



malden
center for
arts &
culture

CONCEPT PLAN
2021-2022

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INTRODUCTION



This concept plan provides guidance for the redevelopment of the former Malden District Courthouse at 89 Summer Street in Malden into a center for arts and culture to serve the Malden community and those who live and work in the surrounding cities and towns.

The plan is authored by the Metropolitan Area Planning Council, the Boston Society for Architecture, and two design firms, UX Architecture Studio and Silverman Trykowski Associates on behalf of the City of Malden. The concept plan responds to the need for space for artists, arts education, as well as community gathering and cultural programming.

Courthouse operations ceased at the building on Summer Street in late 2019 when the District Courthouse was relocated to Medford during repairs. By November 2020, the Commonwealth decided to permanently end courthouse operations at the Malden site.

In late 2020, the City of Malden had learned of the Commonwealth's intention to dispose of the Malden District Courthouse from the Commonwealth of Massachusetts as surplus property. Based on feedback that the local arts community was eager for space to house arts and cultural activities, the City began to explore acquisition of the courthouse with the goal of converting the courthouse into the Malden Center for Arts and Culture.

After a restricted-use appraisal of the property, the Division of Capital Asset Management and Maintenance (DCAMM) set the purchase price of the building at \$480,000. Since that assessment, the City has been working to identify funding sources for acquiring the building and coordinating with DCAMM and the legislature to finalize the sale.

In preparation for the transfer of the property, the City established a Steering Committee including a diverse representation of cultural organizations and artistic disciplines in addition to City leaders.

In June 2021, the City of Malden was awarded a technical assistance grant from the Metropolitan Area Planning Council to provide research and community engagement support for the concept plan development, and in July 2021, the City of Malden was selected to participate in the Boston Society for Architecture (BSA) Community and Collaborative Design Program, which facilitated the participation of two design firms on the project team: UX Architecture Studio and Silverman Trykowski Associates.

The Steering Committee and project team met monthly from June 2021 through June 2022 to establish a vision and values for the project, discuss feedback collected through a survey and focused engagements, develop program scenarios, consider operational models and constraints, implement a public outreach campaign and review this concept plan.

VISION + VALUES

Based on Steering Committee input and feedback collected through surveys and focused engagements, the project team synthesized the following vision for the Malden Center for Arts and Culture:

The Malden Center for Arts and Culture will be a memorable destination for performing and visual arts for Malden residents and visitors. The building will be a hub for creative practice and community engagement and create a warm and inviting atmosphere where everyone feels welcome. From Malden youth recording and producing music to artists working in digital media studios to theater and dance performance offerings, the space will be a dynamic center of creative activity in Malden.

This vision is also informed by a set of shared values that should be reflected in the operational model used for the center as well as in the programming it offers. These values include:

welcoming: feels like home; inclusive, accessible to all; diversity

dynamic: versatility; impactful; working together; memory, experience, artwork.

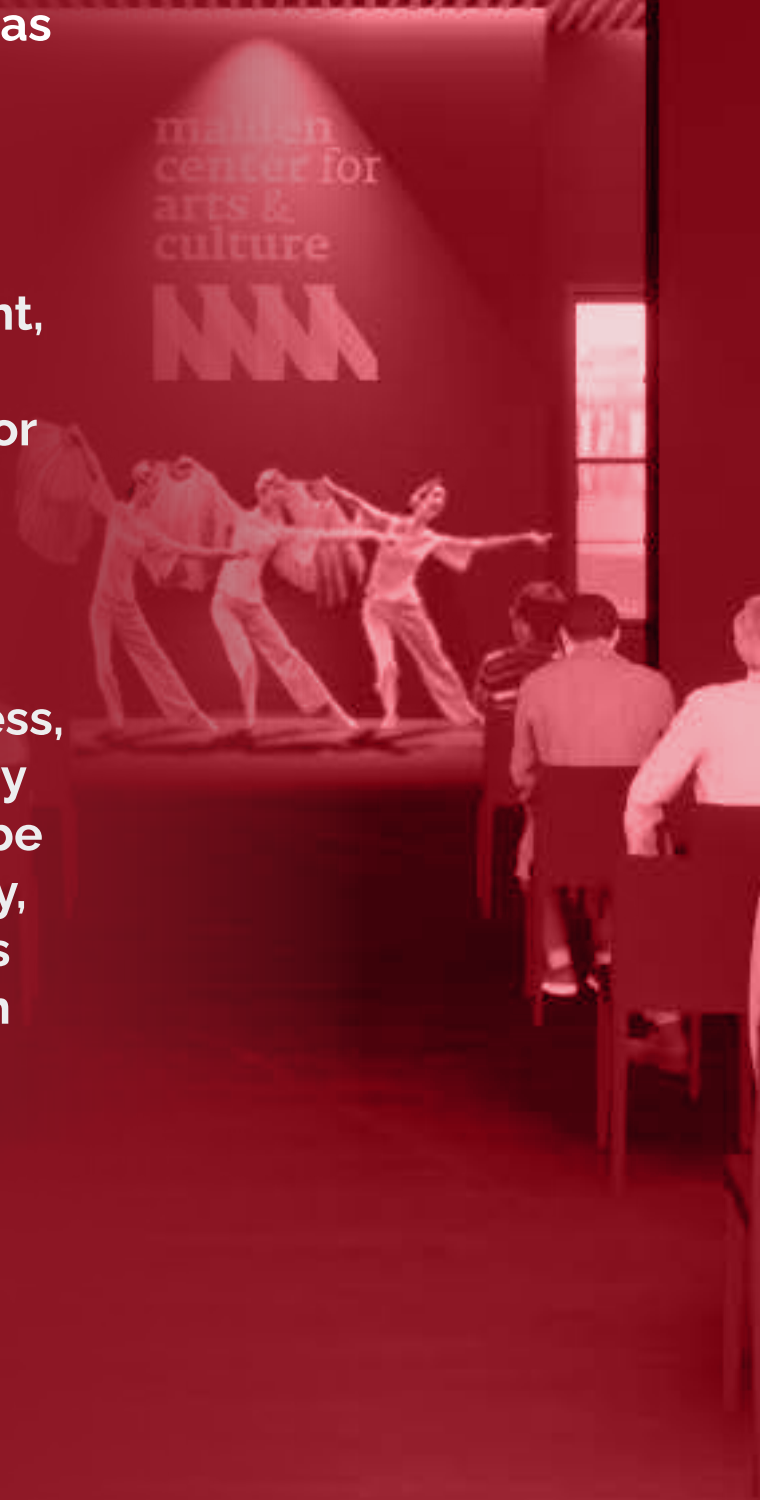
just: equity, transparency, consistent & reliable, fairness, acknowledge history and legacy

The Steering Committee unanimously agreed to the vision and values at a public meeting on September 1, 2021.

PROGRAMMING CONSIDERATIONS

The overwhelming preference is for the building to function as a multicultural, multimedia, visual and performing arts center.

At the start of the engagement, three story concepts were presented as potential uses for the building. Each proposal included opportunities for revenue generation, considerations around operations and business access, and considering what auxiliary services and features would be possible with each use. Lastly, proposals identified key goals and needs addressed by each proposed use of the space as well as the key pains and constraints of each proposal.



The first proposal was **“a non-profit arts and culture incubator”** that is a creative community catalyst for Malden and a site of collaborative creativity and learning. It gives emerging artists, creative talent, and cultural organizations access to resources and training to build their organizational capacities and careers, while also offering ongoing arts, and educational opportunities for community members and youth in local schools.

The second proposal was **“a community multicultural center”** that serves as a hub for cross-cultural exchange that shares, celebrates, and preserves the diverse cultures of Malden and neighboring communities. In this proposal, the Center serves as a community anchor, a base of operations for the diverse array of cultural organizations in Malden, a destination for community events, and a space for local creators to showcase their work through classes, workshops, performances, exhibitions, and retail opportunities.

The third proposal was **“a visual, media, and performing arts center”** as a destination for cultural innovation, expression, and experiences across diverse media and cultures. The space spans contemporary visual and performing arts, media, and civic action. It offers world-class experiences that are rooted in the fabric of Malden’s cultural diversity. This vision of the Center welcomes people of all ages and backgrounds, elevating diverse voices that evolve and drive culture forward.

As a result of discussion and engagement of the three concept proposals, a fourth concept was created integrating elements of all three proposals into a new proposal for a multicultural, multimedia, visual and performing arts center.

This vision for the **Malden Center for Arts and Culture** is characterized as a destination for diverse cultural expression, and experiences across different media. This Center envisions an expansive and dynamic definition of culture and adapts for different and evolving expressions of culture including contemporary visual and movement-based practices, media, and civic action. In the Center there will be space, equipment, and clean-up provisions needed for artists and community members to make and produce their own programming work.

Anchor uses proposed for the Center include dynamic multipurpose spaces that can host multiple activities at different scales across an array of artistic media. Practically, the Center will have rooms for smaller events and arts classes with space designed for collaboration and meetings equipped with multimedia capabilities. The Center also should have open spaces for classes, studio space, and makers markets. Additionally, the Center should provide spaces for performances and exhibitions for both local and visiting groups to share and curate work.

With this proposed vision, the Center can host and facilitate programming that allows people to interact with one another at community events, markets, and workshops. Programming can be driven by the Center, but also led by individuals or groups in the community. Finally, the Center will have flexible space that allows for open interaction, idea generation, and cultural exchange. This space might include a revenue-generating place, like a coffee shop, as well as a general welcoming area in the Center.

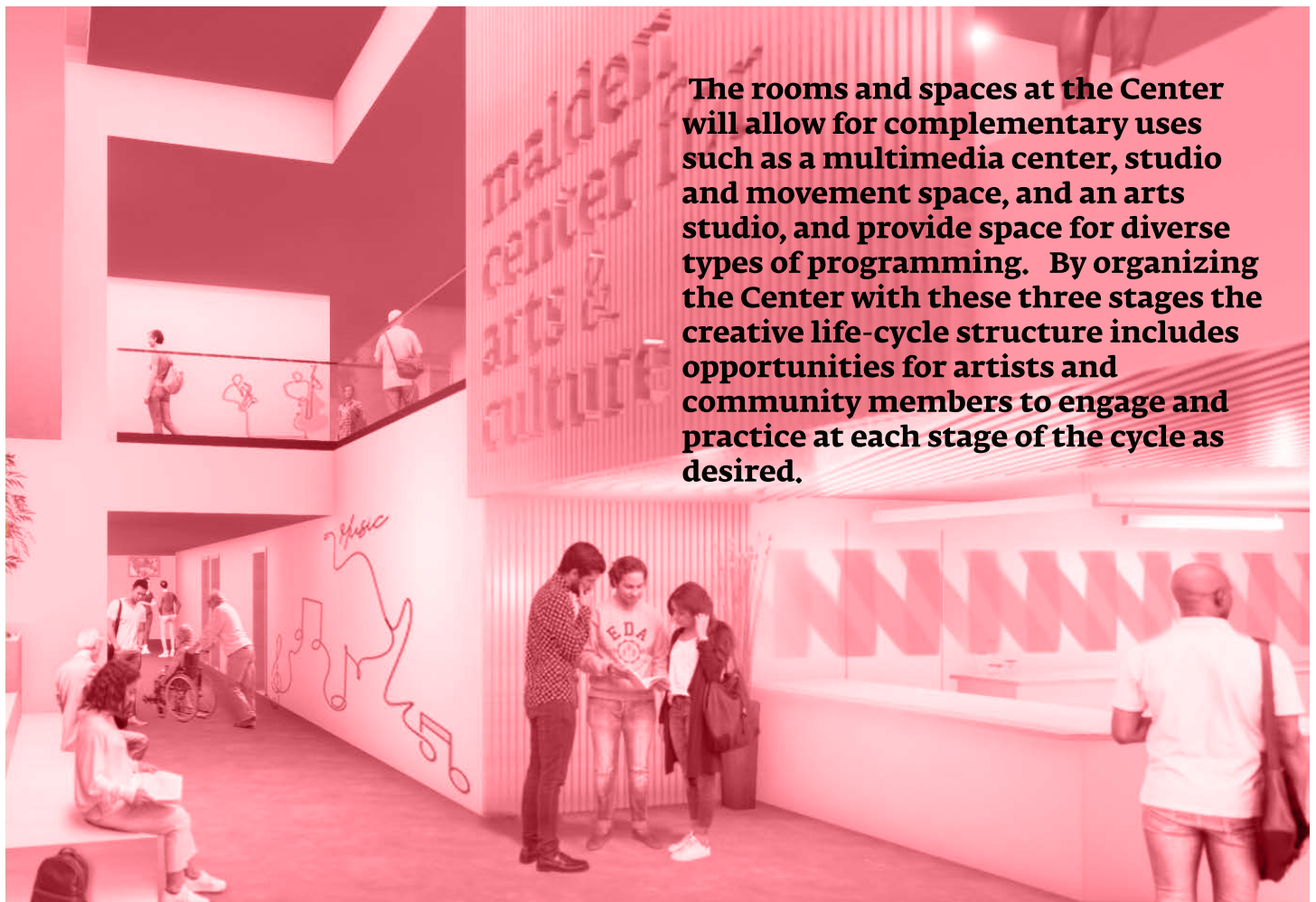
GOALS OF THE CENTER

The overarching goal for the Malden Arts and Culture Center is to support artists and community members through programming and events.

Artist programming will include representation from multiple artistic disciplines and practices connected to cultural expression and celebration. The Center will foster opportunities for artists to share their crafts with the Malden community. Simultaneously, the Center will provide opportunities for community members to engage with artistic and cultural endeavors at every stage of the creative lifecycle, allowing for various levels of engagement.

Driven by collaboration with diverse communities of Malden, the Center will provide culturally inclusive and responsive programming in ways that highlight both the emerging and traditional forms of creative and cultural expression.

Finally, the Malden Center for Arts and Culture will host revenue-generating events across cultures and forms of media or art, including performances, classes and workshops, and makers markets. Events and programming at the Center will serve to support local artists and community members in their endeavors and bring visiting performers and artists to Malden.



The rooms and spaces at the Center will allow for complementary uses such as a multimedia center, studio and movement space, and an arts studio, and provide space for diverse types of programming. By organizing the Center with these three stages the creative life-cycle structure includes opportunities for artists and community members to engage and practice at each stage of the cycle as desired.

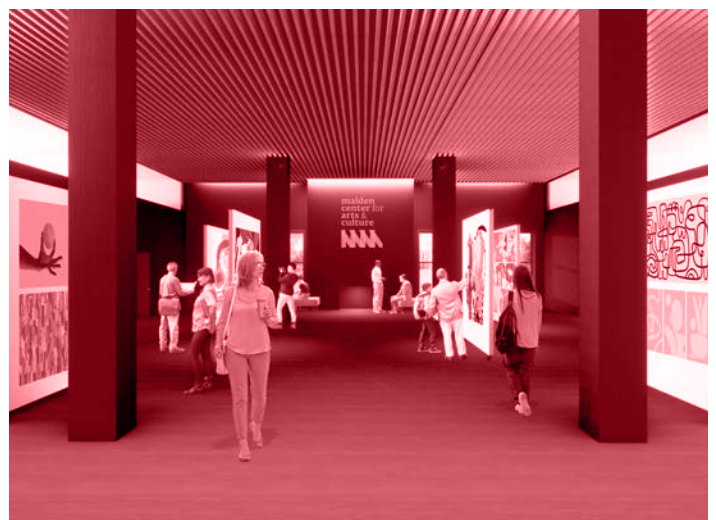
SUPPORTING THE CREATIVE LIFECYCLE

Malden Center for Arts and Culture can trace the concept, programming, and design through the stages of the creative lifecycle: **ideation, creation, and distribution.**

IDEATION at the Center includes providing new and innovative artists and community-led endeavors, supported by seed funding from distribution programming. Spaces for ideation include classrooms and workshops to support brainstorming, community gatherings, and multicultural exchanges. The Center will include space with seating where ideas can be shared organically, potentially in a café space that also generates revenue for operations.

CREATION at the Center is spurred by classes and workshops, led by artists and community members, which also provide opportunities to learn how to create. Spaces for creation include rehearsal spaces, studios, and areas for multimedia artmaking. These spaces can be available for rent for artists and community members and provide some availability for community space.

DISTRIBUTION at the Center will allow for sharing and expression of many forms of arts and culture. Spaces at the Center will host cultural performances featuring local and visiting performers from an array of artistic practices. Furthermore, spaces at the Center will be available for rental events and festivals. Artists and makers will also be able to utilize the space to share and sell their work at makers, arts, and culture markets. Programming offered in the classes and workshops also provides opportunities for local and visiting artists and community members to share their creative process or culture.



SPACE NEEDS

Building on the structure of the creative lifecycle, the Malden Center for Arts and Culture will require designs that can support the dynamic uses envisioned for the space. Notably, the design of the building must incorporate both fixed features and adaptable spaces. In this planning stage, it is important to consider how the Center will utilize permanent features and incorporate designs that allow space to be transformed for a variety of activities and set up in multiple ways.

Permanent building features should include an HVAC system and a loading dock for performances, as well as multi-purpose rooms equipped with technology that can be set up and taken down for various activities, an office space for the building operator, and an interactive, staffed welcoming area that provided spaces for people to sit.

In terms of modular or adjustable features, the space needs tables, chairs, and furniture that can be moved to transform spaces for different uses (i.e., a dance class to a painting workshop). Storage containers and cleaning supplies are needed to store equipment and to take care of the space. Finally, the space is outfitted with technology for multimedia programming for interactive performances and classes including multimedia arts equipment that will be available to rent.

By designing the space with fixed and flexible features, the space is conducive to consistent programming and meets artistic needs, such as ensuring there are sinks to wash materials, while also providing areas that allow for adaptation for different configurations and activities.

KEY PAIN POINTS & CONSTRAINTS

While considering the components of this proposed vision for the Center, it is also important to identify potential constraints.

For example, there is market competition with other cultural spaces and venues with similar uses in neighboring communities.

Furthermore, in this conception for the center, the intensive focus on events requires extensive staffing and operational capacity.

Another potential tension is between the desire to welcome community while trying to attract outside investment in the space. One dimension to weigh is how to balance the need for frequent, market-rate rentals of the larger spaces within the building to subsidize rents and community programs and the staffing needed to support rentals.

Finally, the Center will need to balance consistent programming and pop-up opportunities in the spaces.



OPERATIONS & FINANCIAL CONSIDERATIONS

Given the goals and hopes for Malden Center for Arts and Culture to serve artists and Malden's diverse culture communities, its operations and financial models must consider relationships with these communities in addition to strategies to achieve financial sustainability.

This section provides considerations for how to support a process that is accountable to the community in each stage of redevelopment, future management of the building, and long-term operations. In planning for the future of the Malden Center for Arts and Culture, considerations for operation and financial structures take lessons from case studies of arts centers throughout the Boston region and feedback from public engagement conducted around the vision for the Center.

OPERATIONS CONSIDERATIONS

Operationally, the Center needs to establish a governance structure that maintains accountability to the public and identify an entity to manage the building's day-to-day operations and programming.

Establishing an Advisory Committee

As plans for the Malden Center for Arts and Culture progress, it is important to create a governance structure to monitor the redevelopment process and operations of the Center.

As the City of Malden establishes an advisory committee for the next phase of the project, the City should consider tasking that committee with providing guidance and oversight for the redevelopment process and to be a key partner in selecting a nonprofit operator for the Center. Once the operator is selected the committee should continue to serve as the Center's governing body reporting to the City of Malden. The example of the Foundry in Cambridge provides an illustrative model.

As part of the adaptive reuse project of the Foundry, the City of Cambridge established a Foundry Advisory Committee to uphold the vision and objectives identified in the Foundry's demonstration plan. This demonstration plan was informed by extensive community engagement and provides guidance for the advisory committee, which is made up of seven volunteers appointed by the Cambridge Mayor.

The Foundry's advisory committee and process are well documented and can serve as a template for recruiting and establishing an advisory committee that can support the development and operations of the Center.

Advisory committee members should have the knowledge and experience to provide effective oversight without having any direct financial interest in the Center. Furthermore, it is critical that the committee represent Malden's diversity by making the appointment process accessible and advertised through community networks.

Maintaining Transparency

In addition to establishing an advisory committee, it is imperative to plan for ongoing public engagement throughout each stage of the development process. The advisory committee can provide accountability to the vision outlined in this concept plan but cannot direct ongoing engagement activities. As key decisions are made about design, access, and management, collecting feedback and engaging with community needs will be critical. Maintaining public engagement throughout the process invests in the future of the Center reflecting the cultural assets and potential needs that exist within Malden's larger community. Clear and transparent communication about the project must be prioritized and accessible for multi-lingual community members to be able to follow the process and provide feedback.

The City of Cambridge has published frequent updates on the Foundry redevelopment to its project website to inform the public and invite feedback. Hosting information on a project website with timely updates on the construction and future operations allows for community members to follow the work and shape the process to meet local needs. As plans for the Malden Center for the Arts and Culture take shape, it is important to consider how updates on the project and process will be communicated to the public and how feedback will be incorporated into the work.

Nonprofit Operator Considerations

A critical decision point for the future of the Malden Center for Arts and Culture will be selecting an operator for the building. As the City of Malden acquires the building, it is important to identify an operator that can both manage building operations and support the vision proposed for the Center.

Additionally, the structure of the lease agreement will shape the nonprofit operator's responsibilities. With support and guidance from the advisory committee, it will be important to consider how nonprofit operators are able to uphold the vision of the Center and coordinate the uses of the building for artists and community members.

In terms of space management, there are multiple cases where municipalities offer a long-term lease to a nonprofit operator. In these circumstances, the nonprofit operator may assume responsibilities for operations and maintenance of the building, but still may need to seek approval for major renovations to the building. In the case of Boston Center for the Arts (BCA), the property was originally leased to the BCA by the City of Boston in 1970, then the City transferred ownership of the building to the BCA for a nominal fee in 1980.

Today, the BCA has expanded to four separate buildings, which are sub-leased to multiple arts organizations, artists, and restaurants. While the Malden Center for Arts and Culture may remain a city-owned property with a long-term lease structure, the structure of the BCA also presents the model of a nonprofit operator functioning as a hub for other arts organizations through sublease structures.



The Foundry

rendering by Cambridge 7 Associates



Boston Center for the Arts (BCA)



Pao Arts Center

OPERATIONS CONSIDERATIONS

It is worth considering the balance of the nonprofit operator role to provide space for existing arts organizations and artists as well and to initiate programming with and for the local community.

Another consideration for the operator is the balance of expertise in programming and operations. At the BCA each of these is led by a co-executive director. In an organization that manages many sub-leases, the operations arm responds to the needs of its tenants. Operator selection will need to consider how the operator of the Malden Center for Arts and Culture will balance the roles of curating artistic experiences and managing space access and rentals.

The City of Cambridge has granted a long-term lease to the Foundry Consortium as the nonprofit operator of the Foundry. The Foundry Consortium was selected through a Request for Proposals (RFP) process and is a model of nonprofit operator charged with managing both operations and programs.

The Cambridge Redevelopment Authority is supporting the leasing of office space in the building. Currently, the Foundry Consortium is providing input on the construction process through its executive director. At both the BCA and the Foundry, the entities also contract or intended to contract with property management companies to manage segments of their multiple subleases and tenants. While a property management company may not be necessary for a smaller building, these cases demonstrate the importance of accounting for the cost of managing sub-leases.

Additionally, it is worth considering how organizational partnerships and relationships with existing organizations can provide some support for nonprofit operators of the Center.

The Pao Arts Center is a primary example of an operator for an arts and cultural center emerging as a program within an existing nonprofit organization. The Boston Chinatown Neighborhood Center employs the staff of the Pao Arts Center, which is understood as an extension of the organization's work within Chinatown.

It is helpful to consider existing organizations with a strong presence in Malden may present opportunities for partnership and support, particularly for bridging the different cultural communities served by the Center.

Representing Malden Communities within the Center

Finally, it is critical that Malden Center for Arts and Culture operates as a welcoming environment for the local community. Malden is rich in cultural and ethnic diversity and as a result, it is important that the Center reflects the many cultural and linguistic identities in the operations, design, and programming of the center.

As demonstrated in this concept plan, the Malden Center for Arts and Culture is envisioned as multicultural community space, which requires moving forward with intentionality for all dimensions of the Center's operations.

Representing Malden Communities (continued)

The Pao Arts Center is a prime illustration of an arts and cultural center that has built its mission around cultural equity and preserving space for cultural celebration in the Chinatown neighborhood.


The Pao Arts Center deliberately supports the work of artists that broadly identify as part of the Asian Pacific Islander (API) community and offers space for cultural resonance and empowerment for community members. It is a powerful example of how arts and cultural centers can reflect and strengthen residents' cultural identities through programming and representation.

In addition to providing space for artists, it is imperative that the Center provide space and support for the local community to share their arts and cultural practices.

Furthermore, in facilitating a welcoming community space, it is important to think about who will be staffing the Center and whether staff is representative of Malden's community members.

As the Malden Center for Arts and Culture considers design approaches to improve physical accessibility, it is also critical that the Center be accessible for non-English speakers and culturally accessible for all residents. Residents of Malden want to be represented in the building, through language, through cultural programming, and through opportunities to share their own arts and cultural practices.

Community members want to be able to participate and lead programming within the building. In providing these opportunities the Center can support local artists while reaching regional audiences.



Developing the courthouse into the Malden Center for Arts and Culture will require significant financial investment to acquire and renovate the building. Financially, decisions will need to account for the cost of acquisition and redevelopment and identify potential business models whose sustainable revenue streams can support the work of the Center and meet the needs of the community

FINANCIAL CONSIDERATIONS

At this stage of the concept plan, there are some preliminary estimates for capital costs to renovate the building, and some proposed revenue models to support the operational costs of the Center. However, as the project evolves, additional estimates and more detailed analysis will need to be completed. This section explores financial considerations for the Malden Center for Arts and Culture, drawing from the desired uses for the building and lessons from case studies and models for other publicly owned properties redeveloped for creative use and operated by nonprofit organizations.

Funding Redevelopment

Initial expenses for the Malden Center for Arts and Culture include the cost of acquiring the building and then renovating the building.

Currently, there are limited funding opportunities to support a capital improvement project. Mass Cultural Council and MassDevelopment offer a Cultural Facilities Fund Capital Grant available to 501(c)(3) nonprofit organizations. Capital grants can be used for the acquisition, design, construction, repair, renovation, rehabilitation, or other capital improvements needed because of deferred maintenance.

However, the maximum amount awarded for these grants in the past few years has been between \$200,000 and \$250,000, and also requires a one-to-one cash match, meaning additional cash funding would be needed to access these funds. Given the limitations of existing funding, it is likely that renovations for the Malden Center for Arts and Culture will require a capital campaign to support the desired renovations to the building.

Additionally, there may be opportunities to utilize tax credits to assist with financing the redevelopment for the project, including the MassDevelopment New Market Tax Credit and the Massachusetts Historic Rehabilitation Tax Credit programs. MassDevelopment's New Markets Tax Credit program includes provisions for community and health centers, performing arts centers, and rehabilitation of historic and non-historic structures.

In the past, MassDevelopment provided support for the construction of Artists for Humanity, a nonprofit youth arts enterprise organization, to construct their building through both tax-exempt bonds and additional renovations through the New Markets Tax Credit allocations. Additionally, the Historic Rehabilitation Tax Credits are available through an application process through the Massachusetts Historical Commission, which can provide up to 20% of the cost certified rehabilitation for income producing properties.

While these tax credit programs may assist with the costs of redeveloping the building, there are some existing constraints around eligibility. For the New Market Tax Credit, there must first be a selection of a nonprofit operator for the building. As for the Historic Rehabilitation Tax Credits, while the courthouse is eligible for a historic designation and accompanying tax credits, it is not currently listed on the State Register. Accessing those tax credits and other funding opportunities related to historic designation will require time and funding to pursue designation and may limit changes that can be made to the building's exterior. If historic designation is pursued, there may be additional funding available through the Massachusetts Preservation Projects Fund, which provides 50% matching grants for qualifying properties to ensure physical preservation.

Finding Sustainable Business Models

Beyond renovation, the next phase of planning for the Malden Center for Arts and Culture will need to inform a sustainable business model to ensure the long-term future of the building. Rentals, memberships, and commercial activities can all be integrated into potential revenue streams for the Center, citing lessons from similarly situated arts centers in the region.

Based on a 2018 study of performing arts venues in Greater Boston, cultural centers rely heavily on space rentals as a driver of revenue*, and this is reflected in the case studies as well. Rentals include everything from event rentals, office-space leasing, and rentals for rehearsals, performances, and meetings. Within the Boston Center for the Arts (BCA) campus, subleases with restaurants, other arts organizations, and fees for studio spaces supplement other rental income. However, it is important to note that private rental events in their Cyclorama building make up a sizable portion of the organization's earned revenue.

Long-term partnerships with external organizations can also provide financial sustainability. The Pao Arts Center entered a space-sharing partnership with Bunker Hill Community College to support their operations. This arrangement allows the center to offer free space for community use. In the proposed model for the Foundry, the building's operations and programming are supported through income generated by market-rate office leases. While these organizations have three distinct approaches to funding their operations, rental and space sharing agreements play a pivotal role in their financial models.

While rental income can take on many configurations, it is important to contextualize what demand exists in Malden, understand what will provide reliable and consistent income for the Center, and honor the vision of the Center as a community space. While all the case study organizations share and rent out their space for funding, they also highlight the tensions between prioritizing high-revenue events and activities against activities aligned with the missions of the organizations. It is important to consider which uses are prioritized when there are scheduling conflicts and how to prioritize the Center as a space for community members and artists.

Furthermore, the design and redevelopment of the building will affect the opportunities for rental income. Some of the fixed features of the building might require additional investment, such as providing additional sinks or technical amenities for the performing arts, and potential rental uses should be accounted for when designing the space. In the Foundry, the cost of renovations increased to build out the market-rate office space, which is integral to the proposed operational model for the organization. As the plans for the Malden Center for Arts and Culture progress, it will be important to consider what investments in the space are needed to support long-term operations.

* See: Perez, Christopher, Susan Nelson, and Elizabeth Wiesner, "Boston Performing Arts Facilities Assessment," Boston, MA: TDC 2018, p.8

FINANCIAL CONSIDERATIONS

Accounting for Local Demand

Another consideration is that demand for rehearsal, performance and artist studio spaces can vary, and it is important to recognize the critical space needs in the region and in Malden.

In 2018, the TDC Performing Arts Facilities Assessment found that the demand for rehearsal spaces is extremely high. In fact, rehearsal spaces in cultural centers are booked to capacity at a higher percentage than performance spaces. Half of cultural center rehearsal spaces are booked at 70% to 100% capacity, while 45% of performance spaces in cultural centers are booked at 20% capacity or less. 86% of rehearsal spaces in cultural centers were available for less than \$50 per hour and 70% of performance spaces in cultural centers were available for less than \$1,000 per night.

Another finding from this study noted that most independent artists and small to mid-sized organizations are looking for rehearsal spaces that are extremely low cost, include modest technical amenities, and are located near public transit. Furthermore, rehearsal spaces do not require the technical amenities that might be needed for a performance space, and they have higher rates of rental. When considering design proposals for the Center, it is helpful to recognize what uses will offer a higher return on investment.

In addition to rental models, membership strategies can generate revenue. Artisans Asylum in Somerville and Brickyard Collaborative in Lynn each require a paid monthly membership to access space rentals, which range from \$125/month for 100 square feet in Lynn to \$680/month for 200 square feet in Somerville.

The Foundry has also explored membership passes for artists and makers to access equipment and space. It is planning four workshops for woodworking, jewelry making, fiber arts, and a STEAM workshop that provide distinct materials and tools needed for each maker activity.

The Foundry has proposed monthly memberships ranging from \$50/month for individuals to attend one workshop per month, \$125/month for individuals to attend multiple workshops a month, and an organizational membership for up to ten members of an organization (\$500/month). Other benefits include discounts to Foundry events and the ability to order bulk materials, access free materials, and support from staff onsite for training and trouble shooting. Additionally, the Foundry has proposed rates that vary for nonprofit and commercial entities for workshop space. These range from \$300 and \$600 for one-time use to weeklong workshop rentals costing \$750 for nonprofits and \$2000 for commercial entities.

As plans for the Malden Center for Arts and Culture evolve, it is important to consider how membership models can offset the costs of specialized supplies and equipment, as well as how to structure fees to maintain access and affordability for residents.

In the next stage of planning, operations must support the financial sustainability of the Center. Based on other cultural centers, rental income is likely to be a key driver of financial sustainability. Structuring space rentals should acknowledge and address potential tensions between upholding the mission and vision of the center and maintaining financial sustainability. It is important to explore configurations for rental space, how the space rentals will contribute to revenue generation, and document what demand exists in the Malden community through a detailed market study.

ABOUT THE BUILDING

An aerial photograph of a city street grid, likely Malden, Massachusetts, showing a river winding through the center. The image is overlaid with a semi-transparent purple filter. The street names 'MIDDLEBORO ST' and 'WILLOWHURST ST' are visible at the bottom.

The information gathering and programming process completed to date have shed some light on the needs of the Malden community for this new arts and culture center. The team heard that there was a need for the community to gather, not only to attend exhibitions and performances, but also to share knowledge in collaborative settings with peers.

As the project proceeds a number of considerations will need to be considered to balance the flexible use of space, the recognition of the history of the building, and the financial limitations that are imposed on any project of this scale.

HISTORY & SIGNIFICANCE

The Massachusetts Historical Commission (MHC)* hosts a database of architecturally significant buildings in the Commonwealth of Massachusetts. Following are excerpts gathered from that MHC database for the building at 89 Summer Street in Malden, Massachusetts.

The first published mention of the need for a district court in Malden was a letter to the editor of the Malden Mirror on December 2, 1872, signed simply "Attorney." The writer suggested that the populations of Malden, Melrose, and Everett warranted a court with a competent judge, as opposed to the then current practice of having small causes tried before a sometimes incompetent justice of the peace. The district court system first arrived in Malden in 1874 with passage of an act creating the First District Court of Eastern Middlesex. St. 1874, c. 392. The county commissioners initially sought space on the first floor of the town house, but the town rejected that request.

John Ward Pettengill (1836-1903) of Malden was the first justice appointed to the court. After service in the Union army during the civil war, he opened a law practice in Boston. By 1870 he was appointed special justice of the Charlestown police court and in 1874 appointed to the Malden bench. He died at his home in Malden in May, 1903.

In June, 1899 a new Court Building was opened at the corner of Pleasant Street and Linden Avenue. The court occupied two courtrooms and offices on the second floor of the building. Commercial storefronts were located on the first floor. The First District Court of Eastern Middlesex, more commonly called the Malden District Court, since its inception has handled criminal and civil cases.

In 1927 Malden native Emma Fall Schofield (1885-1980), a graduate of Boston University Law School, was named the first female assistant attorney general in New England. Prior to that, in 1922 Schofield was appointed the first female commissioner on the state's Industrial Accident Board. Three years later, in 1930, Schofield was appointed a justice of the Malden District Court becoming the first female judge in Massachusetts and New England. She was sworn in on December 20, 1930. To this day, an oil portrait of Schofield hangs behind the judge's bench in the first session courtroom.

In 1997, the Malden District Court, through First Justice Paul Cavanaugh, organized the Emma Fall Schofield Memorial Committee. It organized a celebration not only of Schofield's appointment but also of six decades of women on the bench in Massachusetts. The dinner, a gala event held at Boston's Park Plaza Hotel, featured United States Supreme Court Justice Sandra Day O'Connor speaking to over 600 guests.

Schofield also began teaching moot court at Portia Law School (now New England Law School) in Boston in 1931. Schofield's mother, Anna Christy Fall, was the first female lawyer to argue a case before a Massachusetts jury and the first female to appear before the Supreme Judicial Court. Emma Fall Schofield penned three books of reminiscences: *My Remarkable Mother*, *Arsenic in the Beans*, and *Delightful Yesterdays*.

* The information included here is paraphrased from the Massachusetts Historical Commission database (MACRIS) for the Malden District Courthouse at 89 Summer Street in Malden. That database entry can be found in its entirety at: mhc-macris.net

HISTORY & SIGNIFICANCE

The court house was designed in the Colonial Revival style by noted Boston architect Charles R. Greco (1873-1962) who also designed Malden's Central Fire Station in 1918. Facing Summer Street, the recessed entrance portico is supported by four Corinthian columns, displaying stylized Acanthus leaves, typical of the Corinthian order. The entrance portico is reached by two flights of granite steps. Original double wood entry doors are surrounded by a segmented pediment of cast stone. Above the Corinthian columns in cast stone is etched the name of the structure "First District Court of Eastern Middlesex" and above that, also in cast stone is the Middlesex County seal.

An elevation drawing was published in the Malden Evening News of December 7, 1921. Originally the structure had a two story portion fronting on Summer Street and a single story extension in the rear. A second story addition was added to the rear section in 1938.

As originally designed the first floor contained two courtrooms which were located in the single story portion, along with the judge's lobby. The first floor also contained offices for the clerks, a conference room, and a room for juvenile hearings. The second floor front elevation contained mens' and womens' lavatories, offices for the probation department, a matron's room, and three consultation rooms. The basement contained the heating plant, two cells and a padded cell for the insane. One of the courtrooms survives today as does the judge's lobby.

The court house building opened in June of 1922. In 1938 a second story addition was added to the rear section of the courthouse. This addition added two courtrooms, library, and judge's lobbies to the rear second floor. . The court first used this addition on February 4, 1938. It was dedicated on February 24, 1938.

The design of this structure does not compare with any other structure in Malden perhaps with the exception of Greco's Colonial Revival Central Fire Station. Its expressive architecture and façade are appropriate to the first free standing court house erected in Malden. All previous court buildings in Malden were commercial structures with stores on the ground floors and courtrooms above on the second floor.

Several of Greco's structures are listed in the National Register of Historic Places, perhaps most notable is The Temple (1924) in Cleveland, Ohio. Coincidentally, Greco also designed the art deco Second District Court of Eastern Middlesex in Waltham (WLT.515), which is also listed on the National Register of Historic Places.

PHYSICAL CONDITION

The building at 89 Summer Street has been very well maintained through the years. The exterior envelope seems to have been restored within the last 10 years. The exterior brickwork is in good condition and appears to have been repointed, the windows are in excellent condition, and the roof appears to have a number of years left of service.

The interior of the building appears to be in good condition for a building of this age. Interior courtrooms, a library, office spaces, judge's chambers, and conference areas all appear to be in very good shape with much of the original woodwork in good condition. In addition to the woodwork, there are other original finishes evident in the building including a tile floor at the main entrance and marble wainscoting at the first floor lobby.

There are finishes in the building that have been changed over the years such as suspended acoustic tile ceilings, carpet, and vinyl flooring

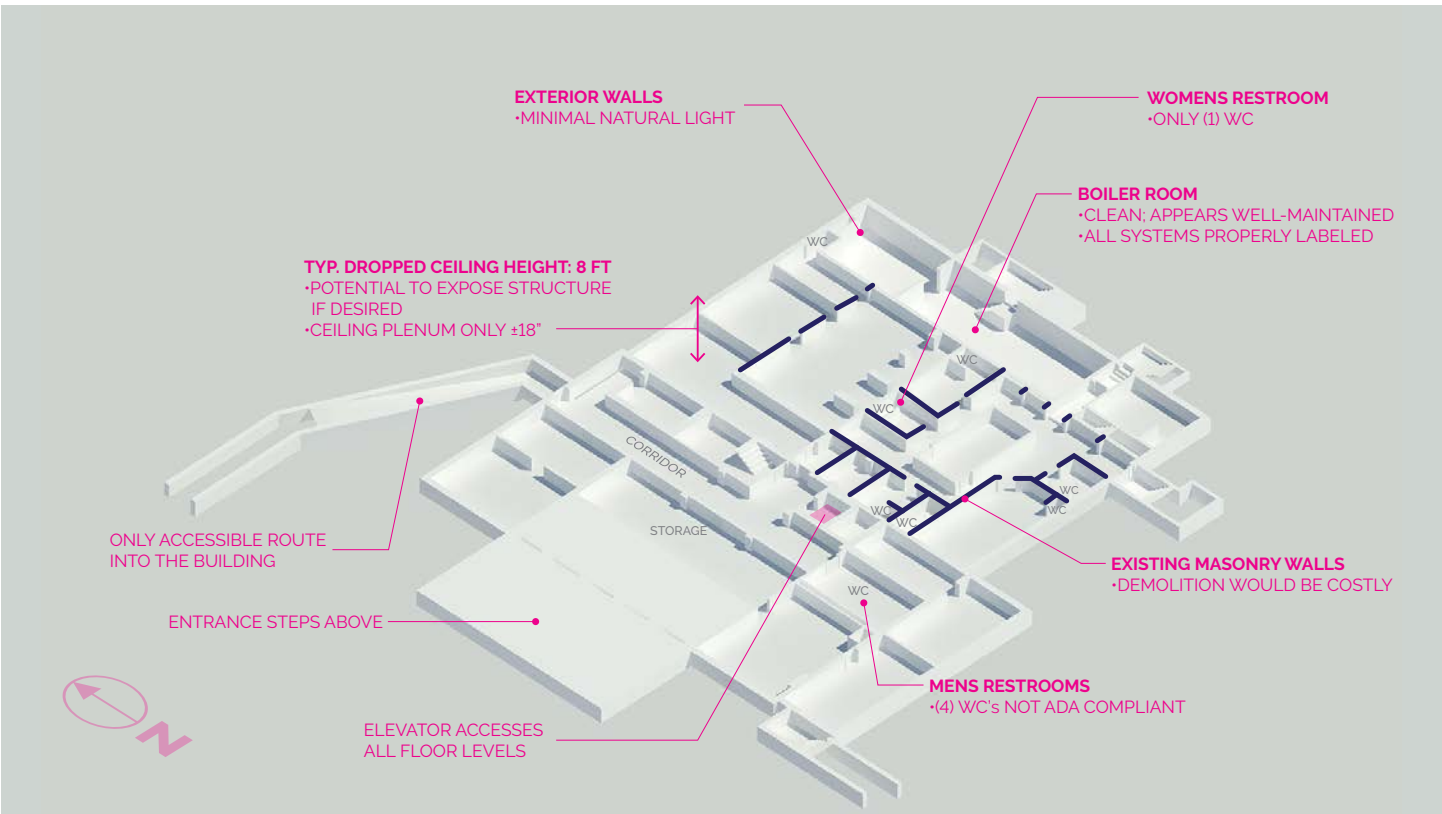
Restrooms in the courthouse were distributed throughout to serve the various populations such as jury members, judges, the public, and those on trial or in holding cells. The restrooms are in varying degrees of finishes with tile on walls, laminate countertops with sinks, and different resilient flooring products.

The building is handicap accessible via a ramped entrance that enters at the lower level. This is not the main entrance to the building and does not meet the objectives of universal design today. The building has a functioning elevator. In the courtrooms there are raised platforms that have been constructed for juries and the judge that are not accessible. Restrooms have varying degrees of accessibility and this will need to be addressed in any future renovation.

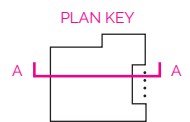
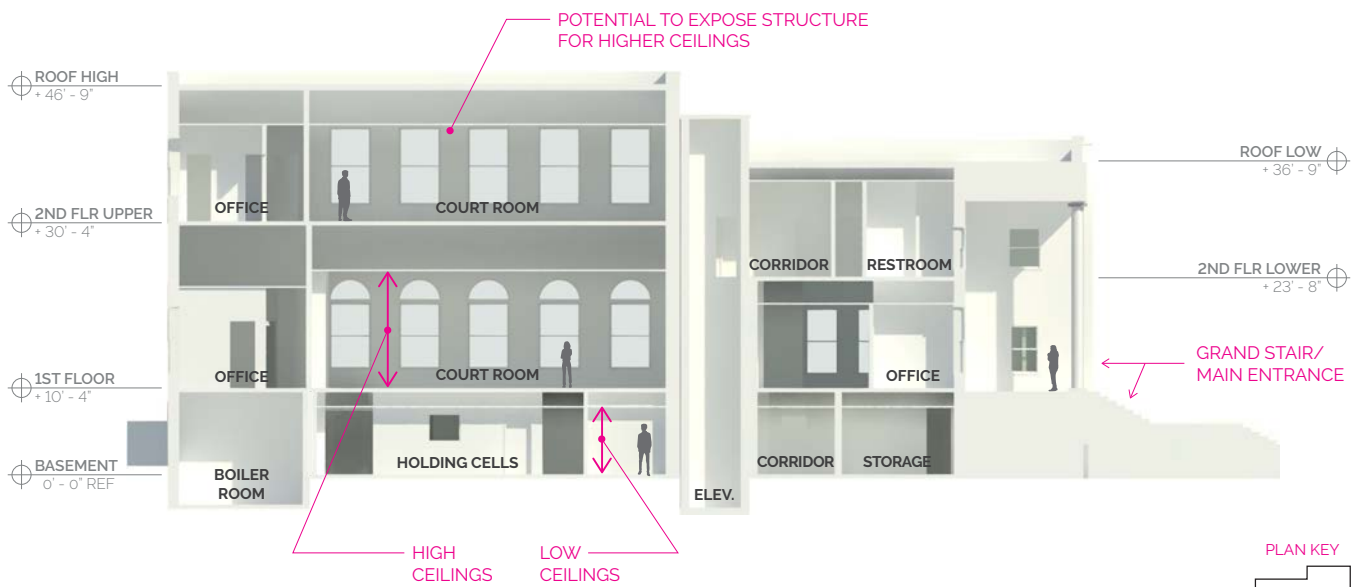
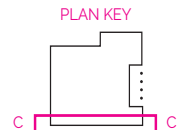
We don't have first hand knowledge of the building systems that are in the building, however the main mechanical room was clean and building service distribution piping were all labeled properly as if it has been cared for.

Given that the building was owned and operated by DCAMM and the interior and exterior of the building are in good shape, it is likely that the building systems have also been well maintained. It should be noted that the building does not have a sprinkler system and any future renovation will need to install a proper fire protection system.





PHYSICAL CONDITION



DESIGN & BUILDING REUSE CONSIDERATIONS

Flexibility

It's clear from what we understand to be the needs of the community, and from an operational perspective, that this will need to be a building that is used throughout the day and night. The building will need to support classrooms and learning spaces, the celebration of art, and live performance.

This will be a building for the community and everyone should feel welcome here. As the design evolves it will be important to incorporate flexible features into the design so that spaces can be transformed as necessary to support the various programming.

History

The building's history as described above has a 100 year old legacy in the City of Malden. This legacy, and the history, will play a powerful role as the new arts and culture center design proceeds. During our information gathering sessions we have heard numerous expressions of concern regarding the racial inequities inherent in the criminal justice system.

It will be important for the project team and the community to come together to come to an understanding about how the building can recognize the importance of someone like Emma Fall Schofield's and what she did for women's rights while also addressing the system's racial inequities.

Financial

As noted previously, the project will need to address universal design and accessibility concerns, a new fire sprinkler system, and various upgrades to the interior of the building to support the programming needs to support this arts and culture center.

Prioritization of all of the needs will be easiest if they can be identified quickly and considered so that the needs serving the largest community are elevated to the top of the list. can recognize the importance of someone like Emma Fall Schofield's and what she did for women's rights while also addressing the system's racial inequities.



REDEVELOPMENT

The redevelopment process for the Malden Center for Arts and Culture spans four phases of work. The initial phase encompasses the work of research and engagement to establish a vision for the center, a preliminary assessment of building conditions, and guidance on operations and financial considerations, which are described in this concept plan document.

The completion of the concept plan concludes Phase 1 of the redevelopment process. The remaining phases of the process include Building Assessment and Market Research (Phase 2); Operator Selection (Phase 3), Design and Construction (Phase 4). After completion of the redevelopment process, the site will begin operations.

A center for arts and culture in Malden should...

PHASE 2: BUILDING ASSESSMENT & MARKET STUDY

Once the City of Malden has secured ownership of the building, the City will work with a qualified firm to conduct a detailed assessment of building spaces and systems and their ability to support the programmatic and operational priorities. This will include an assessment of improvements needed to meet code standards for various uses, including public events and performances; improvements required to meet universal inclusive design standards; and building system upgrades needed to accommodate the new building use.

This study will provide detailed recommendations as well as cost estimates associated with recommended building alterations. In addition, the City of Malden will conduct a market study to better understand the local and regional arts and culture ecosystem. It will identify other entities providing similar spaces and services, market demand for the programming envisioned in the concept plan and revenue estimates for preferred activities.

PHASE 3: OPERATOR SELECTION

Phase 3 will focus on selecting an operator for the Malden Center for Arts and Culture. The City of Malden will retain ownership of the Courthouse building and hire an Operator with a vision for the center in alignment with the Concept Plan and the qualifications to manage the day-to-day operations of the Malden Center for Arts and Culture, inclusive of activating the building through programming and managing rentals and community access to space in the center.

The City will issue a Request for Proposals to invite interested entities to apply for the role of operator. The City will then enter into a legal agreement with the most qualified bidder to operate the building in alignment with the Vision, Mission, and Values of the Concept Plan.

Operator Request for Proposals

The City will issue a Request for Proposals to identify an Operator once the City has completed the building assessment and market study and after it has appointed the Advisory Committee.

The criteria used to determine a successful proposal will be consistent with the Vision, Mission, and Values of the Concept Plan, and will reference recommendations on the programming and operational model as well as relevant findings from the building assessment and market study.

Applicants will be instructed to develop a programming strategy and detailed business plan that is in line with the findings of the Concept Plan and adheres to the vision, mission, and values set by the Steering Committee during the planning process.

The Advisory Committee will serve as the selection committee during the RFP process. They will review all qualified proposals, interview applicants, and make recommendations to the City.

PHASE 3: OPERATOR SELECTION (CONTINUED)

Operator Agreement

The City will issue a Request for Proposals to identify an Operator once the City has completed the building assessment and market study and after it has appointed the Advisory Committee.

Once an Operator is selected, the City will enter into an agreement that will define the relationship between the City and Operator and outline performance metrics. The details of the agreement will reflect the priorities of the concept plan as well as lessons from other municipalities with similar agreements with entities managing programs inside municipal properties.

Performance metrics will be used to evaluate the Operator's ability to meet the vision, mission, and values of the project as established in the Concept Plan in addition to evaluating the financial success of the Operator.

The Advisory Committee will be responsible for periodic performance reviews and will work directly with the City and Operator to define the performance metrics.

PHASE 4: DESIGN & CONSTRUCTION

Phase 4 will encompass the City of Malden and the selected Operator securing funding for design and construction. Once funding is in place, the City will work with the selected Operator and Advisory Committee to hire an architect to develop a final design for the space based on the conceptual designs in the Concept Plan and informed by the building assessment and market study and the Operator's proposed business plan. The City will manage the process of hiring a contractor to complete the renovations.

Secure Funding

The Building Assessment will include estimated construction costs based on the preferred buildout scenario, which will be used as target fundraising goals. To date, no funds have been allocated toward this project. The City is currently looking into all financing options including state, federal, and private grant opportunities in addition to local options.

Design & Construction

Working with the Operator and the Advisory Committee, the City will hire an architect to finalize the design for building renovations. It is crucial that the Operator is heavily involved in this phase to ensure the design meets the needs of the selected operational model. The Advisory Committee will provide oversight to ensure the project continues to align with the vision of the Concept Plan. The architect will prepare bid documents and the City will issue an RFP to hire a contractor to carry out the construction.

Operations

Once construction is complete, the Operator will open the building and launch programming. Per the agreement with the City, the Operator will be accountable to the Advisory Committee and subject to periodic reviews and reporting requirements.



STAKEHOLDER PARTICIPATION & PUBLIC PROCESS

The stakeholder engagement and public process activities that informed this concept plan began with the initial meeting of the Steering Committee in June 2021 and finished with the final Steering Committee meeting in June 2022. The engagement spanned three phases: visioning, vetting, and synthesizing, described in detail below.

VISIONING

June - December 2021

VETTING

December 2021 - March 2022

SYNTHESIZING

April - June 2022



MAPC
METROPOLITAN AREA PLANNING COUNCIL



U of I

All kinds of live music

Roof party

Workshops

Dancing

Kids classes

LATIN AMERICA ROCK MUSIC.

We need a bar

Live music
chotal music
+1

SSA
ova
acoustic performance

MAKE IT TRULY ARTS
fine art photography
sculpture
NDT CRAFTS

Sculptures
(and gallery)

Seniors w young people

Music for all ages

Maker Space

"Open Space"
might for local artists

Free Movies

Safe social space

engagement

PROGRAMS

Café!

space for

What other activities would you like to see at the Center?

VISIONING: ENVISIONING THE MCAC

At the start of the project, the City of Malden appointed a 10-member Steering Committee to guide the community engagement process and the development of the concept plan. The Committee's members represent diverse cultural organizations and artistic disciplines, as well as municipal staff and elected officials.

The City tasked MAPC with working with the Committee to engage the greater Malden community in envisioning the future of the site. The Committee, which met monthly on Zoom, played a key role in developing the project engagement and outreach strategy, as well as in vetting and refining the concept plan for the center.

At the Committee's second meeting in August 2021, MAPC staff facilitated a conversation with Committee members about their vision for the Center and the values that should guide the concept plan development process.

MAPC used the notes from these conversations to create a project vision statement and mission statement, values for the project, a list of potential activities for the center, and ideas for upcoming community events that could support community engagement and outreach. These conversations serve as the basis for the vision described in this plan.

During fall 2021, MAPC staff interviewed each member of the Committee individually. In these interviews, staff asked Committee members to share their skills and interests, as well as what they hoped to contribute to the project, and offered an opportunity for Committee members to provide additional feedback on the project mission, vision, and values. Committee members also identified local and regional organizations, networks, and events that could support the public engagement process; uncovered potential collaborations and tensions within the community; and identified specific populations—including seniors and youth—that the project team should prioritize.

VETTING: VETTING THE PRELIMINARY VISION

After synthesizing feedback from one-on-one interviews with the Steering Committee, monthly Steering Committee meetings, and research on comparable projects in other communities, MAPC developed a community survey to gather public feedback on the preliminary vision for a new Malden Center for Arts and Culture. The survey ran from December 2021 to January 2022 in seven languages: English, Spanish, Haitian Creole, Portuguese, Vietnamese, Arabic, and Simplified Chinese.

In the survey, community members weighed in on possible uses for the Center and shared their perspectives on how to create a welcoming community space. The survey received responses from nearly 700 community members, including residents seeking access to arts and cultural opportunities, volunteers for cultural organizations, working artists, and creative entrepreneurs.

VETTING THE PRELIMINARY VISION (CONTINUED)

Respondents shared a strong desire for space to host or attend cultural gatherings and events, classes and workshops, for opportunities to host or attend live performances, as well as a desire to see art from local artists and access opportunities to make art.

The survey results also indicated an overarching interest in ensuring robust inclusion, participation, and representation of Malden's diverse communities of color across the center's operations and programming. The survey included prompts for respondents to provide their own suggestions for programming and space-use decisions.

Among the 173 responses, themes emerged around: space for dance classes and performances, multigenerational programming with an emphasis on after-school programming, and adaptable spaces to allow for pop-up experiences and cultural and community exchange.

To address gaps in the survey's reach and ensure that a diverse array of perspectives is reflected in the concept plan, MAPC followed up on the survey with a series of focused engagements. MAPC coordinated community conversations and workshops facilitated by community partners including the Asian Community Development Corporation's Asian Voices of Organized Youth for Community Empowerment (A-VOYCE) program, Greater Malden Asian American Community Coalition (GMAACC), and Malden Community Organizing for Racial Equity (MaldenCORE) and the Immigrant Learning Center.

Through these conversations, we heard from Asian-American youth, Asian-American elders, new immigrants, and local residents and advocates for racial equity. Participants shared their interest in the space, desires for programming and services, and perspectives on building a welcoming, accessible and equitable place for the community.

Specifically, participants emphasized a desire for community-led activities to be hosted at the center and space for multicultural exchange. Participants emphasized dance and food, specifically learning to make cultural foods or sharing food. This could complement the interest in a café or pop-up events or vendors highlighted in the survey responses. When asked about what would make them feel welcomed at the center, participants noted multilingual signage and programming, opportunity for connection with others, as well as decorations and activities representing their cultures.

Lastly, participants presented an expansive definition of culture and art, including activities, like ping pong, which may otherwise be categorized as recreation or sport, as important cultural practices.

Participants also indicated important supports for community participation, such as the need for childcare and/or programming for school-aged children, gender-neutral bathrooms and multilingual signage. Additionally, several participants noted the value of having flexible hours that would allow for participation from individuals who work outside of 9-5 hours. Lastly, participants wanted ongoing opportunities for engagement and involvement, whether through community-led activity design or having a staff member from the City of Malden available to receive feedback and/or engage with community members.

SYNTHESIZING THE FINDINGS

Building on survey and community conversation findings, as well as input from the project Steering Committee, MAPC developed a draft concept plan for the center. Key elements of that plan were shared with the public for feedback at a Courthouse Arts Festival held on Saturday, May 14th.

Festival attendees generally supported the vision, offering emphasis on having dance and music programming, opportunities to share in food, and evening, night and weekend building access. People also discussed the history of the courthouse and the value of noting the history, with being sensitive to the trauma and/or pain that exists within a building that represents a carceral system, which disproportionately impacts marginalized communities.

One of the key takeaways from the stakeholder engagement process is the need for extensive translation and interpretation services for reaching immigrant populations in Malden.

The engagement process included translation of the survey and survey outreach materials into the 6 most-spoken non-English languages in Malden: Spanish, Haitian Creole, Portuguese, Vietnamese, Arabic, and Simplified Chinese. Additionally, the Asian CDC focus group with elders was conducted through a Cantonese-speaking interpreter, and the Immigrant Learning Center staff provided support to their students in reading prompts about the center and providing feedback in English, a language that they are still in the process of learning.

Each of these actions was crucial for soliciting feedback from diverse populations. Including translation and interpretation in the engagement process offered accessibility to community participation for all community members. Moving forward, it is critical to continue offering language access in order to ensure continued participation from and reciprocity with these communities.



RECOMMENDATIONS FOR ONGOING ENGAGEMENT

Working in partnership with community organizations that serve immigrant populations in Malden was a successful strategy for engaging with youth, elders, and a diverse cross-section of immigrant communities. It was important that the engagement was adaptable to the needs and capacity of each group.

The Immigrant Learning Center contributed feedback through letters that students wrote in class as an English language exercise, and youth participants in A-VOYCE did visioning through a collective art project. Adjusting the engagements allowed for participants and community partners to interact more organically with the project, rather than having to adjust to a style of conversation that was different from how they already operated.


It would be beneficial to offer more paid critique opportunities. The focused engagements included honoraria for organizations who coordinated participants and implemented the activities. Participants also expressed interest in remaining involved and aware of the results of the engagement and their feedback.

Providing a regular (yearly or bi-annual) update to share via the email list and through partners, as well as direct follow-up with participants (with invitations to programming, opportunities for further feedback, etc.) would be useful.

Throughout the planning process, community members, via the Steering Committee, survey and focused engagements, have noted the importance of acknowledging the history of the Courthouse.

Comments noted positive experiences with courthouse staff as well as concerns over its role in a criminal justice system that disproportionately incarcerates marginalized individuals.

As the courthouse transforms into a center for community gathering, celebration and exchange, with an emphasis on welcoming those same communities within Malden, it could be beneficial for future engagement to focus on the particular history of this courthouse, in addition to soliciting input on programming and/or operations.




What would you want in a center for arts and culture in Malden?

The City of Malden and local artists and residents are collaborating to imagine a new **center for arts and culture** for the city - a place for everyone to feel welcome, to make and experience art, to celebrate and share culture.

Have some ideas? Please answer this short, anonymous survey to help co-create a place you'll love.

Take the survey here:
mapc.ma/maldenculturesurvey

Or, scan me with your device!



您想在莫尔登艺术文化中心看到什么?

莫尔登市和当地艺术家及居民正在携手合作，为本市构想一座新的艺术文化中心 - 这将是一个让每个人都感受到欢迎、能够创作和体验艺术并庆祝和共享文化的地方。

您有什么想法吗？请回答这份简短的匿名调查，帮助我们共同创建一个您会喜爱的地方。

请在这里完成调查：
mapc.ma/maldenculturesurvey

或用您的设备扫描此二维码！



NEXT STEPS

This Concept Plan represents a collaborative vision and goals for the Malden Center for Arts and Culture, developed by the community and the City of Malden. To bring that vision to fruition, the City must gather more information to continue to refine the business model, establish a permanent management structure, and raise funds for acquisition, design, and construction. The City should continue to work collaboratively with the community in all future phases of the redevelopment process.

The immediate next step for the City is to secure funding to conduct the building assessment and market study. It is expected that the legislation allowing the City to purchase the courthouse will pass in the summer or fall of 2022. In the meantime, the City should begin formalizing the governance structure, including the creation of a permanent advisory committee that will be tasked with implementing the vision as stated in this Concept Plan.

The City should have funding in place to begin work on phase 2 by the time the acquisition is complete and the advisory committee is in place. The findings of building assessment and market study will almost certainly present a new set of tradeoffs based on estimated redevelopment costs and revenue projections.

Decisions, in this phase, should be made collaboratively with the advisory committee and the community through a public engagement process.

The building assessment and market study will directly inform the criteria used to determine a successful bid to be the Operator of the Malden Center for Arts and Culture.

The City should hire a consultant to help craft and manage the Operator RFP process, clearly communicating the characteristics of a successful proposal to potential applicants.

Finally, the City should begin identifying and securing as much funding for design and construction as possible through state, federal, and private grant opportunities in addition to local funds.

The City should also consider crowdfunding campaigns and other creative fundraising strategies.

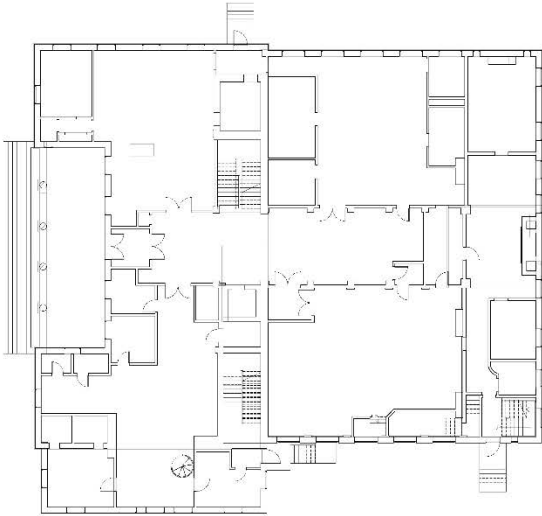
These are the first next steps for the City to take following the completion of this Concept Plan, though there are many more tasks to complete before the Malden Center for Arts and Culture is open. As stated above, public engagement and support for this project will be crucial moving forward to achieve the vision and goals set by the Steering Committee and create a sense of ownership among the Malden community.

APPENDICES

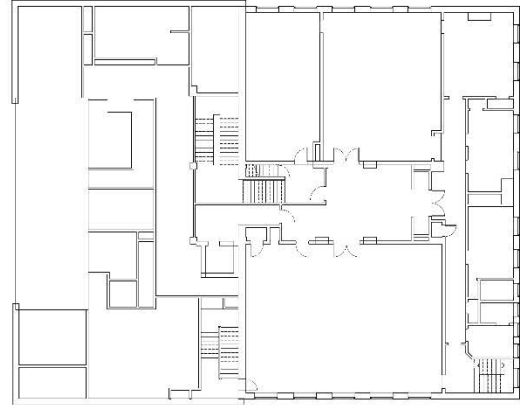
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EXISTING LAYOUTS

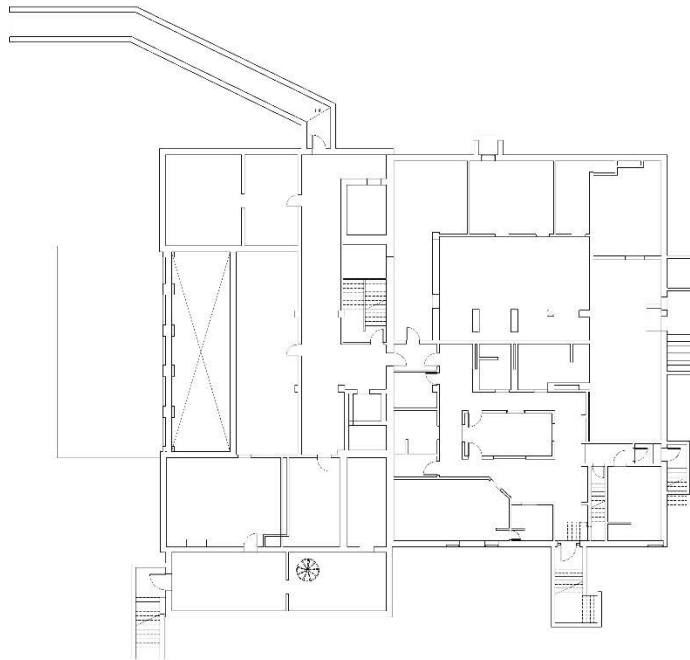


1ST FLOOR
± 9,065 square feet



2ND FLOOR
± 8,410 square feet

EXISTING LAYOUTS



BASEMENT
± 9,065 square feet

HOUSE DOCKET, NO. 4090 FILED ON: 2/23/2021

HOUSE No. 4366

The Commonwealth of Massachusetts

PRESENTED BY:

Paul J. Donato and Steven Ultrino

To the Honorable Senate and House of Representatives of the Commonwealth of Massachusetts in General Court assembled:

The undersigned legislators and/or citizens respectfully petition for the adoption of the accompanying bill:

An Act authorizing the Division of Capital Asset Management to convey certain property in the city of Malden to the city of Malden.

PETITION OF:

NAME:	DISTRICT/ADDRESS:	DATE ADDED:
<i>Paul J. Donato</i>	<i>35th Middlesex</i>	<i>2/23/2021</i>
<i>Steven Ultrino</i>	<i>33rd Middlesex</i>	<i>2/26/2021</i>
<i>Kate Lipper-Garabedian</i>	<i>32nd Middlesex</i>	<i>2/26/2021</i>

HOUSE No. 4366

By Messrs. Donato of Medford and Ultrino of Malden, a petition (subject to Joint Rule 12) of Paul J. Donato, Steven Ultrino and Kate Lipper-Garabedian that the Commissioner of the Division of Capital Asset Management and Maintenance be authorized to convey certain property in the city of Malden to said city. State Administration and Regulatory Oversight.

The Commonwealth of Massachusetts

**In the One Hundred and Ninety-Second General Court
(2021-2022)**

An Act authorizing the Division of Capital Asset Management to convey certain property in the city of Malden to the city of Malden.

Whereas, The deferred operation of this act would tend to defeat its purpose, which is to authorize forthwith the transfer of a certain parcel of land for the purposes of facilitating the productive reuse of property no longer needed by the commonwealth, therefore it is hereby declared to be an emergency law, necessary for the immediate preservation of the public convenience.

Be it enacted by the Senate and House of Representatives in General Court assembled, and by the authority of the same, as follows:

1 SECTION 1. Notwithstanding sections 32 through 37, inclusive, of chapter 7C of the
2 General Laws or any general or special law to the contrary, the commissioner of the division of
3 capital asset management and maintenance, in consultation with the Chief Justice, may convey to
4 the city of Malden for nonprofit recreational, educational or community use, and ancillary uses,
5 the parcel of land and building situated thereon at 89 Summer Street Malden MA 02148 (Parcel
6 ID 021-118-801) used as a district court and commonly known as the Malden District Court, and
7 the parcel of land (Parcel ID 020-120-012) used as a district court parking lot and commonly

8 known as the Malden District Court parking lot. The parcels shall be conveyed by deed without
9 warranties or representations by the commonwealth.

10 SECTION 2. The use of the parcels described in section 1 shall be restricted to nonprofit
11 recreational, educational or community use, and ancillary uses. The deed or other instrument
12 conveying the parcels to the city of Malden shall provide that the parcels shall be used solely for
13 nonprofit recreational, educational or community use, and ancillary uses and shall include a
14 reversionary clause that stipulates that if the parcels cease at any time to be used for such
15 purposes, title to the parcels shall, at the election of the commonwealth, revert to the
16 commonwealth and the reversionary clause shall be enforceable notwithstanding the time limit
17 set forth in section 7 of chapter 184A of the General Laws.

18 SECTION 3. The consideration for the conveyance of the parcels pursuant to this section
19 shall be the fair market value of the parcels as determined by the commissioner of capital asset
20 management and maintenance based upon an independent professional appraisal for the use of
21 the parcels as restricted pursuant to section 2. The city of Malden may pay the consideration for
22 the parcels as so determined at the time the parcels are conveyed to the city or may the amount
23 so determined through payments pursuant to section 20A of chapter 58 of the General Laws.

24 SECTION 4. Notwithstanding any general or special law to the contrary, the city of
25 Malden shall be responsible for all costs and expenses of any transaction authorized by this
26 section as determined by the commissioner of capital asset management and maintenance
27 including, but not limited to, the costs of any engineering, surveys, appraisals, title examinations,
28 recording fees and deed preparation related to the conveyance of the parcels. The city of Malden
29 shall acquire the property thereon in its present condition. Upon the recording of the deed

30 conveying the parcels to the city of Malden, the city of Malden shall be responsible for all costs,
31 liabilities and expenses for its ownership.

32 SECTION 5. Notwithstanding the foregoing or any general or special law to the
33 contrary, but subject to paragraphs (a), (b) and (g) of section 16 of chapter 30B of the General
34 Laws, the city of Malden may lease or sell the parcels or portions thereof to one or more
35 Massachusetts not-for-profit corporations, provided that the use of such parcels or portions
36 thereof shall continue to be subject to the provisions of section 2 of this act.

Appendix 3: Case Studies

Malden Center for Arts & Culture Concept Plan Program, Operations and Financing Case Studies

To inform operations and financing considerations, MAPC staff researched existing models for Arts & Culture facilities operated by non-profit entities to serve local artists and cultural communities. After reviewing five facilities as potential case studies, the team narrowed to three. Two of the cases – the Foundry in Cambridge and the Boston Center for the Arts – were selected to illustrate models for initiating a center for arts and culture in a property owned by a municipality and operated by a non-profit management entity. The third case – the Pao Arts Center in Boston – was selected for its mission of promoting cultural equity in Greater Boston for the Asian Pacific Islander (API) community through access to culturally relevant art, education, and creative programs. This mission aligns with the desires expressed by the Steering Committee for an arts center that is welcoming to and representative of Malden’s diverse cultural communities.

Each case study highlights key characteristics of each project including the location, square footage of programmed space, date of completion, and ownership/management structure. An overview section summarizes the development of each center, and each case also outlines in detail the governance structure, programming approach, and revenue considerations for each project. Key takeaways relevant to the Malden Center for Arts & Culture project are provided in a call-out box at the end of each case study.

Case Study Comparison

Malden Center for Arts & Culture	The Foundry (Cambridge)	Boston Center for the Arts	Pao Arts Center (Boston)
Built in 1922	Built in 1890	Built in 1884 – 2004	Built in 2013
Lot: 32,000 SF	Lot: 37,500 SF	Lots: 96,747	Lot: N/A
Building: 26,500 SF	Building: 50,000 SF	Buildings: 207,347 SF	Space: 2,500 SF
Revenue: N/A	Revenue: \$1.3 M (est)	Revenue: \$3.3 M (2018)	Revenue: \$126 K (2020)

THE FOUNDRY | CAMBRIDGE

- Building Constructed: 1890 | Repurposed as the Foundry: 2012 | Redeveloped: in process
- Building Size: 50,000 SF | Lot Size: 37,500 SF
- Status: Under Renovation
- Owned by: City of Cambridge | Developed by: Cambridge Redevelopment Authority
- Managed by: Cambridge Redevelopment Authority and The Foundry Consortium (non-profit entity)
- Lease structure: Long-term lease, 50 years

Overview

Originally constructed for pump works manufacturing in 1890, the Foundry presents an ideal case study for the adaptive reuse of publicly owned property into a center for arts and culture. Located at the intersection of the Kendall Square Innovation District and East Cambridge, the former industrial site is being redeveloped as an arts and innovation center with emphasis on fostering creativity and collaboration. Over the past decade, plans for redevelopment evolved with the support of the City of Cambridge, the Cambridge Redevelopment Authority and the Foundry Advisory Committee (FAC). The space will be managed by the Foundry Consortium, a nonprofit identified and selected as the operator through a Request for Proposals (RFP) issued by the City due in part to its commitment to the community vision of a self-sustaining center to provide space and programs for visual and performing arts, entrepreneurship, technology, and workforce education. As the process of development and construction continues, the Foundry's governance structure, planning process for identifying community use, and proposed financial model provide key insights for similar adaptive reuse projects.

Governance Structure

The City of Cambridge officially acquired the property in 2012 and began to explore opportunities for redeveloping the Foundry. In 2015, the City adopted a Demonstration Plan for the building and approved a 50-year lease to Cambridge Redevelopment Authority (CRA) that will begin on the date that construction is complete. Shortly after the plan's adoption, the City and CRA established the Foundry Advisory Committee (FAC) for the project. The FAC comprises seven community members appointed by the City Manager to serve three-year terms as volunteers. The role of the FAC is to ensure the redevelopment and operations of the Foundry are consistent with the vision and objectives identified through a community engagement process and codified in the Demonstration Plan. Following an Operator RFP process, the Foundry Consortium was chosen as the nonprofit operator for the building in 2018. The Foundry Consortium reports to the FAC, CRA, and the City of Cambridge, and must produce an annual report and annual business plan before the start of each fiscal year. Additionally, the Foundry Consortium presents to the FAC at quarterly public meetings staffed by the City of Cambridge. During construction, the Foundry Consortium has also provided input on the building design and renovations.

Building Program

Informed by community feedback throughout the planning process, the vision for the Foundry as a multi-purpose community center for creativity and innovation is reflected in the Foundry Consortium's proposed operations plan. Nearly half of the 50,000-square-foot property is designated as community space including makerspaces, multi-use performance spaces, a dance studio, demonstration kitchen, artist workspaces, and office space. Proposed uses incorporate the desire for spaces for community use, training opportunities in STEAM fields, and creative endeavors. The Foundry Consortium will offer space at low or no cost for programming in the visual and performing arts, entrepreneurship technology, workforce education, and community events. In August 2021, the Foundry Consortium hired an executive director, whose primary role is to manage and program the building once construction is complete – ensuring the mission and values are reflected in the use of the space. The Foundry Consortium's executive director brings experience working with the arts and museums, informed by the lens of diversity, equity, and inclusion.

Funding and Revenue Model

Slated to finish construction in summer 2022 and open in fall 2022, the renovated Foundry is estimated to be a \$45 million adaptive reuse project, led by the CRA and supported by the City of Cambridge. The Foundry's financial sustainability depends on 16,700 square feet reserved for market-rate office space. The CRA will assist

the Foundry Consortium with leasing the market-rate office space for the first five years of operation. As of April 2022, the expected operating budget for the fiscal year from July 2022 to June 2023 is estimated at \$1.6 million, which will be offset by anticipated office rental income of \$1.3 million. Additionally, the Foundry Consortium is providing below-market-rate office rentals to a local nonprofit and exploring monthly membership models for the makerspaces including workshop packages and organizational memberships to generate supplemental income. The Foundry Consortium is also proposing space reservation fees ranging from one-off, weekly, to weeklong use of makerspaces with tiers of payment for nonprofit and commercial rentals.

KEY TAKEAWAYS

Create a Plan for Ongoing Guidance for Redevelopment and Operations

- The City of Cambridge and Cambridge Redevelopment Authority used the Demonstration Plan to document the vision and objectives identified through community engagement.
- This plan remains a key document for the Foundry Advisory Committee in their role in providing guidance for the nonprofit operator and accountability to the public.
- In selecting a nonprofit operator, this plan guides the mission of the organization and continues to inform future operations of the building based on public engagement throughout the redevelopment process.

Structure a Responsive and Representative Advisory Committee

- As part of the redevelopment process, the Foundry Advisory Committee (FAC) provides public accountability for the development and operations of the Foundry.
- The advisory committee is tasked with upholding the Vision and Objectives identified through an extensive community planning process.
- At each stage of the redevelopment process, the advisory committee has played a vital role in broadening public engagement, selecting the nonprofit operator, and will play a significant role in overseeing the operations of the Foundry.
- Members of advisory committee bring experience and insights relevant to the vision for the building.

Maintain Reasonable Expectations for Rental Space Revenue

- When considering sustainable revenue models, the Foundry could leverage strong demand for office space in Cambridge to subsidize operational costs of the building's community spaces.
- Estimating rental income based on the local market is important for identifying market- uses to off-set operational costs.
- Ensure adequate staffing to manage market rate leases. CRA will play an important role managing the market rate tenants as the Foundry Consortium launches operations.

LEARN MORE ABOUT THE FOUNDRY PROJECT:

Foundry Advisory Committee: <https://www.cambridgeredevelopment.org/foundry-advisory-committee>

Foundry Consortium: <https://www.cambridgefoundry.org/>

BOSTON CENTER FOR THE ARTS (BCA) | BOSTON

- Buildings Constructed: 1884 (Cyclorama) – 2004 (Calderwood Pavilion) | Repurposed as BCA: 1970
- Campus Size: Four buildings total 207,347 SF | Total Lots Size: 96,747 SF
- Status: Operating as the Boston Center for the Arts since 1970
- Owned by: BCA (since 1981) | Developed by: BRA and multiple developers
- Managed by: BCA

Overview

Located in the historic South End neighborhood, the iconic Cyclorama was constructed to house a panoramic painting by Paul Domonique Philippeaux depicting the Battle of Gettysburg in 1884. In 1970 the building was reimagined as the Boston Center for the Arts (BCA) and over fifty years its campus expanded into four properties that today house artist studios, the Plaza Theaters, the Calderwood Pavilion, and the Cyclorama. The BCA was founded to support visual and performing artists by providing them time, space, and resources to take risks and further their practices. The BCA continues this mission by providing space for artist studios, performance and rehearsal space, and sponsoring artists residencies and exhibitions. Today the BCA demonstrates the longevity of demand among Boston's artists communities for an artistic incubator that can meet the needs of artists, arts collectives, nonprofits, and arts organizations. As a longstanding arts center, the BCA demonstrates that a long-term lease of public property to a nonprofit can provide affordable arts spaces and programming sustained through complex sublease structures and rental income.

Property and Governance Structure

BCA is the primary owner of its space within four buildings that make up its campus. For its first decade, the BCA began as the nonprofit operator of the City-owned Cyclorama building through a 99-year lease agreement with the Boston Redevelopment Authority – now the Boston Planning and Development Agency (BPDA). In the 1980s, ownership of the property was transferred to BCA for a nominal amount. As the owner and operator, the BCA is responsible for all maintenance and operations of the building including lease agreements with the artists, organizations, and business that operate out of the BCA campus. The primary spaces used by BCA include the Cyclorama, which houses the Plaza Theatres and Community Music Center in the basement, and 551 Tremont Street, which includes all the artist studios, the Mills Gallery, and restaurants. The BCA subleases the Calderwood Pavilion to the Huntington Theatre, which manages operation of the space. Capital projects on campus, including major renovations or rehabilitations, must be reviewed with BPDA. The BCA is an independent nonprofit governed by a board of local business leaders, artists, and community leaders. As of 2019, the organization is led by two Co-Executive Directors promoted from their former roles as Chief Operating Officer and Chief Advancement Officer. The leaders divide responsibilities between operations and programming. Operations includes the management of building maintenance, tenant relations, and property management, while programming manages the artistic directors of dance, visual arts, theater, exhibitions, as well as special events and the development department.

Campus Program

The BCA campus provides diverse spaces for many different artists practices and multiple arts organizations' needs. Through its expansion, the BCA has increased space for arts organizations noting that there is still unmet demand for rehearsal space in the city. Programming on the campus includes contemporary art exhibitions, theatre productions, dance performances, and community events and is led by both the BCA and its tenant organizations. As a hub for artistic activities, the BCA is commonly understood as a physical space rather than an organization offering programming, and the organization worked on this during the 2020 rebranding efforts. The BCA supports individual artists and nonprofit arts organizations by providing affordable rehearsal space, short-term residencies, promotional support and mentorship, professional development, artists salons and studio space. In 2020, the artist studio model also shifted, transitioning tenants who were on rolling leases to three-year lease terms. This transition to the three-year cohort model was the result of feedback from artist town halls and concern about equity of access to the artist studio spaces.

Funding and Revenue Model

The BCA is primarily sustained by revenue from event rentals and tenant leases (70%) supplemented by contributed income (30%). Program revenue accounts for less than one percent of total revenue. In 2018, the BCA collected \$3.26 million in combined revenue streams and incurred expenses of \$3.58 million. In this model, private event rentals are critical to the financial sustainability of the BCA. The Cyclorama, which hosts many events that are not related to the arts, is a major source of income, earning over a million dollars in 2019. The organization is currently making efforts to align event leasing with more mission-aligned activities to support local arts organizations. The BCA has lease holds with arts organizations including the Boston Ballet, Community Music Center of Boston, and Boston Gay Men's Chorus. While the BCA does not receive annual financial support from the City, it has received project-specific funds, including COVID-relief funds. Building assets and liabilities are included in the organization's annual financial statement and balance sheet. The BCA is working on launching a capital campaign to address deferred maintenance issues.

KEY TAKEAWAYS

Develop Space that Nurtures the Creative Lifecycle

- As a hub for Boston's artists and arts organizations, BCA embodies the creative lifecycle through spaces for rehearsals, studios, educational programming, performances, and exhibitions.
- Demand for these spaces continues, particularly for rehearsal space and affordable studio space. Transferring studio rentals to three-year leases resulted in pushback from artists relying on longer-term stability; however, providing equitable access is an important consideration for managing artist space.
- While BCA offers artistic programs, its role as an incubator means that the artists and arts organizations housed in the BCA Campus drive audiences and activity throughout the campus.

Identify Sustainable Business Models that Resonate with Mission

- To sustain campus operations, BCA relies on multiple income streams, but the most significant earned income comes from private event rentals, which are not always mission-aligned.
- Private rentals, particularly of the Cyclorama, assist with subsidizing other operational costs running the building, however, BCA seeks to host more events that directly relate to the mission of the organization.
- Rental income from restaurants, the Boston Ballet School, and the Community Music Center accounted for about one-third of revenue in 2020, which demonstrates another financial model of renting to long-term tenants more aligned with the BCA mission.

Establish Ongoing Mechanisms of Accountability

- Ownership of the Cyclorama building was transferred to the BCA from the City of Boston after ten years functioning as the nonprofit operator.
- Aside from seeking permission for major renovations, local government does not have a formal role in the governance of the BCA.
- BCA is accountable to its Board of Directors, not to a public body. Additional accountability for racial equity was prompted in 2020 and resulted in a comprehensive racial equity audit.

LEARN MORE ABOUT THE BOSTON CENTER FOR THE ARTS:

[Boston Center for the Arts \(bostonarts.org\)](https://bostonarts.org)

PAO ARTS CENTER | BOSTON

- Building Constructed: 2013
- Building Size: 2,500 SF | Lot Size: Not available
- Status: Operating since 2017
- Owned by: One Greenway PR LLC | Developed by Asian Community Development Corporation (ACDC)
- Managed by: Boston Chinatown Neighborhood Center (BCNC) & Bunker Hill Community College (BHCC)
- Lease structure: long term lease with Boston Planning and Development Agency (BPDA)

Overview

The Pao Arts Center is Chinatown's first arts and cultural center and was established by the Boston Chinatown Neighborhood Center (BCNC) in collaboration with the Bunker Hill Community College (BHCC) in 2017. In 2016, the Asian Community Development Center developed the parcel to provide affordable housing and space for an arts and cultural hub to combat cultural displacement in the Chinatown community in the face of ongoing development pressure. The Pao Arts Center is housed on the ground floor of the development, offering a dedicated cultural institution to celebrate and explore Asian culture in Chinatown. Furthermore, the location of the Pao Arts Center is historically significant, as it is a site where hundreds of Chinatown residents were displaced in the 1960s when their land was taken through eminent domain and their homes were razed to build an onramp to the highway. Pao Arts Center is a powerful example of arts-based community development, providing space for arts and community gatherings, and preserving Asian American cultural practices within Chinatown. Overall, the Pao Arts Center presents a prime case study of an arts center embedded within community, providing culturally based programming and artist support, and sharing space with community partners.

Governance Structure

As a program of the Boston Chinatown Neighborhood Center (BCNC), the Pao Arts Center is deeply embedded within longstanding community development efforts in Chinatown. As employees of the BCNC, the Pao Arts Center staff are understood as people who represent and reflect the Asian Pacific Islander (API) community. Given the longstanding partnerships foregrounded by the BCNC, the Pao Arts Center is well equipped to preserve traditional and contemporary artistic practice and provide communal space to carry on the legacy of the Asian American and Asian immigrant communities of Greater Boston. The Pao Arts Center is accountable to the leadership of BCNC as the nonprofit operator and to a Leadership Council. Staff of the Pao Arts Center manage the facility, programming, communications, and development operations. Furthermore, the Pao Arts Center is responsible for the maintenance and upkeep of the interior of the space, while the property owners are responsible for the exterior and building systems like plumbing. The partnership with BHCC is governed by a Memorandum of Understanding (MOU) with BCNC.

Center Program: Community Arts and Education Space

Pao Arts Center was intentionally designed to celebrate and strengthen the API community in Chinatown and the Greater Boston area. As a community-based arts, cultural and education center, the programming work of the Center focuses on Asian culture in the face of gentrification and displacement experienced in Chinatown. Within the Pao Arts Center, there program spaces include two classrooms, a hallway gallery, and a black box theater that also serves as rehearsal space. Pao Arts Center offers an artist-in-residence program, public events, art classes for youth and adults, exhibits and performances, and supports the API Artists Network. Notably, the Center serves the community through providing space at no cost for artists and community groups. Through its partnership with BHCC, the center also provides access to classes, presentations, and cultural events in order to make higher education more accessible and relevant to API students. While a diversity of programs take place in the building, the space itself was designed flexibly accommodate a range of uses but lacks amenities specific to arts programming. The space lacks proper ventilation for some arts activities and access to sinks is limited. The center has found limitations in staging gallery exhibitions in a hallway, and in programming outdoor space that is contingent on approval from the condominium association. Despite these challenges, the Pao Arts Center provides a critical bridge between artists and neighbors through programs and events.

Funding and Revenue Model

While Pao Arts Center operates the space, Bunker Hill Community College (BHCC) is a key partner for educational programming and financial sustainability. BHCC has a memorandum of understanding (MOU) that allows it to use the space in exchange for a fee. The MOU ensures that the College has priority access to the space for its educational and cultural programs. BHCC's shared space agreement is the Pao Arts Center's primary source of funding and provides a sustainable model for the center to subsidize the community and arts-based work. The Pao Arts Center has noted the importance of arts-specific development staff to assist with development and fundraising. In 2020, operating expenses for the Pao Arts Center were nearly \$570,000, or about 18% of BCNC program expenses. Lease income from BHCC totaled \$126,148.

KEY TAKEAWAYS

Connect with Community Identity and Surroundings

- Following the community development work led by the Asian Community Development Corporation (ACDC), the Pao Arts Center was founded as a program of the Boston Chinatown Neighborhood Center (BCNC).
- Pao Arts Center benefits from and strengthens the longstanding relationships within these organizations and the community, acting as a community anchor within Chinatown.
- Programming extends beyond the building and connects with local residents to activate underutilized space.

Foster Culturally Relevant Programming

- Both the Pao Arts Center staff and programming are representative of the API community, though the Pao Arts Center uses a broad definition and inclusive definition of API.
- Recruited API artists are asked to describe their connection to Chinatown and are not expected to produce work that addresses only API identities and experiences.
- The history of forced displacement is a critical part of the narrative that shapes the history of the Pao Arts Center and the organization's focus on placemaking/keeping work.
- It is important that the programming and space for cultural expression resonate with the history of the neighborhood and parcel of land.

Recognize the Strengths and Tensions with Sharing Space

- Identifying mutually beneficial long-term partnerships with community organizations like the Bunker Hill Community College are helpful with supporting sustainability and providing free space for the Chinatown community.
- The arrangement creates tension between maintaining access to the space for arts and community uses that do not generate revenue and accommodating the space needs of BHCC activity for income.

LEARN MORE ABOUT THE PAO ARTS CENTER

Pao Arts Center: [Pao Arts Center](#)

Boston Chinatown Neighborhood Center: [Pao Arts Center — BCNC](#)

Appendix 4: Malden Center for Arts & Culture Engagement Data Summary

The Outreach and Engagement Process

Feedback for the Malden Center for Arts & Culture was collected using three engagement strategies: a survey, which reached approximately 690 residents, focused engagement opportunities with populations under-represented in the survey responses (youth, elders, speakers of languages other than English) and feedback on the draft vision collected at the Courthouse Arts Festival held on May 14, 2022. Engagement data includes a breakdown of the survey's selected choice responses, in addition to a database of 394 unique comments from the survey write-in options, the focused engagements and the festival feedback. These responses have been coded and tagged for themes that inform the concept plan components.

This document outlines a summary of the selected choice data and open-ended feedback. To view a complete synthesis of the selected choice data, please see the Survey Report document under separate cover. To view the open-ended feedback, please see the summary qualitative feedback spreadsheet.

Survey Overview

Survey Respondents

- White respondents (67% of total) are overrepresented in the data relative to Malden's population, where they made up 53% of the population in 2020.
- 59% of respondents have a general interest in the project or are cultural consumers; indicates broad community interest in participation in arts and culture.
- 24% of respondents identify as artists or owners of a creative or cultural business.
- Respondents who identified as **Native American or Alaskan Native** selected **having an artistic or creative practice** more than other respondents, suggesting a higher proportion of Native American respondents are **working artists**.
- Respondents who identified as **Asian** selected **volunteering or working for a cultural organization** more than other respondents, suggesting a higher proportion of Asian respondents are **involved in cultural organizations**.
- Respondents who identified as **Black** selected **owning a creative or cultural business** more than other respondents, suggesting a higher proportion of Black respondents are **creative entrepreneurs**.
- People who identified as **Native American or Alaskan Native, Black and/or Other** made up a higher percentage of individuals who identified their **artistic practice as their primary source of income**. In contrast, respondents who identified as **White** made up a larger percentage of **patrons who support the arts**.

Survey Selected Choice Themes and Highlights

Program Priorities

- There is broad community interest in a center for arts and culture; people see this as a space to engage with arts and culture even if they do not make a living in the arts.
- The top four program priorities across racial demographics were:
 - Taking classes or workshops
 - 'Taking classes or workshops' was the top selection by respondents who identified as Black or African American, as Native American or Alaskan Native or as Native Hawaiian or Other Pacific Islander
 - Attending live performances
 - Seeing art from local artists
 - Hosting or attending a cultural event.
 - 'Hosting or attending a cultural event' was the top selection by respondents who identified as Asian or Native American and the second highest selection by people who identified as Black or African American.

- Taking classes or workshops and attending live performances ranked at the top across arts affiliation
- Respondents who identified art or a creative practice as their primary source of income or identified as an arts educator were more likely to select 'opportunities to make art.'
- 'Hosting or attending a cultural event' received a higher count among participants who worked for or volunteered for a cultural organization, or participants who owned a creative or cultural business.



Popular Suggestions for Programming

- 25% of participants who left comments on programming activities specified a desire for dance space and programming (workshops & performances).
- Respondents also emphasized:
 - After-school programming (especially for older youth)
 - Pop-up events
 - Having flexible spaces for:
 - Work
 - Crafting/creating
 - Community gathering
- Places/pop up opportunities for artists to sell their work.

Focused Engagement Overview

Focused Engagement Participants

MAPC coordinated four focused engagement opportunities that engaged 100 individuals through organizational partners to expand representation of diverse voices from youth, elders, residents of color and immigrants. Participation in the engagements included:

- ~11 youth participants in Asian CDC's Asian Voices of Organized Youth for Community Empowerment (A-VOYCE) program in Malden, which serves high-school aged youth in Greater Boston with a focus on low income and immigrant youth, completed a visioning exercise for the Malden Center for Arts & Culture.
- 9 adult members of Malden Community Organizing for Racial Equity (Malden CORE) participated in a focus group to share feedback on the Malden Center for Arts & Culture.
- 12 Cantonese-speaking elders participating in Greater Malden Asian American Community Coalition (GMAACC) Elders Ping Pong Program shared feedback through an interpreter at a focus group.
- 68 English for Speakers of Other Languages (ESOL) students submitted letters responding to the following prompts about the Malden Center for Arts and Culture:
 - What kinds of arts and cultural activities or experiences would you want to do there?
 - What would it look, feel, and sound like?
 - What role would it play in your daily life?
 - What role would it play in your community?

Open-Ended Feedback Themes and Highlights

Proposed Programming and Activities

- The importance of **sharing and making food** at the Center was a common theme throughout engagement, including people wanting to share food from their cultural background and wanting to teach or take classes around cooking and sharing food.

- Food was mentioned 42 times throughout the focused engagements and two times as part of the arts festival feedback.
- Having **space and opportunities for dancing** was frequently mentioned, including dance as a social event, and opportunities to teach or share specific dances.
 - Dance was mentioned 44 times in all feedback, 6 times in the survey, 27 times in the focused engagements, and 11 times in arts festival feedback.
- A center with **representation of multiple languages** was frequently discussed throughout engagement. Respondents noted a desire for language classes and sharing language and noted the importance of being greeted by someone in their own language. A few comments noted a desire not to duplicate the efforts of language centers.
 - Language was mentioned 27 times in all feedback, 4 times in survey, 21 times in focused engagements, 2 times in arts festival feedback. One focused engagement was coordinated with an ESOL class, and another provided translation and interpretation for Cantonese-speaking elders in Malden.

Resources at the Center

- Themes emerged around **afterschool programming or summer camps**. Comments included notes about the general need for the center to serve youth and school-aged children. This theme was also sometimes cross referenced with Multigenerational Programming when programming specifically designed for youth or partnerships with schools were mentioned.
 - 18 people total noted this theme, 8 in the survey, 7 in focus groups and 3 in the arts festival feedback.
- **Childcare and Daycare** were also mentioned in comments – specifically the need for childcare for parents who are artists, and a desire for general family support at the center.
 - 3 people in total spoke about this theme; 2 people noted this in the survey and one person spoke about this in the focused engagement.

Operations and Design of the Center

Other suggestions that were mentioned multiple times included considerations for the design and experience of the building:

- A desire to ensure **access to the center through low costs and hours of operation** was noted multiple times. Specifically, respondents wanted free events, flexible hours, and night access. This is tagged under "Operations" and was brought up in focused engagements.
 - 4 comments from focused engagements in total
- Feature background **music from cultures playing** throughout the Center
- Multiple comments surfaced around the design and **access to bathrooms** to be gender inclusive and accessible for all abilities.
- Other suggestions that were discussed included the desire for a **garden and growing food at the Center and hosting a local farmers market** in tandem with artists- and makers-markets.

Appendix 5: Survey Questions (English)

Malden Center for Arts and Culture: What would you like? *The City of Malden is looking into starting a center for arts and culture. A place for everyone to feel welcome, to make art and to experience it, to celebrate and share culture – from cooking and traditions to poetry and sculpture, and everything in between. The Malden Center for Arts and Culture (MCAC) would be located at the former Malden District Courthouse at 89 Summer Street. A group of Malden residents active in arts and culture are working with the City to imagine the future of the building as a community cultural space.*

What would you want in a center for arts and culture? Please answer these short anonymous questions to help Malden create a place you'll love. Thank you in advance for your feedback!

What might you want to do at the center? (choose any/all that apply)

- | | |
|--|--|
| <input type="checkbox"/> Opportunities to make art | <input type="checkbox"/> See art from local artists |
| <input type="checkbox"/> Watch films | <input type="checkbox"/> Attend live performances |
| <input type="checkbox"/> Take classes or workshops | <input type="checkbox"/> Bake, cook, participate in culinary arts |
| <input type="checkbox"/> Host or attend a cultural event | <input type="checkbox"/> Host or attend meetings |
| <input type="checkbox"/> See friends or family | <input type="checkbox"/> Play games such as board games or ping pong |
| | <input type="checkbox"/> Attend an after-school program or summer camp |
| <input type="checkbox"/> Other (please specify) _____ | |
| <input type="checkbox"/> None or not applicable | |

What kinds of opportunities to make art might be of interest to you? (choose any/all that apply)

- | | |
|--|--|
| <input type="checkbox"/> Access artist studio space | <input type="checkbox"/> Access specialized equipment such as 3D printers or sewing machines |
| <input type="checkbox"/> Access artist residencies | <input type="checkbox"/> Create or participate in podcasts, music, video, or photography |
| <input type="checkbox"/> Display art or curate an exhibition | <input type="checkbox"/> Create or participate in theater, dance, music, or comedy performance |
| | <input type="checkbox"/> Access rehearsal or practice space |
| <input type="checkbox"/> Other (please specify) _____ | |
| <input type="checkbox"/> None or not applicable | |

What is your connection to arts and culture? (choose any/all that apply)

- | | |
|---|--|
| <input type="checkbox"/> My artistic or creative practice is my primary source of income | <input type="checkbox"/> I work for a cultural organization |
| <input type="checkbox"/> I have an artistic or creative practice, but it is not my primary source of income | <input type="checkbox"/> I volunteer for a cultural organization |
| <input type="checkbox"/> I am a supporter/patron of the arts | <input type="checkbox"/> I own a creative or cultural business |
| <input type="checkbox"/> I am an arts educator | <input type="checkbox"/> I am generally interested in this project |
| <input type="checkbox"/> Other (please specify) _____ | |

What retail services would you want at the center? (choose any/all that apply)

- Restaurant
- Bar
- Food trucks
- Other (please specify) _____
- I wouldn't want any retail services at the center
- Coffee shop/tea shop
- Gift shop
- Pop-up markets featuring goods from local artists and makers

What could help make the center welcoming to all? (choose any/all that apply)

- Comfortable seating in public areas
- Multilingual signage, bilingual/multilingual staff, simultaneous interpretation at events
- ASL interpretation, CART transcription, and audio description for audience members and for artists
- Gender-neutral restrooms
- Free WiFi
- Special hours for groups such as seniors, teens, and people with autism
- Free or reduced-cost space for community groups and organizations
- Other (please specify) _____

What could help ensure that the center is equitable and inclusive of Malden's diverse cultural communities? (choose any/all that apply)

- Free or reduced-cost programming and admission for low-income residents
- Cultural events and classes that celebrate Malden's diverse communities
- Classes in English language learning, citizenship and civics
- Assistance with accessing social services
- Events or materials about the building's prior connections to the criminal justice system
- Professional development and career advancement for artists, cultural workers, and creative entrepreneurs from underrepresented groups
- Other (please specify) _____

Almost done! Before you go, please tell us more about you with these optional questions.

Do you consider yourself Hispanic or Latino/a or Latinx?

- Yes, Hispanic or Latino/a or Latinx
- No, not Hispanic or Latino/a or Latinx
- Prefer not to answer

What is your ethnic background?

How do you describe your race? (choose any/all that apply)

- Asian
- Black or African American
- Native American or Alaskan Native
- Native Hawaiian or Other Pacific Islander
- White
- Other (please specify) _____
- Don't know
- Prefer not to answer

What language(s) do you speak at home? (choose any/all that apply)

- English
- Amharic
- Spanish
- Tigrinya
- Mandarin
- Arabic
- Haitian Creole
- Don't know
- Portuguese
- Cantonese
- Vietnamese
- Prefer not to answer
- Other (please specify) _____

How did you hear about this project? (choose any/all that apply)

- Word of mouth
- Social media
- City of Malden
- Metropolitan Area Planning Council (MAPC)
- Boston Society of Architects (BSA)
- UX Architecture Studio
- Silverman Trykowski Associates
- Member of Steering Committee (please specify) _____
- Community organization (please specify) _____
- Other (please specify) _____
- Don't know

Please provide your email address below if you are interested in staying involved with this project:

- Email address _____