along with the space needed for restrooms and other support space. An addition on the back of the building allowing for access to the second floor and restrooms, will address this need.

The two floors combined are about 6000 square feet. It is unlikely that the attic or basement could be used for anything other than HVAC or storage.

The building will require an entirely new HVAC. The electrical equipment is roughly 36 years old and has exceeded the life expectancy for this equipment. Similarly, the lighting fixtures and control systems are not in compliance with the latest energy codes. There is no hot water heater.

There is no existing fire protection sprinkler system. It is assumed that the building will need to meet ADA requirements, including a passenger elevator for access to the second floor, accessible restrooms, accessible pathways of travel in corridors, doors, and doorways, and other elements.

The windows are largely double hung of uninsulated single pane glass, a source of considerable heat loss. The exterior walls are uninsulated. The ceiling between the second floor and the attic appears to be only partially insulated. The roof singles have reached the end of their service life. The plaster ceilings have become cracked and loose and are in poor condition.

The existing stairs do not meet current code. Restrooms would need to be installed to meet MA Uniform Plumbing Code on each floor, and as currently configured, the building has inadequate restroom capacity. A new fire alarm and detection system will also be required throughout the building.

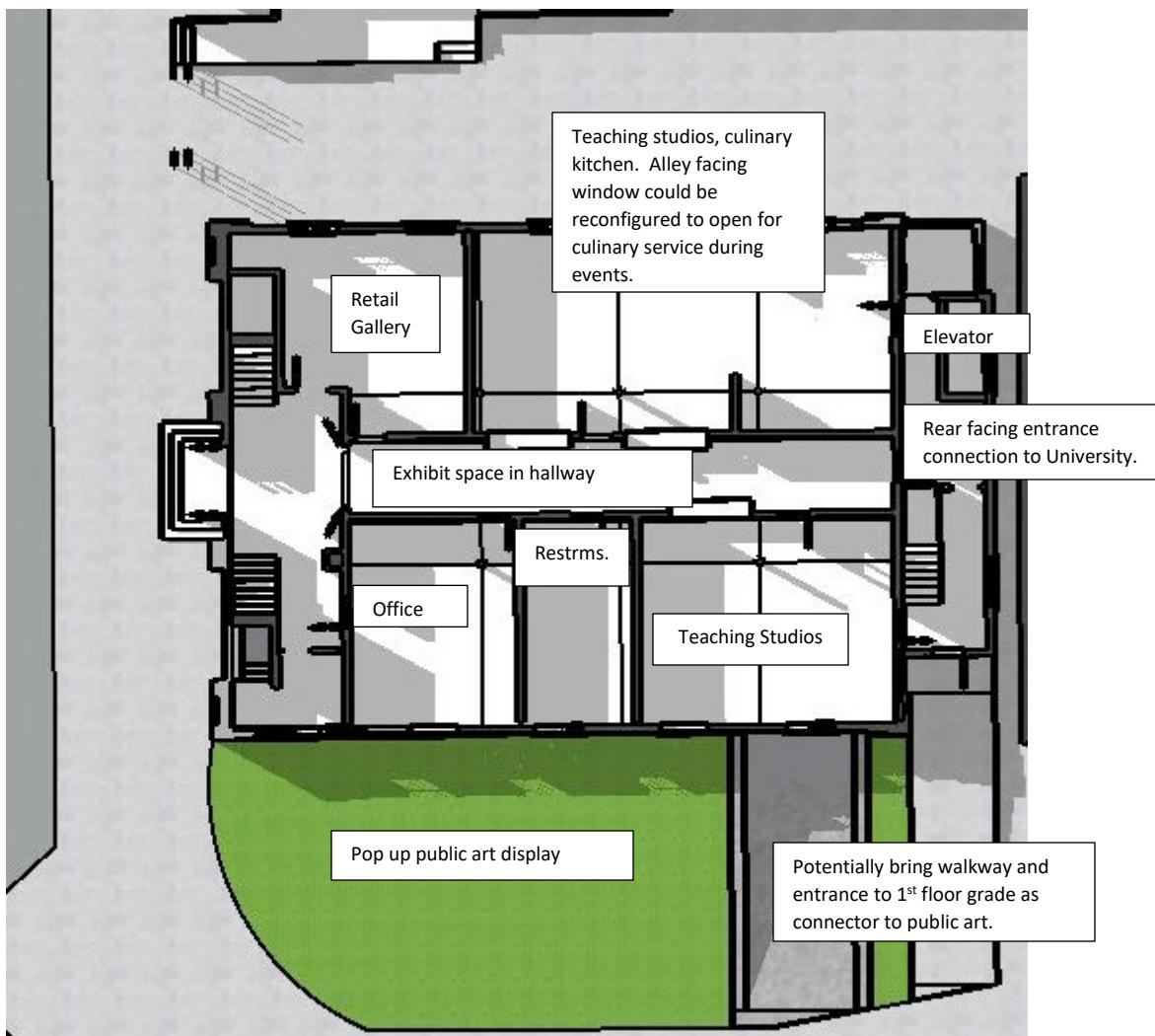
While the wood joist load capacity is equivalent to modern office occupancy, adaptive re-use into a venue for public occupancy will require re-support of the girder spans.

Based on usable space and circulation needed throughout the building, it is likely that the second floor could potentially have an occupancy of 300 for a reception if the space remains a completely flat floor. If a stage area were created – either elevated or flat – seating would be limited to about eight rows of 10 chairs. The main floor could likely accommodate classrooms or gallery space and an office, with a combined occupancy of 95.

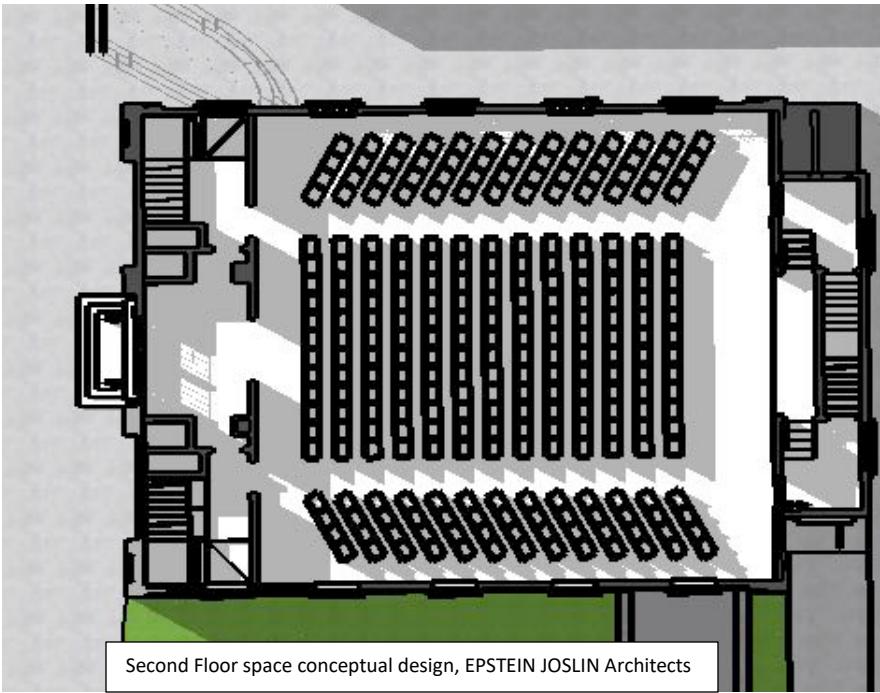
In summary, the Old Town Hall contains spaces that could serve effectively as a community arts center, but some major interventions will be needed. These include a passenger elevator, new sprinkler system, new and greatly expanded restrooms, a new roof, energy efficiency, insulation, new HVAC, electrical, plumbing, and fire alarm systems. In addition, parking will need to be identified, or a parking variance will be required, based on the total building occupancy.

Potential Use

The Old Town Hall consists of 6000-6400 square feet of usable space. Based on findings from EPSTEIN JOSLIN Architects conducted for this study, taking circulation into account, the first floor could be subdivided into about 450 of office space and 1790 of classroom/art studio/gallery space. This translates into a maximum occupancy of 95. The second-floor space would allow for 2400 square feet of available space, which could potentially accommodate 300 people standing. Assuming space for comfortable seating with space between seats, it is likely that the second floor could accommodate eight rows of seats with about 20 seats per row, to comfortably seat an audience of about 160.



First-floor conceptual image, EPSTEIN JOSLIN Architects. Includes rear addition.



Second Floor space conceptual design, EPSTEIN JOSLIN Architects

As shown in the conceptual design by EPSTEIN JOSLIN Architects, the first floor can accommodate a retail/gallery space plus five teaching spaces, some of which could also be used for gallery space or other use. Based on results from the community survey, as reported below, there is a high interest in children's visual art classes, adult culinary arts classes, and artisan shops. This illustrates that these interests can be met. The second floor can accommodate a flexible event space that could be used for performances or could be used as a rental space for parties and

weddings. This is a major revenue source for many arts centers.

A commercial teaching kitchen, which would double as the catering kitchen for the building would require a 600 square foot space to accommodate 20 students plus an instructor. A small retail gallery, such as is pictured here, would also require about 600 square feet.



Retail gallery and pop up artisan space, Vienna VA Community Arts Center.



Facility Elements

A building program for this facility, incorporating the above elements, is likely to be along these lines:

	Count		SF/per	
Upstairs				
Rest rooms, men's and women's, unisex	6		25	150
Top of stair/elevator vestibule				100
Upstairs seating area	160	seats	10	1600
performance area	20x 20			400
flex wing or food service space	10x12			120
stage sound and light stations, tech				96
circulation	200		0.8	160
furniture storage	10x12			120
janitorial			25	25
concession area			40	40
TOTAL				2811
Main floor			FT	
Retail gallery				400
Retail storage/social event storage				120
Offices				140
janitorial			25	25
vestibule and circulation				400
rest rooms	5		25	125
classroom 1				300
classroom 2			400	800
culinary teaching/event				400
elevator	6 x 6			36
stairwell				135
TOTAL				2881

An Art Corridor



Long before this study began, there were community discussions about the applicability of School Street, stretching from the Old Town Hall to the University Art Center, as an arts corridor. An easy way to animate the corner and develop the Old Town Hall as an anchor for future restaurants is to preserve parking spaces and develop a permit program for food truck rental by the Cultural Center, and to use the small corner lawn space as a place for temporary or permanent public art.

If the Center includes a full instructional kitchen for culinary arts classes, additional revenue could be earned through renting the kitchen to the food truck owners as a shared-use commercial prep kitchen.

The next step is to work with the University as it expands its public art installations, urging that priority be given to School Street. Any future redevelopment of the Fire Station should include a public art installation facing School Street. These modest steps will animate the street. Then, School Street should be considered as a viable location – along with Town Square – for art fairs and outdoor events.



The best way to maximize the Center as an economic redevelopment hub is to ensure that what happens inside the building spills outside: the arts as a placemaking tool should enliven a corner, a street, an intersection with vibrancy and the unexpected that attracts people into the building and transforms the way people think about the street or intersection. This can be done formally and informally. Formally, it can happen through the creation of a public art space that houses permanent or temporary public art. Informally, it can happen through welcoming outdoor musicians to use the spot for impromptu music. It can happen by using the small green space on the corner as a place for outdoor “plein air” painting classes.



The Center can serve as a catalyst in attracting more university students into the heart of Bridgewater. Even without a permanent presence – i.e., on-going in-door program series or gallery showings – the Center can serve as a focal point for BSU student art fairs and can invite student and faculty to participate in both outdoor and indoor pop-up public art installations.

An ideal would be for the Center to attract interest by the University in developing or co-developing artist/creative live-workspace – for example, repurposing the boarding house on School Street. Even a small live/work creative hub can build upon the Center in reshaping the downtown into a creative destination, creating a dynamic that will be significant in attracting new restaurants and retail.

Regular evening programming is an important part of this. The Center should strive for its performances to be as predictable as possible, even if it means open-mic and pop-up music from student groups. Evening arts-related traffic will go a long way toward creating the market to assist in quality restaurant recruitment.

The term Creative Placemaking was coined by a team of researchers from the University of Minnesota just over a decade ago, and the concept has subsequently proven itself in communities of all sizes throughout the USA.

“In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.” -- Ann Markusen and Anne Gadwa.

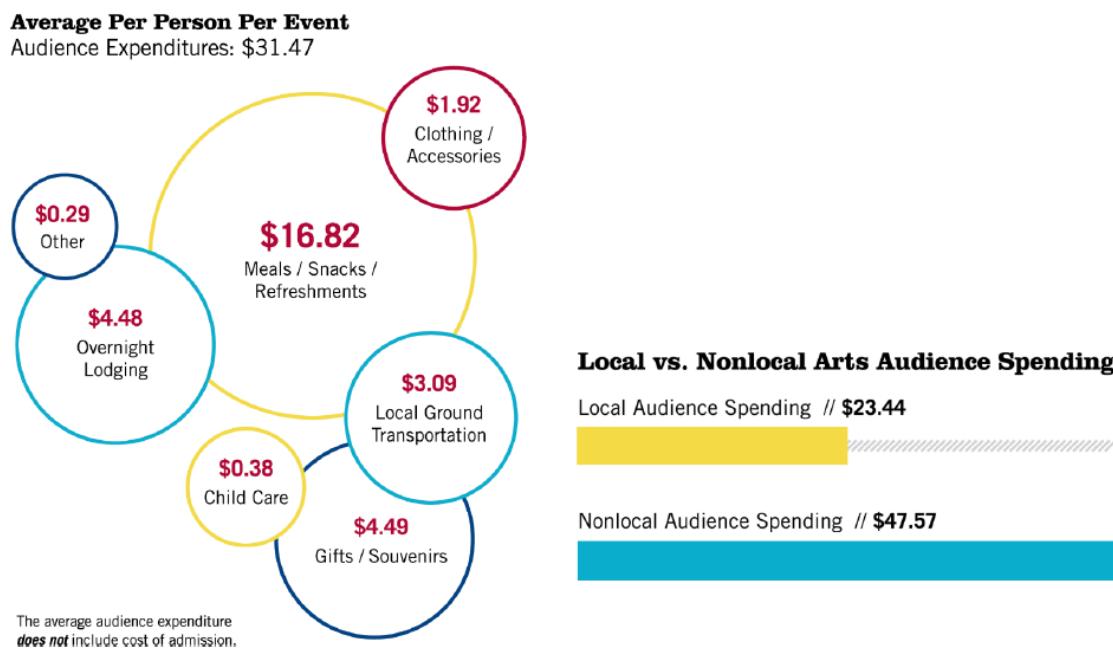
Markusen and Gadwa’s work stresses development projects such as the Old Town Hall Cultural Center, and activities “such as movies in the park, chalk art projects, outdoor concerts, inclusion of children’s ideas in projects.” Their work also supports concepts known as Tactical Urbanism, in which “incremental, small-scale improvements are seen as a way to stage more substantial investments, and to test new concepts before making substantial political and financial commitments.¹” Hence, the

¹ Tactical Urbanism: Short Term Action, Long Term Change, by Mike Lydon, Dan Bartman, Tony Garcia, Russ Preston and Ronal Woudstra.

concept of pop-up public art rather than the commitment of a purchased work of public art, or the concept of food trucks that can create a market for full-service restaurants.

Economic Impact

The arts are one of the few industries that stimulate a range of off-site spending in association with on-site spending, across a range of other economic sectors. In fact, for community arts centers such as the Old Town Hall, in which many events may be free or have a modest charge, the off-site spending can be significantly more than on-site. In their studies conducted in communities across the country, Americans for the Arts has ascertained that the average per person off-site spending is \$31.47, with local audiences spending \$23.44 and non-local audiences spending \$47.57.



Source: Americans for the Arts

Because of this distribution of off-site spending, the Center has the potential to stimulate a total of 22 FTE jobs with only an FTE staff of 4.5, an annual attendance of 7,500, and a budget of \$500,000. When annual attendance reaches 13,000 and the total budget increases by 10% to \$550,000, the number of FTEs supported grows to 27 and the annual economic impact is \$1 million, of which almost half is due to off-site spending. This is an annual ROI that promises surrounding restaurants and retail consistent infusion of spending: most arts patrons eat out before or after an event and will walk from the program to a neighborhood restaurant rather than drive somewhere else.

Several other economic sectors stand to benefit in addition to those illustrated above. The top five of these are, in order of benefit:

1. Real estate buying and selling
2. Insurance
3. Advertising and PR
4. Printing
5. Transportation

	Total Expenditures	FTE Jobs, Direct, Indirect, and Induced	Household Income, Direct, Indirect, and Induced	Local Government Revenue (tax receipts)	State Government Revenue (tax receipts)
With a budget of \$500,000 and annual attendance of 7,500					
Organization-driven	\$500,000	17	\$326,835	\$14,200	\$25,375
Audience-driven	\$223,773	5	\$96,995	\$9,251	\$13,328
TOTAL	\$723,773	22	\$423,830	\$23,451	\$38,703
With a budget of \$550,000 and annual attendance of 13,500					
Organization-driven	\$550,000	18	\$359,519	\$15,620	\$27,913
Audience-driven	\$402,792	9	\$174,590	\$16,651	\$23,990
TOTAL	\$952,792	27	\$534,109	\$32,271	\$51,903

As this illustrates, the organizational budget need not grow dramatically if audience counts grow, driven by constant programming. With an annual attendance of 13,500, total new household income into Bridgewater nearly mirrors the total organizational budget. At this point, local tax revenues driven by audience spending exceed tax revenues driven by the organization itself.

Building Current Conditions

This report included a structural evaluation of the existing, now former, Town Hall Building structure at 50 Central Square in Bridgewater, MA, provided by ODEH Engineers, North Providence, RI.

This analysis included a visual inspection of the interior of the building to review any exposed framing and to assess the general condition of the structure, a drone flight to record the exterior condition of the building, and a design check of the gravity loading of the available existing structure. We have also reviewed the feasibility of possible adaptive reuses of this existing structure.

Standard of Care

Please note that the results of this evaluation are limited to visual observations of the accessible areas only. While we have made our best efforts to review the areas of interest, many conditions were concealed by architectural finishes or were otherwise inaccessible, and therefore additional damage or other unforeseen conditions may be present. The findings of this report therefore represent our best professional opinion based on the information available to us at this time. We understand that this report is intended for use only by Epstein Joslin Architects and the Town of Bridgewater to determine the feasibility of future adaptive reuses of the existing “Town Hall” structure. In any budgeting, any future developer must carry adequate contingency for hidden or unforeseen conditions that are not identified or are worse than described herein.

Please note that all dimensions of the existing structure given herein are approximate and based on measurements of representative members. Dimensions can, and will vary, and must be considered as “+/-” in all cases (whether or not the “+/-” symbol is indicated).

Actions Taken

Odeh Engineers took the following actions to complete this investigation:

- On May 6, 2020, Colin Simson of this office made a site visit to review the existing structural conditions.
- On May 13, 2020, Robert Bowen and Griffin Tarmy of this office made a site visit to conduct a drone flight to survey the exterior condition of the structure.
- Prepared this written summary of findings and recommendations.

Documents Reviewed

No architectural or structural plans of the Town Hall Building were available for this preliminary structural evaluation of the existing building.

The, now former, Town Hall Building is a wood-framed, two-story structure with a full basement for utilities and ancillary storage and an attic framed under the pitched roof. The sign above the entry indicates that the building was constructed in 1843. While the style of framing resembles New England church structures of that era, town officials believe it was not originally built as a church and renovated into a town hall, but specifically built as the Town Hall. The floor plan of the town hall building is

approximately 48 feet wide and 73 feet long. Structurally and functionally, the floor plates are divided in three sections. The front 10 ft. deep section of floor plate at the first level is an entry foyer space with stairwells in the front corners. The space at the second level acts as stair hall foyer/lobby. The framing at each level appears to span between the front wood-framed exterior wall to an interior wood framed bearing wall, supported in the basement on continuous 5½ x 12 timber girders supported on a system of 8"x10" granite columns.

The central, main section of the floor plate is approximately 48 feet wide and 52 feet long. On the first level is a central corridor with partitioned town offices on each side. The first-floor framing, exposed in the basement, consists of 2½ x 12 wood joists at 17 in. on center, spanning approximately 15'-3", 16'-2" and 15'-3" across the width of the building to two interior girder lines of 10 x 12 timber girders. The timber girders are supported at approximately 13 feet on center on systems of 8"x10" granite columns.

The second-floor level of the central, main section of the floor plate is column-free and was reportedly the large column-free space where town meetings took place. Currently, the space is divided with non-bearing partitions, apparently for other town-related functions. The first level plaster ceiling conceals the framing of the second floor. However, it is assumed to be like the first-floor framing, as 7¾" diameter wood pole columns align with the granite posts in the basement that support timber girders and support the second-floor framing system.

The rear section of the floor plate is approximately 8 feet deep and appears to be a two-story addition. There is no full basement under the rear section. The occupancy of this rear section appears to be storage and stairs providing a second means of egress. The framing at each level appears to span between the rear wood-framed exterior wall to an interior wood framed bearing wall, which appears to have been the original rear wall of the town hall. This addition does not extend for the full 48 ft. width of the other sections of the town hall and the roof is a lower flat roof. This rear wall is immediately adjacent to the fire station.

The attic is framed with light wood ceiling joists hung from roof trusses that span across the 48 ft. width of the front and center sections of the town hall. Interior roof trusses are located at the front interior bearing wall location and at interior column locations, apparently supported on major timber columns in the exterior side walls aligning with the interior columns. This suggests that the exterior wall framing may be built as Eastern Braced Frame construction.

The roof trusses each support two intermediate purlin beams on each side of the sloping roof spanning between trusses and the exterior front and rear walls. These purlin beams support continuous 3 x 7 roof rafters from the eaves to the peak. At some time in the past 20 years, each of the truss members and each of the intermediate purlins were reinforced with multiple prefabricated lumber LVL members connected to the original timber members with through-bolted galvanized steel gusset plates. Foundations under exterior bearing walls and interior basement columns could not be positively confirmed. However, buildings of this era were generally founded on slabs of granite. We observed no signs of past or ongoing foundation settlement.

General Condition of Existing Building Elements As viewed from our drone flight photos, the shingle roofing on the pitched roof is well-worn, especially on the south side of the pitched roof. We estimate that the current shingles may have been installed as much as 20 years ago. As such, roofing replacement in the next few years will likely be required.

The north, south and rear sides of the town hall building are clad with painted narrow clapboard siding, accented at the four corners of the main building with smooth wood faux corner pilasters. The front façade is finished with shiplap boarding, accented with additional more ornately carved pilasters framing the front entry. The clapboard cladding, shiplap boarding, and painted wood pilasters all appear to be in good, and well maintained, condition. The narrow space between the rear wall of the town hall addition and the adjacent fire department station makes maintenance of exterior both walls exceedingly difficult. Plaster wall and ceiling finishes appear to be original 19th century three-coat plaster on furred wood lath. Plaster walls, above more modern hung acoustical ceilings, exhibit random cracking. Below the acoustical ceilings, random wall cracks appear to have been patched and repainted.

The plaster ceilings above the first floor and applied to the second-floor framing, as observed in areas where the hung ceiling has been partially removed, also appear to be three-coat plaster on furred wood lath. However, it appears that the original plaster had become cracked and loose, requiring reinforcing consisting of either homasote panels or gypsum wallboard panels with wood batten strips fastened through the failing plaster to either the wood lath or the second-floor framing. The plaster ceilings above the second-floor plaster and applied to the attic framing appears to be original 19th century three-coat plaster on furred wood lath. These plaster ceilings are in poor condition, with several areas patched with applied gypsum board and other unrepaired areas of missing plaster and exposed wood lath above hung acoustical ceilings. With the amount of reinforcing that was added to the original timber attic/roof trusses, it is likely that the original roof trusses had deflected, exacerbating the damage to the plaster ceiling that relied on these trusses for support. It is likely that, most of the original 175-year-old three-coat plaster on furred wood lath wall and ceiling finishes has lost its key with the wood lath and is a future potential hazard. As part of any future adaptive reuse of the Town Hall building, it is likely that wall and ceiling finishes will be removed and replaced.

The basement space is low overhead space and the first-floor framing, supported on a system of granite columns, is exposed. The framing is generally in good condition except for a few failed joist-to girder mortised connections that have been locally resupported with additional timber posts. (refer to analysis below). The surrounding basement walls are a combination of granite block, rubble stone and some interior brick. The basement floor is concrete. Again, we observed no sign of foundation settlement.

Analysis of the Existing Structure

We measured the exposed first floor framing members from the basement. As described above, $2\frac{1}{2} \times 12$ wood joists flush-frame, with double mortise connections, into two interior girder lines of 10×12 timber girders, supported on a system of granite columns. Our calculations indicate that the $2\frac{1}{2} \times 12$ wood joists appear to be capable of supporting uniform dead loads plus a uniform superimposed live load of at least 100 pounds per square foot (PSF). However, the double mortise connection of each joist into the timber girders limits the amount of shear load that each joist can transmit into the timber girder. We estimate that the double mortise connections limit the uniform superimposed live load capacity of the first-floor framing to approximately 80 PSF. The timber girders also appear to limit the live load capacity of the first-floor framing to a superimposed uniform live load of 85 to 90 PSF. This live load capacity is equivalent to a modern office occupancy.

To achieve a modern public occupancy live load capacity of 100 PSF, a future adaptive reuse renovation could include installation of flush framing hangers to connect the joists to the girders, and minor re-support of the girder spans. The second-floor framing was not able to be determined, but the similar column arrangement and the reported use of the second floor for public meetings suggests that the framing is similar to the first-floor framing, with similar capacities.

The attic framing, attached under the bottom chords of the, now reinforced, roof trusses, consist of widely spaced light wood joists intended to support only the ceiling framing. As part of the reinforcing of the roof trusses, the attic joists appear to have been leveled and hung with joist hangers from the reinforced bottom chord of the roof trusses. The timber roof trusses and purlin beams, reinforced with LVL members, and connected with bolted steel gusset plates, appear to have ample capacity to support the sloping roof framing as well as the added center plywood sheathed walking aisle.

Lateral load resistance for the 1843 town hall structure is derived from the stiffness of the exterior walls and the interior bearing walls. The walls, if Eastern Braced Frame construction, as assumed from the construction era, will likely include diagonal timber braces, as well as the exterior board sheathing. Although such mid-19th century structures were not built to resist specific wind forces and were not designed to resist seismic loads, the town hall structure has withstood wind and seismic events for the past 175 years with no observable adverse effects. For any future adaptive reuse of the town hall building, plans should be carefully developed to avoid triggering a seismic retrofit of the structure to resist modern code mandated seismic forces. Refer to the discussion below regarding Code requirements for possible future adaptive reuse of the existing town hall structure.

Future Possible Adaptive Reuse Renovations

Although there are currently no specific plans for an adaptive reuse of the Bridgewater Town Hall building, modern building code requirements are likely to govern any such adaptive reuse planning. The Town Hall was built at a time when there were few specific building codes. Building construction relied on the experience and expertise of local builders. As plans are developed for any such adaptive reuse, such renovations will be required to be in conformance with the current Massachusetts State Building Code (780 CMR MSBC 9th Edition) which references both the International Building Code (IBC-2015) and the International Existing Building Code (IEBC-2015). The structural requirements for work on existing buildings are also governed by the current MSBC, 9th Edition. Chapter 34 of this Code, "Existing Structures," also references the IEBC 2015 or "the IEBC" with Massachusetts Amendments (dated June 20, 2014). The following discussion is based on these versions of the IEBC and Massachusetts Amendments.

The IEBC allows three different methods of compliance – the Work Area Method, the Prescriptive Method, and the Performance Method. The Work Area Method and the Prescriptive Method are the compliance methods most employed for buildings such as the Town Hall building. If a future adaptive reuse project were to include significant horizontal additions that are structurally attached to the existing building, additional requirements for upgrading the lateral force and gravity force resisting systems will be triggered by such additions. All new additions and structural members would be required to be constructed in accordance with the IBC provisions for new construction. Structural Requirements for Renovations and Repairs – Work Area Method For projects using the work area method, the IEBC classifies alterations as Level 1, Level 2, or Level 3, depending on the amount of work

to be performed, as well as the occupancy of the building and the proposed scope of structural modifications. It is likely that any adaptive reuse of the Town Hall building would be extensive and involve modifications to most areas of the building. Such renovations to this building would be classified as “Level 3” per Section 405 of the IEBC, which states, “Level 3 alterations apply where the work area exceeds 50 percent of the aggregate area of the building.”

Requirements Triggered by Alterations:

For a Level 3 alteration project, the Building Code requires that the building, as altered, conform to the minimum requirements established for Levels 1 and 2 work as well as additional requirements for Level 3 work.

Key structural requirements for “Level 1” work include:

- Where roofing or equipment is replaced or modified such that additional dead load is applied, the existing structure must be evaluated for the new loading conditions per requirements of the International Building Code.

Key structural requirements for “Level 2” work include:

- New structural members and their connections and anchorage must conform to the Building Code requirements for new buildings.
- Where existing structural elements carrying gravity, loads are altered (or loads increased due to the renovations, including the effects of snow drifting), such members must be reinforced to meet the requirements of the Building Code for new structures.
- The demand/capacity ratio for existing structural elements carrying lateral loads may not be increased by more than 10% without triggering the requirements for Level 3 work (see below). Furthermore, any building alteration that results in the creation of a seismic irregularity (such as a torsional irregularity, soft story, or weak story) will trigger the requirements of Level 3 work.

Per the MSBC-9th Edition, all roof framing components that have sustained any level of structural damage caused by or related to snow load effects shall be rehabilitated to comply with the applicable provisions for dead and snow load requirements of the International Building Code. Undamaged roof framing components that receive dead or snow loads from rehabilitated components shall also be rehabilitated to comply with the design loads of the rehabilitated design.

The key structural requirements for “Level 3” work include:

- For major alterations (“Substantial Structural Alterations” are defined as those alterations that involve structural work exceeding 30% of the total floor and roof areas of the building), the structure as altered must comply with the minimum wind loading prescribed for new buildings, as well as a reduced percentage of the seismic loading prescribed for new buildings.
- Alteration work shall include installation of wall anchors at the roof and floor levels to resist the reduced IBC-level seismic forces unless an evaluation demonstrates compliance of existing wall anchorage. Structural Requirements for Renovations and Repairs – Prescriptive Method Alternatively,

such an adaptive reuse project could be executed using the Prescriptive Method as described in the IEBC 2009.

The structural requirements of the prescriptive method are included in Chapter 3 of the IEBC and are summarized below for the likely scope of work for this project.

Requirements Triggered by Alterations: Structural requirements for alterations are covered under IEBC Section 303. All new structural elements will be required to conform to the Building Code requirements for new buildings.

- Where existing structural elements carrying gravity, loads are altered (or loads increased due to the renovations, including the effects of snow drifting), such members must be reinforced to meet the requirements of the Building Code for new structures.
- The demand/capacity ratio for existing structural elements carrying lateral loads may not be increased by more than 10% without triggering an upgrade to the wind and seismic requirements for new construction. Furthermore, any building alteration that results in the creation of a seismic irregularity (such as a torsional irregularity, soft story, or weak story) will trigger a wind and seismic upgrade to the requirements for new construction.
- Alteration work shall include installation of wall anchors at the roof and floor levels to resist the reduced IBC-level seismic forces unless an evaluation demonstrates compliance of existing wall anchorage.

Structural Requirements for Renovations and Repairs – ALL METHODS All existing structural members in the building will be required to be analyzed for compliance with the Building Code. This includes all gravity load-bearing elements, as well as the seismic and wind load resisting systems. In addition, certain existing conditions may need to be corrected, such as upgrading existing structural assemblies, adding seismic bracing to existing walls, as well as providing additional lateral force-resisting elements.

It may be necessary to conduct testing of the existing structures to determine the design strengths of the materials present if the information cannot be determined otherwise. Additionally, the Building Code requires testing of certain elements in their upgraded state (e.g., strengthened masonry shear walls) to verify that adequate design strengths have been achieved. Note that the above only applies to the existing structural elements. All new work is required to conform to the requirements of the current building Code for new structures.

We trust that this report meets your needs at the present time. If we can answer any questions or provide you with additional information, please do not hesitate to contact us.



David J. Odeh, PE, SECB
Principal



Colin G. Simson, PE
Senior Structural Engineer



Photo 1: Front (West) Elevation of the Former Bridgewater Town Hall Building



Photo 2: Central Corridor of Main (First) Level

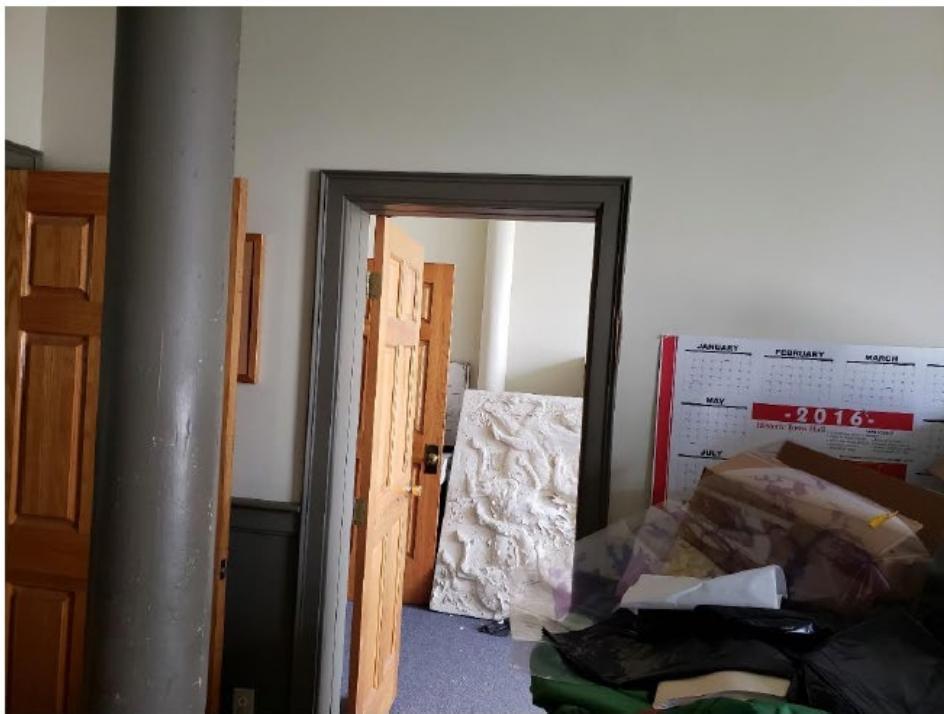


Photo 3: Round Wood Pole Columns Supporting Second Floor Framing

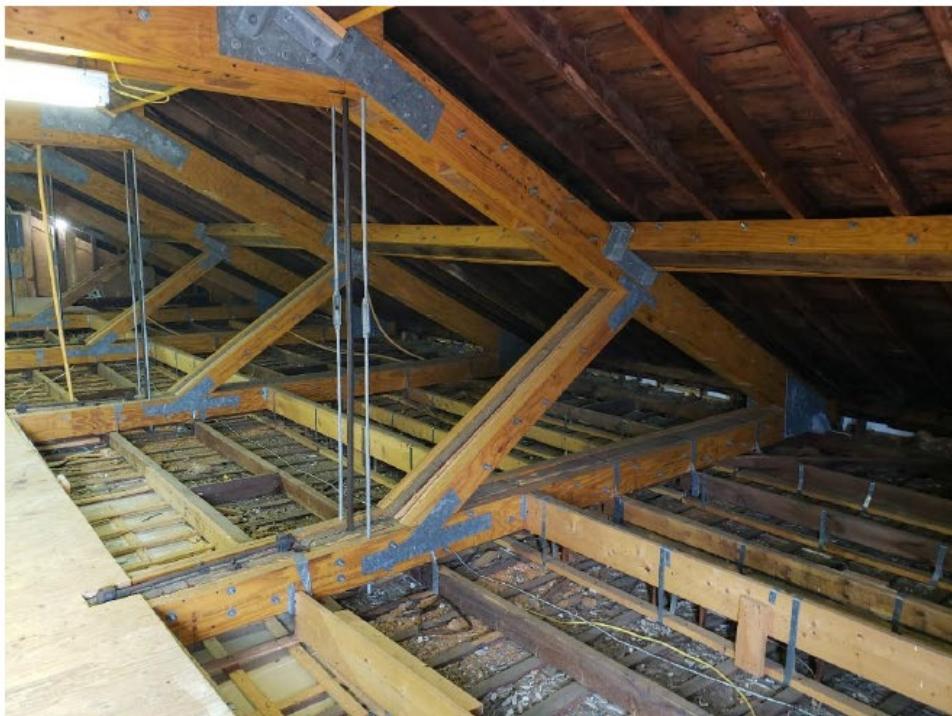


Photo 4: Reinforced Roof Trusses and Roof Framing in Attic



Photo 5: Condition of Shingle Roofing



Photo 6: Condition of Clapboard and Shiplap Cladding and Pilasters

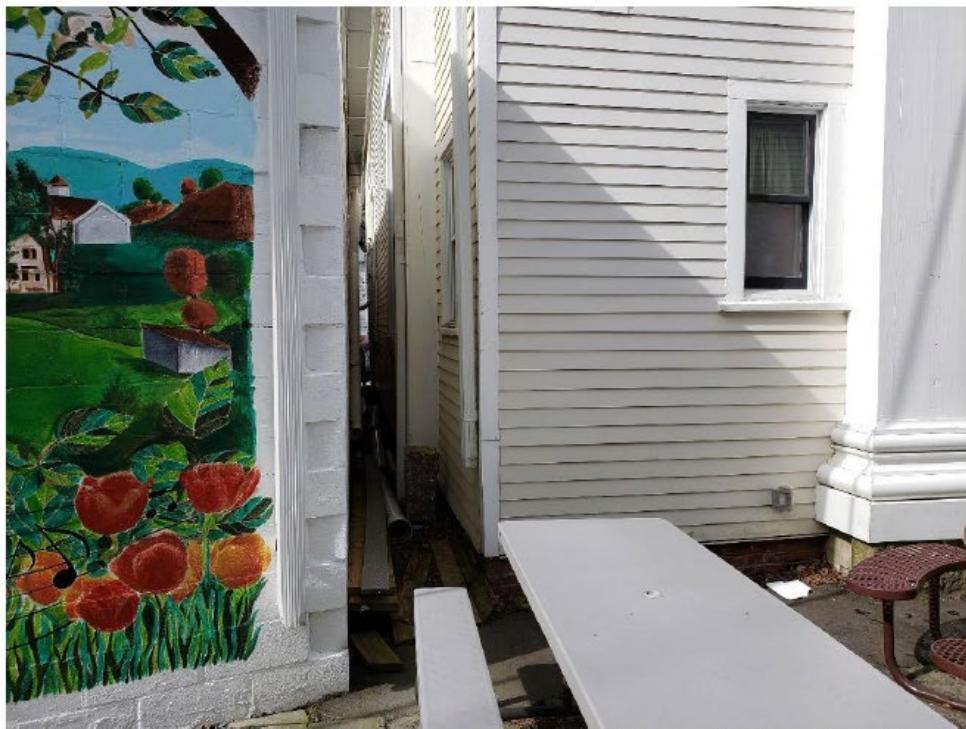


Photo 7: Narrow Space Between Rear Wall of Town Hall and Fire Station



Photo 8: First Floor Reinforced Ceiling Above Hung Acoustical Ceiling

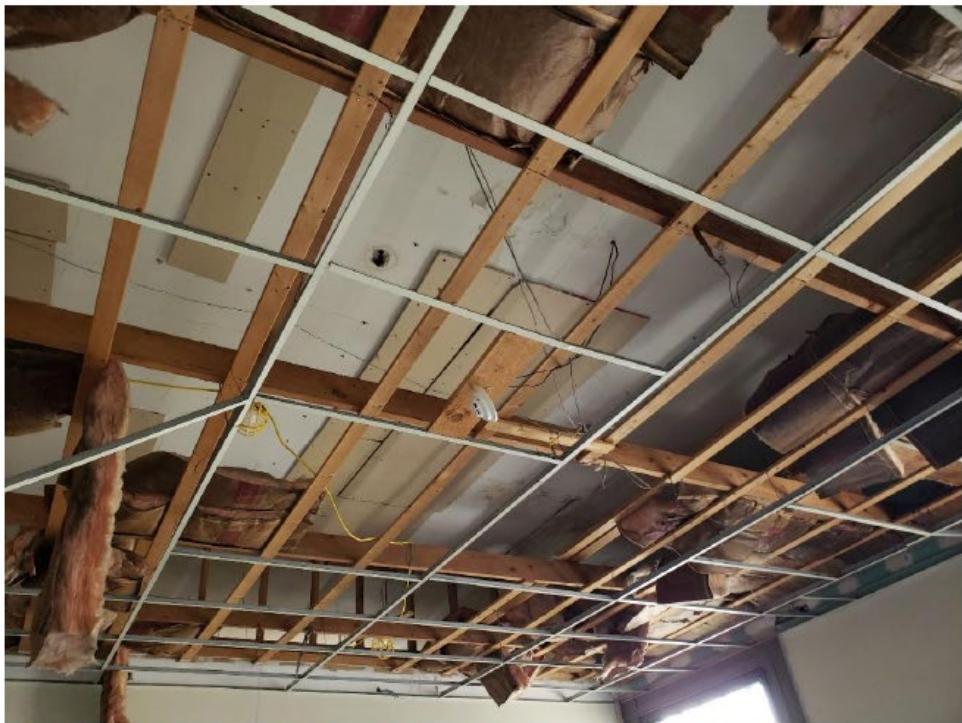


Photo 9: Second Level Ceiling Attached to Attic Framing



Photo 10: Basement Granite Columns and Timber Pole Reinforcing Supporting First Floor Framing



Photo 11: Typical Double Mortise Connection of First Floor Joists to Timber Girders

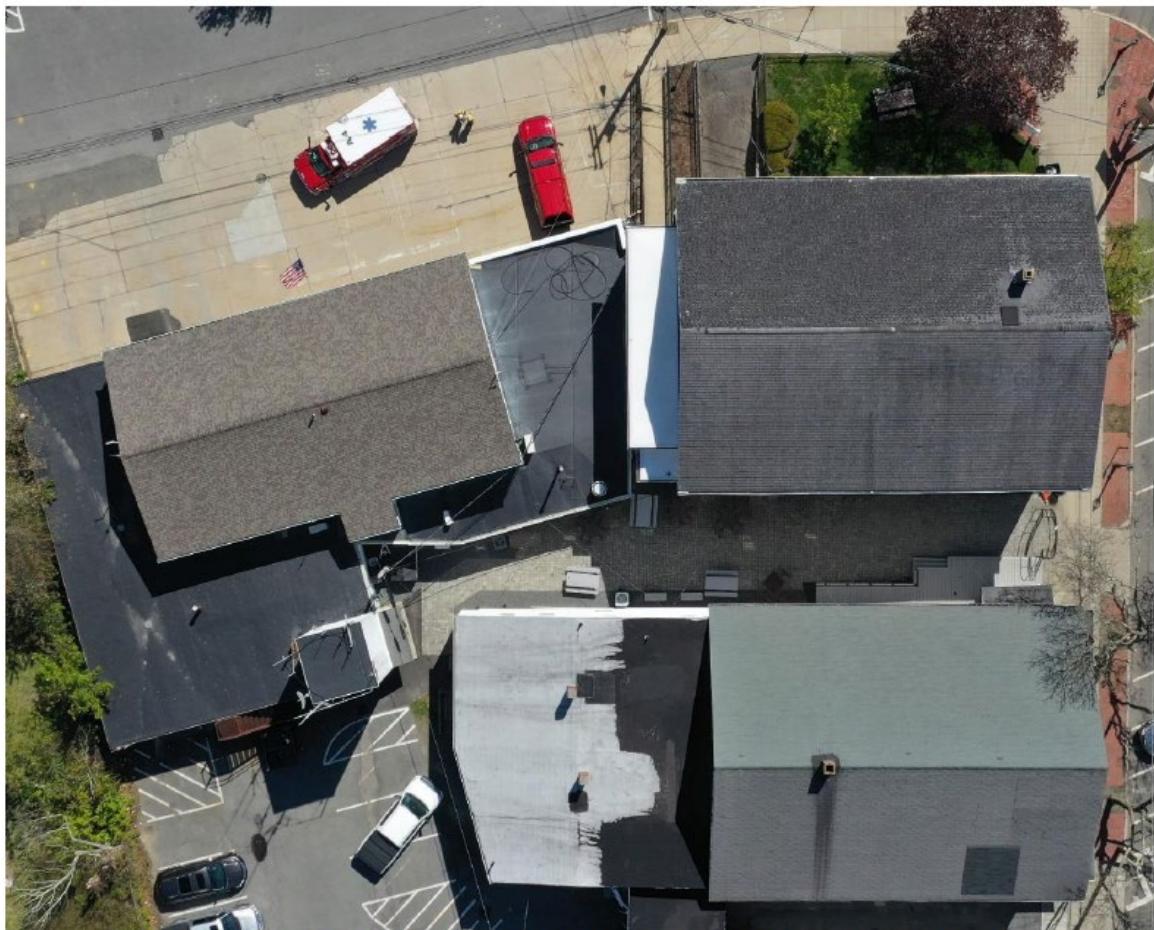


Photo 12: Aerial Plan View of Town Hall and Adjacent Buildings.



Photo 13: Aerial View of Town Hall and Adjacent Buildings Looking from The East.



Photo 15: Aerial View of Town Hall Looking from The South West.

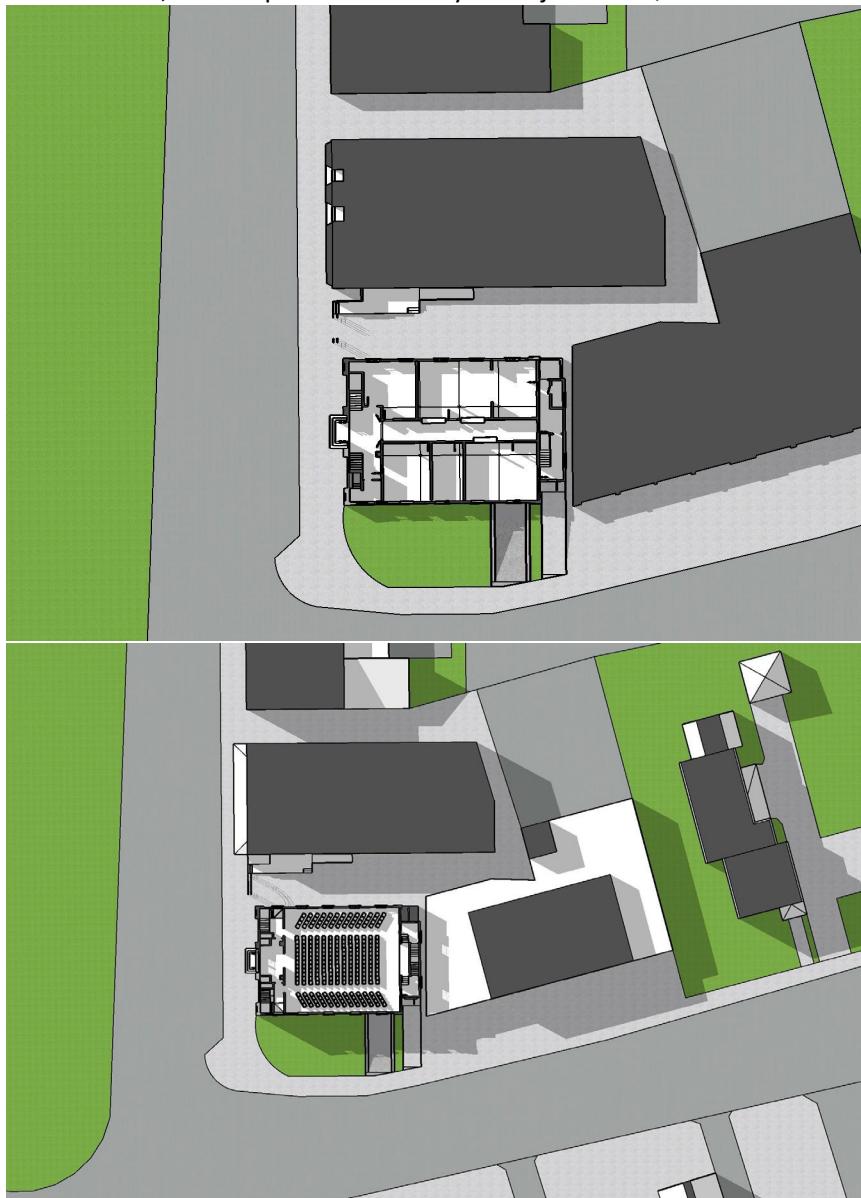
Building Future

The architects created multiple scenarios for the building.

Scenario 1: Old Town Hall Adaptive Reuse, Only

In this model, only the Town Hall building itself is renovated. Music Alley continues to be in the alley, perhaps supported by a transformation of at least the “culinary arts” classroom window into some type of opening that can support food service for events. An elevator is installed at the rear of the building, potentially requiring space within the Music Alley footprint, or, more desirable, added to the existing stairwell when the Fire Station building is removed.

In this model, total capital cost is likely to be just over \$4 million.

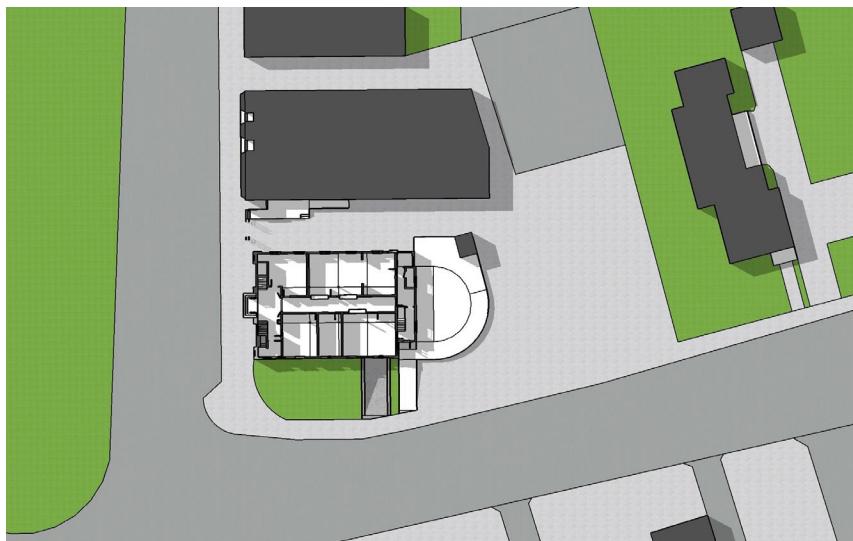


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Scenario 2. Add outdoor amphitheater/events space behind

This scenario could become phase 2 of the project. It is the scenario recommended by the consultant team as most responsive to public interest and the range of programming that responds to what residents seek. It relies upon demolition of the Fire Station building and parsing a small amount of the footprint of that property to the Center, leaving the remainder of the parcel open for new development. It is illustrated here without a replacement building for the Fire Station, showing the way that an outdoor space off the back of the Center could accommodate a stage and seating area that could expand the Music Alley into Music Center.

The addition of this outdoor space is inexpensive, estimated at only \$607,500 but responsible for the potential to drive attendance from this study's low of 7,500 a year up to 13,500 through outdoor performances, art fairs and special events, and through outdoor arts learning.

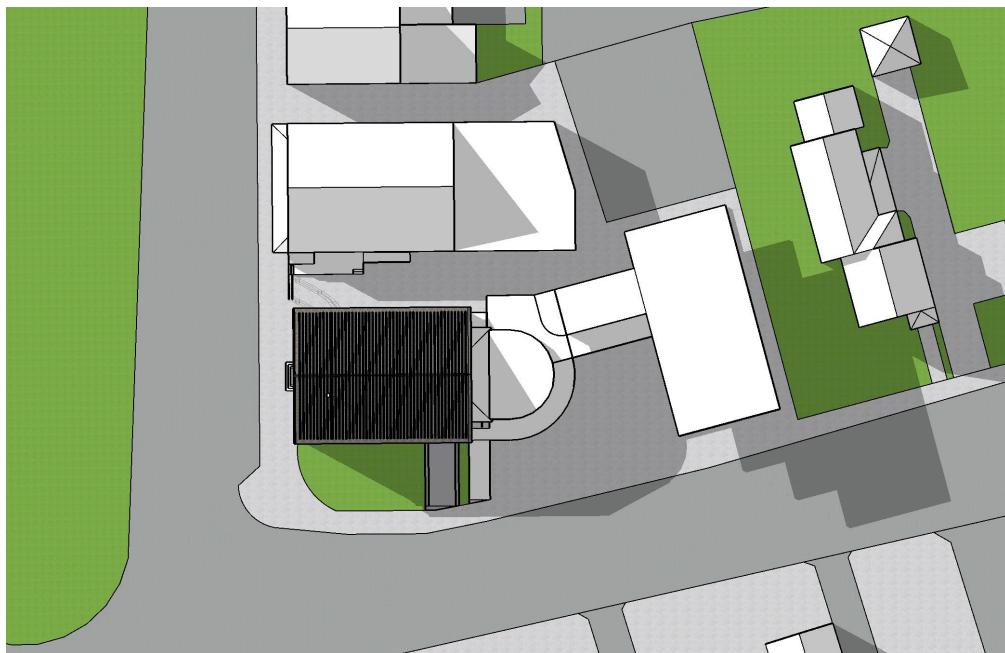


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Scenario 3.

In this scenario, a new building is added to the Center, potentially used by the University to accommodate creative industries learning and workspace – an incubator/accelerator component for students that could enhance BSU's already strong visual arts learning programs. This model could be further enhanced by the transformation of the next-door boarding house into an artist live-work center.

Adding a 3,000 square foot one floor building would cost approximately \$2.03 million.



Epstein Joslin Architect, Inc.

By incorporating the need for an elevator into the plans, it could be possible to create an exciting synergy between the old and new space. For example, this could lead to a roof covering for the amphitheater and the creation of a second-floor outdoor space:



Epstein Joslin Architect, Inc.



Epstein Joslin Architect, Inc.



0 Drawing Description

Epstein Joslin Architect, Inc

It would also be possible to construct a larger new building where the Fire Station now stands, or two buildings, still leaving ample space for an outdoor amphitheater and events grounds:

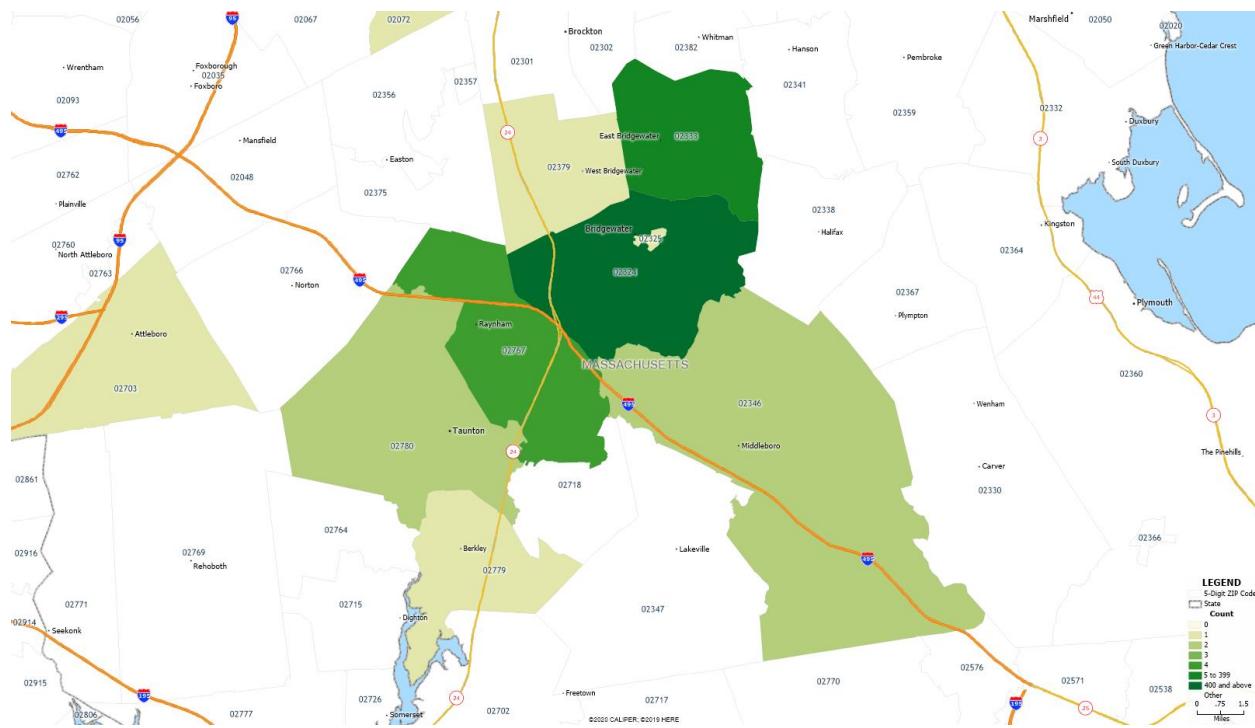


0 Drawing Description

Epstein Joslin Architect, Inc.

Part 2. What Residents Want

Due to meeting restrictions from Covid-19; this process used an on-line survey that was promoted by the Town as well as several non-profit and civic groups. Weekly drawings were promoted and held as incentives to complete the survey. A total of 452 surveys were completed. Based on the population size, this provides a 95% confidence level with a 5% plus/minus margin of error. This means that one can be reasonably sure that 95% of the population would respond similarly, within a 5% +/- range. Survey responses came from this geography:



Based on the survey, 70% of Bridgewater residents either strongly agree or agree that “Old Town Hall should be transformed into an arts center/creative hub for Bridgewater. Of the balance, 21% neither agree nor disagree, while nine percent disagree or strongly disagree.

It is generally prudent to learn the top current attendance behaviors as a predictor for future attendance interest. For Bridgewater residents, the top three current/prior year attendance behaviors were:

1. Live music indoors such as listening to a band or singer
2. Shopping at artisan shops, at art fairs, or the like
3. Going to galleries, art museums, art shows.

Keeping the above top three attendance patterns in mind, residents' top interests for Old Town Hall as a cultural center in priority order are:

Activity	Percent very or somewhat interested
Indoor/outdoor farmer's market	72%
Restaurant on site	66%
Outdoor summer visual arts fairs	60%
Shopping at Pop-up Artisan Shops	60%
Adult culinary class	58%
More outdoor music such as Music Alley	57%
Attending indoor concerts such as a singer or band	53%
Seeing pop-up public art outside	53%
Attending comedy, lectures, spoken word	53%
Taking an adult art class	52%
Taking a crafts class – i.e., woodworking, metalwork	51%
Attending community theatre	51%
Going to community art shows or exhibits	47%
Taking music lessons	38%
Attending live streaming concerts or events	36%
Taking dance or movement classes	34%

Residents with children at home under age 18 were asked to prioritize the types of cultural activities they would like for their children. Fifty-three percent of the respondents fit into this category and completed the question. Their priorities for their children are:

Interest for Children/Teens	Percent of Respondent HHs with Children
After School creative drop-in, markers space, and visual arts	59%
Children's art classes	55%
Teen Culinary Arts	53%
Children's summer arts camps/program	50%
Children's music instruction	49%
Teen digital arts, animation, film	49%
Teen arts program, exhibits	47%
Teen bands, music	46%
Children's theatre	45%
Teen movement, dance	41%
Children's dance classes	37%

Combined, the top adult and children's activities desired are:

Top Community Interests	Percent	Type of Space Required
Indoor/outdoor farmer's market	72%	Plaza/courtyard
Restaurant on site	66%	Plaza/courtyard
Outdoor summer visual arts fairs	60%	Plaza/courtyard
Shopping at Pop-up Artisan Shops	60%	Indoor retail
After school creative drop-in, makers space, visual arts	59%	Youth arts studio
Adult culinary class	58%	Culinary classroom/catering kitchen
More outdoor music such as Music Alley	57%	Plaza/courtyard
Children's art classes	55%	Youth arts studio
Attending indoor concerts such as a singer or band	53%	Indoor performance space
Seeing pop-up public art outside	53%	Plaza/courtyard
Attending comedy, lectures, spoken word	53%	Indoor performance space
Teen culinary arts	53%	Culinary classroom/catering kitchen
Taking an adult art class	52%	Adult art studio

Taking a crafts class – i.e., woodworking, metalwork	51%	Adult specialized art studio
Attending community theatre	51%	Indoor performance space
Children's summer arts camp/program	50%	Youth arts studio and plaza/courtyard

As illustrated by the coloring, a total of six different types of space are wanted as a part of the cultural center:

- Retail
- Youth arts studio
- Adult arts studio
- Culinary teaching kitchen/catering
- Plaza/courtyard including space for a restaurant
- Indoor performance space

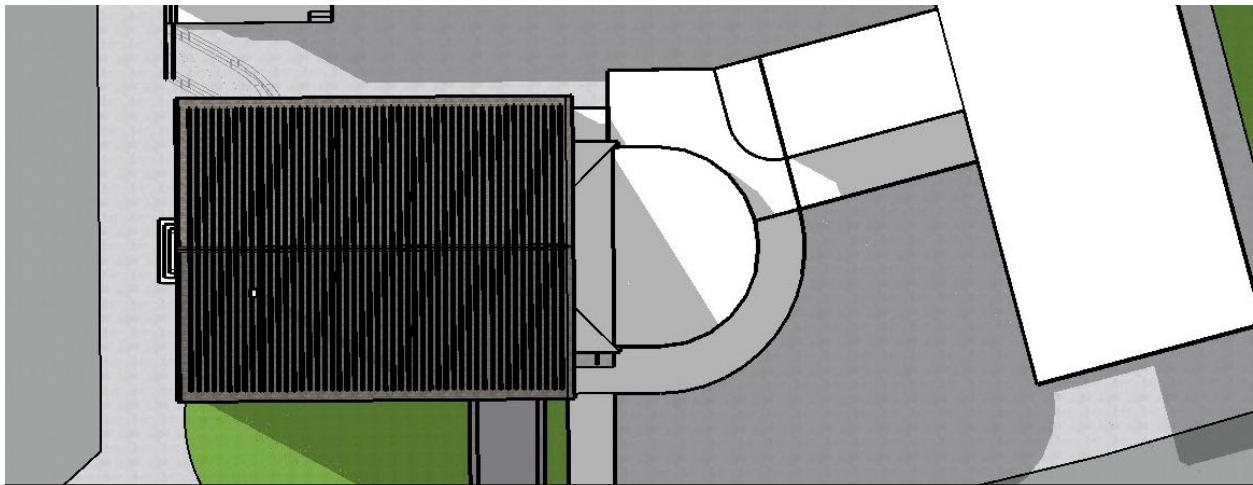
It is worthy of note that cultural centers throughout the country have found that this precise mix of spaces is what makes for a lively, highly used hub or magnet for activity.

- Culinary arts classes have soared to the top of interests for adults, children, and teens everywhere, in part because of their social nature. They bring people together in a fun learning experience that ends with dinner!
- Adults and their children want hands-on learning in a variety of visual arts and craft forms.
- Pottery, woodworking, metalwork, and makers' spaces attract high levels of participation.
- Outdoor plazas serve multiple uses, including concerts and markets/fairs, as well as sites for indoor/outdoor restaurants. (These also serve as excellent rental venues for weddings and parties and serve as a revenue center for many cultural centers.)
- Intimate indoor performance space becomes a social hub as well as a rental space.
- Retail is a critical component: many of us experience “the arts” as shoppers.

The existing Old Town Hall is large enough to accommodate all of these, except the outdoor space. In considering the desire for such space, the ad hoc nature of Music Alley is essential to address half of the space used belongs to the owner of the adjacent building. There is a shared-use agreement between Music Alley and the building owner, but that does not secure the space for public use in perpetuity. Also, with new concerns over social distancing, Music Alley may appear too confined a space in future years.

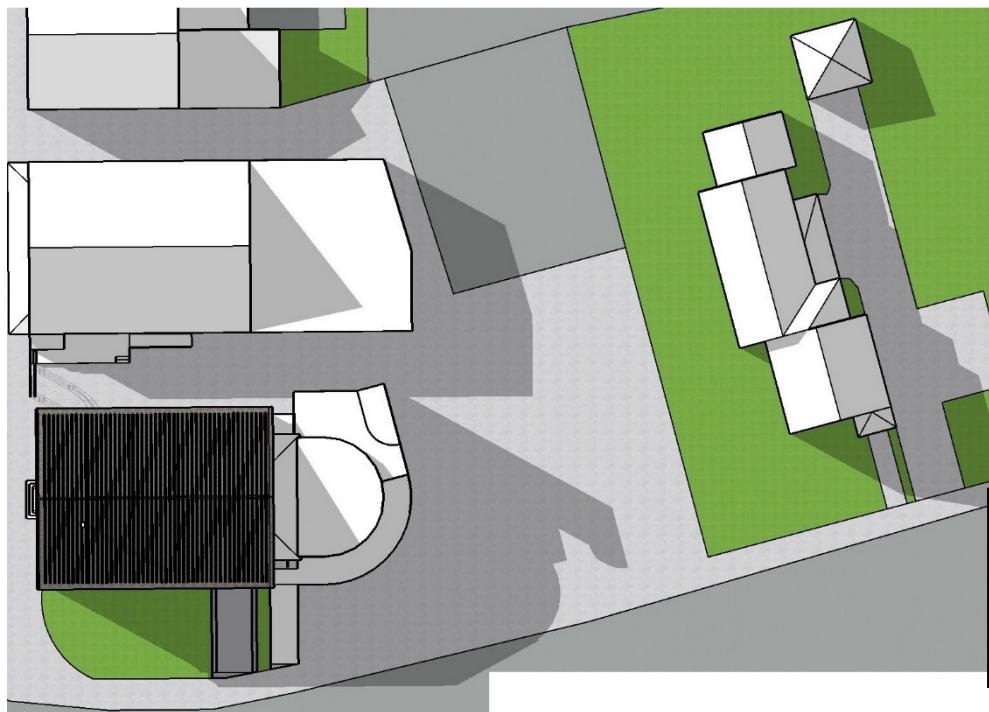
There is a solution to this. The space behind the Old Town Hall building can be repurposed as the outdoor music, festival, farmer's market space, and become a magnet on its own. This has the added advantage of creating a strong social-event link between the BSU campus and its arts venues and the Old Town Hall. When a new fire station is constructed in a different location, the current station building can be demolished or repurposed. This creates the opportunity for a new outdoor space behind the Old Town Hall that can be used for events, concerts, farmer's markets, and art fairs. The image below shows space for a stage and audience with an imagined new building to replace the Fire Station. This drawing suggests the inter-relationship of the new building to the

outdoor space and the Old Town Hall, with the new building potentially including a restaurant with outside seating to support the outdoor performance/market/festival site.



Conceptual model for outdoor events space and new building replacing fire station, EPSTEIN JOSLIN Architects

A larger outdoor space could be made possible if the entire land parcel for the fire station building was transformed into a space for the Old Town Hall outdoor events:



Without the use of the land behind the Old Town Hall, the necessary new addition for elevator and restrooms and the additional rear access leave little room for outdoor use:



Image: EPSTEIN JOSLIN Architects

How do residents feel about using the Fire Station to further the capabilities of the Old Town Hall?

- 48% of residents agree to “using that space to expand/link an additional building to Old Town Hall so it can accommodate more of the activities.” Only 20% disagree, which 18% neither agree or disagree and 8% raise other options or concerns about such use.
- The three top attendance interests - farmer’s markets, restaurant on-site, outdoor summer art fairs – all require use of a portion of the current fire station land and some portion of the fire station building. Over 70% of residents want an indoor/outdoor farmer’s market on site, and 65% want a restaurant. Fifty percent of residents with children want children’s summer art camps, which would likely require some outside space.

See the full survey results attached.

Part 3. Operational Models

There are several operating models for the Old Town Hall Cultural Arts Center. The most likely are:

- Joint operations agreement, Town (maintenance and building), non-profit management, primary renter (University)
- Operations by a newly formed non-profit – i.e., Old Town Hall Cultural Arts Center, 501(c)3
- Operations by an existing non-profit selected by RFP
- Operations by the Town; this would typically be through a parks/recreation department
- Operations by Bridgewater State University
- Operations by a school district
- Operations by a contracted for-profit entity

This report recommends a joint operations agreement in which the Town of Bridgewater own the facility and provide for the utilities, maintenance, and exterior maintenance for the facility and a non-profit partner operate the programs and services. The report recommends seeking a working partnership with the University in which the University is a primary renter, offering exhibits and performances and holding outdoor arts festival events.

In today's climate, it is unlikely that a newly formed non-profit would be able to quickly gear up to undertake the development and operations of the facility.

In many communities across the country, arts centers such as the Old Town Hall are operated by community parks and recreation departments. This is less of a model in Massachusetts than elsewhere and would be a departure from the operation of Legion Field and Olde Scotland Links Golf Course and Scotland Field. The few municipal programs include Ipswich, which has a ReCreation and Culture Department. Longmeadow Parks and Recreation runs children's arts and dance classes at its Greenwood Children's Center. Sudbury offers summer arts and crafts camps, as does Sandwich, and Plymouth offers toddler art and teen theater and dance. These are not the norm.

Operations by an existing non-profit arts entity is viable, and likely would be the easiest to move forward in short order. However, if a nonprofit is required to cover costs of building maintenance and utilities while also offering modestly priced and free programming, the financial model is unlikely to work. Hence, a joint venture with the Town.

Models from Comparisons

The comparison studies conducted showed the following prevailing operating models that would be applicable to the Old Town Hall:

- 1) Owned and operated by the local government. In many communities, nation-wide, cultural centers are operated as a part of community parks or recreation departments. This is not typical in Massachusetts, however, and is particularly challenging for a Town such as Bridgewater in which there is no standing recreation department.

- 2) A building owned by local government operated through a long-term lease by a non-profit. This is a prevailing model. It shares responsibility for the preservation and use of the building between the public and private sectors. In this arrangement, it is typical for the local government to maintain some level of responsibility for the building in much the same way as a commercial landlord would be the responsibility for upkeep and maintenance, exterior grounds maintenance, and utilities. This, in turn, limits the operating cost of the non-profit to make cultural center programs available at a lower cost and to require less of a contribution base.
- 3) Non-profit building ownership, as well as operations. This is the most challenging model for most non-profits, as it requires the non-profit to generate the revenue necessary for occupancy as well as programs. Typically, non-profits in this position have larger buildings or complexes, in larger population centers. The larger building allows for extensive rental revenue from special events, and a larger population base allows for more contributions.
- 4) University ownership with joint university-community operations. This is not the most typical model, but it does exist. Notably, in Massachusetts, it can be found in the Middlesex Community College Richard and Nancy Donahue Family Academic Arts Center, a repurposed historic train depot transformed into an arts center. In the Lowell model, the primary users are students. However, the building spaces can be rented by local organizations, and there is a partnership agreement in which the public schools have below-market-rate access to use the performance spaces. In Lowell, there is emphasis by the college on events and festivals that bring the college and community together. These include the annual Town and City Festival, a multi-day, multi-stage event.
 - Community interviewees and survey respondents said that University ownership/operations would limit community involvement and hinder the overall sense of "community."

The most applicable model from above is #2. This is a model that allows the operations of the Center to grow over time based on the growing capacity of the management entity.

For Bridgewater, this would mean that the Town would need to issue an RFP and identify the best potential partner organization.

This study examined eight Massachusetts community cultural centers that fit the descriptions either of 2 or 3, above. The average operating budget of these is just over \$500,000 per year. The average board size is 12. The average staff size for a fully operating cultural center is 4.2, not including teachers or performers. The average volunteer base is 93. At full operations, the staff is likely to include: 1) Director; 2) Facility/technical/maintenance manager; 3) Education/services manager; 4) Marketing /community outreach/development manager; and 5, as applicable) Rentals and events manager. The average occupancy cost including upkeep, exterior (snow removal/grounds), and utilities, is just over \$60,000 a year. (In the town-non-profit shared model, this would be the Town's annual commitment.)

The non-profit almost always holds at least one annual fundraising event, and almost always solicits support from individuals and local businesses and foundations. In Massachusetts, it is typical for cultural centers to receive small government grants via their local cultural councils' support. On average, 33% of revenue comes from these sources, and 77% comes from tuitions, fees (percentage of sales for pop-up sales galleries, etc.), rentals, ticket sales and other earned income opportunities.

If this model is selected, it will be imperative that any nonprofit partner ramp up so that it can reach this level of support within the coming five years, anticipating two years for the development of the building, two years for a gradual ramp-up of programs and services followed by a full operations model by year five.

Analysis of Comparisons

As comparisons, this study selected the following cultural arts centers:

1. Cultural Center of Cape Cod, S. Yarmouth, MA
2. Franklin Performing Arts Company/Franklin Arts Center, Franklin, MA
3. Hopkinton Center for the Arts, Hopkinton, MA
4. Essex Art Center, Lawrence, MA
5. Performing Arts Center of MetroWest, Framingham, MA
6. MotherBrook Arts and Community Center, Dedham, MA
7. Creative Arts Center, Chatham, MA
8. South Shore Arts Center, Cohasset, MA

Massachusetts Comparisons (Budgets are drawn from most recent Form 990s)

Venue	Operating Budget (Total Expense)	Operating Revenue	Board Size	Staff Size	Number of Volunteers
Cultural Center of Cape Cod	\$811,044	\$834,991	12	5	25
Franklin Performing Arts Company/Center/School ²	\$517,531	\$551,701	7	5	125
Hopkinton Center for the Arts	\$694,027	\$700,072	10	13	40
Essex Art Center	\$509,421	\$464,954	11	6	100
Performing Arts Center MetroWest	\$288,233	\$271,640	10	22	NA
Mother Brook Arts and Community Center	\$410,859	\$295,854	13	1	NA
Chatham Creative Arts Center	\$383,946	\$353,201	16	4	NA
South Shore Art Center	\$661,096	\$769,539	20	48	200
Munroe Center for the Arts	\$527,594	\$567,473	12	65	70
Average	\$534,083	\$504,198	12	4.2 not including faculty	93

² FSPA/Center offers classes that include community-intro arts classes, but in addition operates high school college prep/pre-professional classes. It is included here because of its venue that includes a 200 seat black box, as well as some of its programs such as its summer camps, after school program, and other community-based programs.

Take Away Points for Bridgewater:

- The community of Bridgewater should anticipate an operating budget to be in the range of \$500,000, increasing over time and based on programming to the \$700,000 - \$800,000 ceiling.
- Per the above centers, it should strive for a net revenue positive budget each year, annually adding about \$30,000 to liquid cash reserves. While in past decades, it was unusual for non-profit entities to accrue cash reserves, the Great Recession followed by the 2020 Pandemic has shown that it is essential for all non-profit entities to have significant cash reserves. A goal should be to accrue and then maintain no less than the equivalent of 6 months of operations, or approximately \$250,000, in cash reserves or equivalent securities that can be drawn down in a time of crisis.
- A board size of 12 is average.
- Massachusetts cultural arts centers and similar cultural centers have two distinct approaches to staffing. One is a small staff, with artist-instructors/resident artists and performers contracted for service. The other is that all instructors/resident artists are on payroll. The most common is the small staff/contracted artists. An FTE staff of 4 – 6 is typical. This usually includes: 1) Director; 2) Facility/tech/maintenance manager; 3) Education/services manager; 4) Marketing/community outreach/development manager; 5) Rentals and events manager.

Reducing the Cost of Operations: Public-Private Partnership

Especially in smaller communities (population under 40,000), and when arts centers are created out of former school buildings, former town halls, police stations, or library buildings, it is most typical for there to be a joint operating agreement between the municipal government and the operating non-profit entity, in which the government is responsible for maintenance and utilities either through its own staff/operating budget or through an annual grant for the amount to the non-profit, and the non-profit is responsible for programming and services. This “occupancy” cost varies with the size of the building and surrounding land. It generally includes exterior maintenance, snow removal and grass cutting, parking lot maintenance (if there is off-street parking), interior operating equipment maintenance (HVAC), and utilities. It generally does not include interior equipment used for operations and programming (i.e. stage lighting, gallery lighting), indoor upkeep/janitorial, indoor painting (i.e. repainting for gallery exhibits), or other indoor wear and tear, or artistic equipment used for programs (i.e. sound system, replacement of stage lights, etc.)

Average cost of occupancy

Venue	Occupancy Cost, Removing outliers from above
Cultural Center of Cape Cod	\$60,000
Hopkinton Center for the Arts	\$69,000
South Shore Arts Center	\$35,000
Essex Arts Center	\$87,000
Franklin Performing Arts Center	\$65,000
Average	\$63,200

As illustrated below, revenue profiles vary widely. For some cultural arts centers (Essex, Mother Brook, Chatham) contributions dominate, making it possible for these centers to offer classes and programs at little to no cost. For others, earned income dominates through program service revenue.

The break-out of program service revenue is important, illustrating the diversity of revenue streams. The three most applicable to Bridgewater are the Cultural Center of Cape Cod, South Shore Arts Center, and Hopkinton Center for the Arts in that these illustrate a mix of tuitions, artisan shop receipts, studio rentals, ticket sales, and facility rentals – the most likely earned income mix for Bridgewater.

Revenue Mix

Income Sources

Venue	Contributions and Grants	Program Service Revenue	Other Revenue	Investment Income
Cultural Center of Cape Cod	\$265,554	\$313,882	\$58,571	\$23,098
Franklin Performing Arts Company/Center	\$152,208	\$350,992	\$48,462	\$39
Hopkinton Center for the Arts	\$168,479	\$494,798	\$36,795	
Essex Art Center	\$257,600	\$141,645	\$58,761	\$6,948
Performing Arts Center MetroWest	\$18,967	\$252,562		\$111
Mother Brook Arts and Community Center	\$181,992	\$55,925	\$172,942	
Chatham Creative Arts Center	\$283,176		\$84,162	\$16,608
South Shore Art Center	\$265,554	\$313,882	\$58,571	\$23,089
Munroe Center for the Arts	\$30,660	\$529,241	7,541	58

Earned Income Detail

Venue	Tuition, Net	Vendor Fees	Program Fees	Exhibition Fees	Studio/Artisan Rentals	Gallery and Gift Shop Sales, Artisan Boutiques, Net	Event Rentals	Ticket Sales	Memberships
Cultural Center of Cape Cod	\$126,127				\$50,850	\$100,798	\$15,549	\$180,145	
Hopkinton Center for the Arts	\$294,130		\$54,555	\$75,142		\$70,921			
Essex Art Center	\$141,645				\$5,266				
Performing Arts Center MetroWest	\$249,707							\$2,855	\$97,556
Mother Brook Arts and Community Center					\$126,462				\$55,925
Chatham Creative Arts Center					\$12,185		\$675		\$33,857
South Shore Art Center	\$221,109	\$29,955	\$6,260	\$15,645	NA	\$35,700		NA	
Munroe Center for the Arts	\$339,420				\$189,821	\$7,514			

The contribution mix for these arts centers is important to note if the Town partners with a non-profit, which would need to gear up to have a comparable level of fundraising capacity. Almost all have annual benefits to raise funds for operations. Most receive small sums in government grants, usually through their local cultural councils. Most contributions are from individuals and local businesses.

Venue	Fundraising Event Net	Individual and Local Business, Foundations, Contributions	Government Grants	Other
Cultural Center of Cape Cod		\$343,258		
Hopkinton Center for the Arts	\$36,795	\$156,979	\$11,500	
Essex Art Center	\$53,495	\$252,480	\$5,120	\$4550
Performing Arts Center MetroWest	\$58,571	\$163,448		
Mother Brook Arts and Community Center	\$46,480	\$135,512		
Chatham Creative Arts Center	\$82,066	\$165,685	\$1500	
South Shore Art Center	\$58,571	163,448		
Munroe Center for the Arts		\$30,660		
Average amount raised, contributions, business, grants	\$176,433			

Mission Statement & Summary of Offerings

The mission statements of the comparison Massachusetts community arts centers reveal the extent of programming and the priorities. These range from the fundamental of Mother Brook Center's focus on economic development to Chatham's focus on superb faculty and national guest artists. The Cultural Center of Cape Cod is the most similar in mission to what is likely to be a mission/platform for Bridgewater.

Venue	Mission and Summary
Cultural Center of Cape Cod	To offer arts and cultural education, exhibition, and entertainment for the community and visitors.
Hopkinton Center for the Arts	An inclusive community that fosters and celebrates the creative spirit in every individual, the Center is dedicated to engaging the greater MetroWest community in the exploration, enjoyment, and support of the arts through multidisciplinary programming.
Essex Art Center	To inspire and nurture the diverse artistic potential of the Greater Lawrence community through class exploration and gallery exhibition and to make creative enjoyment accessible to all.
Performing Arts Center MetroWest	To build and develop a strong MetroWest performing arts school while building a vital cultural community fostering artistic expression, inspiration, refinement, and growth.
Mother Brook Arts and Community Center	To serve as a creative driving force, educational resource, and economic engine to improve the Dedham community and stimulate growth and revitalization of the Mother Brook neighborhood.
Chatham Creative Arts Center	Dedicated to the teaching appreciation of the arts. Open all year; the Center offers classes and workshops in drawing, painting, photography, printmaking, pottery, and jewelry. In addition to offerings by its own teaching staff, the Center sponsors workshops by nationally known artists.
South Shore Art Center	To enrich the communities south of Boston by engaging artists and fostering an understanding and appreciation of the visual arts through exhibitions and education.
Munroe Center for the Arts	To further the cultural and artistic education of the residents in the community.

Some National Models

Collaborations with College

The University of Memphis' College of Communication and Fine Arts has developed a Central Avenue Arts Corridor development project.

A former Visitor Information Center at the corner of Patterson Street and Central Avenue has been transformed into a "HUB" gateway to the UofM art scene. It offers student artists an ongoing opportunity to display their work year-round in a pop-up gallery format, with students each getting a two-week opportunity to showcase and sell their work.

The intent of the HUB is to give student entrepreneurial experience in selling their art in pop-up studio-giftshop format, and to learn about how their art fits into the local economy.

Colby College

In 2012, Waterville, ME received funding to create a non-profit collaborative arts space that includes a gallery and teaching space. It quickly reached capacity, leading to planning for a larger venue. Recently, Waterville Creates! and Colby College have been raising funds to expand the venue with a larger downtown arts center that will include space for some of the Colby College Art Museum collection, serve as a gateway to the College's arts venues, and brand Waterville as a creative hub.

Still in the fund development stage, the plans call for a "hub" for both the college and community that will "welcome visitors from multiple generations into a unique, art-filled space. Inside the two-story illuminated pavilion, the life of the center will be on full display through a beautifully designed exterior glass wall. The name, The Hub, is symbolic of the convergence and connection of the many groups that will use the new downtown arts center—the partner organizations of Waterville Creates!, the Colby and Waterville communities, and visitors to Waterville."

The Paul J. Schupf Art Center will be constructed on the current site of The Center building at 93 Main Street, directly adjacent to the Waterville Opera House and City Hall building and downtown's central green space, Castonguay Square. Waterville Creates! and Colby College are partnering on the venture, which will create a hub for visual arts, performing arts, arts education, and film for children and adults. The building is intended to serve as an economic driver for Waterville's downtown. A Colby College alumnus has contributed about 1/3rd of the cost of the building. The community is raising the balance of the capital cost.



An artist rendering of The Hub, which will lie at the heart of the Paul J. Schupf Art Center in downtown Waterville.

Middlesex Community College

In 2015, Middlesex Community College embarked on the restoration of the former Boston & Maine Railroad Depot into an arts and performing arts center. The College received \$11 million toward the project from the state higher education capital bond bill, federal funds for the feasibility study, and used \$8 million in funds it raised toward the project, with the intent of serving as a gateway to downtown Lowell. The building includes a small theatre, music and dance studios, and arts classrooms. The building opened its doors in 2018 as the Richard and Nancy Donahue Family Academic Arts Center. The old train station was largely gutted, and a new egg-shaped theatre space inserted within the exterior walls to accommodate a 177-seat theatre, a 103 seat recital hall, and a 900 square foot dance studio.



Adaptive Re-use of the historic train station, Donohue Arts Center

Pro Forma Assumptions

Using a joint operating model with Town support for occupancy and some additional programming support – i.e., for major seasonal community events - the Center can operate effectively, with substantive community programming, with an operating budget of approximately \$500,000.

Earned Income Pro Forma

Source	Use Days	Average Rental	Gross Revenue
Rental Income			
Events, parties, weddings	78	\$250	\$19,500
Rentals, studios/classrooms used for meetings	35	\$75	\$2,625
Concessions from hosted events, openings, festivals, net	16	\$475	\$7,600
Art show rental revenues, indoor (pop-up) and outdoor	10	\$120/day @ 12 booths (av. of indoor/outdoor combined)	\$14,400
Food truck space lease @ 2 trucks	100	\$125/day x 2	\$25,000
Presenting Revenues			
Old Town Hall Cultural Center Presents Series	6	@ average \$9/ticket x 120	\$6,480
Family Series	8	@ average \$6/ticket x 120	\$5,760
Hosted holiday parties, special events	6	@ average \$8/ticket x 80	\$3,840
Summer music series (outdoor)	12	Per event underwriting @ \$400	\$4,800
Gallery and gift shop net			\$30,000
Arts Learning Revenue			
Pre-school art	140	\$15/per session parent and child	\$2,100
Youth arts	140 x 3 classrooms x 12 students	\$8/class	\$40,320
Culinary	100 x 10 students	\$35/session	\$35,000
Adult arts	160 x 2 classrooms x 8 students	\$9/class	\$23,040
Summer art program	6 x 30 students	\$140/student/wk.	\$23,400
Open studio	100 hrs.	\$15 x 5 students	\$7,500
TOTAL EARNED INCOME, or 50% of total revenue based on \$500,000 budget			\$251,365

Revenue Pro Forma

Revenue Source	Amount	Percent of Budget
Earned Income (above)	\$251,365	50%
Occupancy and maintenance, interior and exterior, utilities, and program support: Town of Bridgewater	\$97,000	19%
Sponsorships	\$25,000	5%
Grants, state and local	\$32,000	6%
Memberships (factored into per class rates, above) and individual contributions	\$95,000	19%
TOTAL	\$500,365	100%

Expense Pro Forma

Expense Line	Amount	Percent of Budget
Administrative and Operations staff and operating overhead	\$160,000	32%
Education contractors, performers, artists	\$185,000	37%
Insurances and fees	\$18,000	4%
Marketing, promotion, outreach	\$20,000	4%
Development/fundraising events	\$20,000	4%
Occupancy and maintenance	\$97,000	19%
TOTAL	\$500,000.00	100%

Part 4. Capitalizing the Center: Adaptive Re-use as a Cultural Center: Funding Available

It is anticipated that the redevelopment of the Old Town Hall will require a capital budget as follows:

Old Town Hall

6000 square feet @ \$500	\$3,000,000
With 1.35 x construction	\$4,050,000

Amphitheater/festival plaza between Old Town Hall and former Fire Station Building

3,000 square feet @ \$150	\$450,000
With 1.35 x construction	\$607,500

Additional new building on Fire Station parcel

3,000 square feet @ \$500	\$1,500,000
With 1.35 x construction	\$2,025,000

Total ALL at 1.35 x construction **\$6,682,500**

Grant funding, as well as financing, is available from numerous Commonwealth and some federal sources for each of the above options. These include (with approximate ranges):

- a. Massachusetts Cultural Facilities, up to \$ 675,000
- b. Massachusetts Historic Renovation Tax Credits \$ 1,215,000
- c. Massachusetts Historic Preservation Fund, up to \$ 3,037,500
- d. Town of Bridgewater Preservation Fund, up to \$ 300,000
- e. NEA Our Town Grant \$ 150,000

TOTAL, Above \$ 5,377,500

If the entire project were done, inclusive of a new building to replace the fire station, the opportunities for funding and financing would grow. For a project over 50,000 square feet in total usable space, MassDevelopment's Site Readiness Program could fund up to 70% of the project. In addition, MassDevelopment's Collaborative Workspace Program could provide up to \$100,000 for equipment. This could be viable with the participation of BSU and the opportunity for artist incubator/accelerator space.

The Old Town Hall is a meaningful part of the Town of Bridgewater's history and has historically been the anchor for the community's downtown. Based on input provided through the recent Town Master Planning, it is a popular focal point that residents want to maintain. Within that planning process, community members specifically cited a cultural center as a desired adaptive re-use strategy to maintain the building. Given the above list of building work required, it is unlikely that a private party would purchase the building and undertake the extensive renovations: the floor space is too small for a commercial venture to recoup the capital expense.

By saving the building and repurposing it for cultural use, the Town can tap into some Commonwealth grant funds. The Massachusetts Cultural Facilities grant program will provide funding on a competitive basis for buildings over 150 years old toward this purpose, and the Town Hall could potentially receive up to \$675,000 in funding through this. The Town of Bridgewater's Community Preservation Fund could dedicate Community Preservation Funds funds toward the building's preservation and restoration. In addition, the Massachusetts Preservation Projects Fund provides matching distributions. If there is a commitment to establish a historic property maintenance fund in a restricted endowment, applicants may request a higher level of support. There is a National Endowment for the Arts grant program, Our Town, which also provides funding for the development and capitalization of cultural centers, up to \$150,000.

Also, and if a non-profit undertakes the redevelopment of the building – possible through a lease arrangement with the Town – the non-profit can receive up to 20% of the total qualified rehabilitation expenditure. This is a unique feature of the Massachusetts Historic Tax Credits program: typically, historic tax credits require the formation of a for-profit entity. (This is why a cultural center project such as this would not be able to receive Federal HTCs.) In Massachusetts, the non-profit can sell the tax credit certificates: there is an active market for these in Massachusetts.

As evident from the above, use as a cultural center can save this building and afford several important funding opportunities.

Opening the Door to New Funding and Financing

1. MassDevelopment

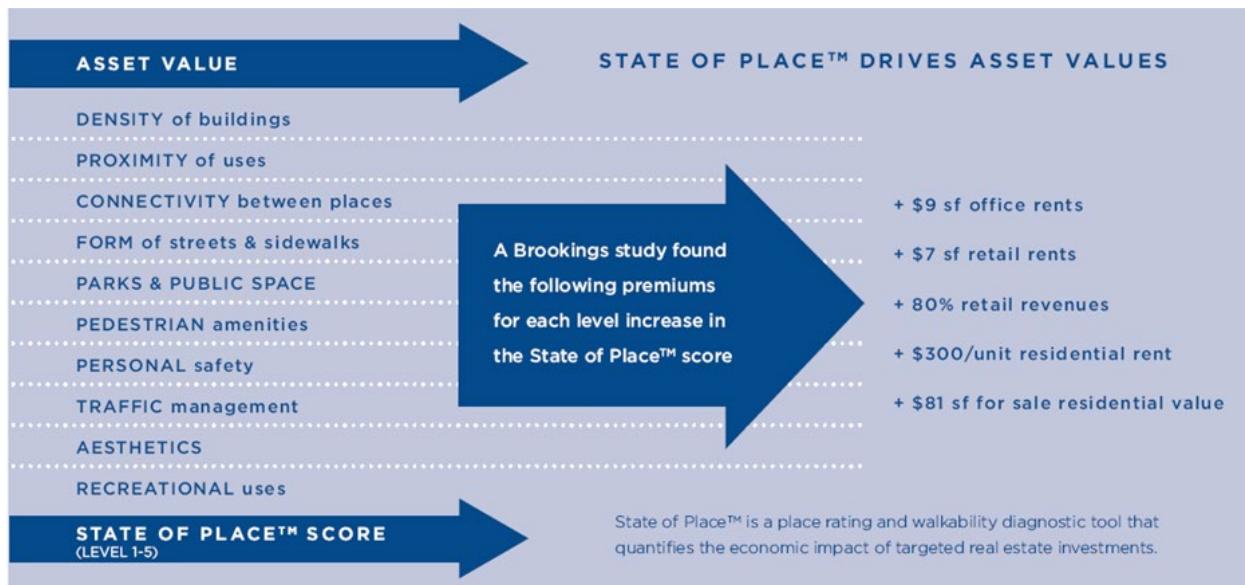
The use of the Firehouse property as a part of the Old Town Hall cultural center master plan opens the door to new Commonwealth funding and financing opportunities. With the addition of the fire station to bring the entire project up to 50,000 square feet, MassDevelopment could fund 70% of the entire project, requiring 30% from the Town.

Bridgewater could be eligible for Commonwealth Site Readiness Fund support from MassDevelopment for "site assembly, site assessment, predevelopment permitting and other predevelopment and marketing activities that enhance a site's readiness for commercial, industrial, or mix-use development." This could happen by including the outdoor plaza and a new replacement building for the fire station that includes commercial space for a restaurant and potentially additional creative retail that could take the entire complex up to 50,000 square feet of indoor and outdoor space. The fund allows for such funding to be used either for industrial parks or the revitalization of downtown centers. Related to the fire station, this funding would allow for demolition of the structure, environmental remediation (if

needed), construction-level design for on-site improvements, and off-site access, as well as the construction of on-site improvements. MassDevelopment is interested in projects that lend themselves to private investment, the creation of new jobs, proximity to housing, and availability of local contribution funds.

2. MHIC Healthy Neighborhoods Equity Investment

Either NMTC lending or equity investment (10 years) from the Massachusetts Housing Investment Corporation (MHIC) could also be possible. The MHIC Healthy Neighborhoods Equity Fund looks for investment in projects that promote the following:



Projects considered for equity investment must meet these criteria:

- Demonstrated neighborhood and community support
- Location: Within ½ mile of transit, or in a mixed-use neighborhood with significant potential for increased walkability
- Scale: Minimum \$5MM Total Development Cost (TDC)
- Uses Market-rate and moderate-income housing (rental or ownership); commercial office, retail, and industrial space; mixed-use development.

3. Opportunity Zone

If Bridgewater elects to add this type of equity investment to the capital stack, consideration should be given to including the boarding house building next to the fire station as well. This complex of buildings would likely be highly desirable for Opportunity Zone investment as well. Consideration should be made to transforming the boarding house building into artist/creatives live workspace at below-market rates.

4. Massachusetts Cultural Council (MCC) State Designated Cultural Districts

Adaptive re-use of the Old Town Hall as a cultural center, alone, may not establish a cultural district. However, the creation of the plaza/event space behind the Town Hall, as illustrated above, along with the use of the existing lawn space for public art, would do much to transform School Street into the cultural corridor many in the community have supported. The MCC offers a rolling application for cultural district designation that does not bring any direct grant funding with it, but that helps create the credibility and stature to attract other support from state and federal agencies.

Of note, this designation opens the door for Bridgewater to apply for Federal Transportation Alternative funds for streetscaping School Street, including increased sidewalks and bike lanes to make the area pedestrian and bicycle safe as a connector to BSU's cultural venues. At the state TA level, signage including direction signs to School Street and signs identifying the School Street Cultural District could be funded.

Cultural District designation is also designed to help communities work with the Commonwealth Economic Development Incentive Program to offer TIF opportunities for development. This could be desirable for the redevelopment of the fire station property and the boarding house property.

The designation may also be useful if the boarding house property was to be converted into artist live/workspace, with particular emphasis on providing space for BSU arts students as they transition into careers. (It may be possible, for example, to include a creative business incubator/accelerator program within the live workspace building.) As with the Old Town Hall itself, the boardinghouse could qualify for Massachusetts Historic Rehabilitation Tax Credits up to 20% of the rehabilitation cost, which could be sold on the state tax credit market.

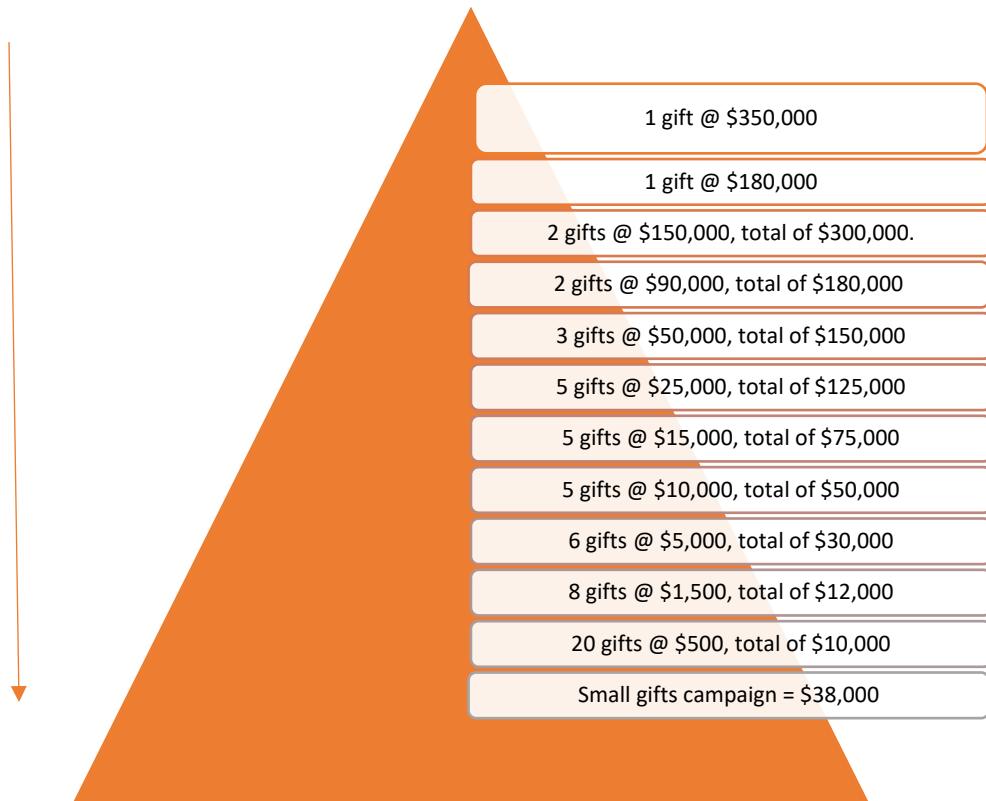
The designation and the potential of the Historic Rehabilitation Tax Credits could open the door for Boston LISC to bring an equity partner to the table through its affiliates, the National Equity Fund, and the New Markets Support Company. New Market Support Company (NMSC), in Chicago, is a syndicator of federal NMTC and supports creation of urban entertainment districts.

Private Sector Campaign

Some level of a private sector fundraising campaign is likely. A hypothetical model of \$1.5 million in private sector fundraising toward a \$6.7 million campaign would make it plausible to include the full scope of the Old Town Hall Center, an outdoor amphitheater/events space, plus a new structure on the Fire House property.

If a campaign is required, it will be important for the Town of Bridgewater to engage knowledgeable capital campaign counsel to test and refine a goal and to develop a case for support, test it will prospective donors, and subsequently work with the Town in securing donor commitment.

The rule of thumb in capital fund raising is that the lead gift should equal at least 25% of the total goal. While many like the idea of starting a campaign from the bottom up, this approach rarely works: pace setting, naming gifts are essential to reaching a goal, and small gifts come at the end of a campaign. Applying this to a goal of \$1.5 million for the private sector portion of the Old Town Hall Cultural Center, the giving pyramid looks as follows:



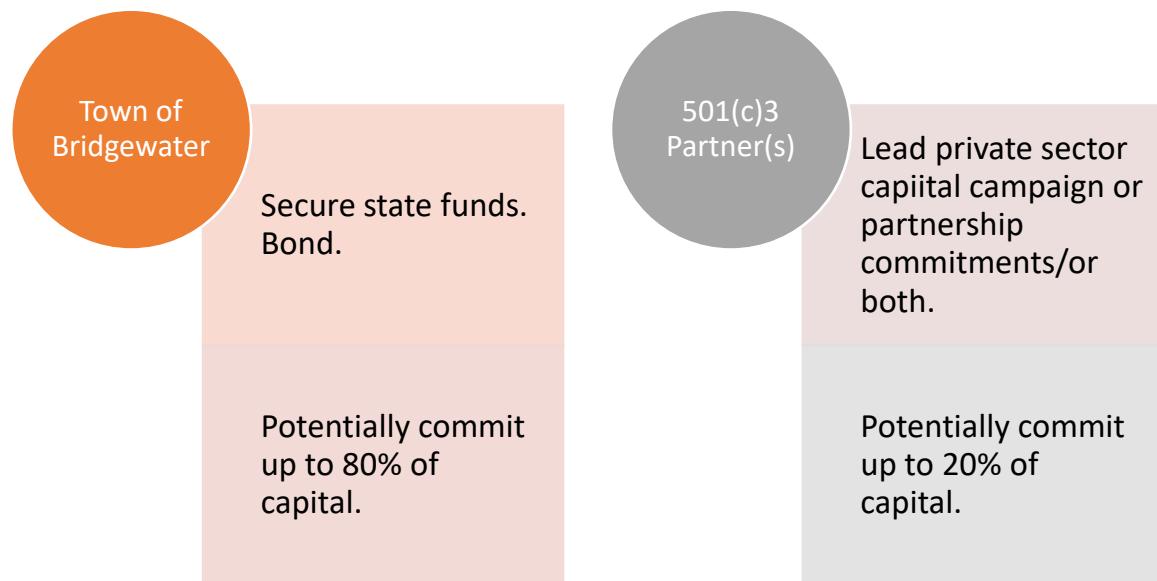
Naming Gifts

There are numerous opportunities for naming gifts, including the building. It is understandable if sentiment leans against naming an iconic community facility. That said, the retail/exhibit gallery, classrooms, upstairs performance space, and outdoor plaza/amphitheater are all viable naming opportunities.

Joint Capital Fund Development, Operating Reserve

The Town of Bridgewater should serve as partner and safety net for its nonprofit partner or partners in capital development and as noted earlier, by providing annual support equal to occupancy costs plus some programming funds to support on-going arts events that would become headquartered out of the Center.

A capital joint venture model would potentially be:



Ideally, an operating reserve should be added to the capitalization goal. Assuming the Town owns and maintains the building, the reserve only needs to be of the size to sustain the operational ramp up and growth of the nonprofit programming partner(s). The creation of a reserve equal to no less than three months, and ideally equal to 6+ months, should be built into pre-capital, capital, and early years' operating budgets.

Ramp Up Costs

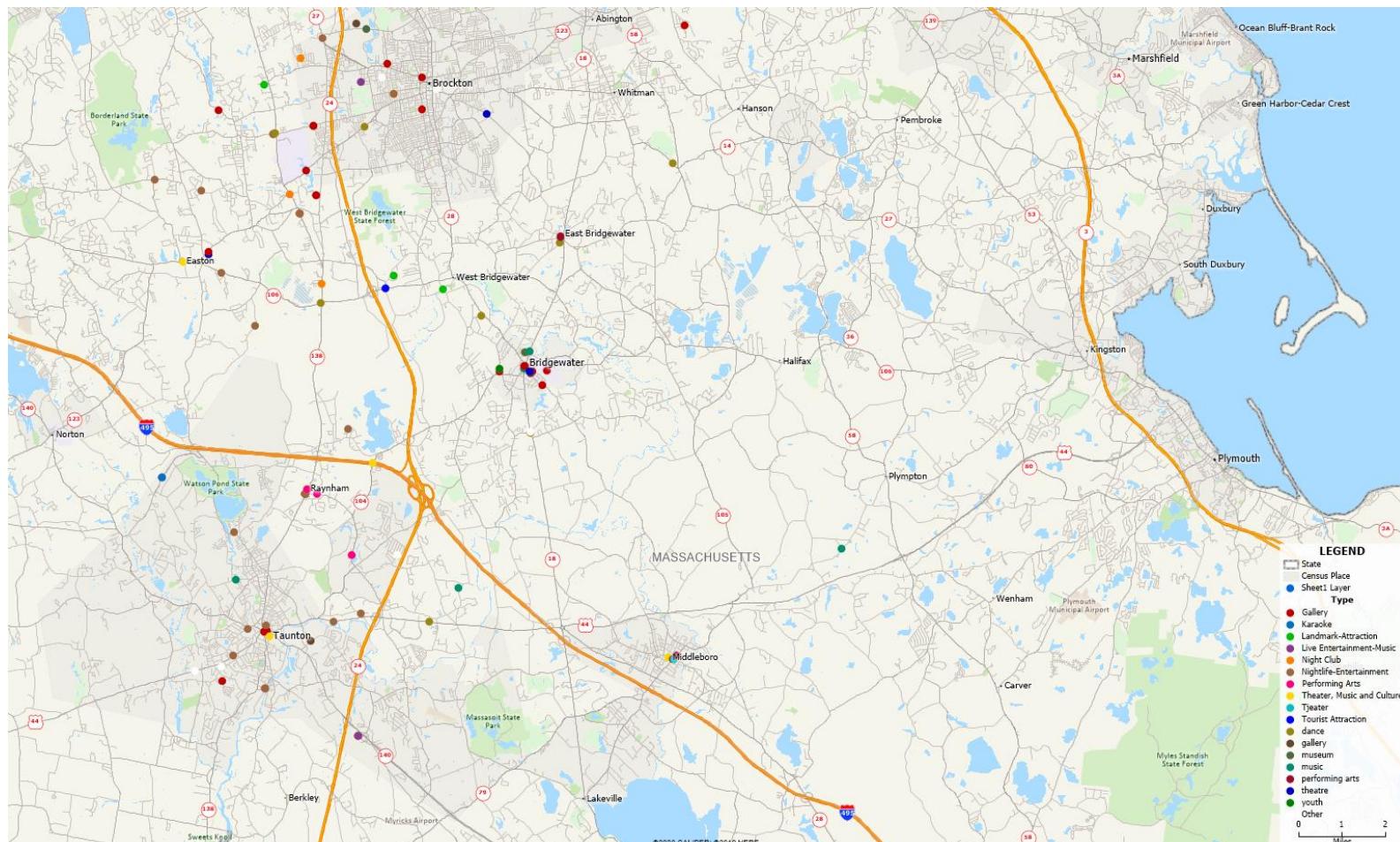
It will be important to establish a funding mechanism for ramp up. Some of this may be provided in kind by the Town of Bridgewater, and if applicable, by BSU.

Ramp Up Expense	Annual Amount
Public sector grant development, private sector capital campaign counsel	\$65,000
Interim office operations	\$20,000
Marketing, Fund development materials, events	\$35,000
Other professional services	\$10,000
Architectural and engineering, and cost estimating	\$200,000
TOTAL	\$330,000.00

A project manager may in addition be required, or an executive director could be hired, requiring salary and benefits commensurate with local and state standards.

Part 5. Competition, Market

The consultant team identified a total of 142 arts and entertainment entities within a 25-mile radius of Bridgewater. (Data, attached)



Many of these lack a home location and could become regular renters at the Old Town Hall Cultural Center: dance academies lead within this group, as well as some theatre groups that lack permanent home space. Others such as area galleries may see the Center as potential competition.

The only type of programming that – if offered – would create competition with existing area organizations is community theater and musical theater/family musical theater. Bridgewater State University's family musical series is an immensely popular annual series. Massasoit Community College's in-residence community theatre company is similarly top-rated. BSU's youth arts program similarly provides afterschool and summer camp youth learning in theatre and community theater.

In the spirit of collaboration and in support of all the arts and entertainment groups in the area, on-going planning for the Center should welcome these entities to the table as prospective colleagues and potential renters. Potentially competitive circumstances can be avoided by careful calendar planning

between the many groups, and synergies such as art walk events can support the efforts of multiple galleries.

Market

Bridgewater's demographics support a cultural center with mid-priced tuitions for classes and moderate to average ticket prices for live events. The median household income (2019) is \$75,555 as compared to the Commonwealth average of \$85,843. A household income of \$75,000 + is generally correlated with higher frequency of arts and entertainment spending.

The cost of living in Bridgewater is indexed at 136.5, however, compared to the US average of 100, showing that the fundamental requirements of housing, transportation, and other expense priorities leave little room for entertainment expenditures.

Lifestyle clusters

To test the viability of a cultural arts center that charges for classes and programs and requires private sector contributions for sustainability, the consultant added to the report scope of work by conducting an updated cluster analysis.

The cluster system used is Maptitude's new Geodemographic Segmentation, which is conducted at the block group level, the smallest level of geography, a subset of census tracts. In this system, there are a total of eight primary segments, each with between three to six subsegments.

The immediate Bridgewater market primarily consists of two subsegments, named Settled and Content, and Bloomers, but the 10-mile radius market area – a distance parents would be likely to drive to take children to an arts class, for example – consists of a range of segments and subsegments from high affluence rural homes to young and more diverse urban clusters found in areas of Brockton.

The Bridgewater market's Settled and Content households are highly stable – fewer have moved in the past ten years than in most other clusters. The median age is 44, median home value is just over \$300,000, and the mean household income is \$98,612. These households contain many whose children have moved out: only 17.5% have children at home.

This group is balanced by the younger Bloomer segment, with a median age of 36, a mix of singles and young families. The median household value is also just over \$300,000, but the mean household income is significantly lower at \$60,853. (Bloomer incomes vary considerably: there are some areas above \$150,000 annual income despite the much lower mean income.)

The education profile of both groups is nearly identical, as is the dominant employment sector of education, health care, or social services.

Surrounding Bridgewater, there are clusters with higher mean household income (over \$100,000) and with higher median home values. Median age is similar, at around 40.

Between them, these three clusters have the capacity to pay moderate amounts for classes and tuitions for their children and to enjoy moderately priced entertainment and events. They are more likely to give modest annual contributions than to be major donors.

This demographic bodes well for the Old Town Cultural Center if its classes are carefully priced. Its artisan inventory should offer numerous items in an affordable price range; higher-priced paintings or other art items are unlikely to sell. The homogeneity of the community suggests that socially based programs like culinary classes are likely to be a major draw, along with informal concerts with a moderate ticket price.

If total annual fundraising stays in the \$125,000 - \$150,000 range, it is likely that the center will be able to meet the annual goal. If the need for annual fundraising goes much above this, the center may not be able to reach the target.

A detailed break-out of the clusters is attached.

Acknowledgements

The consultant team thanks the Town of Bridgewater, Town Manager Michael Dutton, Community and Economic Development Director Jennifer Burke, and Executive Assistant Katherine Desrosiers for their considerable assistance and patience during the feasibility study process.